

Property of
THE LIBRARY
Universal Pictures Corp.
Universal City, Calif.

UNIVERSAL
WEEKLY

VOL. 25 NO. 5 MAR. 12, 1927.

RAYMOND
KEANE

in
"The AMERICAN
EAGLE"

Frederick

The BIG Fellows Grab these

The BOX Office says

"Your Buster Browns are real knockouts. They are asking me when I am going to run the next one?"

—H. Kemp, Mgr.,
Owl Theatre,
Chicago, Ill.

"Buster raising roof at Alhambra this week with its mirth provoking situations. Audience in one continuous uproar."

—Howard Waugh, Mgr.,
Alhambra Theatre,
Milwaukee, Wis.

"Newlyweds comedy has very pleasing situations and the kid (SNOOKUMS) received many laughs. Many new gags which pleased our patrons."

—Liberty Theatre,
Kansas City, Mo.

and
BOOKED by PUBLIX
for the Howard Theatre
Atlanta Ga.



BUSTER BROWN COMEDIES

From the famous Cartoons by R.F. Outcault
—Produced by STERN BROTHERS



That's Universal— Happiness in &

BOX OFFICE Babies!

Happy exhibitors all over the country tell us in every mail about the Buster Brown two reel wows. Audiences in hysterics over these clever and original comedy wonders. No house too big or small to reap the full harvest of box office value out of these Universal Junior Jewels. Book 'em yourself!

The biggest circuits and independents in the industry have grabbed these "SNOOKUMS" comedies. THEY know the kind of stuff that's surefire with audiences anywhere. You can't possibly go wrong with these 100% LAUGH comedies. Follow the big boys—they KNOW!



ery Box Office!!

Another Laura

*No. 523.---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.*

MARK down in your little note book this notation:-“Be sure to book ‘The Love Thrill’.”

On the next page jot down:-“Go after this hammer and tongs with a corking good advertising campaign. Use a teaser campaign.”

If Miss LaPlante can give us other pictures as good as “The Love Thrill”, I’ll be delighted, and so will you. I thought she had hit some high spots in her former hits, such as “Her Big Night” and “Butterflies in the Rain” and “The Teaser”, but she has struck a brand new gait in “The Love Thrill”.

And the cast!

Well, there’s Tom Moore at his very best; Bryant Washburn, Jocelyn Lee, Arthur Hoyt, Nat Carr and others. Polished, perfect performances by each and every one of them.

And the story!

Well, the beautiful young daughter in the story is anxious to help her father’s business which is nearly on the rocks.

LaPlante Hit!

Creditors are coming from all directions. The outlook is simply rotten. The father is about licked. But not the spirit of modern youth as typified by the brilliant Miss LaPlante. She has an idea. She must force her way in to see a certain man to land a big piece of business. He is hard to reach. He is terribly busy making love to other women. So the desperate girl pretends to be the widow of a man who, she thinks, is dead, but who really isn't. Of course the supposed dead man turns up and simply gums up everything.

What happens after that is really nobody's business until he has seen the picture—after paying at the box office to see it.

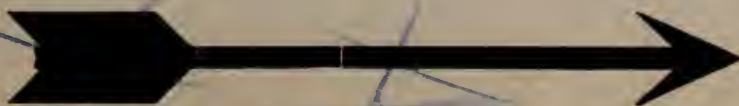
I turned the job of directing this over to Millard Webb, and you're going to like the way he handled every situation. He has done it as you've always wanted it to be done.

The net result is a crackerjack of a picture—and one which will establish Laura LaPlante still more firmly in the hearts of the people who seek genuine entertainment.

Now, get out that note book again and jot it down.

After you've shown the picture you'll write me that I gave you a mighty good tip on it!

and



(See Next Page)



ROOK

Broad

Presented by Carl Laemmle
With Tom Moore, Bryant Washburn
and Jocelyn Lee
From the story by
Millard Webb and Joe Mitchell
Directed by Millard Webb



LAURA LA PLANTE

in *The*

Y
roadcasting!

"Roxy", broadcasting to millions will soon be carrying word to every corner of the country on Laura La Plante in "The Love Thrill"—Get Your Dates In Early for a Million Dollar Tie-up!

Universal's
Love Thrill

The Greatest Melodrama

The Box Office says

New York City:
Cohan—"Michael Strogoff" (U.)
(1,111; \$1.10-\$2.20). Finished Sunday after eight weeks. In 16 performances, having taken advantage of putting in the extra Sunday, drew \$10,400 final eight days.
from Variety.

San Francisco, Cal.:
Imperial—"Michael Strogoff" (U.)
(1,450; 35-50-65-90). Imported product surprised every one. Second week about \$11,000. Universal with house on rental from Publix netted tidy profit.
from Variety.

Seattle, Wash.:
Columbia — "Michael Strogoff" (U.)
(1,100; 50). Line a block long opening night; steady business and above average; around \$8,500.

Kansas City:
Liberty—"Michael Strogoff" (U.)
(1,000; 25-35-60). For those who like their melodrama this French made picture has everything; picture given extensive publicity and most of those who paid to see it were well pleased;



That's Universal = Happiness in Every Picture

Never Ever Filmed!

MLE presents

MICHAEL STROGOFF

THE SECRET COURIER



Jules Verne's
MIGHTIEST MELODRAMA

WITH
Ivan Moskine (Europe's Idol of the screen)

Every Box Office!!

Gibson Westerns are

The Box Office says

BUCKAROO KID. Star, Hoot Gibson. This is an excellent fine and did excellent pleased my audiences Gibson subject that business. Gibson is now the best bet I have in western stars and for the past year or so exceeds Mix in receipts. Universal is spending money on his pictures and they are reflecting it at the box office. Appeal 90 per cent. Draw industrial town, population 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

SILENT RIDER, starring Hoot Gibson (seven reels). This is Hoot's best picture since **CHIP OF THE FLYING U**. It is full of comedy and action and taken from the story, "The Red-headed Husband" which would have been a better title than there is nothing in picture to warrant present name. Played to large audience Wednesday night. Copyright, 1926. Played, Wednesday, Suitability, optional. Rating, 90 per cent. Film condition, new.—H. M. Swam, Pavilion, Maynard, Minn. (Pop. 600)

THE BUCKAROO KID: Hoot Gibson—Another good Gibson. A comedy rather than Western and it is very good. Give us more like this one. Six reels.—H. D. McChesney, Princess theatre, Crandon, Wis.—General patronage.

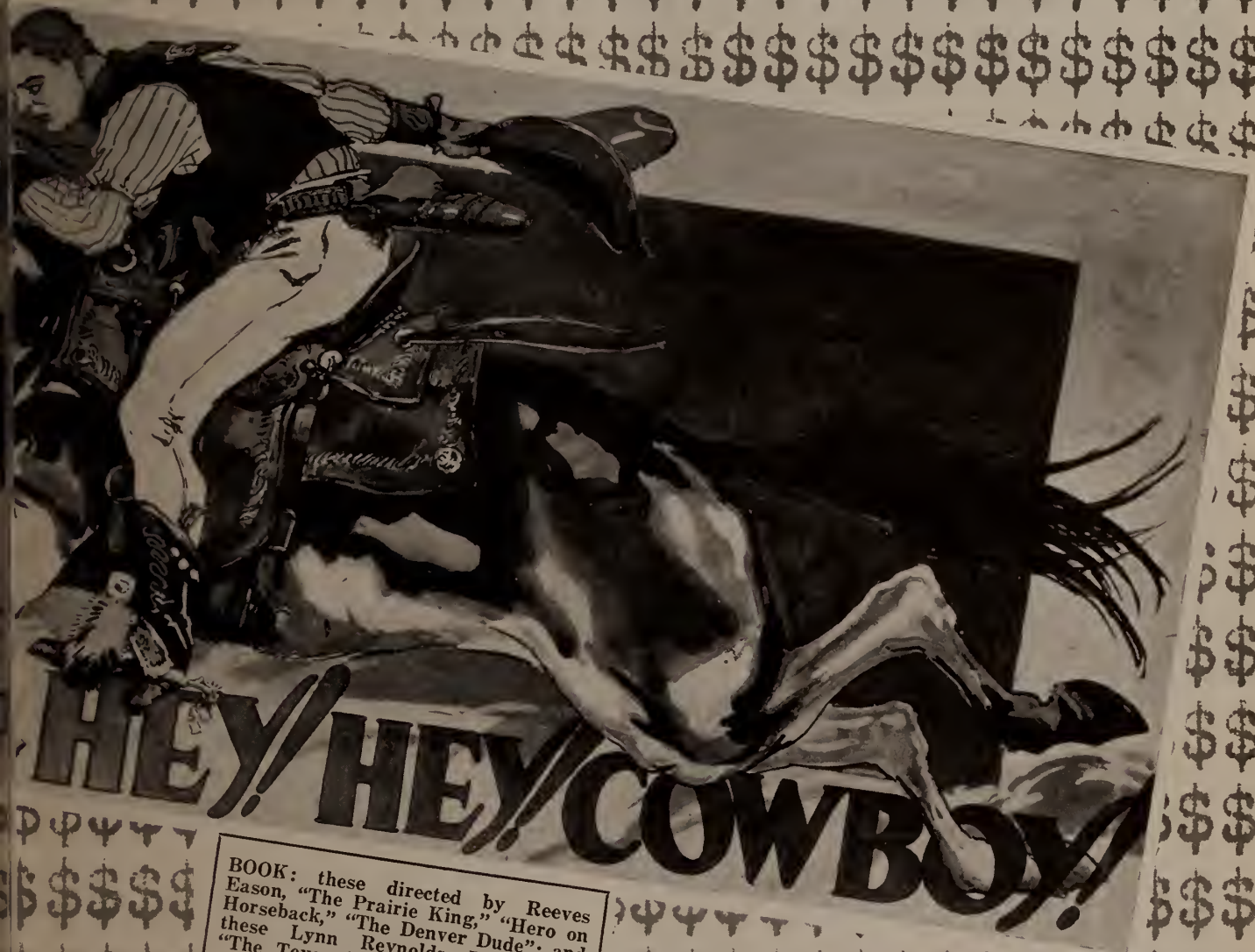
THE TEXAS STREAK: Hoot Gibson—Another good Gibson. Six reels.—H. D. McChesney, Princess theatre, Crandon, Wis.—Small town patronage.



Hoot GIBSON

That's Universal— Happiness in E

Big Money Westerns



HEY! HEY! COWBOY!

BOOK: these directed by Reeves Eason, "The Prairie King," "Hero on Horseback," "The Denver Dude"; and these Lynn Reynolds Productions, "The Texas Streak," "The Buckaroo Kid," "The Silent Rider," "Hey! Hey! Cowboy"

ery Box Office!!

The UNIVERSAL WEEKLY

A Magazine for the Motion Picture Exhibitors

Paul Gulick, ~ Editor

Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York, City
Copyright 1927 UNIVERSAL PICTURES CORPORATION All rights reserved.

Vol. XXV

MARCH 12, 1927

No. 5

UNIVERSAL Los Angeles River Runs Wild MOVIEGRAMS And Wrecks Universal Sets

Carries Away "Beware of Widows" Houseboat.

ANDRE BERANGER has been cast by Universal for the title role in "A Small Bachelor" by P. G. Wodehouse. It is interesting to note that this is Beranger's first important featured role, and that he is being directed by William A. Seiter. Beranger directed the first picture in which Seiter appeared as an extra fifteen years ago. Turn about is fair play. The complete cast includes Ned Sparks, Otis Harlan, Vera Lewis, Barbara Kent, Tom Deagon, George Davis, Carmelita Geraghty, Gertrude Astor and William Austin.

* * *

DUE to the suicide of Lynn Reynolds, Irvin Willat will complete "Back to God's Country," the James Oliver Curwood story on which Reynolds had taken location shots at Mammoth, Calif. No change will be made in the cast, which includes Renee Adoree, Robert Frazer, Walter Long and Mitchell Lewis. The company is back at Universal City.

* * *

EULALIE JENSEN has been selected by Harry Pollard to play the important role of Cassie in "Uncle Tom's Cabin." This is the role which Pauline Frederick was prevented from playing by her English starring venture.

* * *

SO JIN, who will be remembered for his startling performance in "The Thief of Bagdad" with Douglas Fairbanks, will play the role of the detective in "The Chinese Parrot," which is already in production at Universal City, under the direction of Paul Leni. The cast will be taken to San Francisco next week for necessary location shots.

LAST week California enjoyed unusual weather. Seven inches of rain fell in less than one hundred hours. For a rainless country, this deluge rather complicated things. It created an unusual situation at the Universal Studios at Universal City, located just outside of Hollywood in the San Fernando Valley. This valley has been hollowed out by a stream with the high-sounding name of the Los Angeles River. As a river it has run its course. It is nothing but a modest brook three hundred and sixty days of the year, but during "unusual weather" it very frequently assumes terrifying proportions.

Universal City is situated on the banks of the Los Angeles River. Its bed, hollowed out in pre-historic times, is an ideal location site for moving picture purposes. Last week, when the deluge raised the Los Angeles River in a day's time to the grandeur it enjoyed one hundred thousand years ago, there were located in this river bed important sets for "Uncle Tom's Cabin," "The Claw," "Back to God's Country," "The Big Gun," "A Small Bachelor" and "Beware of Widows." The action of "Beware of Widows," which played for a year at the Maxine Elliot Theatre in New York, takes place almost entirely in a houseboat. Naturally, the Los Angeles River was drafted to support this houseboat. Ordinarily,

the river won't support a canoe; so it was dammed.

Everything was all set for Wesley Ruggles to shoot the houseboat scenes with Laura La Plante, Bryant Washburn, Walter Hiers, Frank Currier and Paulette Duval, Laura playing the role in which Madge Kennedy starred in New York, when suddenly—down came the rain. Within a few hours the Los Angeles River turned into a raging torrent. It overflowed its banks, tore up bridges, carried away the section of the set used to represent the levee of the Mississippi River, overturned a cotton warehouse on the "Uncle Tom's Cabin" location, flooded the carefully guarded St. Claire lawn with its artificial grass, ripped up the "Beware of Widows" dam and sent the precious houseboat careening on to destruction.

That was just exactly what the script called for, but strangely enough, instead of helping in the production of the picture, it set it back two weeks behind schedule. Nature is no aid at all when it comes to shooting storm scenes. The cameramen's stands were wrecked, the players had to be rescued from their precarious positions, and the huge arc lights were put out of commission.

Next week, when the houseboat is re-built and the dam reconstructed, the storm will be re-enacted in such a way that the moving picture people can shoot it in their own stormy way.

UNIVERSAL has purchased "No. 13 Washington Square" by Leroy Scott. It has served both as a dramatic play, starring May Irwin, and a novel, published by Houghton-Mifflin.

"THE YUKON TRAIL" by William McLeod Raine, which will go into production at Universal City next week, has been changed in title to "The Eternal Silence."

Carl Laemmle Opens His New Home In Hollywood

WITH the opening this week of his new home, the Casa Grande del Monte, one of the most magnificent estates in the Beverly Hills film colony, Carl Laemmle, president of Universal, definitely established his permanent home on the West Coast, in order to supervise personally the production activities at Universal City.

This does not mean that the Universal chief will not spend considerable time each year in New York, in Europe and elsewhere, but that he plans to spend the maximum amount of his time where he can keep his finger-tips on the studio. His new home was built by the late Tom Ince, and is one of the show places of the country. Laemmle recently acquired it from Mrs. Tom Ince.

Fully two hundred guests were present on last Sunday evening at a housewarming given by Laemmle at Casa Grande del Monte. To carry out the idea of "Casa Grande del Monte," the invitations sent out last week were in Spanish, but the novelty was not carried too far, inasmuch as a clever seal on one end of the invitation concealed a very literal translation, so that the fortunate recipients were able to R. S. V. P. without delay.

The housewarming entertainment was in the form of a buffet dinner from five to ten in the evening. Miss Rosabelle Laemmle, daughter of the producer, and her aunt, Mrs. A. Stern, received the guests. The house was beautifully decorated for the occasion, and the affair was one of the most brilliant of its kind ever held in the screen colony. The Montmartre orchestra furnished music for the affair.

Notables of Filmdom Attend Housewarming

Important personages of Filmdom and many personal friends of the Laemmle family were present. Among the guests were the following: Florence Vidor, Colleen Moore, John McCormick, George Fitzmaurice, Constance Talmadge, Patsy Ruth Miller, May McAvoy, Carmel Myers, Vilma Banky; Rosetta and Vivian Duncan, Mr. and Mrs. Eddie Cantor, Walter Pidgeon, Irving Asher, Irving Thalberg, Martin De Haan, Clarence Thompson, Mr. Berry, Dr. Karl Vollmuller, Mary Philbin, Norman Kerry, Mr. and Mrs. Melville Brown, Mr. and Mrs. Harry Pollard, Mr. and Mrs. William Seiter.

Mr. and Mrs. Paul Leni, Ivan Moskine, Mme. Mariska Aldrich, Grace Kingsley, Claire Windsor, Mr. and Mrs. William Thalberg, Miss Sylvia Thalberg, Mrs. Florence Lawrence, Mr. and Mrs. John D. Tippet, Mrs. John Kahn, Paul Kohner, Billie Dove, Irvin Willat, Mr. and Mrs. Sol Lesser, Mr. and Mrs. Harry Carey, Lois Weber, Captain Harry Gantz, Henry Henigson, Mr. and Mrs. Cohen, Mannie Lowenstein, Mr. and Mrs. Schiff, Mr. and Mrs. Adolph Ramish, Mr. and Mrs. Ernst Lubitsch,

(Continued on page 36)

Carl Laemmle decides to live permanently in California, and this is the house he chose.



*In the center:
Mrs. Tom Ince turns
over the keys to
his new home to
Carl Laemmle.*

THE MILWAUKEE JOURNAL

Friday, January 11, 1929

16



The most talked of—the most interesting and the best selling novel of the year—will begin February 1 in The Journal. Don't miss reading—

Edna Ferber's "SHOW BOAT"

In The Journal February 1

SHOW BOATS were big floating theaters pushed up and down the inland rivers by steamers. They used to bring the old favorite melodramas like "Eag' Lagne," "Tempest and Sunshine" to every river town and landing from Baton Rouge to St. Paul. To the dwellers in the river valley the show boat was romance incarnate—an event to give release to the adventurous dream of people whose lives were penned in with toil and humdrum existence. But romance trod the decks of the show boat itself as it meandered up and down the great rivers. Against such a colorful background Edna Ferber has written a great story.

The "Movie" Is Coming!

This great story by a Wisconsin woman is now being produced as a motion picture by Carl Laemmle at Universal City. Mr. Laemmle is also a former Wisconsin resident. Read "Show Boat" first, beginning February 1, in The Journal—then see the movie when it is released in Milwaukee. You will enjoy the picture more.

A Liberal
Installation
Every Day

The Milwaukee
JOURNAL
FIRST—by Merit

This is the type of advertising "Show Boat" is receiving through its serialization in the largest papers in the country, now that 200,000 copies of the book have been sold. The space is five columns wide by a full page deep. "Show Boat" will be one of the biggest releases on Universal's schedule next season.

Laemmle Completes "Cheating Cheaters"

THE third of Universal's Jewel pictures for 1928 was finished recently at Universal City. That is, Edward Laemmle has completed the shooting on "Cheating Cheaters" by Max Marcin. "Cheating Cheaters" is also the first of three pictures which Betty Compson will contribute to the Universal Jewel list for next season. In addition to Miss Compson, the cast includes Kenneth Harlan, Lucien Littlefield, Ed Gribbon, Cesare Gravina, Erwin Connelly, Sylvia Ashton, Maud Turner Gordon and E. J. Ratcliffe.

The two productions completed are "The Cat and the Canary," Paul Leni's first American directorial accomplishment, and "Alias the Deacon," another Broadway stage success, which was directed by Edward Sloman. Laura La Plante, Creighton

Veidt Leaves "Chinese Parrot" To Play Rabbi in "Lea Lyon"

CONRAD VEIDT'S first Universal role in America will be the Rabbi in "Lea Lyon" and not the Detective in Earl Derr Biggers' "The Chinese Parrot." This was decided upon last week by Carl Laemmle following a conference of all concerned.

And plenty of people seem to be concerned about it—studio executives, directors, actors, publicity men and critics of newspapers, who had suggested that it seemed a strange thing for Universal to put the great actor, Conrad Veidt, into a Chinese role.

The dominant motive, however, for the change was the consensus of opinion that Conrad Veidt was the one man in the world to play the role of the Rabbi in, "Lea Lyon." "Lea Lyon," as this country may not know, is one of the classic plays of the Viennese stage. Its characters have been standardized almost as thoroughly as the characters in Shakespeare's plays. There isn't an European actor in America who hasn't the ambition to play one of the roles in "Lea Lyon." The elder Schildkraut has been under consideration, but is unable to effect a release from his other engagements, while the younger Schildkraut would like equally to play the role of the Prince, which will be played in the Universal production by Ivan Moskine. Then again, Pola Negri has attempted to buy the play from Universal as a starring vehicle for herself. She claims that the role which Mary Philbin is to play is ideally suited to herself and will give her a welcome change from the roles in which she has been cast since she came to this country.

Many other European and American actors have been eager to play the roles of the Rabbi and the Prince, but the role of the Rabbi's daughter has been designed for over a year for the next appearance of Mary Philbin on the screen following "Love Me and the World Is Mine." The billing of "Lea Lyon" and its American releasing title have not as yet been chosen. It will be directed by

Hale, Forrest Stanley, Tully Marshall, Gertrude Astor, Flora Finch, Arthur Edmund Carewe, and Martha Mattox, are the principal players in "The Cat and the Canary"; while "Alias the Deacon" features Jean Hersholt, June Marlowe and Ralph Graves.

Six other Jewel productions for the coming year's program are now in work at Universal City with ten companies making other product. This is almost 95 percent capacity for the Universal City stages.

Edward Sloman just as soon as the other members of the cast have been chosen. Most of the set building has been completed and everything is in readiness to start the beginning of next week. The continuity was made by Charles Kenyon, who is now engaged in adapting "Show Boat."

The rearrangement of the "Lea Lyon" cast has necessitated the withdrawal of Conrad Veidt from Paul Leni's picture "The Chinese Parrot," and that after he had expended considerable time and thought on his make-up and had been photographed in the Freulich studio with enough clever portraiture to fill all of the art magazines in the United States with his celestial competency. With his withdrawal, the Chinese detective role has been assigned to Sojin, the celebrated Japanese actor who appeared so notably in support of Douglas Fairbanks in "The Thief of Bagdad," and who is regarded by many casting directors as a bigger bet than Sessue Hayakawa.

"The Chinese Parrot" was placed in continuity form by J. G. Alexander and is already in work, having been started on the fourteenth. The cast includes Hobart Bosworth, Marian Nixon, Edmund Burns, Fred Esmelton, Edward Kennedy, Capt. Albert Conti and George Kuwa.

Wyler to Direct Next Humes Picture

WILLIAM WYLER has been assigned to direct Fred Humes in a Western production "Spurs and Sparkplugs," which will go into production at Universal City within a fortnight.

Prince of Wales Sees "Strogoff"

THE following cablegram recently was received at the Universal home office from James V. Bryson, general manager of the European Motion Picture Co. of London, distributors of Universal pictures in the British Isles:

"Prince of Wales bought seats to see 'Strogoff' at the Capitol last night. The surprised usher showing him his seat fell down the balcony stairs. The Prince picked her up and delighted usher. The Prince said he was thrilled by 'Strogoff' and described it as wonderful."

See an S.R.O. Sign!

LAEMMLE presents
REGINALD DENNY

in

The CHEERFUL FRAUD

by
K.R.G. BROWNE

UNIVERSAL SUPER-COMEDY



Carl Laemmle
presents
Reginald DENNY
in *The*
Cheerful Fraud
from the story by K.R.G. Browne
with
Gertrude Olmstead, Otis Harlan, Emily
Fitzroy, Char Bernard, Gertrude Astor
WILLIAM SEITER
Production
UNIVERSAL SUPER
COMEDY

Try Box Office!!

WOW what a line-up of FI

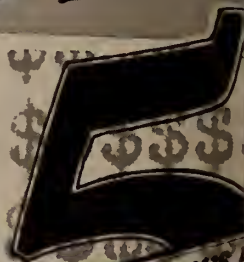
The Box Office says

BUFFALO BILL: (Universal) special cast— On the fourth episode and it's going like a house afire. My wife detests Westerns and although she said "The Covered Wagon" was terrible she got up out of a sick bed to keep from missing the fourth episode. Personally think it is great and wish we had it as a feature length attraction.
—H. J. Thacher, Lyric theatre, Abilene, Kan.—

***FIGHTING WITH BUFFALO BILL (Uni.)** (Sloux Falls). This is a fine serial and has a lot of big stuff in it. It is close enough to history to appeal to older people as well as to the kid. It is not a blood and thunder affair and does not have so much unreasonable stuff in it. Cody actually did enough of the spectacular to make his history interesting without trimmings.
—Chas. Lee Hyde, Grand, Pierre, S. D. (Pop. 3,200)

THE RIDDLE RIDER: (Universal) William Desmond—A serial that is going to bring home the bacon with every episode, and it's pleasing great Two reels.—George Khattar, Khattar's theatre, Sydney, N.S., Canada.—

RIDDLE RIDER (Uni.), starring William Desmond. This has built up real patronage for me. It certainly is a fine serial! Book it to satisfy your patrons. Played Tues. Rating, 90 per cent. Film condition, Good.
—S. H. Tovaas, Opera House, Flasher, N. D.



UNIVERSAL'S FAMOUS
FIVE CLASS SERIALS

That's Universal Happiness in &

BEST RUN SERIALS!

"KING OF THE
DOG STARS,
MCGREGOR &
ORRAINE in



SILENT FLYER

Directed by William Kraft

A Nat Levine & Sam Bishoff Production

AN ADVENTURE PICTURE

"The Return of the
Riddle Rider"

"Whispering Smith Rides"

"The Fire Fighters"

"The Silent Flyer"

"Fighting with Buffalo Bill"

every Box Office!!



Laura La Plante and Director Wesley Ruggles entertain distinguished guests during the making of "Beware of Widows." In the group from left to right are: Mrs. Vincent Astor, Mrs. Harriman Russell, Kathleen Norris, Laura La Plante, George Cull, Lady Beaverbrook, Mary Pickford, Lady Aiken, Capt. Alastair Mackintosh, Lady Diana Manners and Wesley Ruggles.

Noted Visitors See Movie-Making At Universal City

CARL LAEMMLE was host recently to a group of distinguished visitors to Universal City. Headed by Mary Pickford and Douglas Fairbanks, the party included Lady Beaverbrook and her daughter, Mrs. Vincent Astor, Mrs. Harriman Russell, Kathleen Norris, Lady Diana Manners, Capt. Mackintosh and Messers. Hull and Cruger.

Following a visit to the Wesley Ruggles set of "Beware of Widows," where the guests were received by Laura La Plante, the members of the party were entertained by Harry Pollard at the St. Claire home in "Uncle Tom's Cabin."

An interesting sidelight of Miss Pickford's introduction to Virginia Gray, who plays "Little Eva," in the massive production, was the disclosure that Mary had also played "Little Eva" on the stage when the "Queen of the Movies" was but five years old. Miss Pickford regaled the company with anecdotes and reminiscences of her stage experiences in the famous play.

Beranger Selected For Leading Role In Wodehouse Film

ANDRE BERANGER, popular screen actor, has been selected by Universal to play the leading role in "The Small Bachelor," the P. G. Wodehouse-Liberty Magazine story recently acquired by Carl Laemmle. This announcement, coming from the Coast this week is the first indication that Universal plans to put the story into early production.

The picture will be made by William Seiter as a Universal Jewel for next season. It will be an all-star picture. Additions to the cast will be announced in a few days. Rex Taylor has completed the adaptation.

Seiter's work with this picture takes on added interest because he will go on an extended honeymoon in Europe with his bride, Laura La Plante, after the Wodehouse picture is finished. While he is directing it, Miss La Plante will be working in Universal's screen adaptation of "A Pair of Silk Stockings," the successful play by Cyril Harcourt, under the direction of Wesley Ruggles, who also made "The Love Thrill" with Miss La Plante. That picture proved so good that Roxy immediately snapped it up for his new picture palace in New York. Seiter and Ruggles are timing their production so the two pictures will be completed simultaneously.

Records for Past Five Years Broken by "Midnight Sun"

THE tremendous drawing power of "The Midnight Sun" has just been demonstrated again in New Zealand. The picture opened at the De Luxe Theatre, Wellington, in November where it was so enthusiastically received that even the most conservative paper was forced to admit that "the picture lived up to the tremendous newspaper advertising that heralded its coming."

When this run was concluded it was booked, with some misgivings, by C. d'Arcy Allen of the New Princess Theatre, Wellington. This is what he afterwards wrote to C. F. Eskell, general manager for the Universal Pictures Corporation in New Zealand:

"I cannot but take the opportunity of congratulating your company upon its production of 'The Midnight Sun.'

"This great picture, after running at the De Luxe Theatre to big business, was booked by us with the usual misgivings held by second-run houses for over-boosted 'Specials.'

"'The Midnight Sun' gave us a great shock, one we would like to have fifty-two weeks in the year, for it beat all known records at the above theatre over a period of more than five years.

"With a seating capacity of less than 500, we nearly reached the total

of 5000 paid admissions for the six day's season.

"Considering the severe opposition, hot weather and other exceptional circumstances, this speaks highly for the drawing power of this fine feature.

"That we were delighted goes without saying, and we rebooked 'The Midnight Sun' for a further week's season in July next, being of the opinion that excellent business will result.

"Needless to say, our patrons want more of films of this calibre."

"Cat and Canary" Sent to New York

THE CAT AND THE CANARY, the mystery melodrama made from the John Willard stage mystery as Paul Leni's first American picture, has been shipped East. This is exceptionally good news for the Universal home office, as early reports from the West Coast indicate that this in an outstanding picture due to create a sensation when it reaches the screen.

Laura La Plante is the star of the production, backed by an unusually strong cast.

Raymond Keane Tells His Own Story

REPAIRING watches and selling diamonds, pearls and other glittering objects may have its fascination for some but it did not appeal to me. The daily grind in my father's jewelry store in Denver, Colo., was not to my liking. Hollywood and pictures lured me and almost nightly I worshipped at the shrine of some movie star, said shrine being one or another of the many picture houses in Denver. Then one week-end I decided to make the break.

"Dad," I said, "I'm going to Hollywood."

"What for?" asked my father.

"To be a picture star," was my answer.

Dad just laughed.

"Well, son," said Dad, "when you find out the heavens have not room for another star come back to the store. At least you'll eat regularly."

The little old bag was packed and there were some tears, at parting, for you see I was only 18 then, and it was my first adventure alone out into the big world. On all others, my father had been with me. It did not take me long after arriving in Hollywood to believe that Dad almost was right. The heavens did seem to be chuck full of stars.

Now, there have been many stories written as to how I came to get my first big chance. They are all interesting, but I am going to set down the true version of it and, being true, I think it is far more entrancing than all the others. After fruitless wanderings from studio to studio I struck a bit of luck at Goldwyn's. They were then casting for "Graustark," and the casting director, after looking me over, told me to come around the next morning in make-up, for Dimitri Buchowetzki, who was to direct the picture, wished to scrutinize the "extras" before they were finally engaged.

It may have been a hunch or just luck, but whatever it was I

took particular pains with my make-up that morning. Then I fell in with the long line of "extras." And there we stood like a company of soldiers waiting for inspection. If we were nervous we did not show it, but I know I was, for "extra" meant food and a place to sleep. Then came the great man who was to be the arbiter of our fate—dapper and Napoleonic in appearance. As he neared me I felt much like the condemned man when he hears the approach of the guards who are to lead him to eternity.

Down the line marched Buchowetzki, rejecting here and accepting there. Now he was scanning the man next to me.

"Fall out," he said, "you won't do."

And then he was before me. His eagle eye seemed to pierce me through and through. I was scared stiff. Had the building fallen asunder I am sure I would have remained standing in the ruins.

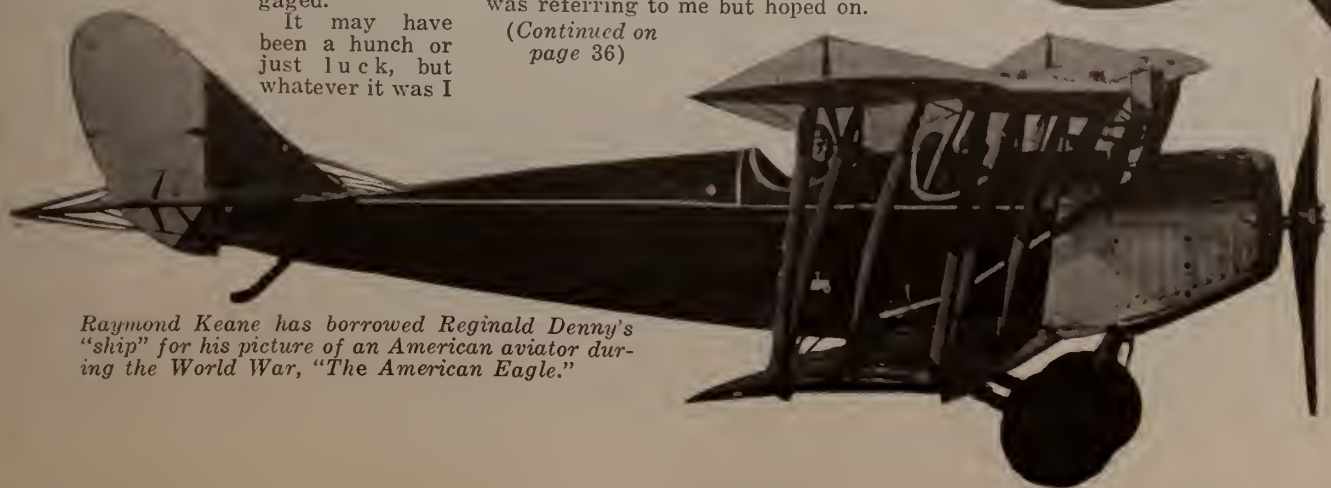
"Take off your hat," he commanded. Again his sharp eyes went over me.

"Fall out," was the next command, and as I waited for the fatal "You won't do," I heard instead, "Stand over there and wait for me." Was I trembling then? I should say I was. I had heard how the lightning of success sometimes struck here in Hollywood, and was wondering if it had hit me.

Down the line went Buchowetzki weeding out and retaining. Work finished he moved to the side of the casting director.

"He's worth a thousand dollars," I heard him say. I didn't believe he was referring to me but hoped on.

(Continued on
page 36)



Raymond Keane has borrowed Reginald Denny's "ship" for his picture of an American aviator during the World War, "The American Eagle."

They Set a New Standard in **Class**

The
Box Office
says

"After careful consideration I have just purchased your 'THE COLLEGIANS.'

"Every opinion that I have heard has been so favorable, that in presenting this series in Roanoke I am using **FOURTEEN TWENTY-FOUR SHEET STANDS.** This breaks a long-standing rule as we do not use **TWENTY-FOUR SHEETS."**

NATIONAL THEATRE CORP.
by E. D. HEINS, Gen. Mgr.



That's Universal = **Happiness in E**

Short Features!



Directed by Wesley Ruggles

Try Box Office!!

International News Chosen for Part In Broadway Play

WHEN "The Spider," a new Al Lewis-Sam Harris mystery play written by Fulton Oursler and Lowell Brentano, opens on Broadway early in March, the International Newsreel, released by Universal, will be one of the features of the show. This is thought to be the first time regular newsreel release has been included as a part of a legitimate show. The arrangements provide for the regular bi-weekly International release, such as is supplied to all Broadway film houses, containing newsreel material hot out of the camera.

The use of the newsreel in "The Spider" is because of the novelty of the plot of this mystery drama. It starts out like a vaudeville show, the newsreel being the first number, followed by another act or so before the act comes on, the characters of which are involved in the mystery elements of the show. International Newsreel was chosen by Lewis and Harris as being the most representative newsreel on the market.

Universal Forms Exchange System In Germany

UNIVERSAL now has its own exchange system in Germany, it was announced recently at the Universal Home Office. N. L. Mannheim, Export Manager for Universal, went to Europe to inaugurate the new system.

Universal's German exchange system is known as the Matador Exchanges. The general office is in Berlin and there are branch offices in Leipzig, Frankfurt, Munich, Dusseldorf and Hamburg.

Stevens with Unity Books "U" Houses

WILLIAM (Doc) STEVENS, well-known booking agent, who has been handling motion picture presentation acts and tours independently, has become associated in an executive capacity with the Unity Theatrical Agency, New York.

Stevens has announced the closing of arrangements with Universal Pictures and also the Universal Chain Theatres whereby he will furnish all presentation acts and vaudeville to the Universal Exploitation and Chain

To Mr. Laemmle of Gigago, Amerika

AMONG the thousands of interesting congratulations Carl Laemmle received on his sixtieth birthday was one addressed "Mister Karl Laemmle, Universal City, Gigago, Amerika." It came from a friend of Mr. Laemmle's in Ichhausen, Germany. It arrived duly in Chicago and was immediately transmitted to Universal City, thus proving how widespread is the knowledge of Universal City and its first citizen, Carl Laemmle.

M-G-M Newsreel To Be Separate From International

THE statement that Metro-Goldwyn-Mayer would issue a newsreel, and that this newsreel would be made by the Hearst organization, seems to have caused some confusion in view of the fact that International Newsreel is made by the International Newsreel Corporation which is owned by William Randolph Hearst.

A statement issued this week by E. B. Hatrick, who has full charge of all Mr. Hearst's film interests, clears the atmosphere.

"The Metro-Goldwyn-Mayer newsreel," said Mr. Hatrick, "will be made by the Hearst News Service Inc., and will be operated as independently from the International Newsreel as it will be from any other newsreel in the field. The M-G-M newsreel will have an entirely separate camera and editorial staff. It will, of course, be organized along the same lines as International Newsreel, as these lines have proven to be the most successful.

"The Hearst News Service, Inc., which will produce the Metro-Goldwyn-Mayer Newsreel is not promising any trick features or great secret stunts. The M-G-M News will have as its policy the presentation, twice a week, of one thousand feet of entertainment on the screen, with news as its main feature."

houses. He recently booked the presentation act for "Michael Strogoff" at the George M. Cohan Theatre, and has four other presentations on tour for this picture.

Stevens will assume charge of the motion picture presentation department at Unity, and is now arranging routes which will take in a coast-to-coast tour for various offerings.

Earl Snell Signed By Carl Laemmle To Write Scenarios

EARL SNELL has been placed under a five-year contract by Carl Laemmle to write scenarios for Universal, according to a recent announcement.

Snell's first assignment from Edward Montagne, scenario editor, is the adaptation and continuity for a Reginald Denny special which will be made after the star recovers from his present illness.

Snell is a former newspaperman who left journalism to become an instructor of dramatic art at the University of California a number of years ago. While there he wrote "The Busher," which he sold to the late Thomas Ince and which was produced with Charles Ray in the starring role.

Then he became affiliated with First National in New York, and left them to become an exhibitor in Reno, Nev. Three years of that brought him to Hollywood again, and he signed with Douglas MacLean to write originals and continuities.

He recently sold an original, "The Denver Dude," to Universal as a starring vehicle for Hoot Gibson. The signing of the long-term contract followed.

Universal Builds French Village for "American Eagle"

A French village of the type thousands of ex-doughboys will never forget has been built at Universal City for the filming of "The American Eagle," a thrilling tale of an American aviator attached to the Royal Flying Corps during the World War.

The village, which covers more than two square acres of ground, is complete in every detail, and was built under the direct supervision of Col. Andre Rene d'Armand, Chevalier of the Legion of Honor, who will also assist Director Emory Johnson on technical angles of production. By a strange geographical coincidence the French village lies side by side with an African village constructed for the making of "The Claw," a story of the veldt, co-starring Norman Kerry and Claire Windsor.

Raymond Keane, one of the most promising young actors of the screen, will play the aviator, and Barbara Kent, Universal featured player and a 1927 Wampas Star, will portray the role of his French sweetheart. Others in the cast are: Nigel Barrie, Marcia Daly, Donald Stuart and Frank Hemphill.



The window in McCreery's department store, New York, displaying two gowns from the fashion show in "Take It From Me" and wraps worn by Laura La Plante in "Beware of Widows," and Marian Nixon in "Taxi, Taxi," which Peggy Hamilton, fashion editor of the Los Angeles Times, brought to New York for her motion picture fashion show.

Ernst Laemmle And Scenarist Seek Locations

ERNST LAEMMLE, director, and Charles Logue, scenarist, have gone on a two-man location trip to northern California seeking location and atmosphere for "The Eternal Silence" which Laemmle will direct from the William McLeod Raine tale "The Yukon Trail."

The two expect to return to the studio in ten days with a completed script.

This production marks Ernst Laemmle's elevation to the rank of a Universal-Jewel director. Previous to now he has directed Westerns and was Ernst Lubitsch's assistant on several recent photoplays.

Gowns Worn by Universal Stars Displayed in N. Y. Style Show

PEGGY HAMILTON, fashion editor of the Los Angeles Times and the accepted style authority of Hollywood, recently made a special trip to New York to convince the world that Hollywood fashions are way ahead of those shown anywhere else in the country. They must be, she pointed out, as otherwise by the time a picture is released the players would appear badly gowned and out of date.

She presented a fashion show at the Hotel Biltmore which was warmly received by the public, and among the gorgeous frocks worn by the mannequins were two from the

fashion show in "Take It From Me," conceived by Johanna Mathieson, Universal's exclusive costume designer; an evening wrap which Laura La Plante wears in "Beware of Widows" and another worn by Marian Nixon in "Taxi, Taxi."

McCreery's department store were so much interested in these dresses and wraps that they gave over an entire window to their display with credit cards attached to each. The photograph above shows this window.

During the time she was in New York Miss Hamilton gave several radio talks dealing with motion picture fashions.

Hits the Heart Like

The
BOX OFFICE
says

“Destined to be
the outstanding
picture of the
year”

Consensus of opinion of
MOTION PICTURE
THEATRE OWNERS
of IOWA in Convention
at Des Moines.



That's Universal =
Happiness in &

a Sledgehammer!

CARL LAEMMLE

presents

Directed by EMORY JOHNSON

**THE FOURTH
MANDMENT**



BENNETT

ERR, HENRY VICTOR, ROBERT AGNEW, JUNE MARLOWE

AN EMORY JOHNSON PRODUCTION

IT'S A UNIVERSAL PICTURE

"Spells Box Office from Start to Finish" says wise Fred McConnell, Editor Exhibitors Daily Review.

ery Box Office!!



Through a tie-up with the Mifflinburg Hose Company in Mifflinburg, Pa., H. M. Ralston, manager of the New Theatre there, had this fire truck ballyhoing "The Fire Fighters" all Saturday afternoon and evening before the Monday opening of this Universal serial.

Fire Dept. Ballyhoos "The Fire Fighters" For H. M. Ralston

WHEN H. M. Ralston who manages the New Theatre in Mifflinburg, Pa., for the Carlton Theatres, Inc., had "The Fire Fighters" booked into his house he immediately paid a visit to the local fire department and arranged a tie-up. The Mifflinburg Hose Company put their truck on the street Saturday afternoon—the serial opened on Monday—with banners on each side advertising the picture and several firemen on board to give greater interest to the ballyhoo. They paraded about Mifflinburg all Saturday afternoon and even visited a number of small towns in the vicinity and wherever they went they distributed heralds on the coming chapter play. The truck was left in front of the theatre all Saturday evening where it attracted considerable attention.

Gives Out Passes To Careful Drivers

THE Pantages Theatre in Vancouver, B. C., has always been popular but recently it has become absolutely top hole. The reason is the new form of publicity recently originated and put into effect by Kenneth Tallmudge, the manager of the house.

Mr. Tallmudge believes that if bad automobile drivers should be penalized, good ones should be rewarded. And so he prepares 20 passes each week, good for any day but Saturday,

which he issues to the traffic policemen of Vancouver. They, at their own discretion, give them to the drivers whom they feel are most deserving of reward.



The Marti Theatre in Havana, Cuba, dressed their jazz band in Russian costumes and their dancers in copies of Laura La Plante's costume in the ballet scene in "The Midnight Sun" when this Universal special was playing the house. "The Midnight Sun" played simultaneously in the Rialto and Marti Theatres, two of the four recognized first run houses in Havana, and on two nights broke all records for both houses for the number of attendance and gross.

Empire Puts Over "Her Big Night" In Very Big Way

BY the time Earle Griggs, Jack Cunningham and Sam Fox completed their Laura La Plante resemblance stunt in Birmingham, Ala., in cooperation with the *Birmingham Post*, it is safe to say that everyone in town knew that the new Empire Theatre was open and that it was showing Laura in "Her Big Night." Using a suggestion in the Press Book these gentlemen, who are the Universal exploiter in this territory, the manager of the house and the theatre's press agent, respectively, and the newspaper selected a young high school girl who bore a striking resemblance to Miss La Plante. Then they took her on a tour of various cooperating shops where she received everything from a wave and facial to slippers and hose while Mr. Fox, who is an expert photographer, followed her with his camera. This little Birmingham-made film was used throughout the week after each showing of "Her Big Night" and on the opening night was followed by the Birmingham Miss La Plante in person.

Four pages from an issue of the *Birmingham Post* which Mr. Griggs send us shows what excellent publicity this stunt brought in the newspaper. The ad of each cooperating merchant contains reference to Miss La Plante and many used cuts of her. Almost the entire editorial matter on these four pages deals with the theatre, the picture, the resemblance stunt or the merchants who outfitted "Miss La Plante" for Her Big Night in Birmingham. The stunt put the picture over with a bang

Most Popular Athlete Stunt Puts "Collegians" Over for Life

A CONTEST to determine the best and most popular athlete in all Winchester, Va., has proved to be not only the biggest piece of motion picture exploitation ever pulled off in this city but a notable event in the community as well.

Bob Wood, Universal exploiteer, started the ball rolling by selling the idea of such a contest to the editor of the *Winchester Evening Sun*. The paper started it off with front page stories, and the silver cup which was to be awarded the winner was placed on view in a local jewelry store window. Then Wood paid a visit to the superintendent of schools who also became interested in the contest and offered his support.

The contest was arranged to exploit "The Collegians," the Carl Laemmle, Jr., two-reel series, which were booked for the Colonial and Empire Theatres. L. Marshall Baker, the manager, conceived the idea of screening two of the series at a Rotary Club luncheon be-

fore they started running in his houses and each member was told to bring as his guest a working boy of the town. The Rotarians were so interested in these peppy shorts that they, too, got behind the athletic contest with all their strength.

As the contest got under way, Mr. Baker grew more and more enthusiastic. He began plugging it in his ads, giving more space to these two-reelers than he did to his feature. And he only reflected the town, for everyone who was at all interested in sport and youth was talking about the contest and rooting for his favorite athlete.

Then came the night of the award after three weeks of excited voting. At nine o'clock on Friday night, the formal presentation was made, with a former mayor delivering the speech, and the present mayor, the president of the City Council, the superintendent of schools and representatives of the Lions, American Legion, Rotary Club and Kiwanis on the stage. It was an impressive occasion. The house was packed to the last inch and there were many disappointed late-comers outside.

The contest put "The Collegians" over. So well in fact that Mr. Baker says he is sold on them as long as Universal makes them, and that means at least another year.

This contest to determine the most popular athlete in the community has been used by several theatres lately with the same remarkable results.



Crisman Hockman, the winner of the Carl Laemmle, Jr., cup for the best all-around athlete in Winchester, Va., offered in connection with the showing of "The Collegians" at the Empire and Colonial Theatres, and the presentation of the cup on the stage of the Empire.

SPECIAL ENTERTAINMENT DAYS!

COLONIAL TONIGHT AND TOMORROW

MATINEES 10c-15c-25c. NIGHTS 10c-15c-25c-35c

Twelve Of Filmdom's Best Reels!

INDOOR TICKET OFFICE AT COLONIAL!

YOUNG BLOOD! YOUNG LOVE! YOUNG IDEAS!

Carl Laemmle, Jr's

"The Collegians"

The Great Sporting Youth Picture with

GEORGE LEWIS And A Youth Cast

Of Universal Excellence

SEE THEM AND BE HAPPY !!

Here at last! The great pictures of college life. The glorious whirl of excitement from freshman year to graduation day packed into sparkling, zestful pictures of sporting youth. Root for Lewis. Cheer for Calford. Have the time of your laughing life at—the shirt rack—the junior prom—the canoe trip—the big football game—the diamond—the regatta—BRIGHT COLLEGE DAYS—life at its thrillingest in "THE COLLEGIANS."

LIVE and LAUGH and LARK with

"THE COLLEGIANS"

AND THE VERY NEWEST THING OUT FROM
HOLLYWOOD'S UNIVERSAL CITY
A Seven-Reel Super-Special Comedy Drama

Reginald
DENNY

Take it from
me

from the sensational musical comedy
by WILL B. JOHNSTONE
and WILL R. ANDERSON

ALSO 2-REEL COMEDY AND NEWS

The Winner of the Silver Trophy Cup Will
Be Announced At The EMPIRE Tomorrow
(Saturday) Night.

L. Marshall Baker, manager of the Colonial and Empire Theatres in Winchester, Va., became so sold on "The Collegians" that he plugged them as hard as his feature in his ads.

Chicago Hub Ties-Up With "Collegians"

SIXTEEN suits of clothes, each valued at \$65, were given away in the Lubliner and Trinz houses in Chicago as a result of an arrangement made by Jack E. Baker, Universal exploitation man, with Henry C. Lytton and Son's The Hub, the largest men's clothing store in Chicago. The tie-up was put through as a business starter for "The Collegians," the Carl Laemmle, Jr., series, which the sixteen L & T housed played.

Laughs! Nothing else but in!

The
Box Office
says

LET GEORGE DO IT: This was as good a comedy as we have been able to obtain in a long time. Givg us more like it, that will get the laughs. Two reels.—W. L. Rockwell, Odson theatre, Cottonwood Falls, Kan.—

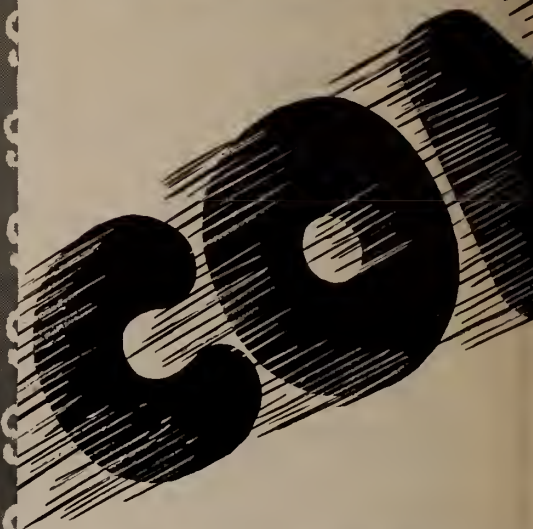
TWIN SISTERS: Wanda Wiley—A good comedy.—Roy W. Adams, Pastime theatre, Mason, Mich.—

BY GEORGE. (Universal-Century). Here's another Century comedy that's a real comedy. Buy the Let George Do It series and you'll say they are great. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LOVE'S HURDLE (Uni.), two reels. If you want a two-reel comedy that will please everybody, get this Stern Brothers production. We played this with Lloyd in FOR HEAVEN'S SAKE (Famous Players-Lasky) and it stole the show. Take a look at these why all the big theatres are booking them. Copyright, 1926. Played, Fri. and Sat. Film condition, new.—H. M. Swam, Pavilion, Mavnard, Minn.

WHY GEORGE! A good funny comedy. Two reels.—Bert Silver, Silver Family theatre, Greenville, Mich.—

**Stern
Brothers
2 Reel**



*That's Universal—
Happiness in &*

ern Bros. Comedies!

THE BEST

"Excuse Makers"

With all-star casts of comedians
headed by Charles King

"Let George Do It"

Comedies
From the famous cartoons by
George McManus

"What Happened to Jane"

Comedies
With Wanda Wiley

13 of each **2** reels each



ery Box Office!!

Stop!

THE Trade Paper Editors and their clever staffs are concerning themselves more and more every day in telling you THAT ONLY WHEN YOU HAVE BOOSTED THE PRODUCT YOU HAVE BOOKED—have you done your job well!

Do your job better than well—use more accessories!

\$ \$ \$ \$ \$

DON'T sit back after you've booked S. R. O. Universal pictures! "STANDING ROOM ONLY" POSTERS, WINDOW CARDS, HERALDS, LOBBY DISPLAYS and other valuable Box-Office aids issued by Universal, only as Universal can prepare them, are ready to work 24 hours daily for you.

EXHIBITORS
HERALD
DAILY REVIEW
MOVING PICTURE
WORLD
Motion Picture News

THE
NEWSPAPER
of FILMDOM
Film
DAILY
AND WEEKLY
FILM DIGEST

Give a thought to Accessories!

Record Line-Up of Comedies From Stern Bros. in March

THE Stern Brothers, makers of two-reel comedies for Universal release, announces a record-breaking output for March. Six comedies will reach the screen from that studio this month. All of them have been carefully selected to give maximum pulling power to off-set Lent.

The list is headed by a Buster Brown Junior Jewel, and includes a "Newlyweds and Their Baby" comedy, two "Excuse Maker" comedies, a "Let George Do It" comedy and a "What Happened to Jane" comedy.

The first to reach the screen, scheduled for release March 2nd, is

Drop of 2,000 Ft. Narrowly Escaped By Stunt Aviator

AL WILSON, Universal's celebrated stunt and trick aviator, experienced the most thrilling episode of his flying career recently while staging a wrestling match on the wing of an aeroplane for a sequence in "Sky High Saunders," the first production in which he is being featured.

Hanging just below the cockpit on the under side of the wing and traveling a mile-a-minute two thousand feet above old terra firma, with some one kicking your leg off the edge every time you try to get over, isn't so bad, but when a cramp overtakes the member and you become exhausted from failure it is time for some quick thinking.

Fortunately for Al, his sparring partner realized his predicament in time and assisted him onto the wing to safety before the pain from the cramped limb forced him to release his hold on the plane and go hurtling to earth.

Gag Man Directs New Puffy Comedies

CLARENCE HENNECKE, former gag man, has been promoted to a directorial berth at Universal, according to an announcement from William Lord Wright, comedy supervisor.

Hennecke is directing the second of a series of two-reel comedies written by Octavus Roy Cohen, featuring Charles Puffy. The new director's first vehicle is called "Rift in the Loot."

"Snookums Disappears," another beller in this remarkable series which holds the unique record of never having received a "panning" review or report, according to a check-up made by Universal's home office. This comedy was directed by Gus Meins, the comedy genius responsible for all of the two-reelers in this series. It features the remarkable baby "Snookums," and pretty Ethlyne Clair.

The Buster Brown Comedy will reach the screen March 7th. It is "Buster's Dark Mystery," also directed by Meins, and featuring the celebrated Buster Brown trio, Arthur Trimble, Doreen Turner and Pete, the dog comedian, in the roles of Buster, Mary Jane and Tige. Universal Junior Jewels are rated as the best short product on the market. This series long has had an established reputation for high entertainment value. The current release is an exceptional two-reeler well in advance of other Buster Brown successes.

On March 9th, "Some More Excuses," of "The Excuse Maker" series will be released. This is an unusually funny two-reeler, featuring Charles King, supported by Ethlyne Clair. Bud Fine also is in the cast. Scott Pembroke directed it. The story is good, and gives rise to a rapid succession of funny situations and thrills.

The March 16th release will be "Jane's Honeymoons," of the popular "What Happened to Jane" series. The pretty blonde comedienne, Thelma Daniels, a newcomer in Stern Brothers comedies, plays the role of Jane. She is supported by Earl McCarthy and Lillian Worth. It is a delightful newly married couple comedy with a series of situations that any young husband or wife will recognize and find highly amusing. Charles Lamont directed it.

On March 23rd, Universal will release "Be My Wife," another "Excuse Maker" comedy. Charles King is the star, supported again by Ethlyne Clair, and also by Edna Gregory. Francis Corby directed the two-reeler and put an unusual number of hilarious gags into its rapid action. It is one of the best "Excuse Maker" comedies yet released.

The final Stern Brothers release for March will be a new "Let George Do It" comedy, entitled "Backward George." Sid Saylor is again the boob hero of this series and as a country bumpkin in this comedy, does some of his best work. He is supported by Viola Bird, a pretty young comedienne of whom much will be heard in the future. Harry Martin, George Marrell and Helen Lynch also are in the cast. Gus Meins made this one.

Stern Brothers' March Releases



"Some More Excuses"
March 9th



"Jane's Honeymoons"
March 16th



"Be My Wife"
March 23rd



"Backward George"
March 30th

Whoopee-ee! Wham

The Box Office says

RUSTLERS' RANCH, U, Art Acord, 5.—Better than average Western to fair business. (Grand Rainier, Ore.) The best Acord to date. Plenty of everything in this. action al. the way through (Khattar's, Sydney, N. S., Canada.)

RUSTLER'S RANCH: Art Acord—Very nice Western for small towns. Plenty of action and Art sure puts a good fight and plays his part to perfection. Five reels.—R. Duba, Royal theatre, Kimball, S. D.

MAN FROM THE WEST (Sioux Falls), starring Art Acord (five reels). This is above average western with clever plot and some good comedy.—Chas. Lee Hyde, Grand, Pierre, S. D.

ROUGH AND READY: Jack Hoxie—A good program picture that will please all Western fans. Played January 22. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.—

THE FIGHTING PEACEMAKER: Jack Hoxie —18%. Average western which pleased the kiddies and some of the older ones. Played February 5. Five reels.—A. T. Fleming, Seneca theatre, Blakely, Ga.—



BLU



That's Universal— Happiness in &

ALL SPEED and ACTION!

24 Smashing Action Drama!

8 *starring*
Jack Hoxie
with his horse, Scout and his dog,
Bunk

8 *starring*
Fred Humes
with his marvelous horse and dog

8 *starring*
Art Acord
with his horse Raven and
his dog Scout

DOT
ERN

THE STREAK WESTERNS

*Each
Five
Reels*

Buy Box Office!

Grips with the Si

Harrison's Reports says

"Melodrama in which the hero though innocent, had been condemned to death and is saved at the last minute have been produced before, but never like this one.

"Extremely suspenseful. Different from other melodramas of this type.

"The plot has been founded on a story by Bayard Veiller; it has been directed skillfully by Edward Laemmle, from an intelligently constructed scenario by Charles Logue. Never has Miss de la Motte done better work. Johnnie Walker, as the hero, does good work, too. Ralph Lewis, as the condemned man, is a piteous figure. Robert Orr makes a good villain.

"Good for week-run as well as short-run theatres; for vaudeville houses as well. Small towns may play it on any day of the week."



CARL LAEMMLE *Presents*

HELL by the LAW

UNIVERSAL - JEWEL

That's Universal - Happiness in E

Strength of a Vise!

**BAYARD
VEILLER**

EDWARD LAEMMLE



MARGUERITE DELA MOTTE
JOHNNIE WALKER
RALPH LEWIS

IT'S A UNIVERSAL BIG ONE!

Every Box Office!!

Ali Hartman's Film Fables From Big U

SALESMANAGER Sam Liggett, with Traveling Sheik Phil Winnick, decided to go to the City of Bayonne in the Land of Jersey to visit Emir Kaiserstein, the Keeper of the DeWitt and Strand Temples of Joy in that city. Amid the various talks with the Emir, the subject of "The Collegians" was broached, whereas the three decided that the followers of the various temples demanded that they be shown to them so that great merriment may be had. So done and ordered. Selah!

* * *

TRAVELING Sheik Kusiel, on his way to attend the opening of the Tivoli Theatre in the land of Brooklyn, where great festivities were to take place with the showing of that great Universal picture, "The Wrong Mr. Wright," thought it best to provide himself with financial aid for the joyful event. He therefore halted his steed in front of the City National Bank and attempted to enter its gates, but the guard of the portal objected and the Sheik had to go forth empty-handed, but he said the opening was great, and the picture went over big. (What more can be wanted?) Selah!

* * *

A PAIR of Big U Traveling Sheiks mounted their ship of the desert to journey in the land of Long Island to pay their homage to Emir Jack Sokoloff, the Keeper of the following temples: Kingsway, Midwood, Marine, Farragut, Rialto, Albermarle, Linden and Century Theatres in Brooklyn, and the Prospect in Flushing, Grove in Freeport, and Merrick in Jamaica. Sheik Joe Friedman and Sheik Leo Abrams extolled to him the greatness of "The Collegians," whereat the great Jack says "I know all about them—bring forth the golden tablets. I will sign them for a greater price than any feature before." So it was done, (He knows their value). Selah!

* * *

IT came to pass that Emir L. Victor, who resides at the Temples called the Hollywood and Victory in the land of Brooklyn, decided to belong to the Fraternity, called the 100 per cent. Universalites. In order to achieve the object he called into solemn conclave Traveling Sheik Joe Friedman and said unto him, "Prepare the scrolls and let me affix my name to all your Jewels, Super Jewels, Dennys and all other subjects of Universal pictures, so that my people shall have joy and pleasure in my temples and that my treasure chest will increase in size. (Go to it, Victor!) Selah!

RAYMOND KEANE TELLS HIS OWN STORY

(Continued from page 19)

Then he came to me. "Young man," he said, "will you take lunch with me?"

Would I? Would I, the unknown Raymond Keane, son of the Denver jeweler, take lunch with the great Buchowetzki? If I said "yes," I can't remember it. I must have, for I found myself sitting opposite him at lunch.

About all I can remember of that conversation was Buchowetzki telling me of the big production, "The Midnight Sun," he was going to do for Universal, and that I was just the type he wanted for one of the leading characters.

"No experience," he muttered in answer to a feeble protest of youth. "We will attend to that. You go right over to Universal. Here take this note," and he scribbled something on the menu. Still in a daze, I took my way to Universal, presented the note, was assigned to the part demanded by Buchowetzki and was given a five-year contract.

That's how I got my start, and now having it I realize that the rest is up to me. Startling? Sensational. Yes, but remember Hollywood is the birthplace of things startling and things sensational. And so never having played a part in pictures, in this manner I was literally dragged from the ranks of the "extras" and placed on the road to stardom. How did such success affect me? Let me answer that by asking a question. How would it affect any 18-year-old boy to hear directors and veteran actors say of him: "He's marvellous. He's wonderful?"

Again, I ask, how would such a thing affect him?

Well, it affected me in just the same manner as you are thinking it did. But I have learned differently now—I know there are many things I have to learn. A few months around a studio will work wonders with one's self-pride or inclination to conceit. I know it has for me.

MR. KEANE, who is now playing the leading role in "The American Eagle," Universal's thrilling aviation photodrama, scenarized from Lieutenant Howard Blanchard's story, "The Winged Victor," was recently adopted with appropriate ceremonies as the official mascot of the 479th Pursuit Squadron, A. S. U. S. A., at the Clover Field Hangars, California, and presented with his silver "flying wings" and the flying insignia of the corps. The presentation was made by Lieutenant Hussey, commanding officer of the Squadron.

"The American Eagle" is being directed by Emory Johnson and contains a number of notable players, among whom are: Barbara Kena,

THE LADY WHO CROSSES THE ICE

(Continued from page 13)

popular stars. Then she married Harry Pollard and retired from the screen. She vowed that she was through with pictures forever and would devote her full time to her husband and her home, but three years ago Mr. Pollard persuaded her that he needed her for the second feminine role in "K — the Unknown," in which Virginia Valli was starred. Miss Fischer did such excellent work in this picture that her old reputation as one of the stellar players of the screen was at once re-established and the whole world of filmdom hailed her re-entrance.

CARL LAEMMLE OPENS HIS NEW HOME IN HOLLYWOOD

(Continued from page 11)

Mr. and Mrs. Kimmer, Mr. and Mrs. Charles Puffy, Mr. and Mrs. Sam Behrendt, Mr. and Mrs. James Loeb, Mr. and Mrs. B. P. Schulberg, Henry Boehm, Sr., Henry Boehm, Jr., Mr. and Mrs. B. Meyer, Mr. and Mrs. Fred Beetson and daughter.

Mr. and Mrs. Hobart Bosworth, Mr. and Mrs. Joseph Laemmle, Miss Beth Laemmle, Mr. and Mrs. Edward Laemmle, Raymond Keane, Julius Bernheim, Eddie Phillips, Churchill Ross, Jean Hersholt, Mr. and Mrs. Abe Lehr, Mr. and Mrs. Tom Mix, Mr. and Mrs. Frank Newman, Nat Ross, Mr. and Mrs. Edward Sloman, Mr. and Mrs. Quigley, Mr. and Mrs. Simon Klee, Kathleen Key, Maria Corda.

Mr. and Mrs. Beno Rubel, Mr. and Mrs. Abe Stern, Julius Stern, Mr. and Mrs. Jacob Strauss, Louis B. Mayer, Betty Blythe, Paul Scardon, Bertram Voorhaus, Tom Reed, Carl Laemmle, Jr., Robert Agnew, Talbot Mundy, Mr. and Mrs. Sigmund Moos, Mr. and Mrs. Conrad Veidt, Clarence Brown, Mrs. A. Stern, Miss Rosabelle Laemmle, King Baggot.

Eileen Percy, Mr. and Mrs. Joseph M. Schenck, Mr. and Mrs. Buster Keaton, Elinor Patterson, Louella Parsons, Mr. and Mrs. John Considine, Mr. and Mrs. J. B. Williams, Robert and Willy Wyler, Mr. and Mrs. M. Stern, Lee Lyman, Johnnie Hines, Mrs. Peg Talmadge, Mr. and Mrs. Earl Williams, Mr. and Mrs. Westheimer, Max Alexander, Mr. and Mrs. Mayer Strauss, Mr. and Mrs. Fred Siegel, Mr. and Mrs. Hirschler, Mr. and Mrs. Jondberg, Mr. and Mrs. J. Nathan, Mrs. Bernard Mayer, Mr. J. Mayer, Mr. and Mrs. Fitchenberg Otis Harlan, Mr. and Mrs. Samuel Van Ronkle, Mr. and Mrs. Emil Jannings, Mrs. H. Berman, Mr. and Mrs. Svend Gade, Sid Grauman, Mr. and Mrs. Reginald Denny, Henry Bollin, Sr., Henry Bollin, Jr.

Nigel Barrie, Marcella Daly, Donald Stuart and Frank Hemphill.

These Pictures Rate High with the Critics

"Held by the Law"

Palmer Smith in the New York Evening World.

"HELD BY THE LAW," at the Broadway this week, is the first Edward Laemmle feature production this reviewer has seen. In this case it seems that cinema is running strong in the second generation. The director is the nephew of the genial "Uncle Carl" of Universal. "Held By The Law" starts as a rather conventional melodrama treatment of the danger of circumstantial evidence. * * *

With such material the success of the picture depends on the telling. It seemed to me Director Laemmle was more successful than most in developing his story in good cinema, without exaggeration of stereotyped roles, with thrilling and reasonable suspense, and with good judgment of lighting in aid of the mood of the action. There were a dozen or more bits of business that might have been carried in subtitle, but were shown clearly in action. Laemmle also depended again and again on subtitle spoken with such clear lip movement that the audience was able to read the words as clearly as though flashed on the screen.

"Held By the Law" is an encouraging sample from a new director.

"Michael Strogoff"

[From the Detroit News]

"MICHAEL STROGOFF," at the Broadway Strand this week, must be ranked with the really great pictures of the year. It is one of the most stupendous European films ever produced, a melodrama abounding in action and with many massive and beautiful scenes.

* * *

The big scenes are done in color and the delicate pastel shades enhance the scenes greatly. One of the most dazzling and artistic of these is the grand ball at the court of the Czar in Moscow.

Ivan Moskine, an European screen star, makes his bow to the American public, playing the role of Captain Strogoff and scores a decided success.

The battle scene, in which several thousand men are used, the celebration in the Tartar camp, the grand ball, the charge of the Tartars, the fight with the bear and the persecution of Strogoff's mother are particularly strong and beautifully done.

The picture is a melodrama of the higher type which is crowded with drama and thrills from the start to the finish.

"The Cinder Path"

No. 8—"The Collegians"

[From Motion Pictures Today]

THIS is another chapter of "The Collegians" series, more amusing than the preceding chapters, although they have all been thoroughly delightful. We do not think an exhibitor will go wrong in booking these pictures, for they are the most enjoyable short reel films on the market at present. They are well directed and perfectly cast, and refreshing as a summer evening breeze. These Collegians picture youth in an interesting manner, showing the gayety and the rivalry existing among a gang of lively college youngsters.

* * *

The young man who plays Doc Webster is a surprise—he is a good comedian.

"Taxi! Taxi!"

Regina Cannon in the New York American.

WHAT is rarer than a good light comedy—except a "slapstick" without a custard pie? "Taxi! Taxi!" at the Hippodrome, is generously interspersed with chuckles, giggles and a few good loud laughs. It is an entertaining though unpretentious little romance and unreels with the smoothness of silk. The "gags" are not planted.

* * *

Perhaps the most amusing sequences in the picture are, first, the one in which Peter and Rose evade the police by painting the cab black, and secondly, the scenes where they are getting married as they fly around the minister's cottage pursued by the girl's uncle.

Edward Everett Horton makes a long-suffering Peter Whitby. He wins the sympathy of the audience from the start, for it is only too evident that the poor man never did a thing right in his life except by accident.

Marian Nixon, daintiest of ingenues, plays the city rose, who knows what she wants and goes after it. Marian is sweet without being saccharine, and, though she is an actress, doesn't look like one. That's compliment, that is! Burr McIntosh, Lucien Littlefield and Edward Martindel do their several "bits" excellently well.

"The Cheerful Fraud"

Mae Tinee in the Chicago Tribune.

GOOD MORNING! Over on the South Side a big, beautiful, new picture theatre opens officially to the public tomorrow noon, and to an optience of invited guests tonight: "The Piccadilly." Hyde Parkers are enthusiastic over it, with reason, for it is really a gorgeous film house, and some time when you're on the South Side—if you don't happen to live there, why don't you drop in and give your eyes a treat? "The Piccadilly" has chosen for its debut feature "The Cheerful Fraud."

This is the latest starring venture of the large and beloved movie chef (not sheik), Reginald Denny, whose specialty is the sassy feature comedy and who understands so well how to serve his dish temptingly to fans who lap up his stuff and yap hungrily for more between feedings.

* * *

Mr. Denny is as you like him in this film. Right on the job every minute and handing out pep and giving you honest weight in the matter of laughs.

Gertrude Olmsted is Anne Kent—and Miss Kent is vurr' likable. Wonder if her new husband, Robert Z. Leonard, was the one who persuaded her to bob her hair. She's always worn it long, you know.

Emily Fitzroy is humorously terrible as the vulgar Mrs. Bytheway, and fat little Otis Harlan puddles about enthusiastically as Mr. Bytheway, who you are some way quite sure smells strongly of scented toilet soap.

Charles Gerrard as the bogus Michael acquires himself dishonorably—as he is supposed to do—and Gertrude Astor does some mighty good acting—the best of her career, I would say, as a hard-boiled blonde whom Mr. Bytheway has once remembered and is now being not allowed to forget.

"The Cheerful Fraud" bellows with action, has been well produced and holds your interest.

"Her Big Night"

[From the Milwaukee Journal]

HERE is one of the most entertaining films we have seen for some time. It is clever and amusing. Laura La Plante has excellent abilities for carrying a comedy part of this type and in "Her Big Night" she does it beautifully. Einar Hansen, the Swedish screen star, who played the male lead in Corinne Griffith's "Into Her Kingdom," supports her.

Universal is on top! Now!

The
Box Office
says

I TOLD YOU SO: Andy Gump—Andy in a comedy of too many women. It got the laughs. Two reels.—Mrs. R. A. Preuss, Arvada theatre, Arvada, Colo.—

ANDY TAKES THE AIR: This was our first Andy Gump comedy, and was very good. Two reels.—F. W. Kutit, Alex theatre, Alexandria, S. D.—

SHADY REST: Joe Murphy—Had a few thrills and several laughs. As a whole Gump comedies are a good bet. Two reels.—A. E. Sharer, Globe theatre, Savannah, Mo.—

WANTED, A BRIDE: Arthur Lake—A pleasing little comedy. One reel.—A. G. Witwer, Grand theatre, Rainier, Ore.—

WILD BILL: Charles Puffy—Some laughs in this one. One reel.—A. G. Witwer, Grand theatre, Rainier, Ore.—

BLUEBIRD COMEDIES: I have found them real good. One reel.—Aubrey Swearingen, Crescent theatre, Woodville, Tex.—General patronage.



ANDY GUMP
A SCREAM IN THE MOVIES AND IN THE COMIC STRIP

Follow the cartoons in
See him on t

That's Universal—
Happiness

12 NEW GUMPS

Samuel Van Ronkel
Productions

Each 2 Reels

More than 300 newspapers daily help put Gumps in the Big Money Class. It takes a great comedy character to blanket the country that way—but Andy Gump sure does his stuff—and its Box Office in great big letters—Yes, sir—**SURE-FIRE** Box Office!



52 BLUEBIRD COMEDIES

Featuring Charles Puffy, Arthur Lake, Neely Edwards and Slim Summerville. One reel each.

*Each series with a long proven
laugh-producing record*

Box Office!!

A PAGE OF SYNOPSIS

"THE COLLEGIANS"

Starring GEORGE LEWIS

Universal Two Reel Junior Jewel

No. 9—"Flashing Oars"

THE varsity and scrub crews row in after the final practice. Don Trent is stroke oar for the varsity crew. Ed Benson, his rival in sport and love, stroke oar for the scrub crew, is selected by the coach to pull oar number seven in the following day's event. He is the first freshman ever selected to hold a place in a varsity crew.

June Maxwell, the dean's daughter, phones Ed at the dormitory and tells him that Trent has broken training at the Hula Hula Shack. Ed and some of the others find Trent at the road house drinking. They remonstrate with him to no effect, after which they knock out his companion who is framing him to keep him out of the race, and kidnap Trent, taking him back to the gym, where they give him a cold shower and get him back in shape.

Trent pulls a strong oar at the beginning of the race on the following day, just to show Ed that he has not been affected by the dissipation. The coach, following in a launch, fears that Trent will crack under the strain, but the rules of the sport forbid him to shout any orders. Trent finally droops. The rival crew gains on Calford. The cockswain then pushes Trent overboard and orders the Calford crew to follow Ed's stroke.

With only seven oarsmen against the full crew of the rival college, Ed puts up the fight of his life and leads Calford to victory.

No. 10—"Breaking Records"

THE Frosh and Sophs are tied for the field day honors, the final event being the pole vault, upon which everything depends. Ed Benson makes a high one. His only competitor is Don Trent. Don's pole breaks and he falls. Ed catches him and saves him from serious injury but Don is surly and forgets to say thanks.

A dinner is given by the freshmen in honor of Ed, the hero of the day, and Don is invited as worthy foe, but his self pride keeps him away from the dinner until Ed goes to his room and drags him in.

The Professor gives a long winded address that puts them all to sleep, but they do some waking up on the campus in the moonlight when the girls shed tears and kiss over the boys who are going on their vacations. Doc Webster is thrilled by his first kiss from the most beautiful girl in the

world and Ed Benson is carried away by a plight of love with June.

When Doc and Ed are packing their trunks, Don begins to get despondent when he thinks of what a piker he has been. He goes to them and unburdens his mind, and they all become friends again.

"FIGHTING WITH BUFFALO BILL"

Ten-Episode Adventure Picture

Starring WALLACE MacDONALD

No. 4—"The Death Trap"

BILL Cody brings help from a nearby wagon train and the attacking Indians are frightened away. Crosby, in an attempt to be the first to reach the gold claim, deserts the train and leads his small party through an unknown country. The party is waylaid and robbed by a gang of white renegades, who cast covetous glances upon the two women.

Lola plays up to the leader in an effort to get back the map he has stolen which locates the gold. Doris runs into the woods, pursued by three of the men. Bill Cody and Ned see her footmarks and follow the trail. The girl slips and falls down an embankment, clinging for a moment to a branch while Cody and Ned fight the ruffians. Then the branch breaks and she drops.

"RED HOT LEATHER"

Blue Streak Western

Starring JACK HOXIE

JACK LANE, returning west dejectedly after an unsuccessful attempt to borrow money in the east to hold his father's ranch from the clutches of a heartless mortgage holder, meets on the train Ellen Rand, who is smitten with romantic thrills at the sight of the first real cowboy she has ever known, and who, in turn, smites the cowpuncher with love and hope.

Upon reaching home, Jack is overjoyed to hear that the girl is a nurse who came to take care of his paralytic father, who steadily weakens from the fear that the old ranch will be foreclosed on the twentieth of the month.

Jack jumps at the one last chance to raise the money at the annual rodeo, where he must win two events to get the required amount. Morton Kane, who holds the mortgage, and who has discovered oil on the ranch unknown to the owner, plots with his

"DON'T BE A DUMMY"

One-Reel Bluebird Comedy

Featuring ARTHUR LAKE

ARTHUR, the college freshman, thought the beginning and end of all higher education centered in Elsie, the college widow. Arthur was actually so green that he bought her a ring.

Life seems a shattered thing when he shortly discovers a fat rival basking in his lady's favor. Not long afterwards, Arthur and his fat rival discover Elsie hiding behind a parasol, cosily flirting with still another flame.

Arthur rushes home to his first love—his Mother. In the wisdom of her years she suggests that a little competition would be good for Elsie. Arthur finds a model young lady, (a dummy from a near-by clothing store), beautiful but dumb. The struggle to dress his new dummy friend for her role is strenuous. Betty arriving to call, is taken into the plan. When Arthur had his new sweetie established in the proper setting the whole campus was "on" and his sweetie was certainly a dumb belle.

When Elsie discovers the group she is green with jealousy. All her swains have deserted her for this new beauty. Arthur is charmed with his ruse. Later Elsie, who is walking past his house, sees shadows on his drawn shade, and oh, what she sees! What she sees!!! To save Arthur's reputation and appease her jealousy, she rushes to his mother to tell her about the "other woman."

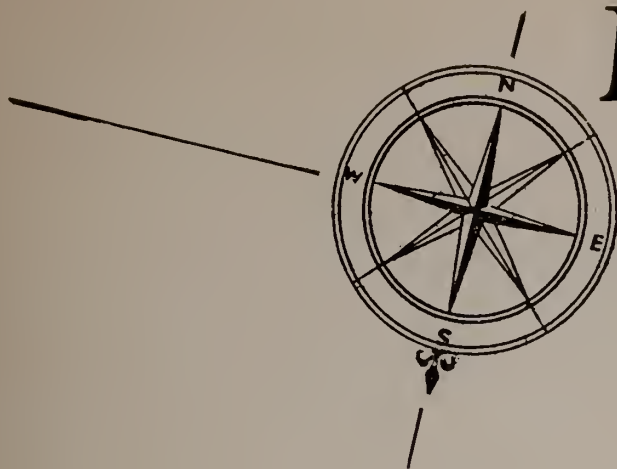
What a mixup! By the time the dust clears Elsie has come to her senses. She and Arthur decide that they will both "lay off" on dummies and everything is serene.

son Ross, who would like to get the girl away from Jack, to keep him from entering the events.

At the last minute Jack discovers that his horse, Scout, has been stolen. He follows a false lead supplied by Kane and is waylaid by Kane's men, but he escapes from them and, stealing Kane's car, races for the rodeo, while his horse, trained to untie knots, frees himself and goes home. Ellen rides him to the rodeo, arriving in time to enter him for the relay race, which Jack wins, on top of winning the bucking horse event.

With their prize money Jack and Ellen drive to town, arriving just in time to save the ranch. Kane tells them of the oil on the land, and Ellen goes home with her wealthy husband-to-be. The news of Jack's success effects a miraculous healing of the old man.

Everywhere!



North

"Universal's Complete Service is the best possible contract."

—Butterworth
Lyric Theatre,
Minnesota, Minn.

South

"Just signed Complete Service Contract and feel that have made best purchase that I have ever made since in business."

—S. G. Fry,
Palace Theatre,
Omaha, Texas.

East

"Your Complete Service Contract the finest and most equitable contract I have signed during my twelve years as an exhibitor. Thank you for the privilege of using your Complete Service."

—Barth Dattola,
Alhambra Theatre,
New Kensington, Pa.

West

"If it wasn't for the Complete Service I would have had to close long before this."

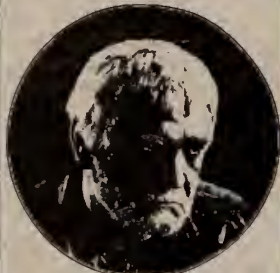
—George Fleischman,
Paramount Theatre,
La Jara, Colo.



UNIVERSAL Complete Service

Watch This Column

If you want to be on our mailing list send in your name and address



"Les Miserables" in One Picture!

You will remember that I submitted to a vote of the people the question as to whether "Les Miserables," our magnificent picture of Victor Hugo's classic, should be shown in the theatres in one long picture or in two parts of medium length.

When the first returns came in, the vote was so greatly in favor of the two-part showing that I jumped to the conclusion that that would be the consensus of opinion and so decided it. But I spoke too soon. I hadn't figured on the eleventh-hour vote which developed into a landslide the other way.

Many a political candidate has made the same blunder. And I freely admit mine. Now that all the votes are in and counted, I know the great majority want "Les Miserables" in one complete, enjoyable evening of entertainment. So that's the way it will be shown.

As soon as the result was seen, I engaged the best film-editors in America to bring this Universal Film De France Production to a single picture, and their work has been remarkable. They have retained all that is essential, and when you see it, I think you will agree that the picture is just as Hugo would want to see it on the screen.

More than anything else, I would like your comments on it when you see it. Be on the look-out for it, and ask the manager of your favorite theatre when he is going to show it.

I also would appreciate your comments on "The Collegians," the series of two-reel comedies of college life, by Carl Laemmle, Jr., full of youth and beauty and the stirring American college life.

Carl Laemmle
President

(To be continued next week)

Send 10c each for autographed photographs of Dorothy Gulliver and George Lewis

UNIVERSAL

He Should Worry!

He's sitting pretty

because he knows that Carl Laemmle's Column in the Saturday Evening Post and Photoplay Magazine tells his public about what he plays and PULLS THEM INTO HIS THEATRE. 75% of his advertising is done by Universal, and Uncle Carl pays the bills. It's the consistent high pressure driving power of Universal's national advertising that put him where he is to-day. And that goes for you, too—nothing much to worry about when you book and play Universal!

The column reproduced at left will appear in the Saturday Evening Post issue of March 19th, 1927.



LEO JOSEPH ROCHÉ

UNIVERSAL WEEKLY

Vol. 25 No. 6

March 19, 1927.



The youngest Celebrant
"SNOOKUMS"
in
Stern Bros. "Newlyweds and their Baby"

Gumps



12 two-reelers

From the famous cartoons by
Sidney Smith

Samuel Van Ronkel Productions

Andy doesn't have to make any excuses for Gump Comedies. Any series that can run three years—two of them by popular request—and get more popular release is **SOME** series. What the Gumps have done for comedy-hungry exhibitors is box-office history written in letters of gold. Just a reminder—get them for **YOUR** house **NOW**.

Released by UNIVERSAL



INTERNATIONAL NEWS

In every corner of the world--International is **THERE** -- from China to the Poles! Yesterday--today--tomorrow--forever!

of course it's

**2 Each Week
104 a Year**

UNIVERSAL

I Would Not Trade

*No. 524,---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.*

AND now comes the acid test of all promises which have been made to you by all producers during the past few months!

The pictures—and the results!

All producers, with all the power of their advertising space, have glorified their forthcoming lists of pictures. To read the ads, you must have been compelled to believe that every list on the market was the absolutely, final best of all bests!

No doubt many of you have found the advertisements of some producers more alluring than those of others, and possibly you have booked accordingly.

But now comes the show-down!

Universal is ready for it—in fact will welcome it with open arms.

The more I compare the promises of all other producers with **THE ACTUAL PICTURES NOW READY IN UNIVERSAL EXCHANGES**, the more I am satisfied with Universal's achievements!

It For Any Other!

The more I study Universal's Greater Movie List, the more I realize that I would not trade it for any other list, even if the promises of the others are actually lived up to.

For the first time in my moving picture career, I can say, "I am satisfied."

Others who have analyzed the past and present product of the various companies will back me up in what I say. Take, for example, P. S. Harrison of Harrison's Reports. He recently said that Universal's average was the highest of all companies last year, and when all is said and done, he will be able to say exactly the same thing regarding Universal's Greater Movie List.

You won't have to guess much longer. If you have booked the Universal product, you will not have one single regret. If you have failed to book it, or if someone else beat you to it, you will have something to think about when you book next time.

Thank heaven, I will have nothing to apologize for. Every Universal salesman can look you in the eye AFTER you have run the Greater Movie List and say, "I told you so."

I wouldn't trade our list for any other—and neither would you!

Don't Worry!

There'll Be No Slump This

"Happiness
in every Box
Office!"

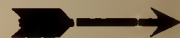
Alhambra—"Taxi Taxi" (U), Pan
vaude (3,000; 15-25-50-75). Pre-
release on picture, well liked.
Got Universal house good business.

and this
new one:

**MARY
PHILBIN**

in

**"Viennese
Lovers"**



mer!

with

Universals!

Greater Movie List of Summer Hits—

Taxi! Taxi!

With EDWARD EVERETT HORTON, MARIAN NIXON and an exceptional cast. From the Saturday Evening Post story by George Weston.

A MELVILLE BROWN Production

Laura La Plante in "The Love Thrill"

With Tom Moore, Bryant Washburn and Jocelyn Lee. Story by Millard Webb and Joe Mitchell. Directed by MILLARD WEBB.

Hoot Gibson in "The Prairie King"

A typical Gibson outdoor thriller. Directed by Reaves Eason.

Norman Kerry and Claire Windsor in "The Claw"

With an excellent cast. From the story by Cynthia Stockley. Adapted by Charles A. Logue. Directed by SIDNEY OLCOTT.

Laura La Plante in "Beware of Widows"

With Bryant Washburn and an exceptional cast. From the famous Broadway success by OWEN DAVIS.

Directed by WESLEY RUGGLES

Hoot Gibson in "A Hero on Horseback"

A fast-moving drama of the great untamed West. Directed by Reaves Eason.

UNIVERSAL Always Delivers



The Fra

Never failing—every picture better than his last — getting stronger everywhere, every day — that's **D E N N Y** — THE **BIGGEST** sure-fire comedy bet today!

"Happy
in every Box
Office!"

Rialto — "The Cheerful Fraud" (1,978; 35-50). Held to usual top figures of house, and achievement in itself



UNIVERSAL Super Comedy

Presented by **CARL LAEMMLE**
with Gertrude Olmstead, Otis Harlan,
Emily Fitzroy, Charles Gerrard,
Gertrude Astor.

Adapted by Rex Taylor from the
story by K. R. G. Browne.

ce with the Smile
WINS! *and*

REGINALD

DENNY

in has it!

“The Cheerful Fraud”

**and every other
Denny picture!**



A WILLIAM SEITER Production

A Million Dollars W

ARE SENT OUTDOORS

Four Varsity, Four Freshman and Four 150-Pound Eights Taken From Gym Tank.

Special to The New York Times. NEW HAVEN, Conn., March 5.—Head Coach Ed Le Yale's three sets opening races of moving four varsity, four freshman and four 150-pound eights from the gymnasium tank to New Haven harbor. They will be taken to the House-boat at Derby in about two weeks. Griggs and Mosie, varsity veterans, are unable to row because of slight illness, and for the present are being used at the No. 5 in the five 150-pound eights. Quinlin, Warren, Bertholomew, rowed last year, and Hutcheson is now the coxey. Fred Bonkowsky and the No. 3 in the sets. The make-up of the four eights follows:

Wilmington
Clinton
Time
East Orange
Blair
Boys H. Bk
WESLEY
Beat M.
Spec
MIDI
Wesley
m

Miss Geraghty 1 Second Off H. Meter Breast-

Special to The N PHILADELPHIA, Pa., March 5.—Penn A. C. pool-hol bers of the New York Swimming Association. Miss Geraghty, all the breast-swim first one to shatter clipping 1-5 of a 200-meter mark by covering the distance in 3 minutes. The old record was made by the York girl at Toledo in April of 1928. Adelaide Lambert, shattered the national medley champion, shattered the record in the 300-yard medley swim in a sensational time of 4 minutes, 28 seconds, a best previous time for a 200-meter mark.

RELAT 25 of a 3 200-Mark.

Special to The N PHILADELPHIA, Pa., March 5.—Three held in the at by mem- men's Swim- holder of the record was the York girl at Toledo in April of 1928. Adelaide Lambert, shattered the national medley champion, shattered the record in the 300-yard medley swim in a sensational time of 4 minutes, 28 seconds, a best previous time for a 200-meter mark.

Score Three Knockouts to Beat Pick of Canadian Universities, All of Toronto.

MATMEN LOSS TO LEHIGH CADET Are Boston, 14-11, White Gymnasts Defeat Penn by 37-17, and the Fencers Down Dartmouth, 8-5.

AMHERST FIN LITTLE

Victory Over Was Final Game C Dead!

Special to The N AMHERST, Mass. Three basketball championships were knotted into a triple tie in the final game when the Amherst College team defeated Wesleyan, 25 to 24 here tonight. The victors had the edge throughout the encounter, taking 17-10 at the start, when Walker fouled the basket for two field goals, and the half ended with the Lord Jeffrey team.

Starring
GEORGE LEWIS
with
Hayden Stevenson and
Dorothy Gulliver.
Directed by
Wesley Ruggles.
Ten two-reelers.
Released by
UNIVERSAL

"Happiness in every BOX Office!"

THE COLLEGIANS: Special cast—No. 1. Boys, this is the best short subject money can buy. But why don't they make them in about 7 reels? Used this on an off night and business just about tripled for the night. Buy "The Collegians" and make yourself some dough.—J. B. Weddle, Walnut theatre, Lawrenceburg, Ind.—

Carl Laemmle Jr's

The COLLEGE

Worth of FREE

for Talent.
 der in the second
 lat's Dry Moon
 a Eastin, both be
 out of the mo
 arlong dash for
 ward under sail
 faced the bar
 -year-old Polle
 ms and paid auc
 ain chances the
 sluceman Day, a
 ily 100 pounds
 colt to his fro
 aim to his work
 in setting a hot
 finishing as dr
 at. Ray held off
 ab to hold off
 and gain a head

VETERANS WILL TO YANKEE-YO

By JAMES
 Continued from

camp and sit on the log-
 gins as his comments on th
 the various players. Th
 seeker would get an insid
 baseball which could be of
 no other way.
 Look at young Fijking
 says the Profes

the water polo
 until the final w
 Art Bowron bro
 in the 150-yard b
 ling the swim in
 seconds.
 Captain Allen
 Intercollegiat ch
 tured first place
 the breaststroke
 With only two
 relay, the final
 leading the Navy
 took the lead at
 man, anchor ma
 yards. Captain
 for Princeton,
 honors with a fir

PRINCETON DIVIDES HONORS WITH NAVY

Swimming Me
 ten Middies, 37
 turing Final
 ED AT WATE

Colopus...
 half time, staged
 came within two
 scores midway in t
 the score-board sho
 the field was ruled
 is fourth personal
 erger and Bill Mad
 lashed before the final whistle.
 made four field goals and loss
 straight fouls.
 up Columbia's plays. Cap
 out of Penn contribute
 but seven of them

A few moments af
 second half, the Cr
 fence that nette
 while the Elis w
 During the half
 points on fouls
 Farmer and Bill
 two field goals
 The lead ch

and...
 white Hillier
 mainstay of
 The Mensur
 HARVARD
 Leekley
 Date



UNIVERSAL
 Junior Jewels

LEO JOSEPH ROCH

GIANTS

The UNIVERSAL WEEKLY

A Magazine for the Motion Picture Exhibitors

Paul Gulick, ~ Editor

Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City

Copyright 1927 UNIVERSAL PICTURES CORPORATION All rights reserved.

Vol. XXV

MARCH 19, 1927

No. 6

UNIVERSAL MOVIEGRAMS

HARRY POLLARD will direct "Show Boat." In fact, the production of "Show Boat" was offered to him in the very first place, but he felt that in deference to the exhaustive way in which he is making "Uncle Tom's Cabin" and the time which he planned to spend on it, that he would be unable to undertake it. "Uncle Tom's Cabin" will be finished before July 1st and it is now planned to start "Show Boat" on or before that date.

THE thirty-three Jewels which Universal will release next season will be called, for campaign purposes, The Big Gun Series.

BECAUSE of prior use of the title, Universal has changed "Thunderhoofs," which will star Rex, the Wonder Horse, to "The Untamed." The humans in the cast include June Marlowe, Hugh Allen, Scott Seaton, Hayes Robinson and William Bailey. It is being directed by Henry MacRae.

ALL uncertainty about "Lea Lyon," the Viennese play about which so much controversy and discussion has raged, was set at rest by an announcement from Carl Laemmle this week. Universal and none other will produce it. Ivan Moskine and not Joseph Schildkraut will play the Prince. Mary Philbin and not Lya de Putti will play the Rabbi's daughter, and Nigel de Brulier and not Rudolph Schildkraut or Conrad Veidt, either, will play the Rabbi. It will be directed by Edward Sloman. Its releasing title will be "The Crimson Hour."

Slave Auction Vividly Reproduced For "Uncle Tom's Cabin" Scene

**Production Schedule on Universal's Civil War Epic Speeded Up
So that Director Harry Pollard Will Be Enabled to Under-
take Production of "Show Boat" in July.**

"EIGHTEEN hundred—do I hear any more? Eighteen hundred, once—eighteen hundred, twice—eighteen hundred, for the third and last time, and SOLD to Simon Legree."

A triumphant grin on the face of the burly Legree, the passing over of some cash and a promisory note and the agonized appeal of Uncle Tom—and one of the most powerful scenes ever filmed was immortalized on celluloid this week at Universal City where Harry Pollard is rapidly completing Harriet Beecher Stowe's ever-living epic.

A startlingly faithful reproduction of the New Orleans auction rooms of Beard & Calhoun was the scene of the episode. Four auctioneers were busily disposing of the human and inanimate chattels of the St. Clare estate to an interested crowd of traders, stockmen, dandies, plantation owners, Southern belles and Northern labor agents.

In one corner, a goatish auctioneer decanted on the virtues of a handsome mulatto girl to a group of smirking young bloods; on another platform a second auctioneer disposed of a collection of furniture and hardware; at a third station, squealing and bellowing livestock were the *raison d'être*;

IN the meantime, Conrad Veidt, who was first announced for "The Chinese Parrot" and next for "The Crimson Hour," is searching for an appropriate film with which to be introduced as an American film star.

while in a fourth corner, poor Uncle Tom was being transferred from a comfortable home to an uncertain and fatal future.

Over two hundred extras were utilized in the proceedings, under the direction of Harry Pollard, while the principals in the scene comprised George Siegmann as Simon Legree; James B. Lowe as Uncle Tom; Rolfe Sedan as Adolph; Bill Dyer as the head auctioneer.

The big scenes in "Uncle Tom's Cabin" which have existed heretofore in the director's mind are rapidly taking their place in the cutting room at Universal City. The southern scenes, filmed on the Mississippi River from Natchez to New Orleans, are being assembled, cut and titled; the affecting scene of the death of Little Eva was completed last week; and the terrifying scenes of Cassie's tragic life story will be enacted next week. Eulalie Jensen has been especially engaged for the role of Cassie.

Double-quick time has been ordered on "Uncle Tom's Cabin" because of the decision made this week by Carl Laemmle that Harry Pollard would direct "Show Boat." His experience with the Mississippi River steamboats and locations will make it much easier for Pollard to visualize Edna Ferber's picturesque story than any other director. Charles Kenyon spent considerable time with the Pollard company when they were on the Mississippi River for his elaborate adaptation of the novel.

Latest Shots from the Universal Lot



Derlys Perdue, Fred Humes' leading lady in "The Empty Saddle," is widely known as dancer, but she can also ride a horse with the best of them, according to this picture



Charles Puffy, who is featured in the Octavus Roy Cohen comedies, as he appears to A. N. Merryman, Jr., the famous cartoonist.



The usually immaculate Norman Kerry gets considerably messed up in "The Claw," the Cynthia Stockley story of the African veldt, in which he is co-starred with Claire Windsor.



June Marlowe exhibits the latest in ski costumes.

Below: Topsy and Eva (Mona Ray and Virginia Gray) entertain Carl Laemmle on the "Uncle Tom's Cabin" set.

Below: While Laura La Plante was running up and down stairs in a dire rage in "Beware of Widows," Director Wesley Ruggles and his cameraman followed her on this trolley.



"Cheerful Fraud" and "Michael Strogoff" To Play Every Publix House in the South

UNIVERSAL announces two 100 percent contracts with the Publix Corporation for the showing of the two big Universal pictures, "Michael Strogoff" and "The Cheerful Fraud," in the South. These two pictures are to be presented by Publix over their entire Southern chain, beginning at an early date. Ralph Williams, Southern sales director for Universal, arranged the deal early this week.

"Michael Strogoff" recently completed eleven weeks on Broadway, eight in the George M. Cohan Theatre, immediately followed by three in the Cameo. It is now ringing up box-office records in other big cities, Universal reports. "The Cheerful Fraud" recently established a new high record in the new Paramount Theatre on Broadway, and since then has been compounding its popularity in other places.

The arrangement between Publix and Universal, one of the most comprehensive ever drawn up, assures the presentation of these two pictures in leading houses in such cities as Fort Worth, Augusta, Knoxville, Little Rock, Tampa, Waco, West Palm Beach, Chattanooga, Chickasha, Columbia, Daytona, Fort Lauderdale, Fort Smith, Gainesville, Austin, Jacksonville, Lakeland, Greenville, St. Petersburg, Asheville, Atlanta, Char-

lotte, Montgomery, San Antonio, Spartanburg, Macon and many smaller towns.

"The Cheerful Fraud" is the latest Reginald Denny release. It was directed by William A. Seiter from a story by K. R. G. Brown. Gertrude

Olmsted is the heroine. "Michael Strogoff" is the Universal Film de France super-picture made by the French from Jules Verne's classic adventure romance, with Ivan Moskine, now a regular Universal star, in the lead.

Sales Head Highly Enthusiastic Over Universal's 1927-28 Plans

"THE motion pictures which Universal will release this year will be the best in the history of the company."

This is the assertion of Lou Metzger, general sales manager of Universal Pictures Corporation, who has been at Universal City conferring with Carl Laemmle, president, over the pictures to be made during the coming season. The sales head left Los Angeles for New York late this week to start plans for launching Universal's 1927-1928 product.

"Mr. Laemmle has greatly enlarged the scope of pictures that will be made this year," he stated on the eve of his departure for New York. "We

have more big stories than ever in the history of the company. The world's best authors have contributed the stories from which we are making the pictures.

"We have wonderful casts planned, and have secured the services of many of the screen's best directors, placing them under contract. The list includes: William A. Seiter, Reeves Eason, Emory Johnson, Del Andrews, Edward Laemmle, Ernst Laemmle, Paul Leni, Henry MacRae, Harry Pollard, Wesley Ruggles, Edward Sloman, Irvin Willat, Robert Hill, Bruce Mitchell, Stuart Paton and William Wyler.

"A committee has analyzed every story, and those selected for production are those from which we feel that the very ultimate of box-office return can be secured by the exhibitors.

"I have never been so enthusiastic about our product as this year. Our serials are perfect. I have seen rushes of 'Blake of Scotland Yard' and am amazed.

"In addition to starring vehicles for Reginald Denny, Norman Kerry, Jean Hersholt, Hoot Gibson, Mary Philbin and Laura La Plante, we are going to produce a number of all-star pictures with other leading players in the industry. We are making six pictures each starring Fred Humes and Ted Wells and five each of the Thrill pictures starring Dynamite, the Belgian police dog, and Al Wilson, the noted airplane star.

"We are going to make, in short subjects, 13 Texas Rangers, and 13 Royal Northwest Mounted Police stories as well as 26 Winkler cartoon comedies starring Oswald, the Welsh Rabbit, and 26 Snappy comedies, 13 each with Churchill Ross and Arthur Lake.

"This, in addition to our unexcelled line-up of Jewels and super-productions soon to be announced, will give us a line-up of the greatest box-office pictures of the year."

TELLING THE WORLD

By Neal O'Hara

"Abie's Irish Rose" has just been sold to the movies for \$2,000,000. That is a record price, even if it isn't true. However if "Abie's Irish Rose" is worth a couple of millions to the films, then other great dramatic classics are priceless. "Uncle Tom's Cabin" should be worth more than the Ford Motor company, with the income taxes deducted. But before it can be made into a celluloid epic, "Uncle Tom's Cabin" must be slightly altered to make the grade in the films. Accordingly, we have had our patent attorneys draw up a scenario, ready for the movie director to shoot.)

UNCLE TOM'S CABIN

(As adapted for the movies)

Uncle Tom was a retired mammy

What "Uncle Tom" Is Worth

NEAL O'HARA recently devoted his entire Column in the New York World, and which is widely syndicated throughout the United States, to a story about "Uncle Tom's Cabin." In the foreword, which we reproduce at the left, he states that if "Abie's Irish Rose" is worth \$2,000,000 for picture purposes, "Uncle Tom's Cabin" should be "worth more than the Ford Motor Car Company, with the income taxes deducted."



Hayden Stevenson as "Blake of Scotland Yard," it is predicted, will provide twelve weeks of the most thrilling serial entertainment offered in years.

Hayden Stevenson Comes Into His Own

The Player Who Supported Reginald Denny in "The Leather Pushers" and George Lewis in "The Collegians" with Such Distinction Is to Be Starred Next Season in "Blake of Scotland Yard."

ONE of the most interesting characters in "The Leather Pushers," the two-reel series which brought Reginald Denny to fame, was the manager, played by Hayden Stevenson. One of the most interesting characters in "The Collegians," Carl Laemmle, Jr., series, which is proving a worthy successor to "The Leather Pushers," is the college coach—played by Hayden Stevenson. Next season Mr. Stevenson will step forth as a star, the star of "Blake of Scotland Yard," the first serial on Universal's 1927-28 program.

The photographs above give some idea of how excellently he has been cast in this new chapter-play. If anyone can play this smooth, intelligent tracker of men it is Hayden Stevenson.

Had Long Stage Career

Stevenson was born in Georgetown, Ky., and was attending Georgetown University when the war with Spain broke out. Immediately he enlisted and spent three years in service. With the war over he turned to the stage.

He has played with stock companies from Portland, Me., to Portland, Ore., and from Calgary to New Orleans; he has appeared with Blanche Walsh, Lionel Barrymore, Tyrone Powers and others. He was with Lionel Barrymore in "The Copperhead" in Philadelphia at the time the

This is the way Hayden Stevenson appears in "The Collegians" when he steps up in front of the camera at the end of each picture to tell the audience what is in store for them in the episode which will be shown



the following week.

Armistice was signed and recalls that it was with difficulty that the 30 or 40 supers, making up the off-stage mob cheering the Fall of Vicksburg, made themselves heard above the thousands outside the theatre, cheering the end of the World War.

Stevenson's first appearance in pictures, strangely enough, was brought about by Harry Pollard, who is now working with him on the same lot directing "Uncle Tom's Cabin." At that time Mr. Pollard was with the old Selig Company in Chicago. While calling on Pollard, who was a friend and fellow player of his first days in the theatre, Stevenson was induced by Frank Beal to play in "Human Hearts," then being produced by Hal Reid, the father of Wallace Reid. But Mr. Stevenson never saw himself in this first venture of his on the screen, for before it was completed he was called to his part in "Thais" with Tyrone Powers and Constance Collier, for which he had previously signed.

Grandfather Famous Abolitionist

There is another coincidence between Stevenson and Pollard. The director is putting on the screen in super-spectacle style the book which became one of the strongest weapons of the Abolitionists before the Civil War, and Stevenson's grandfather, Judge William Stevenson, was one of the most noted of those fighters for the freedom of the slaves. With Cassius M. Clay he is said to have made most of the Abolition speeches of Central Kentucky, although it was sometimes necessary for him to display a box of pistols and bowie knives to impress the audi- (Continued on Page 32)

History Repeats!

and so do

**"Happiness
in every BOX
Office!"**

Cameo—"Michael Strogoff" (U.)
(549; 50-75). Had a three weeks'
run, finishing with \$7,428, topping
the second week by about \$800.

from Variety of March 2, 1927



ES

MIGHTY MICHAEL STROGOFF

Starring

IVAN MOSKINE

Europe's Screen Idol

Presented by

Carl Laemmle

A UNIVERSAL

Film de France

Cohan — "Michael Strogoff" (U.)
(1,111; \$1.10-\$2.20) finishing its
run of eight weeks at the Cohan
this week to very satisfactory re-
sults at the box office.

from Variety Box-Office Reports



Arthur Edmund Carew

The Tragic Hero of "Uncle Tom's Cabin"

Arthur Edmund Carew Brings Out All the Pathos
in the Famous Role of George Harris, the Mulatto
Slave, Husband of Eliza.

gest one in all stage versions of the famous Harriet Beecher Stowe classic and it has been played, in the past, by many of the foremost actors of the country.

While Pollard was considering the many screen players who would have liked to have been assigned this role, the memory of the Persian in "The Phantom of the Opera," who made such an impression upon the critics and patrons everywhere, though the part was not a leading one, kept returning to him. At length he decided that no one could realize all the possibilities of the George Harris character so well as Arthur Edmund Carew.

lard and his "Uncle Tom" unit returned and for a while Carew was "Harry" on "The Cat and the Canary" set one day, and "George Harris" around the Shelby Mansion the next.

About this time Sidney Olcott came along to film "The Claw" with Norman Kerry and Claire Windsor, and he, too, wanted Carew for one of the most important parts in the Cynthia Stockley story of the African veldt. Nothing daunted, Carew worked up another characterization, and during the last week of the filming of "The Cat and the Canary," he was working in three different pictures at the same time.

Arthur Edmund Carew was born in Trebizond, Armenia. When he reached school age he attended the Acad-

(Continued on page 32)

WHEN seeking a player who would bring out all the sweetness and bitterness in the role of George Harris, the mulatto slave and husband of Eliza in "Uncle Tom's Cabin," Harry Pollard, the director of this greatest special of Universal's career, considered many men. The Harris role has always been the big-

But there were other directors who were equally as desirous of having Carew in their pictures. Paul Leni felt that he must have him in "The Cat and the Canary," and so it was arranged that as soon as Carew had played his scenes for Pollard on the location trip to the Mississippi River, he was to hurry back to Universal City and join "The Cat and the Canary" company. Then Harry Pol-

Carew as the tattered slave, George Harris, in "Uncle Tom's Cabin."



Harris, sold away from his wife, tastes the bitterness of his lot.



Graduating Class Of "The Collegians" Receives New Roles

UPON completion of the present episode of the Universal Junior-Jewel comedy series "The Collegians," the company of players who have been together almost a year, during which time sixteen two-reel episodes have been filmed, will be split up and assigned to other units at the studio.

Starting as an experiment in a new field of comedy, "The Collegians" became famous almost overnight and the original schedule of ten was extended to sixteen. All the stories were written by Carl Laemmle, Jr., who also supervised production, while three directors, Harry Edwards, Wesley Ruggles and Nat Ross, shared in their direction.

Hayden Stevenson, prominent actor of both stage and screen, who portrayed Coach Jones in the series, is already at work in a Universal serial "Blake of Scotland Yard" under the direction of Robert Hill.

Churchill Ross, the "dumb" book-worm, who rose from virtual obscurity to fame in his comedy part, has been signed to a long term contract by Universal and will be featured in a series of one-reel comedies now being written for him by James Madison.

Preparations are now being made for suitable vehicles for George Lewis, star of "The Collegians," Dorothy Gulliver, beauty contest winner who played the leading feminine role, and Eddie Phillips, the "heavy."

Emory Johnson Directs Himself In Mob Scenes

EMORY JOHNSON has established a new vogue among prominent megaphonists in Hollywood—he takes the part of an extra and does his directing in front of the camera instead of from behind it.

Johnson's novel idea originated soon after he started direction of "The American Eagle," a story of aviators during the late war, in which Raymond Keane and Barbara Kent are featured.

Many of the important scenes in the picture were shot at Clover Field, California, where members of the United States Air Service assisted the director and in some instances acted before the camera. As they had had no experience in the gentle art of acting, Johnson had difficulty in overcoming their camera shyness until he devised the idea of staying right with them and diverting their attention from the grinding camera.



This is the spooky sort of thing found in "The Cat and the Canary." The players, from the left, are: Creighton Hale, Gertrude Astor, Arthur Edmund Carew and Flora Finch.

New Sales Plan Splits Country Into Two Major Divisions

A COMPREHENSIVE readjustment and realignment of territories is announced in the sales organization of the Universal Pictures Corporation. The former three division plan is being superceded by a two division plan, by which the United States is divided for sales purposes into two main divisions, Eastern and Western, with the entire Canadian territory attached to the Eastern Division.

In this move, as announced by Lou B. Metzger, general sales manager for Universal, the Sales Directors now handling the Eastern and Western Divisions, Earl Kramer and H. M. Herbel respectively, will handle the larger Eastern and Western Divisions. The new alignment came about as the result of a request by Ralph B. Williams, who has been Sales Director of the Southern Division under the three division plan, that he be transferred to Atlanta with jurisdiction of the Southern territory.

More than a year ago, Williams asked that the new arrangement be

made, but he was prevailed upon to remain for another year in New York, despite his desire and the desire of his family to make their home in Atlanta. Under the new plan he will have jurisdiction over the following offices, Atlanta, Charlotte, Charleston, Jacksonville, Memphis and New Orleans. This group of exchanges will form a part of the Eastern Division, and Williams will act as resident sales director and assistant to Earl Kramer.

Also, Dan Michalove, who has been supervising these Southern offices in addition to his work for the Universal Chain Theatres, has become so highly involved in Universal's rapidly expanding theatre interests in the South, including his personal supervision over the completion of the big new Candler Theatre in Atlanta, to be one of the show houses of the entire country, that he asked to be relieved of his sales supervision duties so he might devote his time exclusively to Universal theatres.

In addition to the Southern exchanges listed in the foregoing, Kramer will have under his jurisdiction the following offices: New York, Albany, Philadelphia, Washington, New Haven, Buffalo, Cleveland, Pittsburgh, Detroit, Cincinnati, Indianapolis.

(Continued on Page 32)

The results proved highly satisfactory when "rushes" were shown in the projection room and as a result Johnson is continuing the practice throughout the picture.

"Strogoff" Takes London By Storm, Says Noted Critic

"MICHAEL STROGOFF" has proved a tremendous hit in London. The opening at the Capitol, London's newest big picture palace, "had the air of a riot," according to G. A. Atkinson, the famous English critic. Here is what he wrote in the *London Daily Express*:

"Michael Strogoff," the French film adaptation of the old Jules Verne story, has taken the London cinema public by storm. The scenes outside the Capitol Theatre on Monday evening had the air of a riot.

"At half-past eight people were offering a pound and more for seats, but every seat in the house was already filled.

"This is extremely satisfactory, not only to 'Films de France,' the producers, and to James V. Bryson, who bought the film for this country, but to the critics, who foresaw the possibilities of the film when it was presented in a rough state some months ago at the Albert Hall.

* * *

"A cleaner, finer, more stimulating entertainment has never been offered to the cinema public.

"Among the celebrities attracted to the opening performance were Lady Birkenhead and her daughter, Lady Eleanor Smith, Lady Cheylesmore, the Hon. F. E. Guest, Sir Philip Sassoon and Sir John Ferguson.

* * *

"A fact that emerges clearly from 'Michael Strogoff' is that Ivan Mosjoukine (Moskine), the Russian actor who fills the title-role, is one of the screen's greatest discoveries.

"The critics and a favoured few have known that for some years, because only the favoured few and the critics have seen the films in which he has appeared."

E. W. Fredman described the opening night of "Strogoff" in *The Daily Film Renter* (London) in these words:

"The scenes which have marked the opening of 'Michael Strogoff' at the Capitol outdo anything I have ever witnessed in all my experience of first nights. I am quite frank in saying that I never thought the film would make quite the success it has done. But audiences seem to have been hypnotised by the production. It only shows again what a peculiar quality is public taste. I congratulate Mr. James V. Bryson, whose unerring judgment is again proven; the work of his publicity staff and Mr. Castleton Knight an such amazing business."

All of which merely goes to show that audiences everywhere "are the same under the skin."

Professor Praises "Strogoff"

THE manager of the Strand Theatre in Omaha, Nebr., recently received the following letter from Charles C. Charvat, assistant professor of English, Creighton University, Omaha:

"It is indeed a pleasure to congratulate you on securing for Omaha the remarkable picturization of Jules Verne's 'Michael Strogoff.' Besides astonishing dramatic verve and suspense, this unique photoplay has an abundance of extraordinary exotic color, a quality which American fiction readers and theatre-goers crave.

"This picture easily transcends anything shown in Omaha during the past several months, and I believe that just as 'The Volga Boatman' was the paramount offering of the motion picture houses here last year, so 'Michael Strogoff' will hold its own against the programs of 1927.

"I am advising all my students to see your show this week."

"Small Bachelor" To Be Produced With All Star Cast

THE filming of what promises to be one of the most delightful farce-comedies of the year is scheduled to start soon at Universal City when production gets under way on "The Small Bachelor," adapted by Rex Taylor from the rollicking P. G. Wodehouse story, to be directed by William A. Seiter.

The leading roles in the picture will be played by Andre Beranger, whose farce-comedy portrayals during the past year have made him one of the most popular leading men on the screen, and Barbara Kent, 1927 Wampas Star, who recently completed her role opposite Raymond Keane in the Emory Johnson production, "The American Eagle."

In the supporting cast are Ned Sparks, Otis Harlan, Carmelita Geraghty, Vera Lewis, Tom Dugan, George Davis, Gertrude Astor and William Austin

"Beware of Widows" In Cutting Room At Universal City

L AURA LA PLANTE'S Universal starring vehicle, "Beware of Widows," went into the cutting room this week after a week's delay due to the ravages of the recent storm.

Wesley Ruggles, director, is supervising the cutting, working with Daniel Mandel. The cast of the picture includes Bryant Washburn, Walter Hiers, Paulette Duval, Catherine Carver, Heinie Conklin and Otto Hoffman.

Delay in production was caused when the Los Angeles river went on a rampage and tore away the walls of the huge houseboat set which was constructed at a cost of \$25,000 and where much of the action of Owen Davis's story occurs. It was necessary to rebuild the boat before it could go through another storm, this time arranged by Director Ruggles.

Circuit Celebrates 7th Anniversary

THE Frank Amusement Company of Iowa celebrated their Seventh Anniversary early in February. Under the direction of President Alexander Frank, the circuit has grown each year and is now rated the second largest theatrical organization in the state. In addition to the Plaza and Rialto Theatres, Waterloo; Majestic and Isis Theatres, Cedar Rapids; Orpheum, Clinton; Plaza, Sioux City, and Grand, Oelwein, the company is planning a 2000-seat Orpheum Theatre for Waterloo and a 2500-seat Orpheum Theatre in Cedar Rapids, the latter to be a joint venture of the Frank Amusement Company and the Orpheum Circuit.

Otis Harlan Signed For Long Period

OTIS HARLAN, robust little comedian with the queer padding feet, has been signed under a long-term contract by Universal, according to an announcement by Carl Laemmle, president.

Harlan has appeared recently in several Universal productions in which his work was widely praised by dramatic critics. He played in "What Happened to Jones" with Reginald Denny, "Down the Stretch" with Marian Nixon and Robert Agnew, and "The Silent Rider" with Hoot Gibson.

Harlan is an old-timer. He made his stage debut in 1887 and entered motion pictures in 1921. He was born in Zanesville, Ohio, and is a graduate of Kenyon College, Gambier, Ohio.



The Phil-U-Club of the Universal Exchange in Philadelphia held its first social event, a dinner-dance, on February 26th.

Universal Club Of Philadelphia Holds First Dance

THE Phil-U-Club of the Philadelphia Exchange, the latest of the Universal social organizations, held its first dinner-dance at Kugler's Restaurant, Philadelphia, on February 26th. Everyone from the Exchange with his, or her, wife, husband or sweetheart and several officials from the Universal Home Office in New York were present.

Among the out-of-town guests were: Earl W. Kramer, Eastern sales director; E. D. Leishman, general auditor; Morton Van Praag, recently appointed manager of the Big U Exchange; Dave Miller, former Philadelphian and now manager of the Buffalo office; Miss Helen E. Hughes, secretary of the Universal Chain Theatres; and Miss Dillon, secretary to Mr. Kramer.

Vernon R. Carrick, treasurer of the Philadelphia office and chairman of the entertainment committee, formally welcomed the guests and then graciously turned the toastmaster's responsibilities over to S. Wittman, honorary president of the club and manager of the exchange. With a few short remarks, "Witt" very willingly "passed the buck" to Sylvia Levy, the club president. During the course of the evening, Kramer, Van Praag and Miller were each called upon for short talks. Following dinner there were several acts of vaude-

"The Cheerful Fraud" Opens Universal New England House

THE Universal Chain Theatrical Enterprises added an important link to that corporation's holdings this week when the new Capitol Theatre in Somerville, Mass., was opened. "The Cheerful Fraud," the latest Reginald Denny picture, which recently broke records at the new Paramount Theatre, New York City, was the initial offering.

The Capitol in Somerville, an 1800-seat house costing more than \$250,000, is the most modern and best equipped house in Somerville. It ranks as one of the show places of New England. Running on a first-class vaudeville and feature picture policy, it is destined to be a most important unit in Universal's proposed New England chain.

Roy Calderone, formerly the head of the Calderone circuit on Long Island and later with the B. F. Keith interests, is manager of the New Universal theatre. He was joined in the opening festivities by Harry Goldberg, assistant to the head of the Universal chain theatres, and by William (Doc) Stevens, of the Unity

ville presented and then dancing until midnight.

The affair was voted a brilliant success and much credit was given the committee in charge. The club anticipates similar events in the near future.

Theatrical Agency, which supplies vaudeville to the new house.

The Capitol is done in Italian renaissance, and is equipped with a Wurlitzer organ. It is located at Broadway and Marshall streets.

Universal Buys Screen Rights To Noted Play

A CONTRACT was closed recently between Universal and Brandt & Brandt by which the Laemmle organization obtained the screen right to "No. 13 Washington Square," the popular stage farce written by Leroy Scott. It will be made with an all-star cast for release next season.

This play had a successful run in New York just before the war, with May Irwin in the leading role. It later was brought out as a novel by Houghton-Mifflin, and had a wide popularity. The story concerns the mix-ups into which an austere Knickerbocker family of high social standing finds itself as the result of a clandestine marriage on the part of the son, and the attempt of the dowager member of the family to disguise herself in her own establishment.

It's a Heart-Pu



**"Happiness
in every BOX
Office!"**

**"Drama of hearts. Grip-
ping. Good human in-
terest picture."
—Los Angeles Evening Herald.**

The Fourth Com

Each Natural



in this
UNIVERSAL
Super Production

With an appeal that'll reach the
heart of every human being on the
audience, **ONE HUNDRED PER CENT**
CENT BOX OFFICE!

An Emory Johnson Production
With Mary Carr, Henry Victor and
other Box-Office Stars
Directed by Emory Johnson
Story by Emilie Johnson
Presented by **CARL LAEMMLE**

Belle Bennett

in

mandament



Reorganized Stern Bros. Studio Clicking 100% in Production

RECENT two-reel comedies turned out by the Stern Film Corporation at the new Stern Brothers studio have caused Universal executives to become very enthusiastic over the outlook for Stern Brothers Comedies for next season.

The Stern comedy plant, a new studio acquired after the disastrous fire several months ago, and which has been completely fitted out at great expense, is manned by a reorganized and enlarged force of comedy experts.

Under the personal supervision of Julius and Abe Stern, the executive heads of the corporation, the studio is now finishing up the comedies listed for release for the 1926-1927 season and has launched into the release schedule for 1927-1928.

The 1927-1928 line-up of the Stern Brothers includes one Universal Junior Jewel series of 12 two-reelers, "The Newlyweds and Their Baby" series, adapted from the famous George McManus cartoons. Sid Saylor is Mr. Newlywed, Ethlyne Clair is Mrs. Newlywed and Sunny McKeen, the adorable baby, is Snookums.

The remainder of the Stern product for next year consists of four series of 13 two-reelers each, all being adaptations from popular newspaper comic strips. They are the Buster Brown Comedies, the "Let George Do It" Comedies, the first from the R. F. Outcault cartoons, and the second from a George McManus comic strip; and two new comic strip adaptations: "Mike and Ike, They Look Alike," from Rube Goldberg's popular comic strip, and "Keeping Up With the Joneses," from the Pop Momand newspaper comic.

The latest two Stern Brothers comedies to reach the Universal home office are "Kid George," a "Let George Do It" comedy, and a new "Mike and Ike" comedy, as yet unnamed. The Universal home office projection room rocked with laughter as they were screened, and the Universal sales officials hail them as the best comedies ever made by the Sterns and the equal of anything ever offered in the comedy field.

These two comedies are seen as a happy augury for the coming season. The Sterns report they are a sample of what is to be expected from the enlarged and reorganized Stern Brothers studio plant. Work there is now at top speed, six companies being at work, two on comedies for next summer, in the current year's schedule, and the other four on next year's product.

The Stern Brothers have a production policy looking to the early com-



If you want to drum up trade, let Ethlyne Clair of Stern Brothers Comedies help you

pletion of the bulk of next year's product. Always noted for being months ahead of release dates, the Sterns, despite the delay caused by the fire, have caught up again, and are rapidly widening the gap between production and release. In fact, almost twenty-five percent of next year's product already has been completed. The main result of this policy is the opportunity it offers to exhibitors to preview many or most of the years' product well in advance of the start of the new season. This policy has resulted in exceptional bookings of the Stern product in the past.

BARBARA WORTH has been cast in the leading feminine role opposite Hoot Gibson in "The Prairie King," which goes into production this week with Reeves

"Lea Lyon," Now "The Crimson Hour" Is Finally Cast

FOR thirteen months, in fact ever since its purchase by Universal, the Viennese play, "Lea Lyon," had failed to arouse more than the ordinary interest which surrounds a picture going into production. Universal had purchased it because of its dramatic situations, splendid characterizations and the popularity which it had achieved all over Europe as a play. It was assigned by studio executives to Mary Philbin, although Miss Philbin expressed some doubt of its completely suiting her as a part. She claimed that it was more adapted to the style of Pola Negri.

Then, all of a sudden last week a flurry of telegrams went back and forth between New York and California and it was announced by persons, none of whom were connected with Universal on either coast, that the role was to be played by Lya de Putti. When the misunderstandings had all been ironed out, it developed that the Schildkrauts, father and son, and Lya de Putti, all of whom had visualized themselves in the principal characters of "Lea Lyon," had all discussed the matter informally with Universal City executives, but that contracts in the case of all of these players prevented their acceptances. Miss de Putti left New York Monday, but it is understood that she is going to take a role in a Metro-Goldwyn picture previously assigned to another actress, and for that reason the cause of her sudden departure for the coast was not announced at the time.

Another surprise in the "Lea Lyon" situation is the withdrawal of Conrad Veidt from the role of the Rabbi, a role which it was said Rudolph Schildkraut was very anxious to play. The role has been assigned to Nigel de Brulier. The cast now stands with de Brulier playing the Rabbi, Ivan Moskine, star of "Michael Strogoff," playing the role of the Prince, and Mary Philbin, the Rabbi's daughter. These are the three principal characters. The continuity has been prepared by Charles Kenyon and the direction will be in the hands of Edward Sloman, who has just finished "Alias the Deacon."

Another development is the decision on the releasing title of "Lea Lyon." "The Crimson Hour" is satisfactory to all concerned, and the production will henceforth be known as "The Crimson Hour."

Eason directing. Miss Worth recently played the leading feminine role opposite Reginald Denny in "Fast and Furious."

Reproduced from
1 Sheet Poster

*Lynn Reynolds
Productions:*

"The Texas Streak"
"The Buckaroo Kid"
"The Silent Rider"
"Hey! Hey! Cowboy"

*Directed by
Reaves Eason:*

"Hero on Horseback"
"The Prairie King"
"The Denver Dude"



CARL LAEMMLE presents

Hoot GIBSON
in
"Hey! Hey! Cowboy"

A LYNN REYNOLDS PRODUCTION
UNIVERSAL-JEWEL

**"Happiness
in every Box
Office!"**

THE SILENT RIDER—February 7-9
Hoot Gibson, a favorite with patrons, in
a very good Western, attracted excellent
business and satisfied. Reviews favorable.
—Herman Wahn, manager, State Street
Theatre, Trenton, N. J.

HEY! HEY! Exhibitors! If you haven't
booked this likeable young man, it's
about time you did! He has a longer record
of **PROVEN** successes to his credit than any
other Western star in these United States.
Get his name on your marquee and bill him
big—and give him a chance to break **YOUR**
house record!

*Thousands of Exh
Hail This as
100%--*



BUNK



bitors

THE



Presented by **CARL LAEMMLE**
in association with Faultless Pictures Corp.
E. M. Ascher, Pres.

With an all-star cast including:

**George Sidney with Charles Murray
Vera Gordon**

From Aaron Hoffman's famous
stage play, "Two Blocks Away"

A Harry Pollard Production

"The COHENS and KELLYS"

It's a Universal Jewel!

**Happiness
Every BOX
Office!**

COHENS AND THE KELLYS. (7,372 feet).
star cast. This is a dandy comedy and for
entertainment value will be hard to beat.
Appeal 100 per cent. L. E. Parsons,
Parson's Hall (325 seats), Marcellus, New
York.



Mrs. S. E. Moore, second from the right, in front of her Olive Theatre, St. Joseph, Mo., during the run of "Spangles." With her, from left to right, are: William Handly, operator; a girl dressed as "Spangles" between two clowns; a gypsy fortune teller; and W. M. Hinds, doorman.

Automobile Agency And Theatre Stage "Frontier" Parade

WHEN the Liberty Theatre in Oklahoma City, Okla., playing "The Flaming Frontier," and the local Pontiac sales agency decided to stage a parade for their mutual benefit, they went after things in a big way. Page ads were used in the *Oklahoma News* to announce the coming of "The Flaming Frontier" and the parade which would start it off at the Liberty Theatre.

Fifteen cars were in line, bannered with "Flaming Frontier" announcements, and escorted by two motorcycle policemen. Directly behind the the motorcycles was a large truck on which was mounted a Pontiac car. On each side of the car was a man dressed in full Indian regalia who threw out initialed Pontiac coins. Those who caught these coins, were admitted free to the Liberty Theatre. These 500 coins were played up big in the page ads announcing the parade and brought out a record crowd along the line of march.

One of the accessories for this Universal super are photostatic copies of the New York newspapers giving the original account of the Custer Massacre which is the climax of the picture. With these in hand, C. T. Charack, Universal exploitation man, was able to procure five windows in excellent locations.

Real Circus Atmosphere Provided for "Spangles"

BARNUM & BAILEY-RINGLING BROTHERS, Sells-Floto, et al, had nothing on Mrs. S. E. Moore's Olive Theatre, in St. Joseph, Mo., when Universal's great circus picture, "Spangles," was the attraction.

First Mrs. Moore borrowed a tent from a local company and stretched it across the entire front of her house. Then she put sawdust in front of the theatre and in the lobby and down the aisles. A banner on the tent announced that 1000 animals would be turned loose on Thursday and Friday nights. As patrons entered the house they were given animal crackers donated by the Item Biscuit Co., with copy on the envelope reading: "Watch out! These loose animals are dangerous! Watch them! Be careful of these animals!" etc. They created a lot of fun.

The Loose Wiles Biscuit Co., and a local grocery store cooperated in putting out 1000 envelopes of animal crackers and many other stores—bakeries, drug stores and groceries—enclosed advertising in the picture with their outgoing orders.

To add to her entertainment, Mrs. Moore had a young girl dressed to represent "Spangles" and a gypsy fortune teller. Two clowns put on stunts, and a contest was staged for the best circus freak. A cash prize was offered for the best freak and admission tickets were given to all contestants.

Mrs. Moore writes the Universal Exchange in Kansas

City: "Tell every exhibitor that 'Spangles' is a real picture worth all the time and expense they want to put on it. We netted as much on this picture as any previous picture shown on these two nights and we have shown some mighty good ones."

Universal Exploiter Turns Cartoonist

WHENEVER the daily newspapers appeared to be fed up with motion picture publicity stories, and it becomes difficult for him to publicize the picture he is working on, Bob Gary, Universal exploitation man, takes out his pencil, gets a sheet of drawing paper and

goes to work. For Bob, in addition to his other accomplishments, is a cartoonist. Recently he was in Iowa City, Ia., for "The Midnight Sun" and "Michael Strogoff" which played the Strand Theatre there, and succeeded in planting a 3-column cartoon on "The Midnight Sun" and a 3- and a 4-column one on "Strogoff."



Two of Exploiter Bob Gary's cartoons used by the Daily Iowan, Iowa City, Ia.



A view of the crowd waiting to see "Michael Strogoff" at the Columbia Theatre, Seattle, Wash., and the atmospheric lobby arranged by Manager Robert Bender for the showing.

Local Social Events Tied-Up with "Strogoff"

VARIED exploitation of a localized nature featured the campaign for "Michael Strogoff," when this special had its second Canadian run at the Imperial Theatre, Ottawa, under the direction of Harry O'Regan.

One event that aroused wide interest and obtained excellent results was a bicycle race for the messengers of the two telegraph companies. This was held directly after a severe blizzard over one of the Government driveways starting in the center of the city. Because it was the first time that a bicycle race had been held in the middle of the winter it created an unusual amount of talk. No less than fifteen uniformed messengers did the Michael Strogoff courier stuff through the snowdrifts for gold and silver medals and theatre passes.

One of the most worthwhile private screenings ever held in Canada was that for "Michael Strogoff." The delegates to the annual convention of the Ottawa Teachers Institute were invited to attend and a crowd of 590 trustees and teachers of public and separate schools of Ottawa and neighboring cities came in a body following their annual banquet. Officers of a number of French societies in the Canadian capital were also invited because of the fact that the picture was produced by a French company, the Societe des Cineromans.

A "Michael Strogoff" competition was a feature of the annual skating carnival of the playground association. Theatre passes were offered for the best Russian costumes and many

Several Sets of Tickets as Prizes Bring Valuable Publicity on Special in Ottawa, Canada.

children appeared in Russian outfits as a result of the announcements.

On Saturday a "Michael Strogoff" ski race was held in the Gatineau district adjacent to Ottawa which, for the occasion, was called the Siberian steppes. The race was conducted by the Ottawa Ski Club which has a list of 2,200 paid-up members and the Im-

perial Theatre supplied the prizes in the shape of passes. Men, women and children took part in the event, arousing much interest for the picture.

A special tie-up was secured with an Ottawa service club for an annual bridge and dance. The theatre provided passes for door and bridge prizes and when these were presented the master of ceremonies made an announcement about the showing of the Universal production at the Imperial. More than 300 persons were present, including many local business and professional men and their wives. A special stunt at this affair was the summoning of club members who had left their cars parked on the main thoroughfare during the evening. The automobile license numbers were called out and the owners were brought before a "bar" where judgment was pronounced. The "prisoners" were given their freedom by promising to attend a performance of "Michael Strogoff" during the following week.

There was even a tie-up in the current news of the House of Commons in Ottawa. A bill was brought in to amend the Canadian Copyright act and Jules Verne, the author of "Michael Strogoff," was cited as an example of the necessity for this. Reference was made to the fact that "Michael Strogoff," written fifty years ago, had had many editions published, had been translated into nineteen different languages and was read throughout



Exhibitor Keasberry in Malang, Soerabaya Java, put two men on the street, with signs worn for and aft, to ballyhoo "The Cohens and Kellys."

(Continued on Page 32)

**Exhibitors everywhere join
Nicolaides Bros. American
Theatre, Scofield, Utah
in saying:**

**“Wish Universal had
another serial like
‘The Riddle
Rider’””**

**“Happiness
in every BOX
Office!”**

THE RIDDLE RIDER: (Universal) William Desmond—A serial that is going to bring home the bacon with every episode, and it's pleasing great. Two reels.—George Khattar, Khattar's theatre, Sydney, N. S., Canada.—

RIDDLE RIDERS (Uni.), starring William Desmond. This serial is proving very popular with our patrons and in my opinion is responsible for a steady upward trend in our business. Rating, 95 per cent.—H. Crossman, Woodman Hall, Marion, N. D.

THE RIDDLE RIDER: (Universal) William Desmond—If you want a good serial, book this. It's a pip. Thirty reels.—Hubert Funke, Auditorium theatre, Fountain City, Wis.—

**~and
here
it is!**



Real slap bang action that will get your crowded theatre to its feet—and pull 'em back week after week. It means REPEAT BUSINESS—real audience pulling stuff. Not duplicating, but magnifying the tremendous success of the original "Riddle Rider" that broke all serial records. Take a look at it if you want to, but book it—

BOOK IT FIRST
in your town!



**WILLIAM
DESMOND**

The **RETURN
of the RIDDLE
RIDER** //

Story by Arthur B. Reeve and
Fred McConnell

Directed by Robert Hill and Jay Marchant

Your FANS

"Happiness
in every BOX
Office!"

TRAP, Lon Chaney, 6 reels—Lon Chaney's name got them a-plenty, brothers. I was too busy taking in the money to see the show. Eddie Rivers, Strand Theatre, Walla Walla, Wash.

Lon
Chaney

Know him!!

They've known him for years. And he's back again in this great drama that created a sensation all over the country when first released. There's nothing speculative about "The Trap," men! It's a **PROVEN** money maker—a never-to-be-forgotten picture with an immortal box-office star. Everything new but the star and the picture—prints, accessories and advertising. Book it and **KNOW** that you're playing sure-profit stuff!

with

IRENE RICH

Alan Hale, Spottiswoode Aitken, Frank Campeau and more equally prominent artists.

Directed by Robert Thornby

A UNIVERSAL JEWEL

Presented by **CARL LAEMMLE**



in

The **TRAP**

Ali Hartman's Film Fables From Big U

KNOW all ye Keepers of the different temples in our jurisdiction that Manager Van Praag has expressed his earnest desire to be the guest of Carl Laemmle on his next trip to foreign lands and that the only way to do this is by dates, contracts, dates, contracts, more dates, more contracts. So come across, all ye faithful. (Lets put it over) Selah

* * *

GREAT news from the Short Subjects. The new Commander of this Department, Leo Abrams, has shown to us his generalship by placing those great pictures "The Collegians" in temples of first quality, namely B. S. Moss' Long Island Circuit, Grob & Knoble Bronx and Long Island Circuit, Syd Cohn Circuit, each of which control many temples and were pleased to value them as feature subjects both in price and quality. (We know you can do it 100 per cent.) Selah

* * *

AT the temple called the Capitol in the city of Newark, New Jersey, a great festival was celebrated when the Universal classic, "Michael Strogoff," was shown. The weather gods did not smile but, nevertheless, a great multitude of the people were present, so great in fact that if the walls of the temple could be expanded, still there would not be room for all. (You can't beat that) Selah

* * *

THE makers of finery and gala attire in our city were kept busy furnishing new raiment to the traveling Sheiks of Big U who were lately promoted to managerial positions. The sylph-like figure of Leo Abrams who became Short Subject Manager and the medium stout of Joe Weinberg who became the lord and supervisor of the land of Brooklyn, were resplendent in the gay colors suitable to the position of their respective stations. (May success attend them) Selah

* * *

TRAVELING Sheik Herman Stern journeyed to the land of Brooklyn and halted before the temple called the Strand, and hailed Eddie Hyman who presides over this temple. Said the Sheik, "Oh Eddie, I have the best Newsreel ever produced, called the International, permit me to show it to your followers which will be as a credit to you and a joy to your people." Eddie agreed with the Sheik and so it was done. (The first time at the Strand) Selah

NEW SALES PLAN SPLITS COUNTRY INTO TWO MAJOR DIVISIONS

(Continued from Page 17)

olis, and the Canadian exchanges, Toronto, Montreal, Calgary, Winnipeg, St. John and Vancouver. In addition to Williams, he will have two other assistants; Clair Hague, the general sales manager for Canada, and a newly appointed Assistant Sales Director, Phil Dunas, who will have supervision over Cleveland, Cincinnati, Detroit and Pittsburgh. Dunas recently has confined his efforts to directing the sale of Reginald Denny Productions, with headquarters in the Universal home office. He formerly was an exchange manager, and has been with the Laemmle organization fourteen years. His promotion was dictated by Laemmle's policy of advancing loyal veteran employees.

Herbel, whose Western territory is increased by all the former Southern exchanges West of the Mississippi, now has a territory that embraces the following exchanges: Chicago, Milwaukee, Minneapolis, Des Moines, Sioux Falls, Omaha, Denver, Salt Lake, Butte, Seattle, Portland, San Francisco, Los Angeles, and the following Southern exchanges, St. Louis, Kansas City, Dallas, El Paso and Oklahoma City.

He now has two Assistant Sales Directors, D. S. Mitchell, who supervises the Rocky Mountain and West Coast exchanges, and Norman Truog, who has been handling the Missouri Valley group. A third Assistant Sales Director will be appointed for the Western Division and a re-arrangement made in the local supervision of the exchanges East of the Rockies.

* * *

HAYDEN STEVENSON COMES INTO HIS OWN

(Continued from Page 13)

ence with the idea that the right of free speech, guaranteed by the Constitution, was not going to be surrendered without a fight.

Mr. Stevenson's popularity in "The Leather Pushers," which was second only to Reginald Denny's, induced Universal to cast him again with Denny in "The Abysmal Brute," "I'll Show You the Town" and "The Reckless Age." Then he played with House Peters in "The Great Divide" and with Baby Peggy in "The Law Forbids" and "Trifling with Honor." In 1926 he was added to the permanent stock company at Universal City where, in addition to the two "Collegians" series, he has appeared in "The Whole Town's Talking" with Edward Everett Horton and Virginia Lee Corbin, and in "Down the Stretch" with Marian Nixon and Bobby Agnew. Now comes his greatest role of all, the detective in "Blake of Scotland Yard."



Francis X. Bushman, who so distinguished himself in "The Marriage Clause," turns cameraman with a Pathex.

THE TRAGIC HERO OF "UNCLE TOM'S CABIN"

(Continued from Page 16)

His striking appearance soon attracted the attention of Broadway producers and he forsook art. For nine years he was one of the well-known actors of the legitimate stage.

One of his first roles on the screen, that of Svengali in "Trilby," made him famous overnight, and from then on he was in constant demand for pictures. Since then he has appeared in "Daddy," "The Prodigal Judge," "Refuge," "The Silent Lover," "Diplomacy" with Blanche Sweet as star, and others.

In addition to acting, and he can lay claim to being one of the busiest players in Hollywood. Carew has found time to write. Lately he sold an original, "The Prince of Clowns," to First National.

* * *

LOCAL SOCIAL EVENTS TIED-UP WITH "STROGOFF"

(Continued from Page 27)

the world. Had the story not been published at a time when there was no copyright protection Jules Verne would have been able to collect much wealth in the form of royalties.

Empty windows were used for window-cards and 3-sheets, while there were numerous 24-sheet stands around the city. "Strogoff" heralds were distributed as were "Strogoff" table napkins in local restaurants. There was also an adequate newspaper advertising campaign. The main point, however, was that considerable outdoor publicity was effected through placing a comparatively few theatre passes as bicycle and ski race prizes, costume awards, bridge, door and other prizes.

The Box-Office Slant on Universal

Buster Comedy Is Best Ever Shown

"I WISH to thank you for your kindness in allowing us to present a pre-view of your latest Stern comedy: 'Buster Goes West.'

"It was previewed before an audience of over 400 orphans in our little theatre, accompanied by their guardians, Sisters and others in charge of these asylums for the fatherless and motherless.

"For five years we have given these free picture programs for these children, and I say most truthfully that 'Buster Goes West' is positively the best comedy yet shown in this theatre. In saying this you must remember that we play over 200 comedies each year. To hear the continuous screams (not peals) of laughter and applause would make you know this without my writing you, had you been present. I play every 'Buster Brown' comedy made, some of them twice, as well as all the Stern Brothers comedies."

—Wm. A. Haas, Mgr.,
Ambassador Theater,
Los Angeles, Calif.

Myron McLeod Likes "Collegians"

"RAN over the two 'Collegians' this afternoon and think you have one of the most interesting and entertaining of short subjects I have seen in a long time."

—Myron McLeod,
McLeod-Scanlon Amusements, Ltd.,
Powell River, B. C.

"Silent Flyer" Best Serial in 12 Years

"FOR the last twelve years I have used a serial on Friday nights, and can say that I have never done a better business on a serial than that of 'The Silent Flyer.' I very much regret that I am about to finish this wonderful serial, and can only hope that Universal will make another wonder dog picture.

"I hope that 'Fighting with Buffalo Bill' will do as well for me as did 'The Broken Coin,' 'Riddle Rider' and 'Silent Flyer.'"

—S. M. Powell,
Brown Theatre,
Stamps, Ark.



The Victory Theatre in Hamilton, Bermuda, shows Universal's first-run pictures and announces the fact over the entrance.

Universal Appeal In Universal Special

[WIRE]

"CONGRATULATIONS. 'Michael Strogoff' created the biggest sensation this city has ever seen as you can see by the reviews in every one of the local newspapers. I can truthfully say this is a Universal Special with a Universal Appeal."

—Harry Gantz, Mgr.,
Globe Theatre,
Philadelphia, Pa.

"Calgary Stampede" Is Western Classic

"IT is an injustice to an exhibitor not to run 'The Calgary Stampede.' This is not a 'Shoot 'Em Up Western' but a—Western Classic. Compares favorably with 'The Covered Wagon.' A picture you are proud to have run."

—H. E. Cane,
Coudersport Theatre,
Coudersport, Pa.

Invites Inquiries On Complete Service

"I AM enclosing herewith my third Complete Service Contract which you mailed me on the 16th inst. for my signature, and with the greatest pleasure I have signed same.

"You know very well what I think of the Complete Service Contract and I would like to have the pleasure of receiving a letter from each and every small town exhibitor who has not as yet signed for the Complete Service, as I would be more than glad to state to them what they are missing by not signing, as I feel that most small town exhibitors are like me, they need the dollars there are in the show business not the pleasure there is in operating a show, and by signing the Complete Service they get both the dollars and the pleasure."

—C. C. Brinkley,
Brinkley Theatre,
Sharlow, W. Va.

Third C. S. C. Called Best Yet

"I AM more pleased with our third Complete Service Contract than with the first or second. The pictures and comedies are better, and the serials the best yet."

—William Boben,
Crucible Theatre,
Crucible, Pa.

"Chip of Flying U" Pleases Audience

"I CONSIDER 'Chip of the Flying U' one of the absolutely satisfactory plays. It is entirely above criticism. It is delightful, with no villains, no roudy men or women, no love mush, yet full of thrills, skillful stunts, rich and wholesome fun. I have never seen the Colfax audience more pleased.

"A lady said to my husband: 'I don't like Hoot Gibson, so I think I'll not go.' My husband said: 'There will be a good comedy on; you had better go and see that.'

"She did, and after the show, she said: 'Well, I never used to like Gibson, but I have changed my mind.' I consider that a very good recommendation."

—Mrs. S. K. Williams,
Colfax Theatre,
Colfax, Calif.

Pep Zip!

"Happiness in every Box Office!"

A ONE MAN GAME: Fred Humes—A real good western that pleased my western fans. Had many good comments on this. Played February 5. Five reels.—E. A. Armistead, Lyric theatre, Easley, S. C.

THE RED RIDER: Jack Hoxie—A fine picture.—A. C. Betts, Powers theatre, Red Creek, N. Y.

- 8** starring **JACK HOXIE**
with his horse, Scout, and his dog, Bunk.
- 8** starring **FRED HUMES**
and his marvel horse and dog.
- 8** starring **ART ACORD**
with his horse, Raven, and his dog, Scout.



24 BLUE STRIPES

Smashing!
Action



Produced and Released by
UNIVERSAL

PAK WESTERNS



**Accessories
 are
 Necessities!**

\$ \$ \$ \$



**UNIVERSAL POSTERS
 HAVE
 S. R. O.
 written all over them!**



PLASTER the town with them—until the vivid colors used in the preparation of Universal Posters make 'em think YOURS is the only theatre to go to!

It's just the old, old story—over again—"It Pays to Advertise," and there's no better time than NOW. . . . and no better way than with UNIVERSAL ACCESSORIES, bought absolutely clean and appealing from your nearest Universal Exchange.



Satevepost Readers Are Sold on Universal

Read Their Comments on Recent Pictures Made in Letters to Carl Laemmle in Answer to His Column

"SPANGLES" RATED UNUSUALLY GOOD

"SPANGLES" is unusually good. I had rather see a first class picture twice than a medium one once. I also saw 'Perch of the Devil.' Pat O'Malley, Mae Busch and Jane Winton are unusually 'good.'
—A. R. Plank, Vienna, Va.

"THE SILENT RIDER" ENJOYED VERY MUCH

"I SAW 'The Silent Rider,' starring Hoot Gibson, and enjoyed it very much. Your female star Blanche Mehaffey, is 'quite the dear.' Sweet, subtle and unassuming mannerisms make her a most unusual screen type and a lovable movie character. Mr. Gibson is, indeed, a real cowboy—he really can ride a horse and throw a mean lasso."
—Frank Walsh, Brooklyn, N. Y.

HORTON SCORES ANOTHER TRIUMPH IN "TAXI, TAXI"

"EDWARD EVERETT HORTON scores another 'Poker Face' triumph in 'Taxi, Taxi,' with petite Marion Nixon as leading lady. Both are prominently cast in a well directed picture."
—Frank Melluso, New York, N. Y.

THINKS DENNY AT HIS BEST IN "TAKE IT FROM ME"

"I HAD the pleasure of seeing 'Take It From Me' a few nights ago. My wife also enjoyed it, and my daughter thought it was great. So on behalf of the three of us, I congratulate you. I think Denny was at his best."
—Fred R. Bieri, Denver, Colo.

"MARRIAGE CLAUSE" IS UNUSUAL, COMPELLING

"SAW 'The Marriage Clause' yesterday. It is above praise—an unusual and compelling play and perfectly cast. Miss Dove was superb."
—Miss Helen King, New York City.

LIKED GIBSON SO MUCH IN "THE TEXAS STREAK"

"I SAW 'The Texas Streak' and it was great. I like Hoot Gibson so much."
—Miss Renoda Brown, White Plains, N. Y.

THOUGHT "STROGOFF" WONDERFUL PRODUCTION

"I SAW 'Michael Strogoff' and thought it a wonderful production."
—Miss Madeleine Williams, Cambridge, Mass.

"FLAMING FRONTIER" IS SUPREME ACHIEVEMENT

"WHILE I was home I had the pleasure of seeing your production, 'The Flaming Frontier.' It was marvelous. If I said that it was the supreme achievement in all American spectacles, absolutely unparalleled, I think I would be right. It was a picture that should hold one in suspense, one that could thrill you through to the heart. It was truly educational and one that will linger in the hearts and minds, for a long time to come, of those who were fortunate enough to have seen it. Universal Pictures, without a doubt, are the finest, cleanest and most educational pictures in America."
—Vernon Theisen, Rockford, Ill.

"MY OLD DUTCH" CROWDS THEATRE

"I WANT to say something about 'My Old Dutch.' May McAvoy and Pat O'Malley are real actors and deserve much praise for their portrayal. I, for one, like that kind of picture. I may say here that despite the auto races in town that day the theatre was crowded and that's saying quite a bit for matinees in Salina."
—Richard Abbott, Salina, Kans.

WOULD WALK TWO MILES FOR A GIBSON PICTURE

"I RECENTLY saw Hoot Gibson in 'The Arizona Sweepstakes' and 'The Phantom Bullet.' I must confess that I would go two miles to see one of his pictures to the one mile that I would go to see Tom Mix."
—Alan S. Downer, Syracuse, N. Y.

NO ONE SHOULD MISS "THE MIDNIGHT SUN"

"A T last I saw your wonderful picture, 'The Midnight Sun.' It is exactly the kind of picture I enjoy. I was just thrilled to think I could see it. I wouldn't want any one else to miss it."
—Miss Martha Kovala, Lansing, Mich.

MISS WEBER PRAISED FOR "SENSATION SEEKERS"

"I WANT to express my appreciation of 'Sensation Seekers' which had its Chicago premier this past week. The direction, as well as the work of the cast, is most excellent. Miss Weber, I think, ranks with the best of motion picture directors."
—J. V. Swartz, Chicago, Ill.

CERTAINLY GOING TO SEE ALL "THE COLLEGIANS"

"I WANT to congratulate you on 'The Collegians.' I have seen some of the series and I am certainly going to see all of them."
—Miss Dorothy A. Rich, Holden, Mass.

LAURA LA PLANTE STILL HER FAVORITE HEROINE

"I HAVE just seen 'Butterflies in the Rain.' Laura La Plante is adorable. In spite of the fact that I see many pictures and admire many heroines, she still remains my favorite."
—Miss Doris E. Havens, Central Falls, R. I.

HOOT IS HIGHLY AMUSING IN "THE BUCKAROO KID"

"HOOT GIBSON I saw recently in 'The Buckaroo Kid.' He isn't too funny; he isn't too thrilling, but he is highly amusing and holds the audience all the way through. Ethel Shannon was with him and she is splendid."
—M. E. Porter, Berkeley, Calif.

"PRISONERS OF STORM" ONE OF FINEST OF YEAR

"LAST evening I had the pleasure of seeing one of the finest pictures we have had in Leesburg this season, namely 'Prisoners of the Storm.' The great storm scene with the big avalanche as the climax was remarkable, to be sure, and appreciated by all who saw it."
—B. E. Wettstein, Leesburg, Fla.

SURE DID ENJOY DENNY IN "CHEERFUL FRAUD"

"I RECENTLY saw Reginald Denny in 'The Cheerful Fraud' I sure did enjoy it."
—W. M. Clark, Morris Plains, N. J.

laughs comedy laughs comedy
Ask the man who



Buster Brown Comedies

The only thing that makes for box-office worth in short comedies is their LAUGH VALUE. And that's what Buster Brown Comedies have—exhibitors tell us so. Read the two testimonials at the left. Why, we've hundreds like those two! Clean, original 2-reel comedy wows that deliver real hard cash with every crack at the box-office!

**"Happiness
in every Box
Office!"**

BUSTER'S PRIZE WINNER—When you bob Buster Brown comedy, you're booking something worth while. Tige, the dog, is the smartest animal on the screen today. Two reels.—Mrs. Richard A. Preuss, Arvada theatre, Arvada, Colo.—

BUSTER'S MIX UP: What's the use? They're all good. Two reels.—E. M. Biddle, Strand theatre, Paoli, Ind.—

BUSTER, MARY JANE and TIGE starring in Stern Brothers "Buster Brown Comedies"

2 Reel Junior Jewels

laughs comedy laughs comedy

Who plays them!

"The Newlyweds and their Baby"

When you've tried every short comedy subject in the field — when you've tallied up your box-office receipts—when you've watched and studied audience reaction to comedy shorts for a showman's month of Sundays—THEN you'll know why more and more exhibitors sing far-flung praise of SNOOKUMS, the box-office baby. As a sample read the testimonial printed below at the right. THEN BOOK!



"Happiness in every Box Office!"

SNOOKUMS — the delightful baby in "The Newlyweds and Their Baby."

2 Reel Comedies

Presented by
Stern Brothers

THE NEWLYWEDS BUILD. (Universal comedy). I beg your pardon Mr. Laemmle, but if the rest of your Newlyweds comedies are as good as the first one, then I am afraid I cheated you when I bought them. The kid is real cute: the rest of the picture is wholesome fun. What more does a fellow want? M. W. Larmour, National Theatre, Graham, Texas.

A PAGE OF SYNOPSIS

"POKER FACES"

Universal Jewel

Featuring EDWARD EVERETT
HORTON and LAURA LA PLANTE

Directed by HARRY POLLARD

Story by Edgar Franklin

CAST:

Jimmie Whitmore
Edward Everett Horton
Betty Whitmore...Laura La Plante
George Dixon...George Seigmann
Henry Curlew...Tom Ricketts
Pug...Tom O'Brien
Actress...Dorothy Revier

(Length: 7808 ft.)

JIMMIE WHITMORE, is torn between having his wife constantly remind him that they need a new rug and enduring the unkind remarks of his employer, Henry Curlew,

Jimmie, however, has maintained the unemotional stone visage which has gained for him the name, "Poker Face Whitmore," and it turns out that the boss has only been trying him out to see if he could stand a real strain without betraying his feelings. He is called to Curlew's office and rewarded with the offer of an important assignment, that of landing a contract with George Dixon, a notoriously tough customer, for which he is to receive a large sum of money.

He misses Dixon at the railroad station, but Dixon and Jimmie both telephone to Curlew and are invited to his house that evening. Dixon tells Jimmie to be sure to bring his wife. Jimmie rushes home in high glee, but is in despair when he finds only a note from his wife stating that she has gone to work to earn money enough to buy a new rug.

Jimmie calls up a casting agency and engages the pretty wife of a jealous prize fighter to pose as his wife for the evening. At the home of Curlew they meet Dixon and Curlew's new secretary, who turns out to be Jimmie's real wife. Dixon is for going back to his hotel to dictate some letters but Curlew offers him the use of his secretary if he will stay all night, because he doesn't want to let the prospective buyer out of his reach. He is equally determined to hold on to his salesman, so he stampedes Jimmie and his "wife" to a bedroom against their protests. The hired wife wants to get back to her husband and Jimmie wants to get to his wife so he can explain everything. He tip-toes to her room but is violently thrown back by Dixon. The irrepressible Jimmie makes repeated attempts to reach his wife. Dixon finally forces him to take off his clothes and then, pushing him back in the room with the fighter's wife, locks the door and puts the key in his pocket.

The fighter, anxious about his wife, sees her in the lighted room and

climbs up to the window. Seeing his wife in the room with a man in his B. V. D's, he furiously attacks Jimmie, who escapes when Dixon opens the door to see what is the matter. After a long chase around the house Jimmie is cornered in Dixon's room. Jimmie switches off the light and hides. Dixon and the fighter come to blows by mistake and are both knocked out flat when the cops batter down the door. Jimmie springs forth from under the bed and struts his stuff as conqueror. Old Curlew has received a telegram from his representative advising him to arrest Dixon, who is a crook.

Jimmie is rewarded for his astuteness and bravery by being taken into the firm as junior partner.

"SNOOKUMS' FIRST TOOTH"

Two-Reel Stern Brothers Comedy

LOVEY calls Dovey at his office and tells him over the telephone that something has happened to baby. Before she can explain what has happened the baby drops a plate and she drops the phone. Fearing disaster, Dovey rushes home to be told that baby has a new tooth. They decorate the house and invite the neighbors to celebrate the new tooth. The baby is missed and they fear he has been kidnaped. Rushing out, Lovey and Dovey get in their car and pursue a racing motorcycle that has something propped up in the sidecar that looks like a child. Snookums has crept into the car with his father and mother and is having a fine time unknown to them. The man in the motorcycle throws the "child" over the side of a bridge. Dovey dives to the rescue, bringing up a bottle of liquor swathed in napkins. Then Snookums is discovered sleeping in the back seat, and they camp on the road until midnight rather than wake him by starting the car.

"TWO DOLLARS, PLEASE"

One Reel Bluebird Comedy

Featuring NEELY EDWARDS

THE young doctor, having received his first fee of \$2.00, goes to the home of his fiancée and suggests their immediate marriage. Her dotting father objects, but finally agrees to the marriage if the doctor can show him an office full of patients that afternoon. The young people, greatly perturbed, go out to think it over. They meet some newly married friends, and all canvass for patients, who will be given \$2.00 when they come to the doctor's office.

Mrs. Newlywed complicates the sit-

"FIGHTING WITH BUFFALO BILL"

No. 5.—"The Renegades"

Starring WALLACE MACDONALD

BART CROSBY steals away from the encampment at night, hoping to find the gold which is indicated on the map he is withholding from his ward, Doris Carberry. His little party has made camp. As Doris and Ned are standing with Buffalo Bill on a cliff that overlooks the camp, they see a group of renegades who have attacked Carberry and taken the map.

Cut off in the rear by the accomplices of the bandits, Doris and the two men succeed in eluding the renegades by lowering themselves over the cliff with a rope. They get back to camp just in time to save the rest of the little party from the bandit who was left in charge and who has become infuriated because Crosby and his son, attempt to recover the map. Just at this moment the other bandits arrive and a free-for-all follows. Doris attempts to escape in one of the wagons but is overtaken by a bandit who drives off with her. They are pursued by Ned Wheeler. He leaps onto the wagon from his galloping horse and after a fierce fight succeeds in throwing off the bandit. The horses have become frightened and bolt, the wagon is thrown over an embankment when the horses break away pinning Doris and Ned under the debris. They crawl out and do not seem to have been badly hurt.

uation by soliciting father, whom she does not know. Father appreciates the joke and turns up at the office. The girls come in and, anticipating the success of their ruse, await the arrival of the patients.

Mr. Newlywed diverts a group of beauty contestants on their way to another office in the building and takes them, by the back way, into the doctor's private office. Thinking the doctor is the beauty judge they are transporting themselves in bathing suits for his benefit when a real patient, a minister with a pain in his middle, arrives. When the daughter and father usher him in from the waiting room there is much confusion and many explanations. The minister is much shocked and immediately starts an uplift lecture.

Father is a good sport and has gotten a berth for the aspiring young doctor at the local hospital. Since he must be married to meet the requirements, the minister, who has recovered, thanks to a pill administered by the doctor, marries them on the spot.

Clear Sailing Ahead!

UNIVERSAL'S COMPLETE SERVICE CONTRACT

"I want to say this much about the service. It is the best thing that ever happened for the exhibitor. Universal Pictures are the best and fairest to the exhibitor. **THIS IS NOT BUNK.** I am saying it from the bottom of my heart.

"Hoping you much luck with your Complete Service Contracts and assuring you that I am a real Universal booster, I beg to remain,"

Yours very truly,
Paramount Theatre,
Lucas, Kansas,
L. R. Richolson, Mgr.



Get in Focus!

Watch This Column

If you want to be on our mailing list send in your name and address.



LAURA LA PLANTE

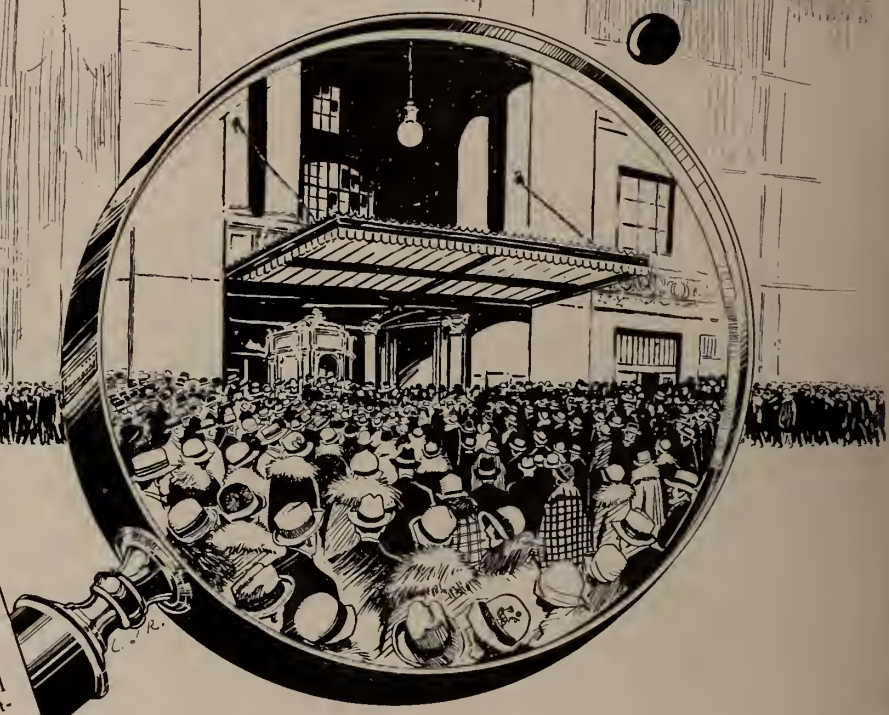
LAURA LA PLANTE has a new kind of role in "The Love Thrill," which brings out all her piquancy and charm. She is a just-out-of-college girl who tries to sell life insurance to help out her Dad whose fortune has been swept away. To put over a big sale, she poses as a widow until she meets the man whose widow she represents herself to be.

TOM MOORE is the man, and these two do some very delightful acting in the humorous complications which naturally arise from her deception. The picture was directed by Millard Webb who wrote the story in collaboration with Joseph Mitchell. This farce will furnish an evening of real entertainment.

S. L. Rothafel—the famous "Roxy" of the radio and a leader among picture theatre directors—thought so well of "The Love Thrill" that he selected it for his magnificent new Roxy Theatre in New York, the latest and biggest of picture palaces.

Have you seen any of "The Collegians" series? If not, I wish you would. These snappy stories of college life were written by my young hopeful, Carl Laemmle, Jr., and naturally I am deeply interested. Probably I am too prejudiced in his favor to write a fair criticism of his work. I'd rather you would do it.

"Michael Strogoff" creating a sensation where being shown, and that here. "Magnificent" adequately



WITH your fans and their wishes! Book the pictures people know about and want to see — Universal Pictures. Carl Laemmle's four years of advertising in America's greatest magazine — The Saturday Evening Post — has made the American public Universal-conscious. And the Column in Photoplay has added to Universal's popularity.

YOUR house will be the popular house when you line up with this powerful advertising force.

The advertisement at the right is from The Saturday Eve. Post of March 26, 1927



UNIVERSAL WEEKLY

Vol. 25 April 9, 1927

No. 9



Marion Nixon
"Taxi! in Taxi!"
Universal Jewel

What a bet for Summer!



The frothy, refreshing humor of this popular little sure-fire laugh provoker. His light and breezy comedies sail along like a soft breeze from the sea—audiences love him, and his stuff is always new—always original! It always draws the crowds when you need them most. Look them over now—we're proud of SNOOKUMS—because they're the sort of shorts that enable you to look your customers in the eye and say you're proud to show them!

2 Reels Each

**And each reel
crowded with
laughs!**

**13 with
SNOOKUMS !
The Box Office Baby ●**

LOVEY, DOVEY and SNOOKUMS in
"THE NEWLYWEDS AND THEIR BABY"
COMEDIES

*from the famous cartoons by
GEORGE McMANUS*

*produced by
STERN BROS.*

PEP sells pictures/ and "Universal Paper Has More Pep"

Here's a Typical
Knockout 6-Sheet
from a UNIVERSAL
Western—

says

H. H. Hedburg,
Amuse-U
Theatre,
Melville, La.



UNIVERSAL PAPER. Universal's paper on western subjects usually has more pep than some of the advertising put out by other producers. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Pep? You Said It!

Pulling the

*No. 527.---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.*

I LIKE to read exhibitor reports in trade papers telling us we are making great pictures. Of course I like to.

But there is another comment that I frequently see in reports on Universal pictures, and seldom on other pictures, which gives me almost as big a kick as an enthusiastic boost for a picture.

It is when the exhibitor says, "The posters were great. They pulled the people in."

That means a lot to me—and it ought to mean a tremendous lot to you.

Not once from the time Universal starts to make a picture to the time we deliver it to you, do we forget **YOUR** important job—to **SELL THE PICTURE TO YOUR PEOPLE.**

Universal was the first to put hard thought and real showmanship into posters. The others followed—and are still following. You would be amazed if you knew of the meetings and conferences which our staff holds before posters are finally approved and sent to the lithographer.

We knew the necessity of powerful "selling paper" from

People In!

the time we started in business, but since owning a number of theatres we appreciate the values infinitely more than ever.

We have never been pulled into a by-way or side-track by talk of "artistic" posters. We have never made the mistake of issuing highbrow or high-hat posters. We know how miserably they fail to do their job.

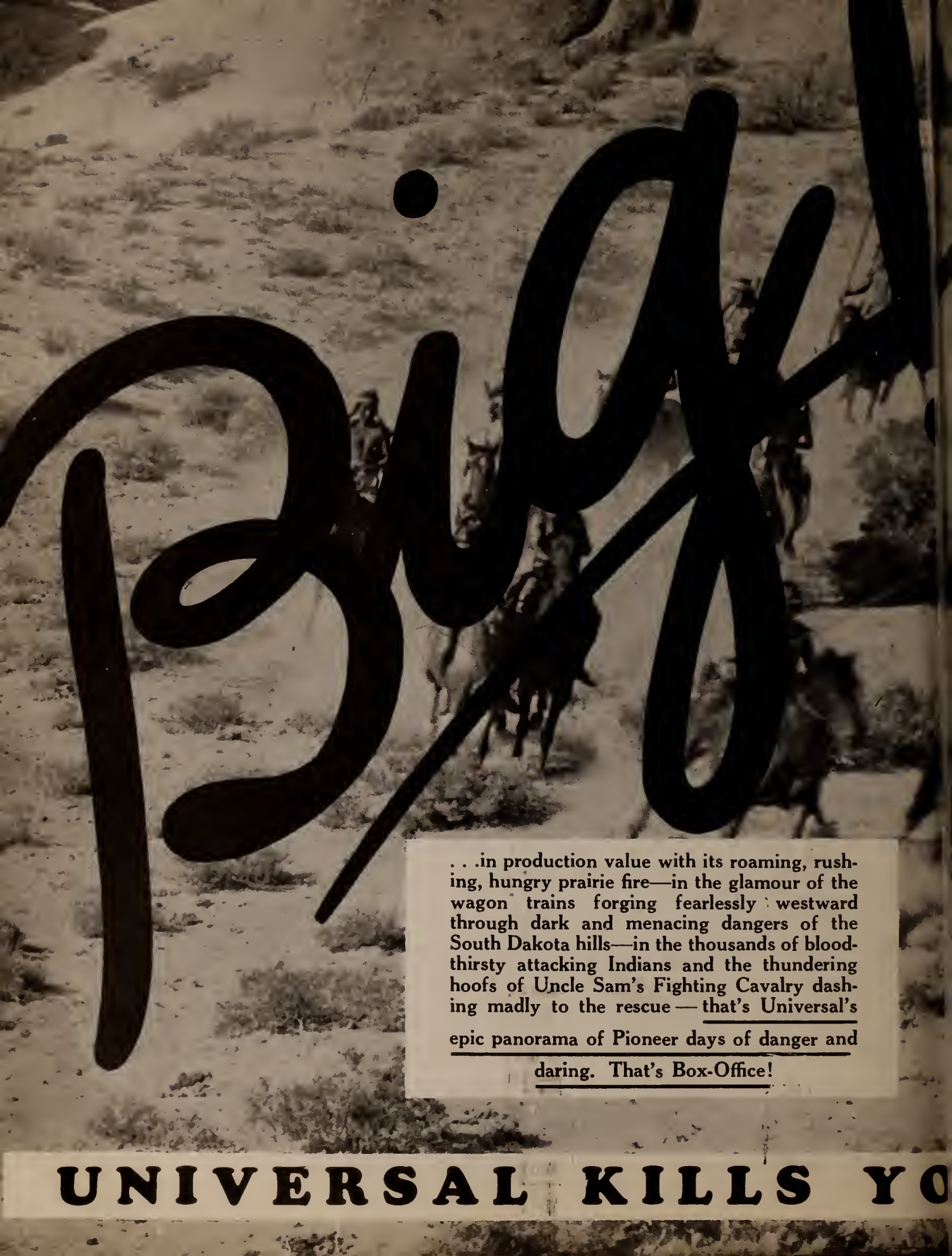
On the other hand, we know what quality and excellence are, and we know they are at their best in this business when hooked up with a SELLING thought.

When you book a Universal super-feature, you know you will get two-fisted selling hits in the posters; when you book a Universal Western, you know you will get action across the board.

Our poster thoughts begin even before we begin to shoot a picture, and I make no secret of the fact that many a scene has been injected into a scenario just because it would give you some corking good selling value in your posters.

It's one thing to have good pictures, but it's still another thing to let your patrons know that you've got good pictures.

We give these things more time and thought than you can possibly imagine. That's why the exhibitors say, "The posters were great. They pulled the people in."



...in production value with its roaming, rushing, hungry prairie fire—in the glamour of the wagon trains forging fearlessly westward through dark and menacing dangers of the South Dakota hills—in the thousands of blood-thirsty attacking Indians and the thundering hoofs of Uncle Sam's Fighting Cavalry dashing madly to the rescue — that's Universal's epic panorama of Pioneer days of danger and

daring. That's Box-Office!

UNIVERSAL KILLS YOU



MEN of DARING

**It's a
BIG ONE!**
Universal's
Colossal Epic of
Pioneer Days!

Story by Marian Jackson

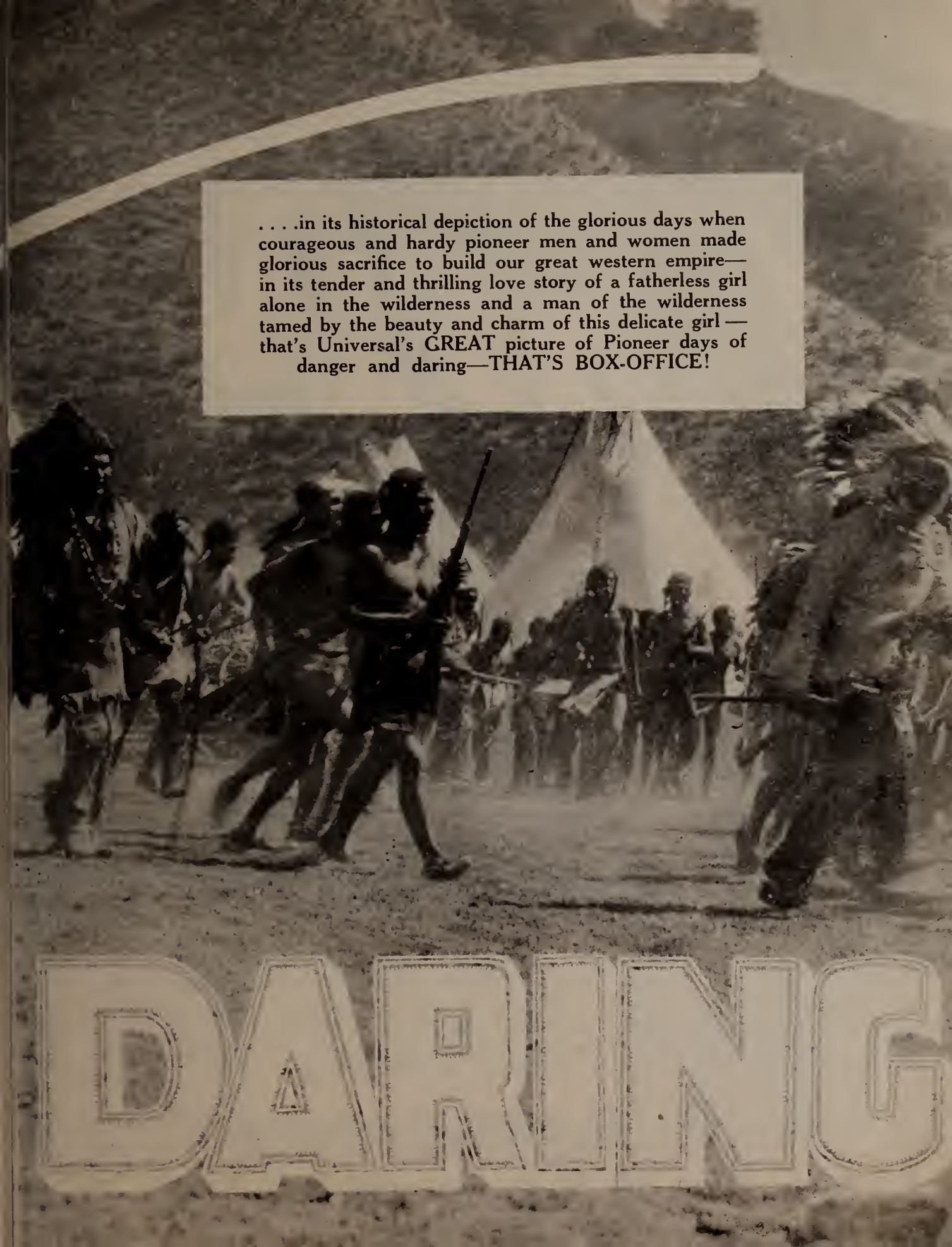
Directed by Albert Rogell

OUR SUMMER WORRIES!



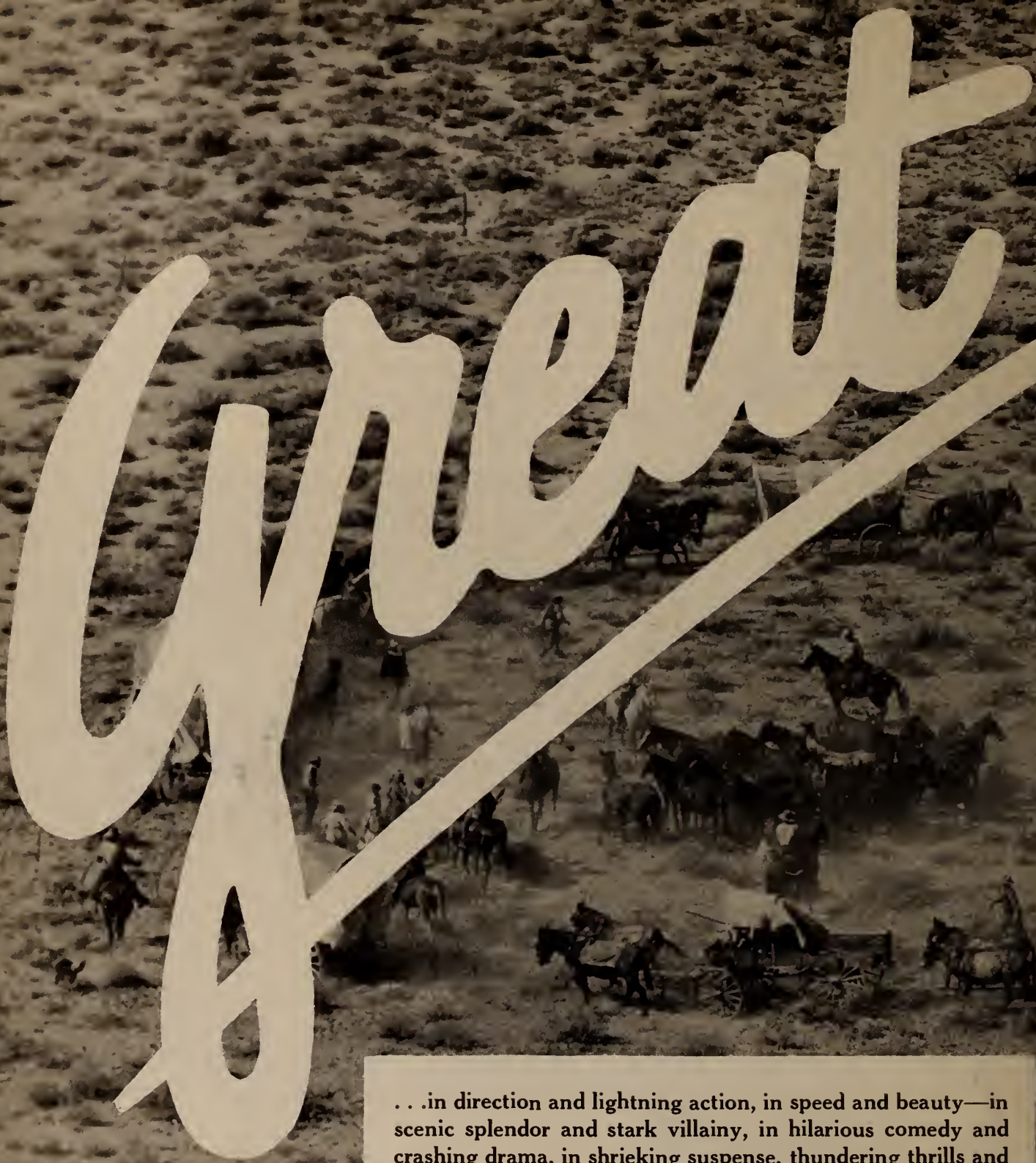
Epic

MEN of



...in its historical depiction of the glorious days when courageous and hardy pioneer men and women made glorious sacrifice to build our great western empire—in its tender and thrilling love story of a fatherless girl alone in the wilderness and a man of the wilderness tamed by the beauty and charm of this delicate girl—that's Universal's GREAT picture of Pioneer days of danger and daring—THAT'S BOX-OFFICE!

DARLING



Great

...in direction and lightning action, in speed and beauty—in scenic splendor and stark villainy, in hilarious comedy and crashing drama, in shrieking suspense, thundering thrills and gripping mystery—great in everythin that goes to make an epic box-office success—that's Universal's BIG ONE ready for you now—THAT'S BOX-OFFICE! SURE FIRE!

UNIVERSAL KILLS YOU

MEN *of* DARING

It's a BIG ONE! This
Universal Epic of
Pioneer Days!

OUR SUMMER WORRIES!

The UNIVERSAL WEEKLY

A Magazine for the Motion Picture Exhibitors

Paul Gulick, ~ Editor

Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City
Copyright 1927 UNIVERSAL PICTURES CORPORATION All rights reserved

Vol. XXV

APRIL 9, 1927

No. 9

UNIVERSAL MOVIEGRAMS

Mona Ray So Good as Topsy She Is Signed for Five Years

FRED NEWMEYER, known to the industry as a Harold Lloyd director, has been signed by Universal to alternate with William A. Seiter in the direction of Reginald Denny. His first production will be "Good Morning, Judge," by Edwin Justus Mayer. It will go into production just as soon as Denny is finished with the re-takes on "Fast and Furious" made necessary by his illness.

SO good an account of herself has little Barbara Kent, this year's Wampas star, given in "The American Eagle," just completed, that Universal has renewed her contract for a term of years. Barbara is being featured also in "The Small Bachelor," with such players as Andre Beranger, Lucien Littlefield, Gertrude Astor, Ned Sparks, Carmelita Geraghty, Vera Lewis and William Austin.

ANOTHER youngster to elevate herself into a nice fat contract with Universal is little Mona Ray, who is convulsing all of Universal City with her antics as Topsy in Harry Pollard's "Uncle Tom's Cabin." Topsy, by the way, is her very first screen part, too. She is a Harry Pollard discovery.

IN changing the title of "The Yukon Trail" to "The Eternal Silence," Universal also announces two more players, completing the cast. They are Burr McIntosh and Otis Harlan. Production starts this week.

THIS seems to be the open season for discoveries at Universal City. On the heels of the furor created by little Virginia Grey, who plays the role of *Eva*, comes the announcement from Carl Laemmle's big studio at Universal City that Universal has signed a long term contract with Mona Ray. Mona Ray is the prodigy discovered by Harry Pollard for the role of *Topsy* after the captious director had interviewed candidates from the Atlantic to the Pacific Ocean.

As soon as *Topsy* takes off her blackface make-up, it is very probable that Universal will capitalize her unique and inimitable comic ability in a feature vehicle or a series of two-reel comedies. It became known yesterday that Edward Montagne has sent out orders for such material for little Mona Ray.

The role of *Topsy* in "Uncle Tom's Cabin" is the first screen role that Mona Ray has ever played. Harry Pollard saw her in a Los Angeles theatre doing a solo dance in a prologue. He was so captivated with her and her antics that he brought her out to Universal City to have a test made. He assumed that she had been doing professional work before and it wasn't until after the test and they got down to cases on the contract,

that he discovered that even the solo dance she was doing when he saw her was the first professional work she had ever done.

There are several other young players to feel this spring fever for contract signing at Universal City. One of them is Ethlyne Clair, who has proven such an affective "Momma" in the Stern Brothers "Newlyweds and Their Baby" that her contract was taken over in its entirety by Universal. Her first dramatic work is to be with Hoot Gibson in "The Prairie King," adapted from Peter B. Kyne's story, "Bread Upon the Waters." It is being directed by Del Andrews.

Another star who is bursting on the motion picture sky next year under Universal auspices is Francis X. Bushman, Jr. He will be starred in "The Scarlet Arrow," a serial written by Howard Clark and directed by Ray Taylor.

Barbara Kent has so conspicuously distinguished herself as a leading player in "The American Eagle" and before that in "Flesh and the Devil" that she was signed to a new long time contract. She is at present playing in "The Small Bachelor," the P. G. Wodehouse picture which William A. Seiter is now directing.

(Continued on page 36)

IN three more weeks William A. Seiter will have completed "The Small Bachelor," the P. G. Wodehouse story, and will be ready for his Denny production, which is entitled "Out All Night." This is an original comedy by Gladys Lehman. The scenario is being completed by Rex Taylor.

TWO important decisions on Universal's short product program were made over the week-end. One was to make ten instead of six in the new series of "The Collegians," with George Lewis and Dorothy Gulliver; and the other was to make ten Andy Gump comedies as a part of the new season's product.

The News in Type and Pictures



At the left: Mona Ray has proved such a deliciously funny Topsy in Harry Pollard's production of "Uncle Tom's Cabin" that Carl Laemmle has signed her up on a five-year contract. The Universal scenario department is now on a hunt for feature or two-reel series material which will bring out her extraordinary comic talent.

At the right: Take care! The bacillus golfus is now in its most deadly period. One large specimen recently attempted to attack Barbara Kent and incapacitate her for further work in "The Small Bachelor," but she resolutely beat him off with a mashie.



At the left: The lady in the case who appears to be in danger of losing her life at the hands of the gentleman in the antique Chinese battling costume is Marian Nixon, who is now playing in Paul Leni's production, "The Chinese Parrot."

At the right is a scene from the new series of the inimitable "Collegians." After playing two or three of the first of the Carl Laemmle, Jr., two-reelers, exhibitors called so loudly for another series that Universal made a second group of six. Still the demand kept up and so the second series has been extended to ten.



Europe Sends Her Barrymore



treinely odd arrangement of eyebrows, and dark brown hair.

After finishing a French production of "Casanova," Moskine went to Universal City where he is being featured with Mary Philbin in the Continental dramatic success, "Lea Lyon," by Alexander Brody. In America it will be known as "The Crimson Hour." Edward Sloman is the director. Moskine is also slated to play "He Knew Women," adapted from the Viennese play, "Polish Blood," by Leo Stein and Oscar Nedbal, which was produced in America as "The Peasant Girl" by Morris Gest. Opposite him will be the fascinating Lya de Putti. It is possible also that he will later be starred in "Moscow" by Imre Fazekas.

Moskine began his picture career in the film version of Tolstoi's famous work "Kreutzer Sonata." Since then, in addition to starring in many productions, gaining the name of the "Continental John Barrymore" and a reputation second only to Emil Jannings, he has written and directed a number of photoplays. His favorite among these is "Le Brasier Ardent" ("The Flame") and they include "L'Enfant du Carnatal" ("The Child of Carnatal") and "Les Ombres Qui Passant" ("The Passing Shadows.") Perhaps his best part prior to "Strogoff" has been in "Keane."

Ivan Moskine, known to all Europe as Mosjoukine, who is now at Universal City co-starring with Mary Philbin in "The Crimson Hour," and when that is completed, will make "He Knew Women," with Lya de Putti.

HAVE you ever seen the famous slave bracelet, the male version, I mean? You probably think the late Valentino originated it. He didn't, at all. He merely adapted it to this country. Now the originator has brought it over and is wearing it at Universal City. He is Ivan Moskine, Russian actor, banished from his native land by the Bolsheviki and expatriated to France, where he has for the last ten years been making pictures. The slave bracelet is worn by all loyal aristocrat Russians who still hope for the return of the Little Father to his rightful place.

Carl Laemmle became acquainted with Ivan Moskine through his work

as the star of "Michael Strogoff." His name was Mosjoukine and still is, in foreign countries, but to popularize it in America, the president of Universal persuaded the Russian star to simplify his name to Moskine, the final syllable rhyming with "wine." Moskine is thirty years old, was born in Penza, Russia, and educated for the law at Moscow University. While there, however, he became interested in the drama and ran away from college to go on the stage. He is five feet eleven, has blue eyes, an ex-



5 margin

Cochrane Lectures at Harvard

First Installment of the Universal Vice-President's Talk "On Advertising in the Moving Picture Business" Before the Harvard School of Business Administration on March 24th. The Entire Lecture Will Follow in Consecutive Chapters.

Foreword

SO much of the box-office success of a moving picture is dependent on the advertising, the publicity or exploitation—any or all of them—that a thorough exposition of their various functions, how they co-ordinate, how they originated, and how they got the way they are, should be a mighty interesting thing for any person engaged in any branch of the moving picture business.

That, at least, is what the Harvard School of Business Administration thought when they asked Mr. R. H. Cochrane, vice-president of Universal Pictures and the first advertising man in the industry, to address them on the important topic of "Advertising in the Moving Picture Business."

This address was given on Thursday, March 24, as a part of the series of lectures on moving picture methods and technique which is part of the curriculum of the Harvard business college course. The leading men in the moving picture industry have lectured before this earnest and inspiring body of students, all of them graduates of colleges and taking this post-graduate course in Harvard University. Mr. Will H. Hays, Mr. Adolph Zukor, Mr. William Fox, Mr. Jesse Lasky, Mr. Joseph Kennedy, and Mr. Sidney S. Kent are among the other lecturers in the course.

There are upwards of five hundred men taking this moving picture course. They were intensely interested in Mr.



R. H. Cochrane

Cochrane's talk on advertising.

After the lecture was finished, Mr. Cochrane answered rapid-fire questions for twenty minutes and gave the class the answers to the three problems which he had sent to them as a part of the course a week previous. After the lecture, and at the luncheon which followed it, Mr. Cochrane was overwhelmed with the evidence of the interest which had been taken in this branch of the picture business.

On the assumption that every reader of the Universal Weekly will be equally interested, we have secured Mr. Cochrane's permission to run the entire address, together with the problems, in a number of issues of the Universal Weekly. The first one is presented herewith.

The Talk

LET me preface my remarks on advertising by a little prologue—a story I heard over the radio the other night.

Five men went on an elephant hunting expedition. When they returned, each one wrote a little book about it.

The Englishman used as the title of his book "Shooting Elephants." The Frenchman called his "The Romance of the Elephant." The German used the attractive title, "A Psychological, Physiological and Pathological Study of the Pachyderm in His Native Habitat." The Russian called his "Are There Such Things as Elephants." And the American in big type used the caption, "WHAT WE NEED IS BIGGER AND BETTER ELEPHANTS."

You see, it all depends on the point of view of the writer and on what audience he is seeking to interest.

So it is with moving picture advertising. If five different men stood in my place at this moment and made five different speeches, you would hear five different points of view on how to advertise motion pictures. That is largely because we have a problem so different from that of the average advertiser.

Mr. Hays told you a few days ago that we cannot standardize our pictures as a soap manufacturer standardizes his soap. They must all be different. So must our advertisements.

Ivory Soap floats. It has always floated. It was floating before you were born. It will continue to float long after we have ceased to need it. That is a whole advertising campaign in itself—and a fine one. But just picture to yourself the consternation in the Ivory Soap factory some day if a cake of soap should happen to sink!

Everything would be turned upside down. This illustrates the uncertainty of advertising pictures. We cannot standardize our advertising campaigns any more than we can standardize our pictures. As with Ivory Soap, some of ours float. But some sink. Others slip. And still others make a clean-up!

(Continued on page 36)

WHY IS CARTHAGE'S MOST POPULAR ATHLETE?

CARTHAGE EVENING PRESS, SATURDAY, MARCH 5, 1927—PAGE EIGHT

WHAT IT'S ALL ABOUT

JUST TO SAY HELLO!

And Ticked Pink At the Opportunity of Helping "SOMEONE" To Win

"THE COLLEGIANS" Look Great to Me

South of the Town Clock

Next Week Is Archie Starcher Jewelry Co.

Archie Starcher Jewelry Co.

South of the Town Clock

Next Week Is Archie Starcher Jewelry Co.

Small Dorothy: "Mamma, why hasn't Papa any hair?"

Mother: "Because he thinks so much, Mamma?"

Dorothy: "Why have you so much, Mamma?"

Mother: "Because—go away and do your lessons!"

Small Dorothy: "Mamma, why hasn't Papa any hair?"

Mother: "Because he thinks so much, Mamma?"

Dorothy: "Why have you so much, Mamma?"

Mother: "Because—go away and do your lessons!"

Small Dorothy: "Mamma, why hasn't Papa any hair?"

Mother: "Because he thinks so much, Mamma?"

Dorothy: "Why have you so much, Mamma?"

Mother: "Because—go away and do your lessons!"

Small Dorothy: "Mamma, why hasn't Papa any hair?"

Mother: "Because he thinks so much, Mamma?"

Dorothy: "Why have you so much, Mamma?"

Mother: "Because—go away and do your lessons!"

Small Dorothy: "Mamma, why hasn't Papa any hair?"

Mother: "Because he thinks so much, Mamma?"



HEADQUARTERS
For Everything

Collegiate

THE YOUNG MEN'S STORE

Everybody Knows That to Think of Clothes Is to Think of

HOW TO SECURE VOTES

With every admission ticket you will receive 5 votes. Cast them in the Ballot Box in the lobby. Votes will be counted the following Monday. The winners of the cup and of course the Beautiful Cup. With every admission ticket you will receive 5 votes. Cast them in the Ballot Box in the lobby. Votes will be counted the following Monday. The winners of the cup and of course the Beautiful Cup.

IMPORTANT

The winner of each week's contest will not mean the one that necessarily has piled up the largest amount of votes as a whole, but the number he or she piles up the whole preceding total. After awarding the prize for the week that total will be added to the whole of the preceding total. This Contest open to Everybody in Carthage. No age restriction whatsoever and may receive a Beautiful Gift from the Merchants that are donors of the cup and of course the Beautiful Cup.

REMEMBER A BEAUTIFUL GIFT EACH WEEKER MUST BE IN THEATRE TO TO CUP. ALWAYS REMEMBER RECEIVE AWARD

Monday, Tuesday, Wednesday
And Every Monday and Tuesday for Ten Weeks

Dazzling Speed!
College life! It's joy—it's its high speed sports week! Big athletic and pleasure—Big stadium plants and st-

Monday, Tuesday, Wednesday
And Every Monday and Tuesday for Ten Weeks

Dazzling Speed!
College life! It's joy—it's its high speed sports week! Big athletic and pleasure—Big stadium plants and st-

"Everybody's Hang Out"

No Wonder We Make a "BIG NOISE" About It

Everything for the Athlete and Everybody Else.

College Pharmacy
Watch for College Pharmacy Week at The Crane

HAVE A CHUCKLE
A conductor fears no one—he tells 'em all where to get off.
—Ohio Sun Dial.

We're for Everything That'll Help Carthage to Win

NOW SMILE
For

STEWARDS
When It's Steward's Week at the Crane Som' This 'Will Be Doin'

HAVE A BRAY
My gal's sp dumb she won't buy cold cream unless it's cooked in ice.
—Texas Ranger.



MILITARY

Milton's Week at the Crane Will Be Surprising

HAVE A NEIGH
I held a perfect hand last night.
"Shook hands with yourself." —Ames Green Gander.

We don't take you to a
"Cleaning," but we do know
how to clean your



Clothes

DO WE?
I'LL SAY WF DO.

We Clean and Press for Collegians and Every
one who wants the Best
We Clean and Press for Collegians and Every
one who wants the Best

Cleaning Superior

HAVE A SNICKER
Yes, we did have a vac.
Stage Manager: Yes, but you're too late.
Chorus: Too late?
A Girl: Too late?
Stage Manager: Yeh, by about 'ten years'

Where body M

Eats, Drinks, Sit-
Gets Their Newsp
and Magazine
No Wonder they Say
"Let's Go to the Oasis"



THE OASIS

SERVICE THAT SATISFIES
Oasis Week at the Crane Will Long Be Remembered.
HAVE A GUFFAW Adolph D. Canvas.
I am going to marry Pat.
Rich Widow: I am going to marry Pat.
the great painter!
Mad: (gigggle-iciously): And I'm going to marry Pat.
Finnegan, the great paper hanger!
—Green Goat

Tie-Ups that! Sell the Series!

Here's how one exhibitor put this great
smashing series across. The college just
smashere of these ten two-reelers
naturally ties up with the most economical
plan—co-operative pages! It's a surefire
house packing stunt, and you'll find dozens of
retail merchants in your town who'll be more
than glad to go into it. Universal Exchange!
exploitation man at your how to make a maxi-
mum of profit at a minimum of expense to you!

Starring
GEORGE LEWIS Dorothy Gulliver
With Hayden Stevenson, Dorothy Gulliver
and Churchill Ross.

Directed by Wesley Ruggles
UNIVERSAL Junior Jewels
Two reels each.
Presented by Carl Laemmle Jr.
and 9---10-40c

PERFORM

The Athletic Girl

Finds the Pick of
SPORT CLOTHES

W & Killingsworth

"BETTER FOR LESS"
Worth Week at the Crane Will Be Distinctive
HAVE A GIGGLE
friend says that the way to a man's heart
is through his stomach, but who the heck wants to
eat his stomach?
—Georgia Cracker.

"RED"

That's the color we show
to the World.
By that color you know
St. John's and take a
from us—You will be
"THE RED" unless you
us take care of your
needs.

ST. JOHN'S GARAGE
CANNONS, NO. 3999
Phone 3999

St. John's Week at the Crane Will Not Be For-
HAVE A TITTER
Pilgrim: Is football your favorite game?
Puritan: No, I prefer wild turkey on toast.





Chinese refugees and disarmed soldiers fleeing from the war zone, caught by Ariel L. Varges, Far Eastern correspondent for International Newsreel. Through its Chinese bureau, International recently has procured some of the most remarkable pictures ever screened.

Latest International Newsreel Has More Chinese War Shots

A MAD jumble of soldiers, homeless refugees, wandering children, bewildered thousands seeking safety behind the barbed wire barricades of the foreign zone, such as Shanghai, China, a city of chaos, as pictured exclusively by International Newsreel, in its issue Number 26. The pictures arrived in New York by airplane from Vancouver on Thursday evening, having reached that city thirty-six hours earlier, from Ariel L. Varges, head of International Newsreel's bureau in China.

The pictures show the terror that reigns in Shanghai, and the wild scenes of confusion as the besieged city awaited its fate. It is difficult to describe the abject horror depicted upon the faces of the luckless Chinese, rushing pell mell to the protection they hope for, behind the barbed wire entanglements. Some idea of what brings this horror upon them is shown in brief glimpses of the "street of death." "The "street of death" is in the heart of the native district of Shanghai, and is hell incarnate. The toll that has been taken by the sharp and swift broadsword of the executioner is apparent from "bird cages" strung on telegraph poles, and which contain grim and gruesome reminders of the vengeance of the mobs.

Pictured also is the arrival of the new additions of Uncle Sam's naval forces, which reached Shanghai only

a few days before the native section of the city fell before the attacking nationalist army. The scenes show how gladly the leathernecks were received by the terror-stricken Chinese.

There are also intimate views of Admiral Williams, and of the French and British forces, including the picturesque Punjab Indian regiments, fighting side by side with the British Tommies. There are also views of Nanking.

International Newsreel's Chinese bureau is located in Shanghai, and there Ariel L. Varges, in charge of the bureau, photographed every development of this greatest news story of the day. Meantime two native cameramen, Wong and Lui, were securing scenes of the horrors enacted in the native portions of the city, into which a white man would not have dared to venture. Other native cameramen, later assisted by Wong and Lui, covered the developments at Nanking and points to the north of Shanghai, giving to International Newsreel some of the most remarkable, exclusive motion pictures ever screened.

James Farley Cast In "Eternal Silence"

JAMES FARLEY, well-known character actor, has been signed to play the role of the United

Branham Appointed Division Manager For Universal Chain

CHAS. C. BRANHAM, well-known showman, has been appointed Division Manager of the Universal Chain Theatres in the Omaha-Kansas City territory, by Dan Michalove, who is in New York at present supervising the extension of the Chain Theatre activities for Universal.

This move marks the merging of the two districts under a central control. Marshall Taylor and W. L. Doudlah, district managers of the Omaha and Kansas City territories respectively, will continue in their present capacities under Branham.

Branham has had a very extensive and successful career as a showman. During the last ten years he has held responsible positions with the S. A. Lynch Enterprises in the South, the Gordon Circuit of New England, Saxe Brothers of Minneapolis and other chains.

He returned to Atlanta to run the million dollar Howard Theatre for Publix, after which he joined Universal, supervising several houses in Florida.

Branham has already left for Kansas City where he will start on his new duties at once.

"Red" Jones Signed By Carl Laemmle For New Air Film

BILLY "RED" JONES, the young sorrel-top who was discovered and made his first big hit in Hal Roach comedies three years ago, has been signed for a prominent role in "The Phantom Flyer," the third of a series of four melodramatic air films directed by Bruce Mitchell for Universal, according to word from Carl Laemmle, president.

His scintillating performances in "Sky High Saunders" and "The Sky Rider," the two previous pictures, warranted the renewal of his contract for the third of the series, starring Al Wilson, celebrated aerial acrobat.

States marshal in "The Eternal Silence," according to an announcement by Ernst Laemmle, who will direct it. The signing of Farley rounds out an all-star cast for the picture, which is an epic of the Klondike during the gold rush, written by Charles Logue.

Francis X. Bushman and Neil Hamilton will play the two leading male roles while June Marlowe will portray the principal feminine part. Production will start this week.

Giving Master Reginald Denny His Start

GEORGE BELLAMY, the well-known British actor, recently made an informal call on his old friend, W. Arthur Northam, at the European Motion Picture Co.'s offices in London. During the course of the conversation, some very interesting and hitherto unknown facts were elicited on the early career of Reginald Denny, the now famous Universal film star.

"I knew Reginald's father, the late W. H. Denny of Savoy fame, quite well," said Mr. Bellamy, "and I am the man who first put young Denny on the rungs of the stage ladder. It was whilst W. H. Denny and I were playing in 'Her Royal Highness' at the Vaudeville in 1898, that he suggested I should go with him to his home in Richmond.

"Here I first saw young Denny, and was greatly impressed by the kiddie. He had inherited his mother's good looks and, altogether, he struck me as one of the most handsome and one of the cleverest looking boys I had ever seen.

"Some time later, Dion Boucicault decided to run 'A Royal Family' at



Two famous British actors meet at Universal City—George Arliss and Reginald Denny. Denny once played with Arliss in London.

George Bellamy, Noted English Actor, Tells of Getting Reginald Denny His First Part

the Court Theatre, the author being Captain Robert Marshall. They badly needed a handsome boy to play the youthful prince, and searched all the London agencies without success. They mentioned the subject to me,

and I immediately thought of the wonderful Denny boy.

"Boucicault laughed. 'Surely Denny can't have a handsome son!' he said. 'Wait until you see him,' I retorted.

"Next day I went down to Richmond, saw Mrs. Denny and she immediately fell in with my suggestion. We took Reginald with us and as soon as Boucicault and Marshall saw him they both agreed their search had ended. This was in October, 1899.

"Master Reginald Denny was billed as Prince Charles Ferdinand, and it was generally admitted that one of the chief factors in the popularity and long run of 'A Royal Family' was the fine acting of the youthful prince."

It comes almost as a surprise to learn that when Denny received his first stage part, Queen Victoria was still on the throne and Sir Henry Irving, Julia Neilson and Sir Beerbohm Tree were either playing in London or touring the provinces, yet he was but a small clever boy. The papers of that time praised him—now the world's press eulogizes him.

"U" Lot Using More "Juice" Than Broadway

THE Universal City Electrical Department these days is staging the greatest orgy in its entire career. In fact, every unit of electricity which it is possible to operate is being used in the making of nine big productions. The system is capable of using 50,000 amperes, and every one of these amps is doing its bit every day.

Their first and biggest job is lighting up the huge glacier set for "The Eternal Silence"—a set which has been constructed in the enclosed studio known as the "Phantom of the Opera" theatre. The building is of structural steel and was built for the accommodation of the Paris Opera setting where so much of the "Phantom of the Opera" was shot. It now is a mass of ice and snow, photographically speaking. This set alone uses up 15,000 amperes.

Another set which requires 10,000 is the garden bungalow set used by William A. Seiter in "The Small Bachelor," the P. G. Wodehouse Lib-

erty Magazine story now being produced by Universal. It is one of the most elaborate and extensive sets ever constructed in an indoor setting and requires a tremendous amount of electricity when all of it is being photographed.

The other 25,000 amperes are spread over seven productions.

Edward Sloman has just returned with "The Crimson Hour" company from Glen Tavern, Santa Paula, Calif., to utilize the Russian setting in which Mary Philbin and Ivan Moskine are appearing. Harry Pollard is using a number of amperes to light up the interior of the St. Clare mansion for the "Uncle Tom's Cabin" picture. Paul Leni is just photographing interiors of the San Francisco episode of "The Chinese Parrot"; Mel Brown is photographing the interiors of a livery stable for "Fast and Furious," the Denny picture which was interrupted by Denny's serious illness. The scenes are

being taken in the stable of Rex the Devil Horse, while Rex is away on location.

Irvin Willat is using his current on the fire stage in several scenes for "Back to God's Country," which he is just finishing up with Renee Adoree, Robert Frazer, Walter Long and Mitchell Lewis. Bob Hill has also returned to Universal City from Big Bear and is photographing the interior of the Scotland Yard setting prepared for him in Universal's lead-off serial, "Blake of Scotland Yard," featuring Hayden Stevenson.

Fifty thousand amperes which are being used to light up the settings in these nine productions are the equivalent of the current required to light up a city the size of Glendale, Calif.; Cohoes, N. Y.; Sedalia, Mo., or to bring it closer to the Universal Home Office, all the Universal electric signs on Broadway, plus all the collar ads, coffee ads, ginger ale ads and night club marquees thrown in.



"Broke all know
Enid, Okla. Pa
emotional dra



The **FOURTH CO**

records Rialto Theatre,
ons praise it as the best
na of the year." *Bob Browning.*

**... Because it's the Big
Heart Punch Special
of the Year!**

Starring

BELLE BENNETT

With Mary Carr, Henry Victor, and other box-
office stars. Directed by Emory Johnson. Story
by Emilie Johnson.

An Emory Johnson Production

Presented by Carl Laemmle

A UNIVERSAL SPECIAL

Universal Kills Your Summer Worries!

COMMANDMENT

THE BOX OFFICE TALKS

"The Denver Dude" Tops All Gibsons

"I HAVE just completed the most successful engagement of a Hoot Gibson picture that I have ever had and must give you the dope. "Hoot Gibson in 'The Denver Dude' is absolutely the best Hoot Gibson picture that he has ever made. It tops them all. With a snow storm all day this picture packed my house and gave me additional business over any previous Gibson picture. What it would have done if I had not have had a snow storm to buck I do not know, but I'll bet it would have made a record for me.

"The audience was in a continual uproar all the time at the extremely funny situations and stunts pulled in 'The Denver Dude.' The plot was good and the supporting cast was mighty fine. All in all, it is a real picture and I sincerely hope we get some more Gibson pictures just as good as this."

—A. R. Powell, Mgr.,
The Highland Theatre,
Guthrie, Okla.

"Cheerful Fraud" Breaks All Records

[WIRE]

"HOLDING Denny's 'The Cheerful Fraud' over second week. First time in history of Toledo. Marvelous picture. Playing to sensational business. Breaking all records. Congratulations for producing such a wonderful picture and deep appreciation to Devaney, Cleveland manager, for splendid co-operation."

—Jack O'Connell, Mgr.,
Vita Temple,
Toledo, Ohio.

Capacity Business On "Silent Flyer"

"THE SILENT FLYER' is certainly taking our patrons off their feet if they get to the show early enough, because if they do not they have to stand up. Capacity business on the first five chapters, expect more on the last five. Patrons raring about Silver Streak. Make more like this one."

—Dewey Spoor
Critchler Theatre,
Pueblo, Colo.

"4th Commandment" Scores Three Hits

[WIRE]

"THE FOURTH COMMANDMENT' is a masterpiece of screencraft. Critical audiences lauded it to the skies. Reaction wonderful on all classes. General consensus that it is the finest production of its type ever shown here. Belle Bennett incomparable. Her delineations remarkable."

—GEORGE F. BROMLEY,
Grand Theatre,
Moberly, Mo.

[WIRE]

"BROKE all known opening records today with 'The Fourth Commandment.' Patrons enthusiastic in praise of the best emotional drama of the year."

—BOB BROWNING,
Enid, Okla.

[WIRE]

"OPENED to tremendous business on 'Fourth Commandment.' Patrons pleased. It is one of the big pictures of 1927. Give us more like this one."

—RAY PEART,
New Pert Theatre,
Gillespie, Ill.

"Strogoff" Built Each Day of Run

"WE ran 'Michael Strogoff' at the Alpine Theatre last Wednesday, Thursday and Friday to a very good business for the entire three days' run; the picture really picked up with each day's business. We believe it to be a good bet and any exhibitor should do a good business, provided it's advertised properly. We put out one hundred window cards and four thousand heralds on it, to let them know we had a real attraction in 'Michael Strogoff.'"

—E. W. Nesbit,
Nesbit-Kline Theatres,
Denver, Colo.

Youngsters "Eat Up" "The Silent Flyer"

"THE opening episode of 'The Silent Flyer' serial drew the largest matinee attendance that our Anaheim theatre has enjoyed and is continuing to do exceedingly well.

"The youngsters 'eat it up' and the older folks seem to thoroughly enjoy it. It should prove a fine attraction for any house.

"I have just seen two of 'The Collegians' series. They are so refreshingly different from the usual run of two-reel subjects that we intend to show them at our theatre.

"Wishing your company the success that its product merits, I am,"

—B. W. French, President,
Federated Theatres Holding Co.,
Los Angeles, Calif.

"Collegians" Draw Young and Old

"THE COLLEGIANS' series are holding up my Monday and Tuesday receipts. It is the best two-reel purchase I ever made. It seems to draw young and old and sure is a wonderful tonic for a sick Box-Office. My patrons sure like Churchill Ross. He is a coming star. When I get something good, I like to tell your company. Tell young Laemmle to give us another one on the same lines. The public likes collegian stuff."

—L. Landau, Jr.,
Washington Theatre,
Granite City, Ill.

Second C. S. C. Better Than First

"YOU probably remember me as having sold me my first Complete Service Contract, which proved very satisfactory. I have since contracted for another year's service and find the new product even better than the first. The new Stern Brothers comedies are a knockout, also the Universal 1926-27 features are great and the International News is splendid."

—George Fleischman,
Paramount Theatre,
La Jara, Colo.

Universal to Star F. X. Bushman, Jr., In Chapter Play

FRANCIS X. BUSHMAN, JR., son of the famous screen star, and himself rapidly winning his spurs as a star, has been signed by Universal for the starring role in "The Scarlet Arrow," one of Universal's big serials for next year. Bushman, the father, also is now with Universal.

"The Scarlet Arrow" will be one of five big serials to be made for 1927-1928 release by Universal. The others are "Blake of Scotland Yard," starring Hayden Stevenson; "The Vanishing Rider" starring William Desmond; "The Haunted Island," starring Jack Daugherty, and "The Trail of the Tiger," also starring Daugherty. No further details of the cast and production of "The Scarlet Arrow" are available at this time. It will go into production within a few weeks.

Young Bushman has definitely established himself as a coming factor in the screen world. During the past year he played important roles in such pictures as "Brown of Harvard," "Midnight Faces," "Dangerous Traffic," "Eyes Right" and "The Understanding Heart."

Stern Bros. Sign Beauty Winner For Comedy Series

JULIUS STERN, president of the Stern Film Corporation, makers of two-reel comedies for Universal release, reports that he has signed up Florence Allen, Chicago beauty contest winner, for appearance in Stern Brothers Comedies.

Miss Allen, a statuesque blonde, was selected as the most beautiful young woman in Chicago a year ago in connection with the beauty contest staged in that city by Universal's See America First Tour. She received a contract with Universal and for the past year has been appearing in Universal pictures.

The Stern Brothers liked her work and sought a release for her from Universal. This finally was obtained and she transferred from Universal City to the Stern Brothers lot. No information is forthcoming at this time as to what comedy series she will appear in. Before going into pictures she was on the stage for several years, playing with George White in the "Scandals" and with Wellington Cross and Joseph Gates. She comes of a theatrical family. Her best work with Universal was in "The Radio Detective," one of that company's outstanding serials.



Leroy Alexander, Universal sales chief in Chicago, congratulates Pete, the dog comedian, Director Gus Meins, Arthur Trimble and Doreen Turner on the hilarious Buster Brown comedies they have turned out.

New "Buster Brown" Comedies Have High Entertainment Value

THE new Buster Brown Comedies, being made by the Stern Brothers for Universal release next year, are coming through in fine shape, according to reports from the Stern Brothers studio in Hollywood. Five two-reelers of the new series already have been completed and are said to be far superior to the current Buster Brown successes.

The first of the new series has just been received in New York. It is "Buster's Home Life" and when previewed a day or so ago by Universal executives and home office department heads it was hailed as the beginning of a new style in Buster Brown comedies. Packed full of comedy situations and with a rapid fire story with the maximum entertainment value, it is predicted as one of the best two-reelers of the coming season. Reports from the Sterns indicate that it is an earnest of the high box-office value of the succeeding two-reelers of this series.

Francis Corby is directing the new Busters. In addition to the usual Buster Brown trio of Buster, Mary Jane and Tige, played by little Arthur Trimble, Doreen Turner and Pete the dog comedian, the Sterns have engaged several new comedians to take prominent roles in the new series.

The second of the new series is entitled "Buster, What's Next?" It is now on its way East. The third is "Buster's Big Chance." It also is due East in a few days. The fourth and fifth have been completed but

are untitled as yet. They are expected East within a week or ten days.

Production on the new Busters is being expedited on the Coast because the Sterns want more than half of the new year's product ready for previewing before the beginning of the new selling season. Exhibitors for several years have been able to see many and in some cases almost all of the various comedies of the Stern Brothers Series before signing up, thus being assured of just what they are getting. This policy of asking the exhibitor to look at the pictures before he books them has won great favor in the eyes of exhibitors, says the Sterns, and has resulted in greatly increased bookings everywhere.

Dorothy Gulliver Selected to Play With Fred Humes

DOROTHY GULLIVER, who has been coming on with the rapidity of a comet, has finished the sixth episode in the second "Collegians" series and has been assigned to play opposite Fred Humes in "One Glorious Scrap," which is being directed by Edgar Lewis.

Upon the completion of "One Glorious Scrap," she will return to "The Collegians" to finish the remaining four of the series for the coming year.

They're

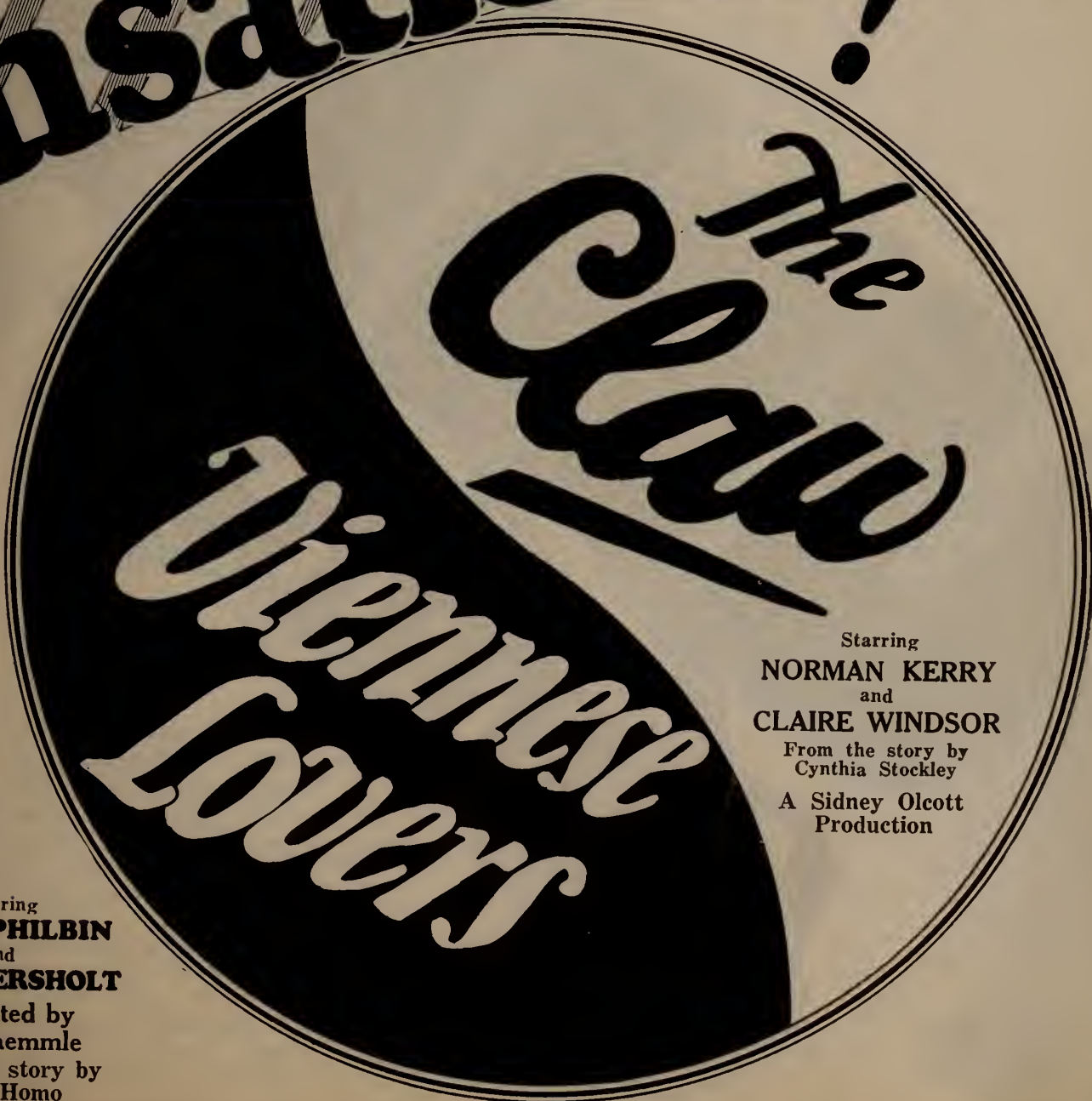
UNIVERSAL Summer's

Gripping, powerful story—acted by a typically Universal box-office cast—that's "The Claw." Realistic and logical—laid in the heart of the Dark Continent—a sure-fire capacity hit and too good for any exhibitor to miss!

Another great story with the star and atmosphere of "The Merry Go Round"—another big showman's picture that fits the box-office like its forerunner, the big Von Stroheim Special. Surging with all the glitter and glory of European love and romance. Made for the box-office—
YOUR box-office!



THE SENSATIONS!



Starring
NORMAN KERRY
and
CLAIRE WINDSOR
From the story by
Cynthia Stockley
A Sidney Olcott
Production

Starring
MARY PHILBIN
and
JEAN HERSHOLT
Presented by
Carl Laemmle
From the story by
Adam Homo

They're

Laughing at Summer's

The laughs between laughs in "Taxi! Taxi!" will cheer up the hardest-boiled audience! Gag after gag — with a ripple of laughter flowing through your theatre from the word go. Book it if you want to keep your customers happy!

And here's your old box-office friend Hoot—HOOT GIBSON of course! Always ready to lend a helping hand to the exhibitors whom the dog days hit hardest—a house packer all the year round and in the summer just a cleanup natural!



SENSATIONAL!

With
**EDWARD EVERETT
HORTON**
and
MARIAN NIXON

Smoky Mountain Cowboys!

Presented by **CARL
LAEMMLE**. From the
Saturday Evening Post
story by
George Weston.

**A MELVILLE
BROWN
PRODUCTION**

"Hey! Hey! Cowboy!"
Directed by **Lynn Reynolds**

"The Prairie King"
"A Hero on Horseback"
Directed by **Reeves Easton**

They're

Summer

"The Love Thrill"—the picture Roxy booked for the apple of his eye—the new Roxy Theatre. A typically joyous La Plante farce-comedy with Laura stepping her delightful prettiest!

"Beware of Widows"—made-to-order for this queen of screen comediennes. A beautiful girl matching her wits against jealous women for the love of her too popular fiance.

SENSATIONS!

Beware of Widows The Love Mystery

**LAURA
LA PLANTE**
With Bryant Washburn and
an excellent cast.
From the famous
Broadway hit by
OWEN DAVIS

Directed by
**Wesley
Ruggles**

Starring
**LAURA
LA PLANTE**
With Tom Moore
Bryant Washburn
and Jocelyn Lee.
From the story by
Millard Webb and
Joe Mitchell.

Directed by
Millard Webb





This window, displaying the gifts sent by Universal stars for prizes at the First Annual Movie Ball, Steubenville, Ohio, was arranged by Howard Lichey, director of publicity of the Tri-State Amusement Co., and George Delis of the art department.

First Movie Ball Interests Entire Tri-State District

HOWARD LICHEY, who is the director of publicity for the Tri-State Amusement Co. of Ohio, has enough work to keep him busy with twenty theatres and a few ballrooms looking to him for publicity nourishment. Recently, however, he conceived a stunt which helped the entire number and interested the whole Tri-State district.

He staged a masquerade ball at the Capitol ballroom, Steubenville, Ohio, operated by his company, and announced that prizes would be given to every dancer appearing in a costume which represented some movie star. "Think of some picture you have seen lately and try to remember the type of costume that a certain star wore in the picture and then try to dress in a similar costume," he advised in *The Tri-State News*, the peppy little tabloid newspaper he edits. He called his party the Grand Motion Picture Ball.

The ball was held on Valentine's night and as each contestant entered the room he was given a souvenir heart entitling him to a prize upon presentation at the box-office of the Strand Theatre, one of the Tri-State houses in Steubenville. The prizes were gifts from picture stars, each item being autographed by the donor.

Among the stars who contributed small gifts were Laura La Plante, Norman Kerry, Hoot Gibson, Ethlyne

Clair (*Mrs. Newlywed*), Reginald Denny, Mary Philbin, Marian Nixon, June Marlowe, Jean Hersholt and George Lewis. With the aid of George Delis of the Tri-State art department Mr. Lichey arranged a very attractive window display in a women's dress shop with the articles from these Universal stars backing



Frank Pearce, of the Criterion, Plymouth, England, made the front of his house very attractive for the run of "Les Misérables" by the use of numerous cut-outs, lobby cards, oil paintings and banners. In England the big Universal Film de France is being released in two parts, the first being called "The Soul of Humanity."

Offers \$10 Award For Amateur Ad On "Midnight Sun"

A CONTEST which proved very successful in Iowa City, Ia., and which especially interested the students of the college there, was an ad-writing one sponsored by the Strand Theatre for "The Midnight Sun."

"\$10 Free—Why wait for the check from home?" was the intriguing head over the Strand's space in the Sunday edition of the *Daily Iowan*. It went on to say that the theatre wanted "a sure-fire smashing advertisement for the *Daily Iowan* Thursday's edition" which would convince Iowa City—that is, that part of it that had not already seen the picture—what an outstanding production was playing at the Strand.

The business manager and the advertising manager of the *Daily Iowan* acted as judges and they had difficulty in choosing the one they would use, for Iowa City proved to have many potential J. Walter Thompsons. Ten dollars was paid for the winning ad.

them with a big card, announcing the ball, on which was mounted portraits of the players.

The ball was a huge success, so much so, in fact, that it was termed "the first annual movie ball," and in thanking Universal for the co-operation of its stars, Mr. Lichey wrote: ". . . it makes us feel better than ever to know that we play Universal Pictures one hundred per cent. in every house controlled and operated by this organization which total now approximately twenty theatres."

Uses Four-Line Ad In Personal Column For "Texas Streak"

THE attention of Personal Column addicts, those who get a thrill out of the mysterious messages in this section of the want ads—and there are thousands of them among the readers of every daily newspaper—was caught recently by this small insertion in the Los Angeles Examiner:

"Min—Meet me at Triangle Theatre, Ninth and Spring Sts., at 8 o'clock; wonderful show. Hoot Gibson in 'The Texas Streak.'—Mary."

University of Calif. Student Daily Ties With "Collegians"

"PUT to use your training in English 1a and write your criticism of Carl Laemmle, Jr.'s newest, funniest and most entertaining series picture 'The Collegians,'" the *Daily Californian* advised its readers recently in a 17½-inch 4-column ad, in this student daily of the University of California, like the *Yale Daily News*, conducted a contest for the popular Junior-Jewel series released by Universal. The tie-up was arranged by Clarence Laws, manager, for the California Theatre, Berkeley, Calif.

Prizes donated by merchants interested in student trade were awarded for the best 500-word criticisms written by U. C. students. There were six awards, three for women and three for men. A men's shop gave a \$20 Scotch sweater and a women's specialty shop, a sport sweater, as the two first prizes. The second prizes were a desk lamp, donated by an electric shop, and \$10 in credit at a ladies' shoe store. The third prize, for both men and women, was a season pass for two to the California Theatre.

The judges in the contest were all from the University, one being a professor. Hundreds of entries were sent in, indicating that the stunt had a wide-spread appeal.

Strong Advance Ad Campaign Gives "Strogoff" Big Start



A St. Louis theatre a year or two ago secured this beautiful Easter lobby through a tie-up with a neighboring florist. The lobby was covered with flowers in return for the florist's card on the box-office and an announcement on the screen.



Malcolm W. Gross, mayor of Allentown, Pa., was presented with a gold pass to the showing of "Michael Strogoff" at the Rialto Theatre. The presentation caused great interest and was written up at length in the local papers. In this group from left to right are: B. P. Bernstein and Harry Weisbord, who represented Universal; Manager J. G. Newkirk of the Rialto, and Mayor Gross.

THE success of "Michael Strogoff" in San Antonio, Texas, was in no small way the result of the clever advertising campaign given it by B. K. Gersdorf, manager of the Empire Theatre. Five days before the opening he took a space 7 by 4 inches to present "A Letter to the Public." The letter, set in 12-point bold italic, a little off-center in order that a wide margin on the left would give it white space as an attractor, told the people of San Antonio that their city had been selected for the World's Premiere of the picture at popular prices. It also mentioned the fact that New York was paying \$2.00 to see "Strogoff," a fact which did not cause the San Antonians any displeasure. This simple, straightforward ad stood out from the many black cuts, blacker type and odd shaped boxes like a white sheet of paper in a big mud puddle.

The next day a similar layout was headed "A Tribute to San Antonio" and continued to play on the World Premiere at popular prices idea. The third day Mr. Gersdorf announced: "If I had a Voice Like a Fog Horn" he could not make the noise that "this masterpiece deserves."

The fourth day a two-line head proclaimed: "Twenty-four Hours from Now" and continued in the letter, "At eleven A. M., Saturday, the mighty 'Michael Strogoff' will start its World Premiere showing at popular prices on the Empire screen." Each of these letters was signed by "B. K. Gersdorf, Manager, Empire Theatre."

On the day the picture opened he broke a 3-column, 11½-inch ad, largely taken up with a striking line-cut which included a terror-stricken head of Moskiné facing the Tartar torture, a charge of the barbaric horsemen, and "At Last Mighty Michael Strogoff" in strong hand-drawn letters. He believed that he had already sold the picture; all that he needed to do now was to say that it was here.

Everywhere "Michael Strogoff" is proving that it will bear returns on all the publicity, advertising and exploitation given it.

when in doubt
yell for

D

Carl Laemmle
presents

Reginald
DENNY

in *The*
Cheerful Fraud

from the story by K.R.G. Browne

with
Gertrude Olmstead Otis Harlan Emily
Fitzroy Chas. Gervard Gertrude Astor

WILLIAM SEITER
Production
**UNIVERSAL SUPER
COMEDY**

UNIVERSAL
Kills Your
Summer Worries!

Denny Denny Reginald Denny

Because you can ALWAYS count on this buoyant chaser of dull care—the M. D. for anaemic box-offices. Here's the kind of stuff Denny's been doing all along: "Holding 'Cheerful Fraud' over second week—first time in history of Toledo. Marvelous picture. Sensational business. Breaking all records." — Jack O'Connell, Vita Temple Theatre, Toledo, Ohio.



"The big talk of

MICHAEL
Says
Variety

Starring

**IVAN
MOSKINE**

Europe's Idol of the Screen.

Presented by

CARL LAEMMLE

**A UNIVERSAL
Film de France Triumph**

Wherever it plays this big Universal Special pulls the crowds right up to the box-office—it's the talk of the town. Clear across the Continent — "Michael Strogoff" has stacked up capacity business. MIGHTY — the only word to describe its phenomenal success!

Universal Kills Your Summer Worries!

the Street was

STROGOFF

**'STROGOFF' GOT \$10,500;
HELD OVER IN PORTL'D**

The big talk of the street was at Universal's Columbia. "Michael Strogoff" held the screen, and the house did a capacity business. Bert Levy, new publicity director, stepped on it for this feature, which brought much extra revenue to the box office.

Estimates for Last Week

Columbia (800; 25-35-50) (U).—
"Michael Strogoff" (U). Went into
this house with big bang Led town
at \$10,500. Held over.



Ali Hartman's Film Fables From Big U

THE S & S Circuit of temples in the land of Brooklyn, known as the Meserole, Commodore, State, Kismet, Sumner, Astoria, Grand, Steinway, Broadway and Maspeth, are holding a grand festival with that great picture, "Michael Strogoff." Manager Sydney Larshan made great preparations at each temple and the result was that the Commodore held such a great number of followers that they were compelled to keep the temple open and give an extra showing after midnight. (Sydney knows how.) Selah.

* * *

TRAVELING Sheik Les Sherwood brought before us Maurice Ross, the keeper of the temple known as the Palace Theatre in Lakewood, land of New Jersey. At first we thought that Maurice had what is known in our land as a kick. In fact, he had one. "Why, oh, Ali, does Universal produce so few pictures. I am one of your 100 per cent, band, but my followers are shouting from the streets and housetops, "Give us more Universal pictures. We demand them, they are so good." (More good ones are coming.) Selah.

* * *

THE traveling sheiks of Manager Max Cohen's division claim to have a monopoly on the Laemmle button, and Maxey claims, "My division shall be first from Big U as a member of the Go-Getters Club. With the array of talent in my division, who can beat us? We are traveling so fast that the sands of the desert form a cloud that the other divisions cannot see through to overtake us." (That's the spirit.) Selah.

* * *

FROM the land of Cuba to the land of the Bronx is but a short journey to Nat Liebeskind. Nat, the Beau Brummel of Big U, made the journey one day recently and landed in our midst. At once there was much hilarity in our otherwise quiet domain. With much rejoicing, fandango dancing and singing of Spanish songs, Nat once more became a travelling sheik for Big U, and his followers in his land welcomed the sheik with a lot of fat contracts. (Spanish is a great help in the Bronx.) Selah.

* * *

JULES E. LIGGETT brought forth his trusty steed of the desert, traveled to the land of Middletown, N. Y., and held a combat with the Keeper of the temple called the State, who is known as Joe Quittner.

Traveling Sheik Jules convinced Joe that the great picture, "Love Me and the World Is Mine," is worthy to be shown to the inhabitants of the town and its surroundings, with the result that Joe signed the golden tablets at a price better than any picture shown there heretofore. (So it was done). Selah.

COCHRANE LECTURES AT HARVARD

(Continued from page 13)

I came into the motion picture business at the invitation of Carl Laemmle at a period when someone said the only two syllable word a film man knows is "fillum." There were no other advertising men in it. I had a virgin field and therefore an easy problem because there was no advertising competition. So I made many mistakes. One of the first things I tried to do was to elevate the tone of the advertising. I was an ardent uplifter.

One day a small theatre owner of the type who needed no Arrow collar, because of his whiskers, came to me and complained that our posters were not sensational enough. He pointed to one which was hanging on the wall. It was a work of art. At least I thought so. It was one of my upliftings.

"It has no kick to it," he said. "It is too pretty. There is not enough action in it."

I was peeved. So I waxed sarcastic. In the most biting tones I could command I said, "Oh, I suppose you'd like to have me throw a bucket of blood across this thing to make it more attractive and gory."

His eyes brightened with enthusiasm and admiration and he said, "That's it. That's it. That's just what we need. That will bring the people in."

But I soon learned my lesson. I had heard theorists say, "Never write up to your audience," and others, equally theoretical, say, "Never write down to your audience." So I started down the middle course and began to write AT my audience. That's a pretty good thing to remember when you become executives of big corporations. See that your advertising department locates its audience and then writes AT it.

(To be continued next week)

MONA RAY SO GOOD AS TOPSY SHE IS SIGNED FOR FIVE YEARS

(Continued from page 10)

Other stars of the younger generation who will be twinkling for the first time next year are George Lewis, who will be featured by Universal in "The Four Flusher," by Caesar Dunn, and "Big Guns" by Richard Barry; Churchill Ross, also from "The Collegians," who will

Indiana Indorsers Of Photoplays Boost "Strogoff"

My dear Mr. Laemmle:

Last night the delegates to the convention of the Indiana Federation of Clubs were entertained with a preview of your mighty picture "Michael Strogoff."

Every one was deeply moved by the magnificence of this picture. The acting, by a brilliant cast headed by Ivan Moskine, again shows how much stress your director lays upon make-up and accurate settings and costumes.

We appreciate your efforts in giving to the public this wonderful picturization of Jules Verne's thrilling book.

With thanks and best wishes from each and every one I am, believe me,

Yours very truly,

Mrs. Bloomfield Moore,
Sec'y Indorsers of Photoplays.

My dear Mr. Laemmle:

As a member of the reviewing committee of the Cincinnati Better Motion Picture Council, I had the privilege of seeing "Poker Faces" yesterday.

I want to tell you it was such an unusual comedy, clean, really funny and so different from the usual "slapstick" so called comedies that I hope you will continue in your efforts along this line. Your name stands for much in the way of improvement and better pictures.

Most sincerely,

Louise C. Mc. Kee,
3 Hedgerow Lane,
Cincinnati, Ohio.

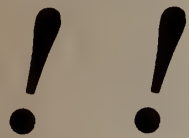
New Universal Baby Named for "Strogoff"

N. L. MANHEIM, Export Manager of Universal, has just received word from David M. Gould, Universal's Porto Rican manager, concerning an addition to the Universal forces in that country who does not appear on the payroll. It is MICHAEL GOULD, born on March 5th in the Presbyterian Hospital in Santurce. Dave named the baby in honor of "Michael Strogoff," the big Universal Film de France now in the heyday of its success in Porto Rico as well as in the United States.

Note: Both the picture and the boy are Super Productions.

be featured in a two-reel series of his own to be called "Harold Highbrow" comedies; and Ted Wells, an exceptionally promising cowboy, who will be featured in six westerns.

Clean Up with Universal Cut-Outs



IF you are looking for a new way to ATTRACT attention to your theatre you cannot think of anything more compelling than a CUT-OUT. They can be made from ONE SHEETS, THREE SHEETS, SIX SHEETS—and even TWENTY-FOUR SHEETS!

Look at the THREE SHEET CUT-OUT of "THE LOVE THRILL" above. Just a sample of what can be done. Your Universal Press Books will show you many ways to get the most out of Universal Accessories.

NEXT TIME YOU RUN A UNIVERSAL FEATURE—BUY A BUNCH OF POSTERS, and use some of them as Cut-outs. Great for the front of your theatre, and on the marquee—and in empty windows!

**THERE'S \$\$\$\$\$\$ IN
UNIVERSAL ACCESSORIES**

SHAKESPEARE WAS NO EXHIBITOR!

"He who filches from me my good name robs me of that which not enriches him but makes me poor indeed."—Shakespeare.

—but man, oh man, he sure knew his accessories. And how!

WILLIAM SHAKESPEARE knew in his day—as we know in ours—that a GOOD NAME cannot be measured.

The use of good advertising has been helpful since time immemorial. It has been the keynote, for ages, to success, financial gain—and GOOD WILL. It has built up, slowly and surely, names that cannot be purchased for gold.

* * *
Thus Universal's advertising accessories play a big part in the welfare of good theatres. Accessories are playing their part tremendously—toward helping to further entrench leading theatres, and to aid in entrenching the smaller and new theatres.

Take "THE LOVE THRILL" for example. We speak of using posters as cut-outs. This, of course, along with its general use on billboards, fences, poles and even windows ROXY, that showman de luxe, booked it for his magnificent theatre in New York. Wait until you see the way he gets behind it!

"The Love Thrill" is a showman's picture. It deserves every ounce of advertising you can afford to give it. The posters on this production were created by the finest artists in New York. Morgan, the greatest lithographers in the world, printed them. The window cards, gentlemen, have S. R. O. written all over them. The heralds will help smash past records. Every photo was chosen for its exploitation value, its drawing power and its beauty. Look them over when you visit your nearest Universal Exchange—or, better still, have your Universal Accessory Manager send you a perfect line-up of advertising accessories.

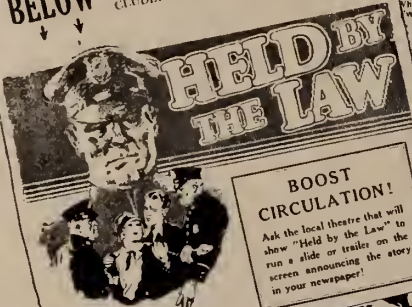
* * *
And remember this—GOOD WILL is also secured and held easier WHEN THE ADVERTISING IS CLEAN AND APPEALING. SECOND-HAND MATERIAL IS LIKE HAVING THE FINEST CLOTHES, MOTOR CARS, JEWELRY—and living in the last house in the cheapest section in town. It shouldn't be done.

AVAILABLE IN GALLEY PROOF
AND MAT FORM ONLY

17 EPISODE SERIALIZATION "HELD BY THE LAW"

By BAYARD VEILLER
Author of "Within the Law"

BELOW
ARE YOUR ADVANCE ANNOUNCEMENT
SLUGS. MATS OF THESE ADS ARE IN-
CLUDED WITH THE SET FOR THE SERIAL.



BOOST CIRCULATION!

Ask the local theatre that will
show "Held by the Law" to
run a slide or trailer on his
screen announcing the story
in your newspaper!



NOTICE TO EDITORS

While no charge is made for this Serialization Service or for the mats, newspapers running this story are requested to kindly mail two copies of their editions carrying advance announcements and first episode of the story to Joe Weik, Director of Exploitation, Universal Pictures Corporation, 730 Fifth Ave., New York City. Your cooperation on this will be appreciated.



CHAPTER I PABELLOS

MARY TRAVIS kissed Dick Sinclair. It was a solemn, intense kiss. Then they drew apart, which to an observer would have seemed impossible; they kissed again.

"When did you first begin to love me?" she asked. "I've loved you always," said Dick, and the thought it was true. "I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years.

"I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years. "I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years.

"I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years. "I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years.

"I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years. "I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years.

"I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years. "I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years.

"I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years. "I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years.



CHAPTER II
"WHAT HAS GONE BEFORE?"
"I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years.

CHAPTER III
"I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years.

CHAPTER IV
"I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years.

CHAPTER V
"I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years.

CHAPTER VI
"I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years.



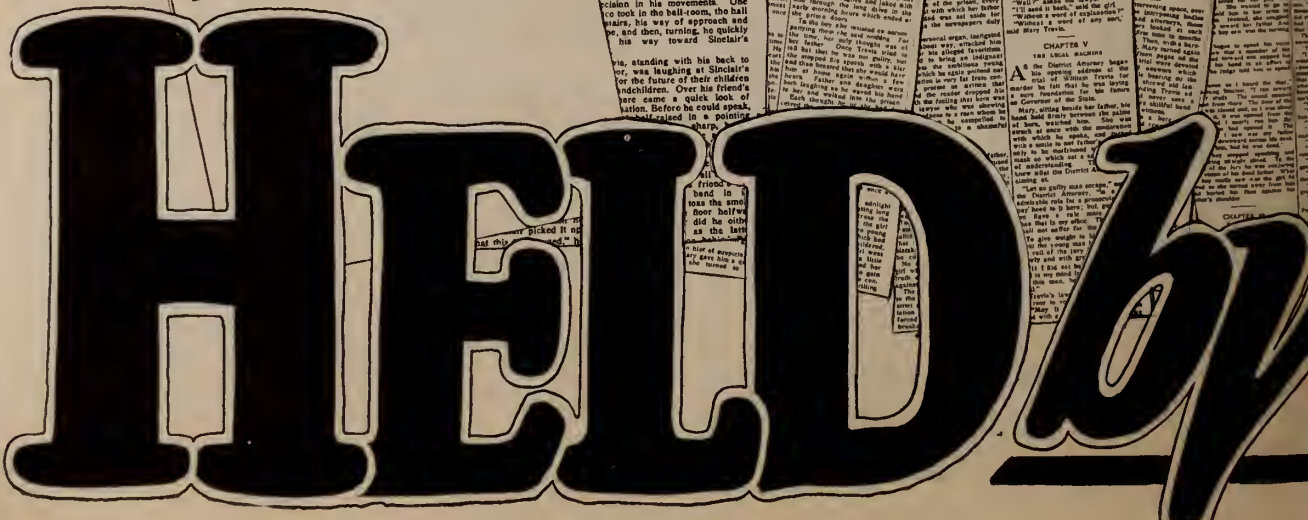
CHAPTER VII
"I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years.

CHAPTER VIII
"I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years.

CHAPTER IX
"I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years.

CHAPTER X
"I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years.

CHAPTER XI
"I've loved you since I was a little boy," said the boy. "Think now," sighed Mary from the side of her twenty years.



Big newspaper chapters of the year's most thrilling melodrama-

FREE!



Carl Laemmle presents
the Master Mystery Picture
by the Mystery Master
BAYARD VEILLER
author of "Within the Law"
with Ralph Lewis, Marguerite de la Motte, Johnnie Walker
An EDWARD LAEMMLE
Production



A PAGE OF SYNOPSIS

"THE RIDIN' RASCAL"

A Blue Streak Western

Starring ART ACORD

Length: 4501 Ft.

LARRABIE KELLER comes into a cow country as a homesteader and is immediately attacked by the cattlemen who accuse him of being a rustler. The insults of Bill Healy cause Keller to give him a severe drubbing after Keller's refusal to fight Phil Sanderson, whose sister has struck his fancy. Later Phyllis finds Keller beside a branding fire which he is investigating and believes him guilty. Healy fires and wounds Keller. Phyllis, unknown to Healy, takes Keller to Yeager, another homesteader, who dresses Keller's wounds. Phil and Healy follow them to Yeager's, but are misled by Phyllis, who finds a strange attraction in the suspected rustler. After she leaves, Yeager accuses Keller, who is forced to take Yeager into his confidence and prove to him that he is really a Texas Ranger. When he goes back to town, Keller is arrested. The real rustlers try to place all the blame on Keller, but Phyllis frees him from the jail by a ruse. With the rustlers planning a final round-up that night, Keller rides to the scene while the rustlers lead a posse after him. When they catch him, Keller and Healy engage in a fierce fight on a cliff which ends in Healy's plunge to his death. Phil, the brother of Phyllis, helps Keller round up the rustlers and is forgiven, while Phyllis finds her faith in Keller vindicated.

"NOBODY LOVES ME"

One-Reel Bluebird Comedy

Featuring CHARLES PUFFY

THE hero arrives at top speed pursued by a policeman. Both are diverted from the chase by a girl scrambling around on an upturned boat in a nearby lake. Of course our hero rescues her while the policeman is reprimanded by a superior officer for going swimming with his clothes on.

Having dried himself and the girl by a convenient fire the hero immediately proposes marriage. They go to Auntie for her consent. When the young people arrive she thinks her niece has at last found a beau for her. Disillusioned, she refuses her consent until they have found her a mate. The first victim approached makes an immediate get-away when he sees what's in store for him. The second jumps off a bridge rather than be saddled with Auntie. A blind man seems the solution until his faithful

dog drags him away to safety. Desperate they finally go to a marriage bureau. When the men see Auntie there is a hasty exit. One man is caught and dragged back, much to Auntie's delight. A bevy of women arrive at this critical moment and one of them claims the man. However, Auntie, who is some tiger, fights them ail off and a double wedding is consummated while the victim is still too stunned to know what is happening to him.

"TIDDLY WINKS"

One-Reel Blue Bird Comedy

Starring ARTHUR LAKE

A RTHUR goes to see his girl, who lives in the suburbs. He stays too late and missing the last car home, walks back to the house in the pouring rain and throws pebbles at Isobel's window while a burglar climbs in the front window. Isobel tells him to sneak in the front window and sleep on the couch so her father, who considers the boy a pest, won't know he is in the house. In getting in Arthur makes a noise. The old man comes down with a gun, followed by Isobel. He sees a knight in armor move. He fires. Isobel screams. But Arthur is behind the armor. The burglar, who is inside, tries to get away but Arthur clubs him into submission. Then he pulls the story that he saw the burglar climbing in the window and came in after him. He is acclaimed a hero and is now okey with the old man.

"FIGHTING WITH BUFFALO BILL"

Ten-Episode Adventure Picture

Starring WALLACE MacDONALD

No. 8—"Desperate Chances"

A RESCUE party from the wagon train saves the lives of Doris and Ned. Carberry takes his daughter to live in his cabin at Cherry Creek and tries to locate his old claim, while Ned prospects for a new claim near by. Crosby joins the renegades so that he can carry on his nefarious work and blame it on the Indians. Lola, dressed as a squaw, spies on the Carberrys for several days and captures Doris, whom she forces into the cliff shack of Crosby where they are determined to keep her until Carberry hands over his gold claim as the price of his daughter's life.

Ned learns from old Lem who was knocked out when Doris was abducted, that the girl has been carried away. Overcoming one of Crosby's outposts,

"THE TEXAS STREAK"

Universal Jewel

Starring HOOT GIBSON

Length: 6367 Ft.

"CHAD" PENNINGTON, a motion picture extra on location with a Hollywood movie company in Arizona, is stranded with his pals, "Jiggs" and "Swede" when they lose their railroad fares in a crap game and cannot persuade the hard-hearted assistant director to provide transportation. They are painfully broke, but have some costumes, chaps and guns with them. "Chad" goes to Bowie, the nearest town, and discovers that the water company is warring with the ranchers, and wants to hire a gun-man to guard its surveyors. Chad qualifies as a dead-shot through some clever tricks—he is really firing blank cartridges—wins quite a reputation, and gets the job.

By a series of clever artifices he forestalls one attack on the surveyors, and furthers his reputation as a "bad man". He attends a masked country dance, quarrels with Powell, a rancher who is leading the fight, flees from the house, not knowing that his enemy, firing at him, has wounded Jimmy Hollis, young son of another rancher, and brother of Amy Hollis, in whom Chad has become interested. In the fight he is wounded but manages to evade his pursuers and hides in the hills. Amy finds him, and feeds and nurses him. When he recovers, he returns to the Hollis ranch, frees his pals, who have been captured by the ranchers, prevents another attack on the surveyors, and finally establishes his innocence in the shooting of Jimmy, who is recovering. Amy's father is at last convinced that the water company plans to deal fairly with him, and abandons the fight. The hard-boiled assistant director hunts up the "bad man" with the astonishing report that the company has decided to star Chad in westerns.

Ned forces him to tell the location of the shack and then changes clothes with the ruffian and makes his way to Doris's prison, unrecognized by Crosby and his henchmen. Bill Cody heads a party that includes Doris's father, who has been appraised of his daughter's peril. Following signs on the ground with Indian cunning, Cody tracks Ned to the shack and begins to fire on the abductors.

The bullets splinter and gradually weaken the props of the old shack in which the girl and Ned are waiting their chance to make a getaway. The shack tumbles down the mountain side, breaking into kindling wood against the rocks.

Write your
own ticket!



**UNIVERSAL'S
COMPLETE
SERVICE
CONTRACT**

GIVES YOU EVERY-
THING you need to run
your house from year to
year — features, five-reel
westerns, two-reel westerns,
serials, two-reel comedies,
one-reel comedies — and
ALL of them first-run
CLASS!

Watch This
Column
Our Weekly L

IT'S UNIVERSAL NIGHT!



VIRGINIA GREY as "Little Eva"

After a year and a half of strenuous labor, Universal's great revival of "Uncle Tom's Cabin," is now nearing completion. Because of the amazing things it has been possible to do on the screen which the limits of the stage never allowed, I am convinced this picture will take rank among the classics of the screen.

I have always wanted to produce this story in a big way, and it was a dream of mine to have much of it enacted in the actual localities in which Harriet Beecher Stowe's story was laid. And now it has all come true. We have already invested \$1,500,000.00 and scoured the country for the best talent. The result will prove a revelation to you, and exceed your fondest dreams.

Believe me, this is not by any means "just a picture" or in any sense an ordinary production. It is most pretentious and is in reality a spectacle. The cast, as you must agree, is exceptional. JAMES B. LOWE, the most celebrated colored actor in the country, is "Uncle Tom." VIRGINIA GREY, beautiful as a dream, is "Little Eva"; GEORGE SIEGMANN, one of the screen's most famous heavies, is "Simon Legree"; MARGARITA FISCHER, famed for her beauty and exceptional talent, is "Eliza"; ARTHUR EDMUND CAREWE is "George Harris," the slave; LUCIEN LITTLEFIELD is "Lawyer Marks;" MONA RAY is "Topsy" whose brilliant performance will prove a revelation.

When completed, "Uncle Tom's Cabin" will be presented in the leading theatres as a special attraction. Those who have seen it so far, tell me that theatre history will again be written by its success; just as the original play established world's records in its day. So, I commend the picture to you and await with deepest interest your comments.

Coming soon, "The Claw," Cynthia Stockley's fine story, starring NORMAN KERRY and CLAIRE WINDSOR. It is a drama of the African

in your city, town or locality because YOUR patrons are waiting for the Universal pictures they've been reading about in Carl Laemmle's column appearing in every issue of The Saturday Evening Post and Photoplay Magazine. They know Universal pictures and Universal pictures are the pictures they want! It's a ready-made audience—and it's ready for you when you book Universal pictures!



The column reproduced at the left will appear in the Saturday Evening Post issue of April 16th, 1927.

UNIVERSAL WEEKLY

VOL. 25

APRIL 23, 1927

NO. 11



MEN OF DARING"

A Universal Production

WARREN

They're **ALL** for Andy!

Produced by
Samuel Van Ronkel

Released by
UNIVERSAL
2 Reels Each

HE'S the best known two-reel comedy character in the country. More than 300 daily newspapers run Sidney Smith's famous Gump cartoon strips every day and make millions want to see Andy in the movies. It's up to you as an exhibitor to cater to your customer's tastes.



12
New

GUMPS



"Hey, Hey! Cowboy!"

Directed by Lynn Reynolds

"The Prairie King"

Directed by Reeves Eason

"A Hero On Horseback"

Directed by Del Andrews

ALL Universal Jewels

There's nothing drug-store about this cowboy—he's one hundred per cent the stuff—a born-and-bred cow-puncher! Because he IS the real article, fans love him, are fascinated by his breath-catching horsemanship. And he's there with the little comedy touches too. That's the reason you can ALWAYS count on Hoot for a nice pile of extra business.

HOOT GIBSON

MY ANSWER TO

*No. 529.---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.*

EVERY business has its barnacles—its leeches—its blood-suckers—its non-producers who seek to live on the property of others.

The motion picture business is no exception.

We have, if anything, more than our share of grafters, copyists, and hangers-on who have contributed nothing to the industry and who think it is smarter to turn a dirty penny than a clean one.

Of all the list, I think the smallest, the lowest and easily the meanest is the man who digs up a rotten old negative, slaps in a few new titles and then seeks to cash in on it because some company has produced a fine new version of the same old story.

I am thinking just now of "Uncle Tom's Cabin." The whole world knows Universal has been making a magnificent new version of this remarkable old classic of the South. Certainly the whole trade knows that Universal has already spent well over a million dollars on this huge production and that it may cost even another million to finish it. It will be worth the cost, but that is not the point.

BLACKMAILERS

Ever since these facts became known, I have been besieged with rumors to the effect that this man or that man owning an old, moth-eaten "Uncle Tom's Cabin" intends to bring it onto the market again to benefit by the great publicity and advertising campaign which Universal must carry on for some time to come.

I have seen some of these old pictures. They were made in the days when anything that moved was a moving picture. In their day, they answered their purpose. Today they would be a disgrace to even the lowest and cheapest theatre in the world.

Now, the threat is held over my head that unless I buy up some of these old negatives, new prints will be made and distributed throughout the country—to you!

In other words, unless I lose my nerve and submit to blackmail, you are to be the instrument by which a very obvious misrepresentation will be foisted on the public. You are to be the one to do the dirty work. You are elected to insult the intelligence of your public by giving them a worn-out picture of "Uncle Tom's Cabin" before Universal's magnificent new picture can reach you.

Well, I'm not afraid that you will fall for it. Certainly I'm not going to buy up useless old negatives just for the purpose of keeping them off the market. But there is one thing in which I am particularly interested. And that is this:—

Just what words do you think you will use in answering the poor benighted boob who tries to get you to book his antique version of "Uncle Tom's Cabin?"

The Biggest Laugh

Oh! Oh! What a night! Widows, anxious suitors and more widows! Women getting mixed with other women's husbands-to-be! Ministers trying to hitch them up and giving up in desperation and sea-sickness. And a whopping big storm that tears the houseboat from its moorings to top off the confusion! Laughing thrills and thrilling laughter! Hundreds—all sizes and shapes. A real clean-up for Summer!



**UNIVERSAL
DOES IT
AGAIN!**

Laura La Plante in

BEWARE

Riot Since
The
Cohens and Kellys!



Owen Davis'
WIDOWS
of

A Wild Night on

**Beware! of Catchy Eyes!
of Sly Smiles! of Winning
Ways! BEWARE!**

with Bryant Washburn, Paulette Duval,
Walter Hiers, Tully Marshall, Catherine Car-
ver, Heinie Conklin, Otto Hoffman.

A Wesley Ruggles Production
Presented by Carl Laemmle



**UNIVERS
DOES IT
AGAIN**

Laura La Plante in

BEWARE

a House Boat- **Oh, Boys!**

Remember Laura La Plante in "Her Big Night"—"The Love Thrill" and "Poker Faces"?—All box-office WOWS!—Well, this is the wildest laugh riot of them all—the laughs come too fast to clock—that's what they all said at the preview showing—and Boys! It's ready for you NOW—the go-gettingest GO-GETTER Laura ever made!

**The Biggest Laugh Riot
Since "Cohens and
Kellys"**



Owen Davis'
WIDOWS

Thrilling Laughs

THAT'S the stuff that peps up Summer box office—bubbling, breezy, buxom farce-comedy laughter—a joy to the showman's heart—and it means money to you—SUMMER money! Book it and give your world something to laugh at. There's thrilling joy in every second.

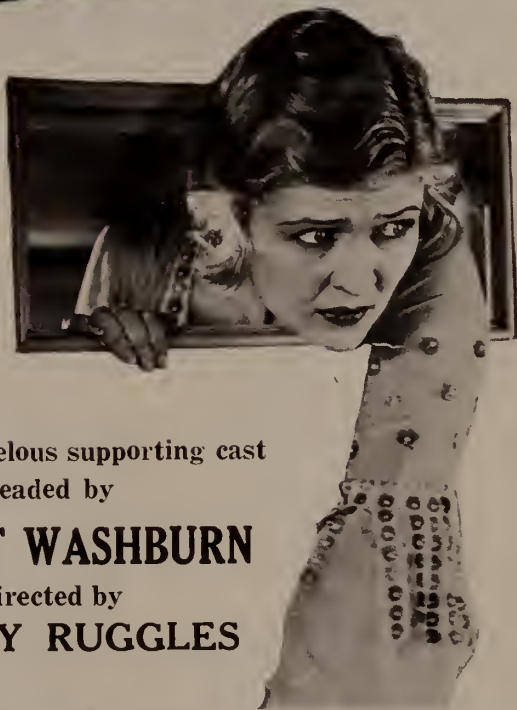


Laura La Plante in

BEWARE

Laughing thrills!

**UNIVERSAL
DOES IT
AGAIN!**



With a marvelous supporting cast
headed by

BRYANT WASHBURN

Directed by

WESLEY RUGGLES

Owen Davis'

of WIDOWS

The UNIVERSAL WEEKLY

A Magazine for the Motion Picture Exhibitors

Paul Gulick, ~ Editor

Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York, City

Copyright 1927 UNIVERSAL PICTURES CORPORATION All rights reserved

Vol. XXV

APRIL 23, 1927

No. 11

UNIVERSAL MOVIEGRAMS Laemmle Engages Riesenfeld To Direct Universal Theatre

A FIRE in the cutting room at Universal City last week will delay still further the release of Reginald Denny's overdue picture, "Fast and Furious." Denny's own illness, accidents and weather have all played a part in the making of this story which Denny himself wrote.

A NOTHER title chapter was written this week in the production of "Lea Lyon." It has been definitely changed in title by Universal from "The Crimson Hour" to "Surrender."

G ERTRUDE ASTOR, Lee Moran, Myrtle Stedman and Phillips Smalley have been added to the cast of "The Irresistible Lover," which will co-star Norman Kerry and Lois Moran. It will be placed in production at Universal City this week under the direction of William Beaudine and the supervision of Carl Laemmle, Jr.

W ITH scarcely a week more required for its completion, Paul Leni has engaged Anna Mae Wong, Slim Summerville and Dan Mason for "The Chinese Parrot," the Earl Derr Biggers' story which he is directing at Universal City. Its cast already includes Marian Nixon, Hobart Bosworth, Sojin, Edmund Burns, Ed Kennedy, Captain Albert Conti, George Kuwa and Fred Esmelton. This is Leni's second picture in America, the first having been "The Cat and the Canary."

B ECAUSE of the remarkable work he has done as Marks, the lawyer, in "Uncle Tom's Cabin," and in "The Cat and the Canary," Lucien

D R. HUGO RIESENFELD is to return to Broadway on September 1st. This announcement was made by Carl Laemmle, president of Universal Pictures, upon his arrival in New York from California. The noted picture presentation impresario has been engaged by Universal as Managing Director for the B. S. Moss Colony Theatre which Universal will take over on September 1st. It will be Universal's premier presentation house and will set the style and character of Universal presentations, to be followed by its two hundred and fifty houses in other parts of the United States.

The first production shown under Dr. Riesenfeld's management will be "The Cat and the Canary." Other pictures which will be shown early at the Colony are James Oliver Curwood's "Back to God's Country," Earl Derr Biggers' "The Chinese Parrot," P. G. Wodehouse's "The Small Bachelor," "Les Miserables," "Alias the Deacon," the Max Marcin play, "Cheating Cheaters," Mary Roberts Rinehart's serial, "Finders Keepers," and "The Big Gun." It has been definitely decided not to put "Uncle Tom's Cabin" in the Colony. A long-run theatre will be engaged for this production early in October.

In speaking of his policy at the Colony, Dr. Riesenfeld said: "I am very glad of the opportunity which Mr.

Littlefield has been signed by Universal to a five-year contract. Other recent pictures in which Littlefield has displayed his versatile genius for characterizations are "Taxi! Taxi!" "The Cheerful Fraud" and "The Small Bachelor."

Laemmle has given me to direct the Colony Theatre. It is a beautiful house and I am confident that it can be made a supreme temple of the moving picture art. I want to emphasize that phrase, too—the moving picture art. The picture shall be *the* thing, first, last and all the time and I, as manager of the theatre, am going to be a true servant of the moving picture.

"Naturally I will have an exceptional orchestra, not the biggest on Broadway, but I hope, the best. And I will bend every energy to make it so. Furthermore, I intend to have the music appeal particularly to the popular taste, that is, it will not be 'high brow.' I mean to keep my finger constantly on the pulse of the audience.

"In presentations—and I intend to have presentations of an elaborate and colorful character—everything else will be subordinated to the effort to build up the character and interest in the feature of the bill—the picture. While they will be of a character and interest sufficient to draw patronage into the house, they will not be at any time out of character with the production. For instance, I don't intend to give opera at the Colony unless the feature picture of the moment lends itself to that kind of introduction. With many pictures bits of opera or operatic music will fit in perfectly, and will tend to enhance the anticipation of the audience for the picture. With others, it would be entirely out of place. While vaudeville has a perfectly distinct and legitimate province, I have never been an advocate of making a Broadway presentation house combine the characteristics of a vaudeville show.

(Continued on page 36)



Carl Laemmle and Dr. Hugo Riesenfeld signing the contract which will bring the noted impresario back to Broadway on September first as the managing director of the B. S. Moss Colony Theatre which Universal will take over on that date.

Lois Moran Plays With Norman Kerry In Next Picture

UNIVERSAL announces that it has just signed up Lois Moran, popular young screen star, for "The Irresistible Lover," a Universal-Jewel to be made for next season's release. Norman Kerry will play the leading male role, and Miss Moran will be co-starred with him. William Beaudine is the director. The story heretofore has been known as "Too Many Women."

Carl Laemmle, Jr., recently promoted to be a Production Supervisor at Universal City, following his successful supervision of "The Collegians" series of Universal Junior Jewel two-reelers, will guide the making of "The Irresistible Lover."

Miss Moran is known for her good work in a number of feature pictures during the past year or so. Among them are "Stella Dallas," "The Road to Mandalay," "Padlocked," "The Prince of Tempters," "God Gave Me Twenty Cents" and "Whirlwind of Youth."

Production on "The Irresistible Lover" will start at an early date.

Famous Dog Star Starts Fourth Film

DYNAMITE, Universal's famous police dog star, has started work in "Fangs of Destiny," the fourth of a series of canine pictures which Universal is producing under the direction of Stuart Paton. Edmund Cobb plays the leading male role in the picture.

Universal Sales Convention Set for Chicago---May 1-4th

WITH the arrival in New York Saturday morning of Carl Laemmle, president of Universal, from the Coast, accompanied by Lou B. Metzger, general sales manager of the Laemmle organization, from Chicago, it was announced that the annual Universal sales convention would be held in Chicago, May 1, 2, 3 and 4. The Drake Hotel will be the rallying point for the Universal selling force. The convention will be outstanding by reason of the fact that it will be attended by several times as many sales executives and salesmen as ever were assembled before by Universal.

In addition to the branch managers, exploitation men and other executives from each exchange, every territory

'Good Morning Judge' Slated for Denny

UNIVERSAL announces that the original story written for Reginald Denny by Peter Milne and Philip Hurn will be put into production for next season under the title, "Good Morning, Judge." This will be a Universal Super Picture, and will be made in an elaborate way.

Three other Supers to be made starring Denny and included in his release schedule for 1927-1928 are "Ask Me Another," "Out All Night," and "The Canvas Kisser." They are rapid-fire farce comedies of the type made famous by Denny under the Universal banner.

will send several salesmen. They will be the top-notch salesmen, most of them veterans in the Universal service. Their selection will be made as the result of their sales activities during the next few weeks.

The convention will consist of a number of business sessions at which Universal's new product will be discussed by various sales heads and its box-office values extolled by other Universal executives. There also will be several periods devoted to screenings, during which a number of the features and short subjects Universal will offer for next year, will be shown to the field force. These showings will include such pictures as "The Cat and the Canary," "Alias the Deacon," the latest Hoot Gibson feature, one of the new Al Wilson aeroplane thrill pictures, a new Rex picture, a new dog picture starring Dynamite, the opening chapters of "Blake of Scotland Yard," Universal's new feature serial, the new "Collegians," the new "Keeping Up With the Joneses" comedies, the "Mike and Ike" comedies, the "Newlyweds" comedies, the Buster Browns and the "Let George Do It" two-reelers.

Lou B. Metzger will direct the convention, assisted by H. M. Herbel and Earl Kramer, Universal sales directors. Among the Universal home office officials and executives to attend will be R. H. Cochrane, P. D. Cochrane, E. H. Goldstein, Julius Stern, Paul Gulick, Robert E. Welsh, Nat Rothstein, Hal E. Hodes, Sidney Singerman, Dave Bader, E. D. Leishman, Ben H. Grimm and others.



The folk-lore of the darkies is sprinkled thru the action in a colorful way. Here Director Pollard is filming a baptism episode

Reprinted from Motion
the kind permis

Uncle Hollywood

How a well-loved story is being made
facts and figures

By HAL K.

hounds"—usually either Great Danes or mastiffs because the real bloodhound is entirely too meek-looking an animal to thrill any audience.

Then the night of nights in the town Opera House, with buggies and rigs parked around the bend and almost down to the creek bottom. *Eliza* crossing the ice. *Little Eva* going to heaven, with the assistance of a strong wire and two muscular stage-hands. *Uncle Tom* "sold down de ribber." *Lawyer Marks*. *Aunt Ophelia*. The crunch of peanut shells underfoot, the rustle of stiff silks in the "reserved" section of the house, the flickering oil lights,



Virginia Grey, nine years old, makes her debut as an actress as *Little Eva*

"UNCLE TOM'S CABIN" has at last come to Hollywood!

It is a fitting climax to a glorious career. Very few literary or dramatic creations have ever attained so deep-seated and beloved a niche in the very heart of an entire nation as has this immortal classic by Harriet Beecher Stowe.

Thru the years it has developed until it has become, not a mere drama, not a mere book, but a veritable national institution. To literally millions of American citizens the magic title, "Uncle Tom's Cabin," brings vivid memory pictures that will never fade—pictures humorous yet splendid, pathetically funny yet gloriously heart-warming.

Those memory pictures constitute an epic of American small-town life. The dusty village street with its "parade" on the day of the show. The three or four local urchins proudly strutting ahead bearing the gaudy banners with their tattered fringes of gold braid. The hopelessly saccharine, baby blonde figure of *Little Eva*, with long curls of superhuman perfection. The gamboling, clowning *Topsy*. *Simon Legree*, with bristling black mustaches only exceeded in length by his fearsome rawhide whip. The three or four "gen-you-wine, fee-row-shus, blood-



An entire kennel of thorobred bloodhounds, blue-ribbon winners, was imported from Kentucky, together with a trainer to whom real man-hunts with these canine marvels is no novelty

The Shelby home was built at a cost of \$62,000. It is not the usual "false front" movie set, but a pretentious mansion, completely furnished thruout

ture Magazine through
of Major Shuler.

Tom's Bungalow

as a motion picture . . . with some
that prove amazing



Here Uncle Tom, played by James Lowe, watches another slave at a whipping-post

WELLS

the sibilant hisses from the youthful element in the first—and only—balcony as

Simon Legree did his stuff.

It is fortunate that Carl Laemmle possessed a real understanding of the way in which "Uncle Tom's Cabin" is enshrined in the heart of all America when he prepared to transfer this classic to celluloid.

The phrase, "a million-dollar picture," has become almost a bromide in Hollywood, yet the Universal production of "Uncle Tom's Cabin" is being carried out on a scale so lavish and spectacular that a million dollars is a conserva-

tive estimate of its final cost.

It is difficult to convey any adequate idea of the tremendous amount of labor and expense involved in this ambitious undertaking. Not only are the sets constructed for the picture built on an unusually lavish scale, but they are as historically correct down to the last detail as painstaking research and master craftsmen can make them. Before a camera even turned on the picture, a large research staff spent nearly a year delving into the dusty archives of ante-bellum days and gathering all available data on the period of the story.

Costumes sufficient to clothe a sizable little army were specially made to order at an outlay of tens of thousands of dollars. Antique "props," ranging from andirons to complete room furnishings, were either bought outright or rented. Countless other small props were manufactured by hand to augment these authentic originals. The entire technical and creative forces of the studio staff were called into action for the building of the big and historically correct sets on the Universal City "back ranch."

The Shelby home was built at a cost of \$62,000, the St. Clair home cost \$70,000, and a plantation home for Simon Legree cost another \$40,000. These pretentious mansions are four-walled instead of being the usual "false front" movie set, and are completely finished inside as



Topsy does her stuff, of course. And in this enlightened age we'll probably recognize her stuff as the good old Charleston. Mona Ray plays Topsy . . . Aileen Manning is the shocked Aunt Ophelia and John Roche plays St. Clair

(Continued on page 36)

Universal Signs Patsy Ruth Miller For "Hot Heels"

PATSY RUTH MILLER has been engaged by the Universal Pictures Corporation for the leading role in "Hot Heels," an original story by Harry O. Hoyt. This is the first picture William Craft will direct for Universal and it is now in production. Other members of the cast include Glenn Tryon, Charles Gerrard and Geo. Fawcett.

This is Miss Miller's first appearance on the Universal lot in two years. She made her first success in "The Hunchback of Notre Dame" and her last picture with that company was with Norman Kerry in "Lorraine of the Lions."

Ben Moore, old time vaudeville entertainer and actor, will assist Craft as a comedy constructionist. The adaptation was also made by Hoyt, who is a director best known for his production of "The Lost World."

"The Love Thrill" Goes In Roxy On May Seventh

"THE Love Thrill," Laura La Plante's big new Universal Jewel production, will have its premiere May 7th in the new Roxy Theatre, New York. This run coincides with the general release date of the picture and will mark the opening of a big campaign on the part of Universal in the distribution of the film.

The picture was directed by Millard Webb from a story by Webb and Joe Mitchell. Tom Moore, Arthur Hoyt, Nat Carr, Jocelyn Lee and Bryant Washburn are the supporting players. It is characterized as Miss La Plante's best picture and one which will go far to increase the prestige she has built up as one of the leading comedienne of the screen.

Al Wilson Starts Third Air Picture

CAMERAS have started grinding on "The Phantom Flyer," the third of the series of air thrillers starring Al Wilson under the Universal banner and the picture will be completed in about a month, according to word from Universal City. Wilson is recognized as one of the most daring aviators of all time and the stunts he enacts before the camera are said to be far more thrilling than any ever seen in a motion picture.

Bruce Mitchell is directing the series and Wilson is supported by a well-known cast of players.

"It Can Be Done"

THE authorship of the poem printed below, under the title, "It Can Be Done," is lost in the general process of reproducing it. It has appeared in print a number of times and at no time recently with the name of the author, but at any rate, the San Francisco office of Universal sent it to Mr. Laemmle as a fitting poem to illustrate the well-known saying of the Universal president. Inasmuch as we agree with the San Francisco office, we print it herewith.

Somebody said that it couldn't be done,

But he, with a chuckle, replied
That maybe it couldn't but he'd not be the one

To say so till he tried.

So he buckled right in with a bit of a grin

On his face—if he worried he hid it.
He started to sing, as he tackled the thing

That couldn't be done and he did it.

Somebody scoffed, "Oh, you'll never do that—"

At least no one has ever done it."
But he took off his coat, and he took off his hat

And the first thing we knew he'd begun it.

With a bit of a grin and a lift of his chin,

Without any doubting or quit-it,
He started to sing as he tackled the thing

That couldn't be done and he did it.

There are thousands to tell you it cannot be done

There are thousands to prophesy failure

There are thousands to point out, one by one,

The dangers that await and assail you.

But just buckle in, with a bit of a grin,
Take off your coat and go to it.

Just start in to sing as you tackle the thing


That cannot be done and YOU'LL DO IT.

Dutch Branch Of Universal Has Celebration


ON February 14th, according to the Tuschinsky Nieuws, a magazine published by the Tuschinsky Theatre, Amsterdam, the most beautiful theatre in the Netherlands, the Holland Branch of Universal Pictures Corporation had a celebration. It was the tenth anniversary of Manager Sjeff Croeze's entry into the motion picture business and was a notable event in Dutch picture circles. The article continued:

"Ten years ago on that day, one of the managers, Mr. Sjeff Croeze, began his career in the motion picture business. Within this comparatively short time he has earned a place of high esteem in the hearts of those who have met him. Starting on a very moderate scale with the purchase of one picture and greatly assisted by his keen business sense, he has managed to capture a foremost position as a leader in the Dutch moving picture world. He thoroughly understands his business and when it became known that Sjeff Croeze had been appointed manager of the Dutch Branch of a powerful organization like Universal, those identified with the trade were not surprised. He shares his managerial charges with Max Bosman. Until recently Max Bosman had only been known in Exchange circles, but when a change in the management of the interests of Universal in Holland was brought about quite unexpectedly, he immediately put himself in the foreground. This Croeze-Bosman combination is a very lucky find.

"Due to his extensive experience as a publicity man acquired in different parts of the world, Mr. Bosman is now in charge of the Publicity Department of Universal, while Mr. Croeze is in charge of the Exchange. In the small but none the less active Dutch motion picture business, Messrs. Croeze and Bosman are regarded and respected by everyone, a fact that will clearly be proven on Monday, February 14th. They have great plans for the future and they will owe to their youthful energy and true business spirit the eventual happy realization of the ideals and dreams they cherish. At the same time, Mr. Hendrik van Veen, now holding a responsible position with Universal in a most satisfactory way, will celebrate the fifteenth anniversary of his services in varied functions to the motion picture business. On the occasion of this double anniversary the managers of the Tuschinsky Theatre offer Messrs. Croeze and Bosman herewith their heartfelt congratulations, hoping that Mr. Sjeff Croeze and Mr. Max Bosman may serve the Dutch moving picture business and the interests they represent for many years to come."



The
**UNIVERSAL
SUMMER
WHIRLWIND
IS HEADED
YOUR!
WAY!**

Turn 

"VIENNESE LOVERS"

Starring MARY PHILBIN and JEAN HERSHOLT.
From the story by Adam Homo

REGINALD DENNY in "THE CHEERFUL FRAUD"

A Universal Super Comedy. A William Seiter Production.

"BEWARE OF WIDOWS": Starring LAURA LA PLANTE

Supported by Bryant Washburn and exceptional cast. From the Broadway stage success by OWEN DAVIS. Directed by Wesley Ruggles.

"MEN OF DARING"

Universal's Colossal Epic of Pioneer Days. Story by Marian Jackson.
Directed by Albert Rogell.

"THE FOURTH COMMANDMENT"

Starring BELLE BENNETT. A Universal Super Production directed by Emory Johnson. Story by Emilie Johnson.
AN EMORY JOHNSON PRODUCTION.

"THE COLLEGIANS"

Ten 2-reelers starring GEORGE LEWIS. With Hayden Stevenson and Dorothy Gulliver. Directed by Wesley Ruggles.
UNIVERSAL JUNIOR JEWELS

"MICHAEL STROGOFF"

Starring IVAN MOSKINE, Europe's Screen Idol
A Universal Film de France

"THE CLAW"

Starring NORMAN KERRY and CLAIRE WINDSOR. From the story by Cynthia Stockley. A Sidney Olcott Production

HOOT GIBSON in three BIG ONES:

**"HEY! HEY!
COWBOY!"**

Directed by
Lynn Reynolds

**"THE PRAIRIE
KING"**

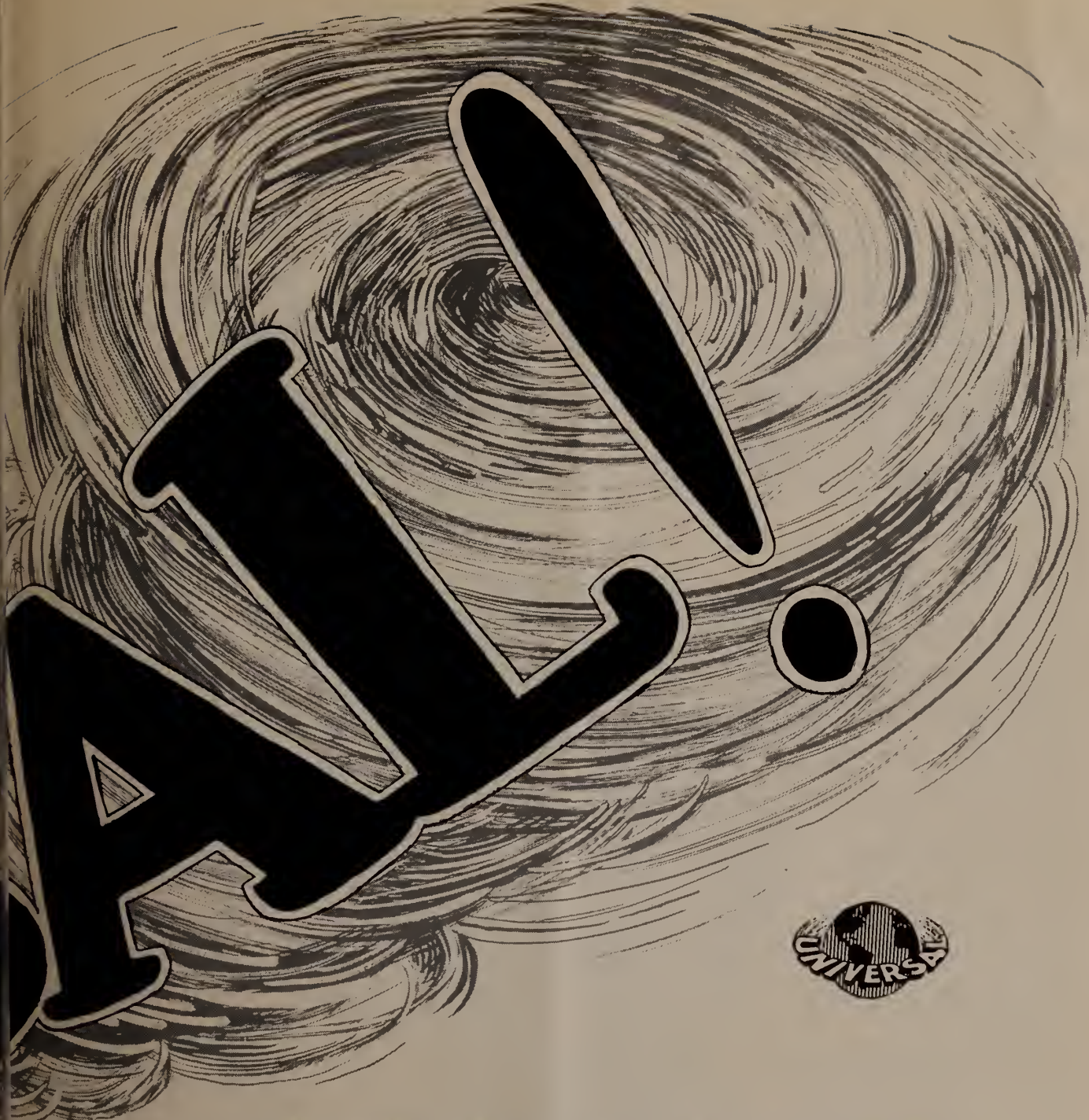
Directed by
Reeves Eason

**"A HERO ON
HORSEBACK"**

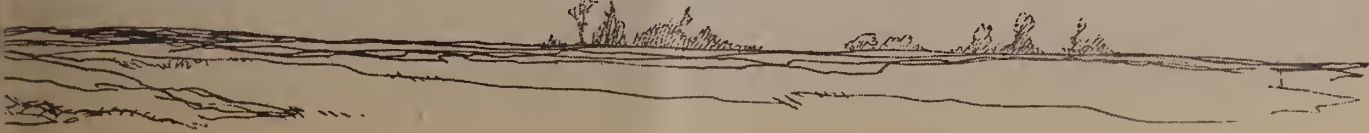
Directed by
Del Andrews

This
Summer
it's

UNIVERSAL



—because Universal gives you in this great Summer List titles that appeal to the heart and the mind—stars who are known wherever pictures are shown—stories that have everything—drama, melodrama, comedy, action and speed—directors who have reputations for knowing how—pictures with production value—pictures with thrills—pictures that have everything audiences cry for—pictures with PEP to drive away the Summer blues—pictures that ENTERTAIN! and they're all on Universal's Summer List of hits—that's why this Summer it's UNIVERSAL!



The Actual Job of Selling the Picture

NOW for a discussion of the actual job of advertising, publicizing, and exploiting the motion picture.

Fundamentally, as manufacturers, our job is the same as that of most other manufacturers—we must sell to dealers, and we must sell to the public.

After you have stated the task you have completed the points of comparison, for you immediately run afoul of a very big difference. Where the average manufacturer, in selling dealers and public, can start out with the knowledge that he will be selling the same article for years, with at worst only annual or seasonal changes for new styles or models—your picture man faces the task of advertising an entirely new product from twelve to fifty times a year.

Try as we all do, to sell trade-marks, organization ideals and organization prestige—and it is only natural that our efforts should meet with some success—in the end we have to advertise each picture as an individual piece of merchandise. Today we will be advertising a picture with the melodramatic title, "Held by the Law,"—tomorrow it will be Victor Hugo's "Les Miserables." Today it may be the ultra-modern mystery type, "The Cat and the Canary"; tomorrow it will be "Uncle Tom's Cabin." Aside from the wide variance in appeal—consider another important difference exemplified by the two pictures last mentioned. In one, we have an investment of two hundred thousand dollars; in "Uncle Tom's Cabin," two million would be nearer the mark.

Each week there is a picture for which the advertising theme must be conceived, the work planned and executed with all the care and consideration that an advertising agency would give to laying out a campaign to run for an entire year. One week your factory or studio gives you a product that can be handled like Ford cars; the next week they are turning out Rolls-Royces.

Let us consider the "advertising, exploitation, and publicity" steps from the beginning.

They really begin with the selection of a story to make into pictures. That is primarily a production matter, but advertising thoughts come into play very quickly after it has been decided to make a certain picture. Is the title one that will have a broad appeal? Is it an indifferent title, with no meaning or appeal, or is it even a repulsive title?

Is it what might be termed a weak title, and yet one that through publication or years of acquaintance has become so well-known that it would be folly to change it? No one would consider changing the title, "Les Miserables," for example. Yet there are thousands of passers on the street who don't know what the words mean. There's an advertising problem.

The title on a picture is an advertising matter just as the carton design on a breakfast food is advertising.

Frequently it is possible to buy advertising value. Universal did not pay \$75,000 for the motion picture rights to Edna Ferber's novel, "Show Boat," because it was

exactly seventy-five times a better *story* than some plot purchased the same day for one thousand dollars. We were buying ready-make advertising value; buying with the knowledge that the public had already registered its liking for the novel in unmistakable terms. Since the problem of advertising is to create interest we were merely paying a good share of our money in exchange for interest already created.

The play or story selected, the first department to come into operation is that of publicity. From that day it is the Publicity Department's function to create and maintain interest in the particular picture yet to be made. The very announcement of the story is news; the casting of the different parts is news; there may be interesting happenings during the making of the picture that constitute news. By means of weekly news bulletins to the papers, lengthier special stories when the information warrants it, and almost a literal deluge of interesting photographs, this work is done.

On pictures of lesser importance due to reach the market quickly this work may be largely of a routine character. But then there are cases such as our "Uncle Tom's Cabin," on which we have been working for over a year and a half. In that time the public has become vastly interested in the dilemma we had finding the ideal Uncle Tom; it found catchy reading in the story of our discovery of an old Mississippi river boat and the transportation of an entire company from Los Angeles for the necessary river scenes; letters we have received showed nation-wide interest in our task of selecting the little tot to play Eva.

This is creating advance interest. At this stage, also, the Exploitation Department can be at work, though its work may not be evident until the picture reaches theatres months from now. Paid advertising, either direct mail or publication space, is rarely employed in the advance stages. For one reason, we like to see the product on the screen before we put our signatures to statements about it. For another, it is not the best advertising practice to advertise a product months before either the dealer or the consumer could possibly buy it.

It is the exception that makes business history. Many years ago Universal was forced, in a measure, to write an exceptional page. We were engaged in the production

of a picture known as "Foolish Wives." The director was a temperamental, erratic genius, autocratic in the control of the picture's making. We had not proceeded far with the production before we saw that the cost was going to reach heights unheard of then in the picture field. Frankly, in a day when three hundred thousand for a single picture was a lot of money, we saw a cool, hard, actual million dollars going into "Foolish Wives."

It wasn't sound business sense to wait until the million was gone and then lay plans to get it back with a profit. We had to start, and couldn't start too early. The

(Continued on page 32)

What Has Gone Before

IN the first and second installments of R. H. Cochrane's talk on "Advertising in the Moving Picture Business," given at the Harvard School of Business Administration, the Universal vice-president defined the terms so glibly used by all motion picture men—advertising, publicity and exploitation. Advertising, he said, was "selling through the printed word by paid advertising space, direct by mail printed matter, lithographic posters, and so on." Publicity he defined as the "dissemination of interesting reading matter." While Exploitation he called "the job of helping the dealer move the goods off his shelves and into the hands of customers."

Rex, the King of Wild Horses

REX, the King of Wild Horses and the possessor of "It" in large quantities, according to "It's" discoverer, Mme. Elinor Glyn, is considered a mystery horse by his trainer, Jack Lindell. No one knows anything about Rex's pedigree although it is certain that he is a Morgan horse.

One guess is as good as another, but Lindell speaks with authority, when he states that only one Texas ranch raised Morgan horses at the time Rex was born. It is probable that Rex was foaled in captivity and ran away at an early age to join a band of wild horses.

He became the leader of the band and was captured by the late "Chick" Morrison and Lindell. They sold him to the state of Colorado and remained with him as trainers. Rex was used for breeding purposes and has done much to improve the strain of Colorado horses.

Morrison and Lindell conquered Rex by kindness and despite his temperamental habits he has become an amazingly well-trained horse, even obeying orders at a distance. He will join a wild horse herd and return to his trainer at the word, all of which makes him exceedingly valuable for screen work.

Hal Roach purchased Rex from the state of Colorado and made four pictures with him, "The King of Wild Horses," "The Devil Horse," "Black Cyclone" and "The Avenging Stallion." Morrison was killed by another stallion at this time and Lindell took over the work. Carl Laemmle purchased Rex from Roach several months ago at a price said to be the highest ever paid for a horse and plans to make a series of pictures with the wonderful equine actor. Beside Rex, Mr. Laemmle also secured Lady, a Kentucky mare who plays feminine lead, and Marquis, alias the Killer, an Indian pony of fierce disposition, as well as two comedy relief burros, Moe and Eva.

Hollywood was amazed, and several prominent leading men are said to have bitten their nails in rage, when Madame Glyn bestowed the coveted honor of "It" on the sleek horse. She announced:

"Rex has 'It' and if I could only find a leading man with the same look in his eye, my quest would be finished. He is not just a horse. He has personality and he exudes something beyond all this, and that is the spirit of romance.

"I should recommend all mushy, sweet boys allowing little girls to boss them as they do to go and see how Rex allures and yet commands his Lady. It was no wonder she was in love with him.

"The reason why the picture is so interesting is because the animals appear to be thinking of what they are doing and to be acting from emotion, not because they were directed by the human voice.

"I have passed a perfectly delightful hour watching

**His Past May Be Mystery,
but His Future is Secure for He Has "It"
According to Madame Glyn**

call on Rex."

Rex's first picture for Universal is called "Wild Beauty" and much of it was made in Arizona where a herd of wild horses wanders. Rex plays the leader of this herd and not only succeeded in joining the outlaws, but in leading them in a stampede past the cameras, enabling the men to secure some rare and beautiful shots.

Henry MacRae, who gave up the position of general manager of Universal City to return to directing, holds the megaphone on this picture. June Marlow and Hugh Allen play the human leads. The story is an original by Sylvia Seid.

That Rex has temperament as well as "It" was soon discovered by Mr. MacRae.

There are several scenes in which Rex was required to display his fighting spirit, notably the one in which he kills a mountain lion about to spring at the lady of his heart, and another wherein he battles to a bitter finish with his rival in love. It is easy enough for Mr. Lindell to arouse him to a frenzy, but the making of the scenes throw him into such an excitable mood that he can take part in no more picture making that day. For Rex, despite his career before the camera, is still—the King of Wild Horses.

The battle with his rival, according to a report from the Coast, is the greatest fight between two stallions that has ever been put on the screen. There is no fluke about it. No running outside of the camera line and back again. It all takes place on the ground without interruption and the camera has recorded it in long shots and close-ups.

The scene opens with Lady, the white mare in the case, seen alone. Then Star-bright, the rival, comes and starts making love to her. Rex, some distance off, sees them and dashes to the spot. Both stallions tear into each other, while Lady stands by to await the winner.

The scene will undoubtedly raise a question with the societies for the prevention of cruelty to animals, and so an explanation of how it was accomplished might well be given at this time. The fight was made harmless by tying the mouths of the stallions so they could not bite each other. The wire is very fine and cannot be seen in the film. The two horses tried to bite each other and they go through the motions of biting each other, but they could not hurt one another at all. And they provided a thrill which is unique in motion pictures.



Rex
and
Lady

**A picture for all the
world to see!**

a picture for mothers, wives and
sweethearts—

a picture for husbands, brothers
and fathers—

a marvelous, heart-warming picture of
the eternal battle of a mother's love
for her child pitted against her husband's love
for his mother. Sell it to the women folks and
you've sold it to full houses. A big picture
built on a big theme—a repeater at the box-
office SURE!

From the story by
Emilie Johnson

Directed by
Emory Johnson



STR
FOR
HE



The FOURT COMMAND

WITH
BELLE BENNETT
MARY CARR, HENRY VIO

IGHT
OUR
RT

THE FOURTH COMMANDMENT

IT'S A UNIVERSAL PICTURE

CARL LAEMMLE
presents

H D M E N T



DR. ROBERT AGNEW, JUNE MARLOWE

AN EMORY JOHNSON PRODUCTION

IT'S A UNIVERSAL PICTURE

Short Subjects Are the Front Wheels Of the Box-Office Band Wagon Keep Them Out of a Rut

By LOU B. METZGER

General Sales Manager, Universal Pictures Corporation

[Reprinted from *The Exhibitors Daily Review*, March 14, 1927]

SHORT SUBJECTS are to your program what the front wheels are to an automobile. They point and prepare the way for the rear wheels, the power-wheels, or the feature offering. All the power in the world put into good rear wheels will not get anywhere if the front wheels waver or go around in circles. Neither will they drive with efficiency if the front wheels go into a rut.

All of which means that the exhibitor who is careful in selecting his Short Subjects, who is as much of a wide-awake showman when he is booking one and two-reelers for his house as he is when booking features, is the man whose program runs smoothly and whose patrons get the most satisfaction per dollar spent at his box-office. And patron satisfaction has a very definite way of expressing itself—it registers at the ticket-booth night after night with remarkable accuracy.

The making of good Short Subjects is not a matter of a few months. You can't build up a production organization over night, as it were, and expect to turn out 100 percent Short Subjects. That's why Universal is in the most enviable position of the entire industry this Spring as regards Short Product. Universal is the oldest Short Product producer in the industry. Year in and year out, the Laemmle organization has turned out consistently good one and two-reel comedies, serials, westerns, specials and other short reel film and has built up for itself a reputation second to none in the minds of exhibitors. The most pleasing comment a producer can hear is the oft-repeated statement made by exhibitors to Mr. Laemmle or to his representatives—"Universal Short Subjects are dependable."

Short Product production experts at Universal City

are veterans in that business. The Short Product department has been a going concern for many years. When it adds innovations, when it institutes improvements in methods and product and when it builds its production plans for the new year, it is building on a good solid foundation. It is not building castles in the air.

Thus, Universal's great line-up of comedies, serials and two-reel westerns being released this year are the culmination of all the success that has been experienced by exhibitors with this product in past years. Next year's product will be all of that plus the success and satisfaction created this year. It is like a giant sky-scraper, rising story after story, founded on solid success and continually reaching new heights.

This current year has been an exceptionally happy one for Universal Short Subjects. All along the line, the reports indicate better satisfaction and more returns for the exhibitors using our one and two-reelers. This success has been heightened by several outstanding Short Subject innovations which have helped to make the name "Universal" synonymous with "quality Shorts" this season. There are "The Collegians" the Universal Junior Jewel series of college romance and adventure two-reelers created by Carl Laemmle, Jr.; "The Newlyweds and Their Baby," the amazing Stern Brothers Comedy series based on George McManus' cartoon comic strip, and the Famous Author Five, five chapter plays built on stories by famous authors, which are setting a new high standard.

These releases, together with the other Stern Brothers Comedy series, the two-reel Mustang Westerns, the Andy Gump Comedies, the one-reel Blue Bird comedies and the International Newsreel, make Universal the foremost source of sure-fire box-office Short Subjects.

"Dear Little Old Lady" Is 'Heavy' In Puffy Comedies

WHAT is possibly the most novel comedy idea developed on the screen since Mack Sennett threw the first custard pie, is being incorporated in the series of two-reelers now being filmed at Universal City with Charles Puffy starring.

Impossible as it may sound, a dear little old lady is playing the "heavy" in the series instead of the usual blustering black-mustached comic of the usual two-reeler.

Lydia Yeamans Titus is playing the role in the series, and so well does she handle her characterization of the obnoxious and meddling old woman that one's sympathies are constantly with Puffy.

The idea was originated by Harry Sweet, who is directing the series, and who developed the character in a previous comedy series in which he directed Puffy. The plot of the first story had to do with a man who charitably took an impoverished and aged woman into his home, then found that she was an unpleasant and meddling person who turned his wife against him, read his love letters, poked into all his private affairs and finally drove him in desperation to turn her out of the house.

Dorothy Gulliver Cast In Fred Humes Series

DOROTHY GULLIVER, the winsome little brunette who will be remembered for her outstanding work in Universal's "Collegians" series of two-reel comedies, has cast aside her campus togs for the more manish attire of a rough-riding cow-girl and will be seen in the feminine lead opposite Fred Humes in a series of western films.

In her previous role of a modern college co-ed she was gliding about in a luxurious little roadster, but in preparation for her latest part in "One Glorious Scrap," she has been seen astride a high-spirited mount taking her daily dozen along the Beverly Hills bridle path.

The picture made such a success that the idea is being continued throughout the present series which is being written by Octavus Roy Cohen.

Gloria Grey is playing the feminine lead with Puffy in the current pictures, and Arthur Rankin has a prominent role. The pictures are being made on a more elaborate scale than any comedies Universal has ever before produced.

Sterns Offer Five Strong Releases in April

"Buster," "Newlyweds," "Excuse Maker," "Jane" and "Let George Do It" Comedies on Schedule.

THE Stern Brothers, through Universal, announce the release of five strong two-reel comedies during the month of April. They include a Buster Brown Comedy, a two-



"Lookout Buster"

reeler of "The Newlyweds and Their Baby" series, a new "What Happened to Jane" comedy, a "Let George Do It" comedy and a new "Excuse Maker" two-reeler. These comedies present popular Stern Brothers stars and were made by directors of national prominence.

The Buster Brown comedy, released



Fishing Snookums"

as a Universal Junior Jewel, which indicates the high entertainment value for which it is rated by the Universal sales force, is "Lookout Buster." It was directed by Gus Meins, with the famous Buster Brown trio in the principal roles. They are little Arthur Trimble as Buster, Doreen Turner as Mary Jane and Pete, the dog comedian, as Tige. It is filled with gags and humorous situations, and its outstanding feature is the clever work of the dog. The comedy reached the screen April 4th.

Of the regular Stern Brothers Comedy releases, the first to reach the screen this month was "Fishing

Snookums," a new "Newlywed" comedy. It was released April 6th. Sunny McKeen, the remarkable baby, as Snookums, Sid Saylor as Mr. Newlywed and Ethlyne Clair as Mrs. Newlywed, are the featured players.

Gus Meins directed this picture, which is filled with funny situations arising from the determination of Snookums to accompany his parents on a fishing expedition. The baby is getting better and better.

"She's My Cousin" is the "Excuse Maker" comedy for April. It was released April 13th, and stars Charles King, supported by Constance Darling, Roli Roxi and Al Ford. It was directed by Francis Corby. This two-reeler made a big hit some time ago when it was pre-released in the Warner's Theatre on Broadway.



"She's My Cousin"

Jack Daugherty Signed to Play In Two Serials

WITH chapter plays continuing to increase in popularity, Universal has signed Jack Daugherty to star in two of the five serials on its 1927-28 program, according to an announcement from Carl Laemmle, president of Universal Pictures Corporation.

The first will be "The Trail of the Tiger," by Courtney Riley Cooper, a combination of circus and Western atmosphere, well calculated for the building of the ultimate in melodramatic thrills. Daugherty's second serial will be "Haunted Island," from the story "Pleasure Island," by Frank R. Adams, featuring the mystery angle.

Daugherty made a feature, "The Runaway Express" and a chapter play, "The Fire Fighters" for Universal last season, which proved extremely popular.

"Jane's Hubby" is the next Stern Brothers release, due April 20th. It co-features Thelma Daniels and Charles King, with Max Asher in a supporting role. Scott Pembroke directed it,



"Jane's Hubby"

and is credited with one of the best "Jane" comedies to date.

The final Stern Brothers release for the month, scheduled for April 27th, will be "George Leaves Home," a new "Let George Do It" comedy, starring Sid Saylor and directed by Francis Corby. It is a first-rate comedy, according to previews and reports from



"George Leaves Home"

theatres where it has been pre-released. This comedy is another rivet in the reputation this series is building up. The rise in the popularity of the "George" comedies has surprised the Stern Brothers and Universal. Starting out at a disadvantage last fall because of the emphasis laid on the "Newlyweds," which, like the "George" comedies, are adaptations of newspaper comic strips by George McManus, "George" comedies have rapidly overtaken the other group and now are rated as one of the best box-office series on the screen. They will be continued next year, along with the "Newlyweds."

Now Get Set

Marvel of



From an original story
by REGINALD DENNY
A MELVILLE W. BROWN
PRODUCTION
A UNIVERSAL
Super Comedy

REGINALD DENNY

IN

Fast and

for the Speed

the Year!



Furious

“Collegians” Playing in 4 Jersey Houses Backed by Super Picture Exploitation

NOTHING has been missed by Charles P. Carroll, advertising director for the New Jersey Theatrical Enterprises, in the campaign he is now staging for “The Collegians,” the series of two-reelers written by Carl Laemmle, Jr., which are playing in four of the New Jersey houses under his supervision. He has tied up with the biggest newspaper in Hudson County, the principals of three local high schools, the local commissioner of the Amateur Athletic Union and the Downtown Business Men’s Association of Jersey City.

Mr. Carroll started out by interviewing the Sporting Department of the *Jersey Journal* of Jersey City and explaining the merits of a Popularity Contest featuring clean amateur athletics like that shown in “The Collegians.” As a result, the entire Editorial Department of the *Jersey Journal* consented to review “Benson at Calford,” the first of the series, in Mr. Carroll’s projection room.

The newspaper men were immediately “sold” at the screening and Carroll’s publicity started to shoot in the paper, the initial story carrying the synopsis of “Benson at Calford,” It also told about Carl Laemmle, Jr., and the cup he was presenting in conjunction with the New Jersey Theatrical Enterprises and the *Jersey Journal* to stimulate amateur athletics in Hudson County.

Morris Kutinsky, president of the circuit, booked this episode and “The Collegians” in their entirety, at four of his theatres, the Majestic, Cameo, Monticello and Apollo, on a day and date schedule.

The *Jersey Journal* stories continued for four successive days and on the fifth day an editorial, written by George Gainsway, managing editor, boosted the contest to the limit. The readers were invited to vote for the popular competitors for the Carl Laemmle, Jr., Cup, who were all “letter men” in the athletic department of the three local high schools.

These men entered the contest through the efforts of the superintendent of schools and local high school principals co-operating with Mr. Carroll. The Popularity Contest ended Holy Week when the New Jersey Theatrical Enterprises had played five episodes of “The Collegians.”

With the ending of this contest Carroll has another stunt ready. He has tied up with the Downtown Business Men’s Association, composed of 64 leading business men in Jersey City, on a marathon race idea, which the Association will publicize as “The Collegians Marathon.” This race, to

take place Decoration Day morning, is under the Association auspices and the rules of the Amateur Athletic Union and open to novices only. A total of one hundred prizes have been donated by the leading merchants of Jersey City and Jersey City boys are crowding to enter the race.

The starting point is Kutinsky’s Cameo Theatre, then past his Fulton, Apollo and Monticello Theatres, finishing at his Majestic which is directly opposite the City Hall. Here a committee of the Downtown Business Men’s Association, headed by Mr. Kutinsky, will receive the winners. Mr. Carroll and a distinguished public official, to be announced later, will award the prizes from the stage of the Majestic Theatre the following evening, June 1st, when the final episode of “The Collegians” is playing.

The *Jersey City Shopping News* have arranged to issue a special edition featuring “The Collegians Marathon.” This paper has a circulation of 45,000 and is supported by the Downtown Business Men’s Association; the

edition will be called “The Collegians Special Edition.” Nothing like this has ever been sponsored by the *Shopping News* before and Carroll considers it one of the high spots in his “Collegians” campaign.

Sporting goods stores have supplied thousands of dollars worth of sporting goods for special displays in the four Kutinsky Theatres and the three high schools have sent in their school pennants and colors to make the Kutinsky lobbies unusually attractive during the run.

Cleveland Library Has Model Display For “Strogoff”

AN example of what can be done with a library tie-up on a moving picture was recently demonstrated in Cleveland when “Michael Strogoff” was playing at Keith’s Palace. Mrs. I. B. Roberts, the live press representative of the Cleveland Public Library, didn’t stop with posting stills from the picture in the reading room and placing copies of the novel on display. She got out all the other famous works of Jules Verne, the author of the mighty Universal thriller, and also copies of the French edition of “Strogoff.”

In the history division of the library attention was called to books about the time and places pictured in the film, and “in addition” reported the *Cleveland Plain Dealer* telling of this special display, “there is a showcase exhibit in the second corridor combining such notable books as ‘Russia’ (Wallace); ‘Man and Mystery in Asia’ (Ossendowski); and ‘Peasant Art of Great Russia’ (de Chabelskoy) with large, beautiful soft toned photographs depicting stirring scenes from the photodrama.”

The library also issued a bookmark listing the books of particular interest in connection with “Michael Strogoff” which could be obtained either at the library or Keith’s Palace.



“Fashion decrees ‘The Midnight Sun shade’ announced a card in this window in a Schenectady, N. Y., department store during the time the Universal special was playing at the State Theatre, and the display was arranged to illustrate the decree. The dresses and draperies were all of the new shade.

IN addition to the window shown at the left for “The Midnight Sun” at the State Theatre, Schenectady, N. Y., A. J. Sharick, Universal exploiter, had displays in the 5 and 10 cent store on the book, in a drug store on a Midnight Sun-dae, in half a dozen millinery stores, in another department and many others.

Biggest Exploitation Stunt Seen on Broadway In Months Starts Off "Fourth Commandment"

THE biggest exploitation stunt that Broadway has seen in many months was recently carried out by two Universal Home Office men for the opening of "The Fourth Commandment" at the Colony Theatre. This Emory Johnson-Universal production, as might be surmised from the title, deals with honoring one's mother. In this case there are two mothers, enacted by the two greatest portrayers of this type of role on the screen, Belle Bennett and Mary Carr.

Sidney C. Davidson, of the Universal Exploitation Department, pondering over this theme, remembering that Mother's Day is May 8th and that Broadway is generally supposed to think less of its mothers than any other community in the world, suddenly had a bright idea. He talked it over with James Hood Macfarland, of the Universal Publicity Department, and a few days later this story appeared in the New York papers: "Broadway intends to give a thought to mothers this year.

the National Association of Artificial Flower Makers whereby they agreed to supply, pack and mail individual bouquets to each address given them. Their angle came through the recommendation of artificial flowers in place of real ones because they last so much longer.

MacFarland, in the meantime, had visited



Texas Guinan (wearing the large sombrero in the center of this group) and her Gang were at the Colony on the day "The Fourth Commandment" opened to give this great mother picture an S. R. O. send-off.

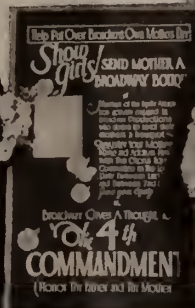


Leon Errol, the star of "Yours Truly," the current Broadway musical hit, takes the names of the first girls to register for "The Fourth Commandment" bouquets.

"Belle Bennett and Mary Carr, famous mothers of the movies, originated, and are said to have made practical, an ideal that will bring a thought of the Fourth Commandment to Broadway this week, and five weeks later on Mother's Day, mothers all over the country will be thinking of their daughters on Broadway—the recipients of a practical remembrance.

"That the 'lost army' of the Great White Way is really made up of conventional, home-loving girls will be proved, it is explained. . ."

Davidson arranged a tie-up with



Two members of the Chorus Equity Association committee were stationed in the lobby of the Colony Theatre, New York, to receive the names of Broadway chorus girls who wished to have flowers sent to their mothers on Mothers' Day.

the Chorus Equity Association and secured their co-operation. The offer was made to every chorus girl on Broadway that if she would leave the name of her mother at the box office of the Colony Theatre between the hours of 1 and 2 or 7 and 8 throughout the week "The Fourth Commandment" was playing there, on May 8th her mother would receive a bouquet of beautiful lasting flowers.

The Colony begins its week on Saturday. At noon on this particular Saturday—the day "The Fourth Commandment" opened—anyone on the West Side of Broadway had to make a detour when he came to the Colony, if he was in a hurry to get up town, for the sidewalk and street were

jammed with the curious workers who had just been released from the neighboring offices, and others who had traveled from a distance to see Broadway celebrities close at hand.

In front of the house was Leon Errol, star of "Yours Truly," one of the current New York hits, surrounded by the girls from his show, and Texas Guinan, the famous "night club queen," and her Gang. Leon took the names of the first girls to register for Mother's Day bouquets while the news photographers snapped, the movie cameramen ground and the reporters dashed about getting the names of those present.

To take the names of those girls who wished to register during the week, the Chorus Equity agreed to have a committee of their members in the lobby of the Colony each day. The Artificial Flower Makers supplied green garlands and carnations with which to festoon the lobby and marquee, and they made up a huge heart of red carnations with "4th Commandment" on it in white ones.

On Tuesday the letter from "An Indignant Mother"—who has a desk not far from Macfarland's—got top of the column space on the editorial page of the *Evening Telegram*. With the reply, a few days later, this helped to keep the stunt alive throughout the week.

Variety reports that "The Fourth Commandment" beat the two previous weeks at the Colony by several hundred dollars. The picture is "there" and this stunt helped to prove it.

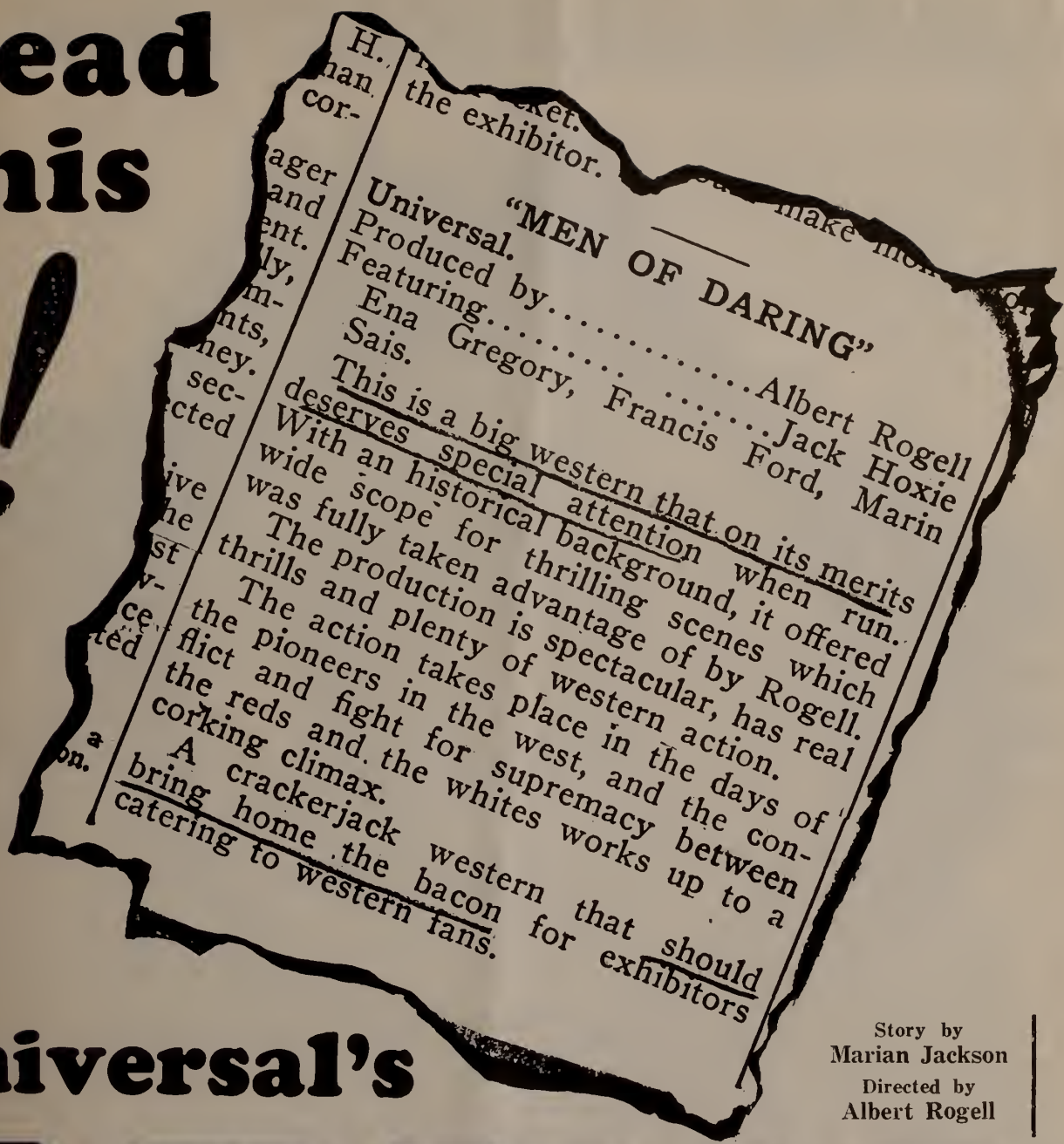
A Colossal Epic of Pioneer Days!



that's

MEN of D

Read
this



H. ...
nan ...
cor- ...
the exhibitor.

Universal.
Produced by.....Albert Rogell
Featuring.....Jack Hoxie
Ena Gregory, Francis Ford, Marin
Sais.

This is a big western that on its merits
deserves special attention when run.
With an historical background, it offered
wide scope for thrilling scenes which
was fully taken advantage of by Rogell.
The production is spectacular, has real
thrills and plenty of western action.
The action takes place in the days of
the pioneers in the west, and the con-
flict and fight for supremacy between
the reds and the whites works up to a
corking climax.
A crackerjack western that should
bring home the bacon for exhibitors
catering to western fans.

Story by
Marian Jackson
Directed by
Albert Rogell

Universal's

DARING

-and they're all



13 "THE NEWLYWEDS AND THEIR BABY," made from George McManus' famous newspaper cartoons of the same name. 2-reel comedies produced by Stern Brothers with SNOOKUMS, the box-office sensation in 2-reel comedy field.

13 "LET GEORGE DO IT." 2-reel comedies made from George McManus' famous newspaper cartoon strip by Stern Brothers — and there's a title that drags them in.

13 "EXCUSE MAKERS." 2-reel comedies produced by Stern Brothers with Charlie King and a great cast of comedy players.

13 "WHAT HAPPENED TO JANE." 2-reelers produced by Stern Brothers—snappy, fast moving laugh makers built around the novel experiences of a modern girl. Produced by Stern Brothers.

UNIVERSALS!

These are comedies with an urge for laughter—comedies with exploitation values that can't be beaten—comedies with players who know comedy from "a" to "izzard"—comedies by producers who are pioneers in this field and backed by UNIVERSAL—and Universal knows its comedy stuff from a box-office viewpoint!



12 "BUSTER BROWN." Junior Jewels featuring Buster, Mary Jane and the funniest and most popular dog star on the screen, "Tige," in R. F. Outcault's world famous cartoons—known and loved by millions. Produced by Stern Brothers.

12 "ANDY GUMP." 2-reelers, produced by Samuel Van Ronkel, made from Sidney Smith's newspaper cartoons appearing in more than 300 newspapers daily.

Universal Pictures Score Success

"LES MISERABLES"

D. C. F. in the Hull, England, Daily Mail

I WENT to "Les Miserables" biased in its favour; biased by overwhelming advertising, colossal success in other towns and expectations of a repetition of wonder-production as in "The Hunchback of Notre Dame," by the same author. When I had seen the film, I answered my own question, Was it worth all the fuss that has been made about it? with an awe-struck affirmative.

That the genius of Victor Hugo will remain within the length and breadth of the world just so long as its inhabitants can read becomes an even more undoubted, forcible fact through the portrayal of "Les Miserables" on the screen. The film is a masterpiece of production, but that that production is a masterpiece is due to the depth, the marvel of the story; a shoddy film presentation of "Les Miserables" would have been a tragic farce rather than the epic of melodrama that this Universal Film de France offers.

"The Soul of Humanity," they call the first half of "Les Miserables" on the screen. Say, rather, the soul of Victor Hugo permeating a photoplay with the germs of life. The character drawing of Jean Valjean is without doubt the greatest pen study that has come down to us in any language.

One is taken into the very slough of despond, but one revels in it, so inspiring is the theme, so miraculous the production. "Les Miserables" is not merely a costume play; it is the incarnation of Hugo's characters themselves, living the lives mapped out for them by the genius of their author, while the audience enjoys their joys and feels their woes.

It is impossible to say which is the most wonderful feature of this film with the exception of the plot, which, of course, is one of the marvels in literature; the acting is in keeping with the story, and therefore brilliant; the sets are the actual scenes, and consequently unsurpassable.

But if there is one point that should be mentioned before any other, it is the acting of Little Andree Rolane. Her portrayal of Cosette was the greatest effort of juvenile acting I have ever seen. For a seven-year-old child such as she to introduce into her rendering in swift and constant succession the traits and emotions of the downtrodden little drudge, on whose character Hugo lavished to the full his genius for psycho-analysis, is not only amazing, but miraculous.

THE ACTUAL JOB OF SELLING THE PICTURE

(Continued from page 18)

Publicity Department's function was handicapped because "Foolish Wives" was an original story written by the director, and in such cases it is not possible to maintain the news interest that is found in the production of a well-known vehicle, such as "Uncle Tom's Cabin," and "Show Boat." We couldn't use the ordinary advertising methods on a picture that was far from completion, and the story of which we wouldn't be certain until the director had assembled it to his own satisfaction.

We probably did the only thing that could be done. It is a principle occasionally heard with a laugh in other advertising fields. We capitalized our weakness. We let it be known to all

"PERCH OF THE DEVIL"

Carol Frink in the Chicago Herald-Examiner

HERE'S a story you can get your teeth into and really chew on. There's something in it between the Cast of Characters and The End. Something besides closeups, fadeouts and whatnots.

I like Mae Busch. When she's in a picture things get so real that you think you're peeking into somebody's home life. And she's got heart—that girl. When she's playing the part of a loving wife, as she does in this, you know that she IS a l. w., and that her husband can trust her to Paris and back. (Too bad movie husbands aren't smart enough to know what kind of wives they've got.)

The ad for this newest of the "devil" picture calls it: "The dramatic story of clash of personalities, the battle of two women for one man." Well, it's all that and more. I'll say the battle those two females put on for possession of Pat O'Malley makes the Marne look like playing with tin soldiers.

Although the blowup of the mine was dramatic, the real drama of this picture is in the quiet drawing room acting between the estranged husband and wife. Good work, Mae. Equally good work, Pat. This is a picture for adults. It won't insult your intelligence. And by the way, I thought Mae Busch looked her best drenched to the skin, and with her unmarceled hair plastered dripping to her small head. That's a test that many of our great beauties (which Mae never tried to be) couldn't get away with.

and sundry, to the world in general by every possible channel—that Universal had the bull by the tail and couldn't let go; that we had close to a million dollars in a picture and didn't know when the outlay would stop; that while the phrase a "Million dollar picture" was a hackneyed industry slogan, here was a picture actually costing a million dollars—and, how it hurt! For months before the picture was completed electric signs on Broadway blazoned the fact that here was a real million dollar picture at last. We could advertise that much truthfully—and we did.

As it turned out, "Foolish Wives" had box-office and entertainment value when completed. But only the freak advance campaign put it in a position for us to get our terrific investment out at that period of motion picture history.

(To be continued next week.)

"BEWARE OF WIDOWS"

A. L. in The Film Mercury

"BEWARE OF WIDOWS" is a delightful comedy. The story is well constructed, the situations well built, the gags good. The audience rocked with laughter at this opus.

Laura La Plante fulfills all that she promised in "Skinner's Dress Suit." This production will place Miss La Plante in an enviable position. Her sense of comedy is delicious and her manner of executing it is incomparable.

"Beware of Widows," after a few eliminations have been made, will be one of the most amusing films released in recent months. It is a comedy that starts off well and successfully retains its tempo till the finish.

Box Office Angle:

"Beware of Widows" should prove decidedly popular with all types of audiences. It is comedy of wide entertainment values and will hold up in the big first run houses as well as the neighborhood houses. Book this by all means.—A. L.

With Critics Here and Abroad

"MICHAEL STROGOFF"

From the Toronto Daily Star

"MICHAEL Strogoff" at the Regent is the biggest Russian picture ever shown here. It is worth as many "Volga Boatmans" as there are rubles in a dollar. It is not only thrilling, sensational, emotional and full of color; it is authentic and tremendously real. The plot is simple, with very few main characters against shifting Tartaric mobs in direct continuous action and natural climax. It concerns the adventure of Strogoff, emissary of the czar from Petersburg to Irkutsk, involving a number of natural but tremendous adventures against the Tartars.

Strogoff's escapes are never merely stunts. The girl Nadia and his own mother at Omsk are the two benign features of a wild journey. The sinister one is the traitor, Ogareff, who becomes generalissimo of the Tartars and into whose toils Strogoff at last completely falls.

Mobs of figures, costumes, rivermen, armies, horsemen, weird Tartars in galloping hordes, a marvelous technicolor fete of the khan, a wild drosky gallop through the Urals, a fight with a great bear, a swim for life, a narrow escape from Omsk on his mother's white mare, his capture along with that of his mother and Nadia, his sentence of blinding with hot irons, his trail across the snowy Urals with the girl, the arrival of the fake Strogoff at Irkutsk and his treacherous envelopment of the town, and later the coming of the genuine blind Strogoff—these all lead up to a terrific fight.

A powerful melodrama on an enormous scale with a minimum of improbabilities. After seeming to dispose of the plot without the chief character at all it brings him into the finale as an element of dramatic surprise.

"TAXI! TAXI!"

Herbert K. Cruikshank in the N. Y. Morning Telegraph

THERE are several loud, long laughs and innumerable giggles wound up in the six reels of comedy which the Hippodrome is unwinding this week. As a matter of fact this latest Universal Jewel makes many of the comedies which have been holding the Broadway marquees recently look like stark, pathetic tragedies.

Inherently humorous situations and a cast of players with fine comedy sense happily take the place of built-up gags which, regardless of their humor, always leave one rather cold.

"THE CAT AND THE CANARY"

From Motion Picture Magazine

HERE is a mystery play that mystifies, a thriller that thrills, a picture so perfectly timed, and mechanically correct that it never lets down for a minute, but develops from one tense and blood-curdling situation into another with convincing realism. The management of light and shadow is effectively used to enhance the dramatic quality of each scene, but no scene is kept too dark for the full benefit of the action to be appreciated by the audience. Many things are done for "effect," but, since the effect accomplishes its purpose, we can't quarrel over that. Ghosts, greed, a house with secret doors, a maniac, a murder, jewels and a slight love story winding thru the whole are the ingredients of the plot—they are mixed with the hand of a master, and transferred to the screen without losing any of their essential punch. The cast is large and capable and includes the fair Laura La Plante. It would seem that Mr. Leni has scored a home run for Universal.

A corking romance, splendidly acted, finely directed and intelligently written are the wherewithal out of which this amusing film is fashioned.

The slap-stick element is there in generous proportion, but it is slap-stick that is neither common nor cheap and unvaryingly laugh-provoking. Edward Everett Horton, a comedian of no little consequence, is largely responsible for much of the fun. As a young architect who is continually bumping his nose against hard luck and when a bit of good fortune does come his way has to go through the eight tortures to hold on to it, he is a sympathetic figure that captures the public imagination from the start.

Somehow everything seems to go wrong for him. His boss is always catching him at things he "hadn't ought" to be doing and except for Rose, the boss's niece and the target of Peter's affections, life is a very dreary affair. Even after he has reaped a fortune through his design of the perfect bungalow, inspired by his own feeling for Rose, hard luck tags at his heels.

He is set upon by bandits and pursued by the police and dogged and dodged at every turn. He can't even be married in peace. His wedding is in the nature of a marathon race, with the bride, groom and minister tearing round and round the minister's cottage, with the irate uncle ever in pursuit.

The supporting cast, as has been intimated, is excellent. Marion Nixon is a charming and lovely-looking heroine, whose sweetness is backed by character and individuality. Then there are Edward Martindel, Lucien Littlefield and Burr McIntosh, who distinguish themselves by skillful performances.

"THE FOURTH COMMANDMENT"

From the Milwaukee Sentinel

CAN wife and mother live under the same roof? And what's a poor man to do when he loves both—his beautiful but jealous young wife and his kindly old mother?

Against the background of this problem, Emory Johnson has woven the theme of a gripping film drama, "The Fourth Commandment," now showing at the Alhambra. Belle Bennett, who scored such a tremendous success in "Stella Dallas," again gives a superb portrayal of a wife and mother—who learns through bitter experience what it means to be unwanted and unloved.

Mary Carr, that inimitable old mother of screenland, handles a difficult role—that of the misunderstood grandmother—with rare understanding. Henry Victor, as the son, who is torn between an abiding affection for his mother and love for his tempestuous wife, constantly elicits our sympathy.

A small boy, whose talents would indicate that he will some day scale the heights of movie fame, makes his debut in this picture. Wendell Phillips Franklin is his name. So natural, unaffected, and spontaneous is this small chap's acting that one finds it difficult to believe that he is playing in front of a camera. And Robert Agnew, who plays the part of the small boy grown up, deserves mention for carrying on the illusion of sameness of character.

All in all, the cast is an admirable one.

"Taxi! Taxi!" gives the customers a great ride.

The "Rochester Times Union" says:

**"....intensely gripping
its power and restraint
MICHAEL STROGOFF is
film in the class of BEN
HUR, BEAU GESTE, and
THE BIG PARADE, though
it resembles none of them.
It should not be missed by
those who like good movie
fare."**

Presented by CARL LAEMMLE

Starring

Ivan Moskine

Europe's Idol of the Screen

A UNIVERSAL FILM DE FRANCE

Triumph

Mighty Michael

g in

...

1

Strogoff



UNCLE TOM'S HOLLYWOOD BUNGALOW

(Continued from page 13)

well as out. They are built from plans based on research work of the art department, the principal ideas being gathered in New Orleans from the Belle Chase mansion and the Wogan residence in the old French quarter. These home sets are furnished entirely with period furniture, including a number of genuine and valuable Louis XV pieces.

Grassy lawns, trees, flowers, fountains, pebbled walks—all these have been added by skilled landscape artists. And they are the real things. None of the "grass matting" so often used, or paper flowers. Jasmine, Spanish dagger, all the flowers native to the old South are there in fragrant abundance. The "slave street" on the Shelby set is a masterpiece in itself, with its parallel rows of squalid cabins, authentic even to the cobwebs between the logs, the quaint utensils inside the huts, and the wharf at the end of the street piled high with cotton bales.

An entire kennel of thoroughbred bloodhounds, blue-ribbon winners all, was imported from Kentucky, together with a trainer to whom real man hunts with the canine marvels have been no novelty. Since their arrival in the film capital, these mournful-voiced brutes have added eleven little bloodhound puppies to their quarters in the Universal zoo enclosure.

Actual shooting on the picture has now occupied nearly a year. In the early spring of 1925 a company of over a hundred players and technicians, with a vast amount of lighting equipment, electric generators, and baggage, was sent from Hollywood on a long location trip to Plattsburg, New York, to obtain the ice sequences before the spring thaws melted the snow and ice in the Saranac River. These sequences included Eliza's memorable flight across the ice floes. It had been planned to film the scenes at the original locale near Cairo, Illinois, as written by Mrs. Stowe, but an early spring thaw in that locality upset the plans, and the Northern New York location was selected after advice from weather bureaus in all the Eastern States.

The scenes were filmed with a grim realism that nearly cost the life of Director Harry Pollard. For days Pollard stood waist-deep in snow and icy water, even carrying on in the face of a late blizzard that struck the Adirondack region. The director stuck to his post until flesh and blood could stand no more. Influenza, complicated by blood-poisoning from an infected tooth, set in, and Pollard was rushed to a hospital in New York City. There for weeks he lay in a delirium,

muttering constantly, "But the picture—the picture—it must go on!"

And the picture did go on, but not until its plucky director had regained his feet. Knowing Pollard's one great ambition was to complete the Stowe epic, Laemmle suspended production until the director was again able to return to Hollywood and resume charge of the picture. Thruout the entire summer hundreds of players and technical men worked literally night and day on the big sets on the "back ranch" in a desperate effort to regain the time lost during Pollard's illness.

Then in the early fall a second special train left Hollywood for another long location trip, this time into the Southern locale of the story, in and around Memphis, Tennessee; Helena, Arkansas; Jonesville, Louisiana; and Vicksburg and Natchez, Mississippi. It was on this trip that the river sequences were taken, most of them on the old side-wheeler, the Kate Adams. Hundreds of local negroes were hired as atmosphere, and no effort was spared to make the halcyon days of the old river-trade live again on the screen.

The Kate Adams was the last survivor of the great fleet of river palaces which once plied the Southern waters, and was in her day one of that fleet's most sumptuous and luxurious boats, with mint juleps famed thruout all Dixie. Her appearance before the camera in "Uncle Tom's Cabin" proved the old steamer's swan song. A few weeks after the motion picture company had finished its work on location and had returned to Hollywood, news dispatches carried the tragic story of an explosion and fire that burned the Kate Adams to the water's edge. But the last of the side-wheeler river palaces is now safely preserved on celluloid for future generations to whom the story of the old river-trade would otherwise be little more than a legend.

The "Uncle Tom's Cabin" company is now in Hollywood shooting some of the final sequences on the big mansion sets at the Universal studio. An all-star cast that really rates that threadbare title is appearing these final scenes.

Little Eva is the one role not being filled by a player of established reputation. The story of finding the child now cast in this classic part is one of those bizarre little Cinderella affairs that could only happen in Hollywood.

The role was eagerly sought by over five hundred players of every age, type, and reputation. Camera tests were taken over a period of literally months, without finding a single candidate who filled all the exacting requirements of the part. And all the time that the harassed officials were combing half of Southern California for candidates, the ideal Little Eva was playing quietly at her mother's

LAEMMLE ENGAGES RIESENFELD

(Continued from page 10)

"No nation in the world is so hungry for sensations, or so fickle in taste. America lives at a quick pace, and its taste changes as quickly. Thus, I shall devote a great deal of time to the discovery of novelties, both in picture as well as in presentation. I am going to Europe soon to spend the summer. Naturally I will seek novelties over there for use at the Colony next fall.

"I understand that the first picture I will have the opportunity to present will be 'The Cat and the Canary.' I am delighted at this, because it will set a great pace for Broadway, both as a picture and because of the musical and presentation possibilities it affords."

Dr. Riesenfeld was born in Vienna and came to this country as the concert master for Oscar Hammerstein's Manhattan Opera House. After a brilliant career as musical director and conductor of comic opera productions for Klaw and Erlanger and others, he was made Musical Director of the Rialto Theatre. It was a distinct innovation for a picture house to attract the services of a musician of his calibre—but its success was largely due to its innovation. When the Criterion opened two years later, to Dr. Riesenfeld was entrusted the managing directorship of the three theatres—the Rialto, the Rivoli and the Criterion.

side right there on the Universal lot, not twenty-five feet from Director Pollard's own office!

The fortunate little girl is Virginia Grey, nine-year-old daughter of Mrs. Florence Grey, manager of Universal's film library. The child was finally "discovered" by the powers that be and, after her first screen test, they announced triumphantly that their knottiest problem was solved. Virginia is thoroly at home in the role of Little Eva. She is a very quiet, serious child, of a wistful blonde beauty, and possessing the intangible ethereal quality of spirit that cannot be simulated by even the cleverest of child actresses.

The remainder of the cast, selected after a long and rigid series of screen tests in their respective rôles, present a formidable battery of well-known names.

It includes George Siegmann as Simon Legree, Lucien Littlefield as Marks, the Lawyer, John Roche as St. Clair, Gertrude Astor as Mrs. St. Clair, James B. Lowe as Uncle Tom, Margarita Fischer as Eliza, Adolph Milar as Haley, Seymore Zelif as Norris, J. Gordon Russell as Loker, Arthur Edmund Carewe as George Harris, Mona Ray as Topsy, and Aileen Manning as Aunt Ophelia.

Bad Habits

A wise old sage once said, habits are like wives: you either have good ones or bad ones. There is no inbetween!

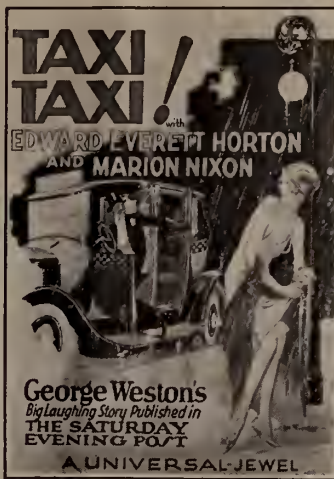
Stinting on advertising is one of the season's worst habits, as far as Showmanship is concerned. On that, there is no doubt nor no question. Successful exhibitors have attested to this.

The comparison of a well-to-do person spending a fortune on a suit of clothes—and then wearing the cheapest accessories, such as shoes, neckties and hats . . . still goes! It is absolutely on a par with the Exhibitor choosing his film with splendid care and consideration, but who spends about one-half of one percent of his film cost for advertising! IT ISN'T SANE BUSINESS TACTICS!

Mr. Showman—take a look at the FRONT COVER of this Weekly! Notice that marvelous piece of action! Taken right out of "Men of Daring." Action—zip—pep. Well—this very scene is the vividly-colored WINDOW CARD you can get at the rock-bottom price of 5 cents. Don't fail to use a bunch!

You have seen reproductions of Universal Accessories in the pages of this Weekly—you have seen them in Universal Exchanges—you have seen them in front of the most enterprising theatres in the country. Notice the 1-sheets on the right. They are samples of what "pouring showmanship into posters" really means. Universal's advertising, such as HERALDS, WINDOW CARDS, LOBBY PHOTOS, NOVELTIES and other splendid material is not only reasonably priced—but alluringly clean, which is HALF YOUR BATTLE. Patrons are sure to class unclean advertising matter as SECOND HAND PAPER AND PHOTOS—with an unclean house. And no one can afford such a thought entering the minds of those whom we depend on for our livelihood.

"Keep your house in order" has been handed down to us since the ages. Let it become part of your campaign for bigger and better box-office receipts and bank deposits.



Reproductions of the vividly colored 1-Sheets

Better Than Getting 6 Per Cent From YOUR Bank---is Using Plenty of Universal Posters!

Look at these marvelous ACTION and PATRON - PULLING UNIVERSAL Posters! Like that present-day famous song: "We ask you kinda confidential—ain't they sweet?" You'll say they are, because EVERYBODY is talking about Universal's unusually attractive posters . . . and accessories!

Don't let your competitor grab all the BEST SPOTS IN TOWN. Get the "drop" on him—and start this minute by DOUBLING YOUR PRESENT ACCESSORY ORDER, which no matter what you may think about it, ISN'T ANY TOO LARGE!

DON'T FORGET---THERE ARE \$\$\$\$ IN ACCESSORIES !

This is what they say after running the 1st 3 Collegians!

"Never have I seen anything in the two-reel line to compare with these! My patrons made a special effort to tell me how well they enjoyed them."

—Al Cameron, New Lyric Theatre, Havre, Mont.



— and this is what they think after the next three!

"Next week we play the last of the series. We play a lot of short subjects but have never had the nice comments we have had on 'The Collegians.' They stand alone and could not be made any better."

—Jas. C. Weber, Rialto Theatre, Jacksonville, Fla.



Carl Laemmle Jr's

But

The COLLEGIANS

After running the whole series—Oh Boy!

PEOPLE'S THEATRE COMPANY
POTLATCH, IDAHO

Dear Sirs:

Please send contract to sign for second series of the COLLEGIANS to follow up the present series. They are the best two-reelers on the market. My COLLEGIAN night is the best night I have regardless of competition. Thanking you kindly for your good service, I am

Very truly yours,

H. H. HANSON.

Starring

George Lewis

with Hayden Stevenson and
Dorothy Gulliver.

Directed by Wesley Ruggles
10 of them—2 reels each

UNIVERSAL

Junior Jewels

Collegians

A PAGE OF SYNOPSES

"THE SADDLE TRAMP"

Two-Reel Mustang Picture

Featuring EDMUND COBB

LOLA, daughter of the owner of the Two Bar Ranch, is pestered by the amorous attentions of the sneaky Ed Lord, who enjoys the confidence of her father and wants to marry the girl. Walter Lane, posing as a "saddle tramp" looking for work, rides up to the ranch house just as Lord's advances are becoming repugnant to Lola. He knocks out Lord, who vows revenge.

Lane is hired to work on the ranch. Lord, hearing of it, tells Lola's father that he suspects the newcomer of being in with the rustling gang who have depleted the stock of the Two Bar in a series of raids, but the old man shows him a letter from a detective agency introducing Lane as an operative.

Lord, the real head of the rustlers, goes to the rendezvous and plans a raid to show up the trick detective, whose identity is now revealed to him. They pull the raid when Lane is at a safe distance, but fail to take into account another "saddle tramp" who is watching their movements. Lola, thinking that Lane is soldiering on his job, rides in the hills in the hope of finding the stolen cattle. She stumbles into the hideout of the rustlers and two of Lord's men lock her in their shack to be held until they can get the stock over the border.

The second mysterious saddle tramp apprehends and jails Lord while Lane, who has been branded by Lord as a rustler, reaches the shack and battles the two badmen who are menacing the girl, winning himself a reward and a wife.

"WHICH IS WHICH?"

Two-Reel Stern Brothers Comedy

CHARLEY is routed out of bed by the collector for an automobile house who threatens to take his car in lieu of payment. The wail of a cat on the back fence attracts Charley's attention. He sees that the neighbors are throwing valuable household equipment at the animal. He opens his window and imitates the cat on his saxophone. The neighbors throw a quantity of bric-a-brac into his room which he sells to a second hand dealer and pays his monthly installment. He sees a crook making off with a bag of bank swag and chases him in his car. He picks up a traffic cop on his fender and arrests a man who looks like the crook. They put him in jail, but he later gets out on bail. At the home of the future Mrs. King, Charley is introduced to

her father, who is the innocent party he sent to jail. The old man knocks him out. Then they discover that a burglar is ransacking the house. It is the crook who resembles the old man. Charley chases him all over the house and almost kills his future father-in-law who is continually being mistaken for the burglar, but finally the crook is caught and the romance proceeds without further interruption from the parent.

"LOVE'S HURDLE"

Two-Reel Stern Brothers Comedy

HARRY, a shoe clerk, determined to hurdle into society, improvises a riding costume and breaks into a fashionable riding academy where he lays down a week's salary for the loan of a horse. He causes the girls much amusement in his vain efforts at boarding his mount. The trainer gives him a gentle old race horse guaranteed not to be disturbed by anything except a bell. When Harry mounts the steed somebody rings a dinner gong and the horse bolts madly down the road. Caleb Maxwell, owner of thoroughbreds, congratulates him on his fine riding and introduces him to his daughter who later meets Harry in the store where she goes to look at shoes. He pretends to be the owner of the store. She invites him to the track that afternoon for the cross country event. Maxwell's jockey refuses to ride the outlaw horse and Harry is pressed into service as a rider at the last minute. The horse kicks him through the roof and all over the lot, but in spite of all the misfortunes he wins the race and marries the girl.

"OLGA'S BOATMAN"

One-Reel Bluebird Comedy

Starring NEELY EDWARDS

AS one of a group of rival real estate agents, Neely gets a telephone message from a prospect stating that the first agent to reach a certain address will get an easy sale. All the land agents rush for the street car at once. Neely is thrown off in the scuffle and lies in the road while the others speed on to commercial victory. He jumps in the air, preparatory to running after the car, and lands on the hood of an electric roadster piloted by a sweet young thing who invites him to ride with her and tells him she is a widow. They distance the trolley and then stop when the current runs out of the batteries. Neely runs a trolley pole from the roadster to the trolley wire and the

"PIONEER BLOOD"

Two-Reel Mustang Picture

Starring FRED GILMAN

REGGIE KELLOGG, of Kellogg Buttes, arrives home from an eastern college and is met by his wealthy widowed mother who refers to him as her "sweet lamb," causing much amusement among the tough eggs hanging about the station. They fling a few contemptuous remarks after "muvver's boy" much to the discomfort of the polished youth and to the disgust of Mary Norton, a girl who lives with Mrs. Kellog.

The boy drives the buckboard around the corner and then goes back to the station for "something he has forgotten." He licks three of the wisecrackers and then goes back to drive his mother home.

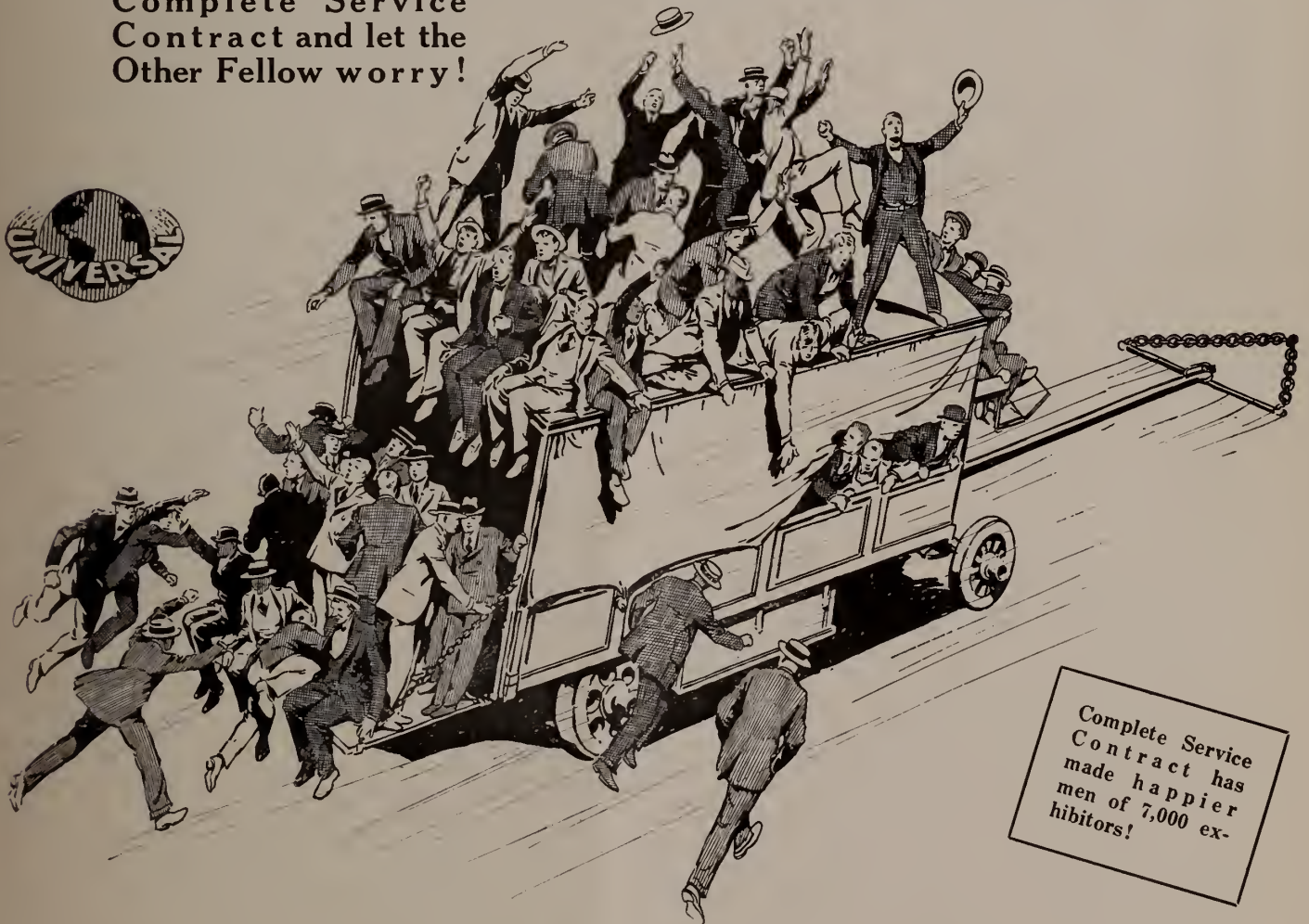
Later he runs into a vampish looking girl stepping off the train. It is Claire Blythe, an acquaintance from the East. She attempts to extort hush money from him, mentioning something about a killing that affects him strangely. Mary, who overhears, afterwards tells Reggie that she doesn't care to have anything more to do with him. The tough gang, still sore from the beating, also overhear and offer Claire their assistance.

Reggie receives an anonymous letter directing him to leave the money at a certain lonely cabin. Mary finds the note. Believing that Reggie has stolen from his mother to pay the extortionists, she locks him in the barn and goes to the cabin herself. Having no money, she draws a check for \$2,000 which she gives Claire to keep away from Reggie. Reggie has broken out of the barn and is on his way. They see him coming and lock Mary in a room, hoping to collect double. But Reggie sails into the bunch and cleans them out. He snatches the check, tearing it up, and then explains to Mary that the man he is accused of killing was in a dangerous condition due to a blow he dealt him in a boxing match at school, but that he has just received word that the man is out of danger. It seems now that Reggie is in danger of becoming Mary's husband.

automobile travels at a mad pace until Neely is thrown off at a curve. He comes in last and gets fired for being late again. He sits down dejectedly while the other real estate agents flock around the unseen prospect and close a profitable deal. The prospect, who turns out to be the pretty widow, emerges from the group with a photograph of her new mansion. She tells Neely that she has decided to marry him and shows him his new home.

There's Room for You, too—

More than seven thousand exhibitors have jumped on Carl Laemmle's Complete Service bandwagon and are now enjoying bigger profits and an easier state of mind, than they ever imagined possible. But there's still room enough for you. For the **FOURTH** C. S. C. is now on the way. Absolute proof of the soundness of Carl Laemmle's big idea, and the fact that **UNIVERSAL ALONE** is equipped to give you **EVERYTHING** you need to run your house. Follow the crowd—get in the Big Money—sign Universal's Complete Service Contract and let the Other Fellow worry!



Complete Service
Contract has
made happier
men of 7,000 ex-
hibitors!

Only **UNIVERSAL** Can Give You **REAL**
Complete Service Contract

Watch This
Column
Our Weekly Letter



LAURA LA PLANTE and TOM MOORE
in "The Love Thrill"

"The Love Thrill" is the catchy title for LAURA LA PLANTE'S new comedy, and there are many who tell me it is one of the most delicious farces of the season. It has a very clever plot and in the hands of MISS LA PLANTE, assisted by TOM MOORE and BRYANT WASHBURN, the situations are splendidly developed.

Briefly, Joyce Bragdon, a beautiful young woman, is a member of an insurance firm about at the end of its string. Seeing poverty staring her in the face, she forces her way into the presence of a wealthy man to sell him insurance and poses as the widow of his best friend, an African explorer, supposed to be dead. All goes well until the supposed dead man appears on the scene. Then is when the fun begins. ♪

The story was written by Millard Webb and Joseph Mitchell and was directed by Webb. I saw it twice and was unable to criticize it because the details were so capably handled. I'd like to have your opinion of it. Is this the kind of play in which you like to see MISS LA PLANTE?

The finishing touches are being given to "Uncle Tom's Cabin," a Harry Pollard production. We will present it this coming season with the belief that the picture will be a revelation to America. Already we have invested more than \$1,500,000.00. We will elaborate it will

Please
of your
enjoy
to see
ate
adm
it is
text

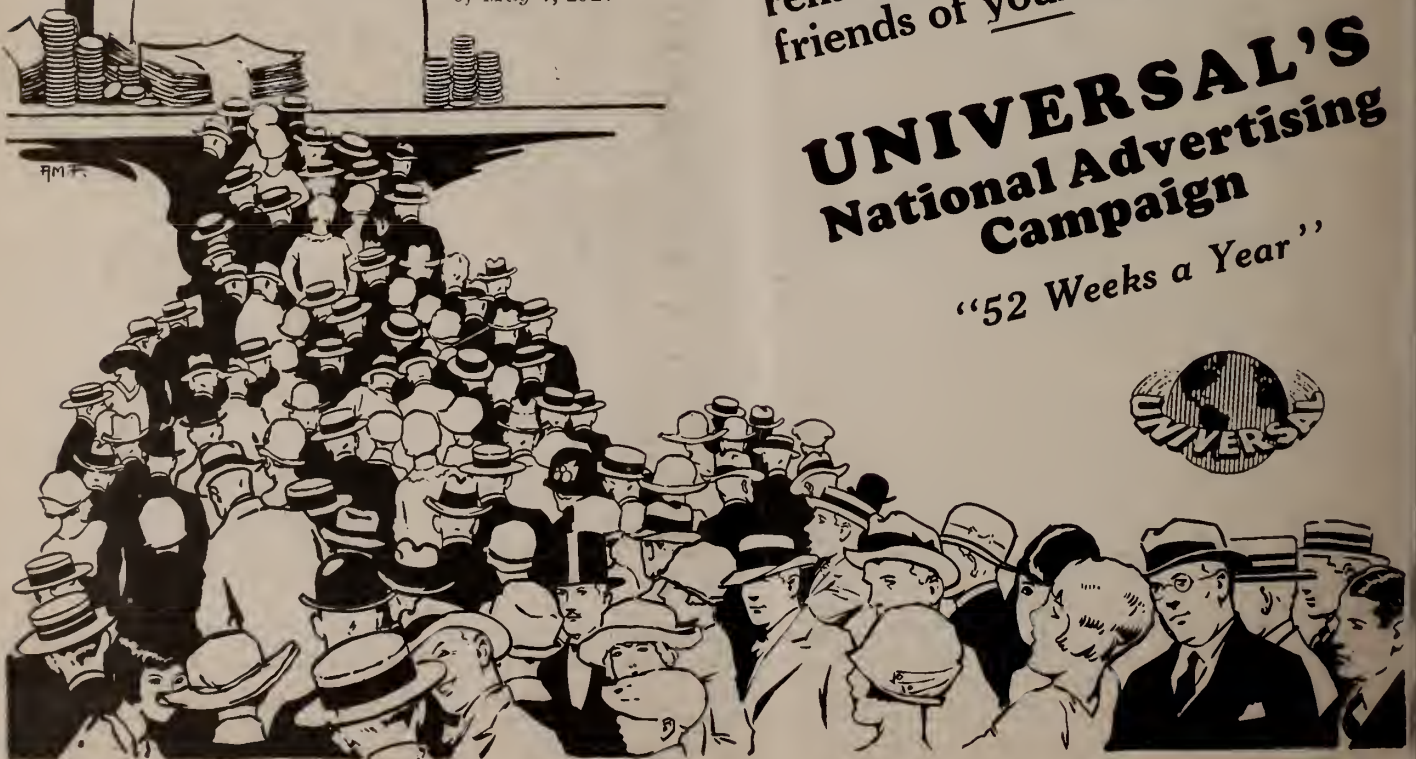
They're All Yours!

EVERY mother's son—and daughter — of them. A vast crowd already sold on Universal Pictures through Carl Laemmle's Column in The Saturday Evening Post, Photoplay, and occasionally other national publications reaching more than 12,500,000 fans—one-tenth of the population of the United States. Corral the Universal fans in your town by the simple process of playing Universal Pictures. Universal enthusiasts aren't in-and-outers—they're the old reliables. Make them the friends of your house.

The advertisement at the left appears in The Saturday Evening Post of May 7, 1927

UNIVERSAL'S National Advertising Campaign

"52 Weeks a Year"



UNIVERSITY WEEKLY,

Vol. 25 No. 20

June 25, 1927



George Lewis
Starting the Second Series of
"The COLLEGIANS"

Think!

*what this contract
can do for you.*

Exhibitors using Complete Service Contract have called it a godsend. They have claimed it, and only it, is responsible for their being in business. They have found that where they were running at a loss or barely making ends meet Complete Service enabled them to net a comfortable profit. Still others were able to pay off their mortgage. How about film conditions and picture quality? Read the verdict of C. E. Shepard, Temple Theatre, Brook, Ind.: "Have now run your Complete Service contract and am much pleased with the service, the prints, and the pictures furnished!" Let Complete Service Contract solve YOUR problems!



Universal has the original
and only REAL
Complete Service Contract!

**Breaking the
World's Record
for the greatest
newsreel beat in
history!**

**3½ hours ahead of
all competitors**

First always
when it's
BIG news!

2 each week every week

Released through
UNIVERSAL

To Broadway Theatres with the thrilling,
eagerly awaited pictures of Lindbergh's ar-
rival and reception in Washington

This was the amazing achievement of

INTERNATIONAL NEWSREEL

whose Pennsylvania Railroad special train on Satur-
day made the run of 226 miles from Washington in
3 hours and 7 minutes—beating International News-
reel's and the Pennsylvania Railroad's former record
of 3 hours and 41 minutes made on the Coolidge Inau-
gural and beating all air planes with complete prints.

Train arrived at Pennsylvania Station at 4:21 p.m.
and prints were delivered to the Broadway Theatres
10 minutes later.

First, too, throughout the country with a great
fleet of airplanes carrying negatives and prints.

HEARST PRODUCED—HEARST PUBLICIZED

INTERNATIONAL NEWSREEL

Setting the PACE

*No. 537.---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.*

THERE is no picture company—there never has been any picture company—there never will be any picture company—in which the exhibitor takes such a personal interest as he does in Universal.

Its triumphs and its troubles are as personal to him as his very own.

To him, Universal is not a soulless, cold-blooded corporation but a living, breathing, human personality.

Therefore, when a comparison of the newly announced product of all the companies was made and it was found that Universal has out-distanced the whole field in the box-office appeal of its pictures, a genuine, national cry of delight went up and its echoes will not die down for a long time to come.

What a monument, my friends!

What a monument to the Universal organization, to my associates and, if you please, to your humble servant!

Can you imagine what an inspiration this is to every man in the Universal family? Can you possibly picture what a spur your hearty applause is to our efforts?

or Our Followers

Think what it means. The oldest big picture company in the business, instead of growing stale and habit-ridden, sets the pace for the whole industry!

Why hasn't Universal fallen behind? Why hasn't it become old fogey in its notions? For the very simple reason that we have always kept an even balance of experience and youth in our personnel.

Universal has brought more new ideas into the business than any other company. It has never been afraid to "try anything once." It has never forgotten that this is a business demanding novelty—something new and different all the time. While others have theorized ponderously about the necessity of young blood and new ideas, Universal has never stopped adding those very things to its vital forces.

So, it is something of an achievement, in the face of keen competition, to have produced the ideal list of pictures for the biggest season in the history of picturedom. That's what we offer you now—the ideal list.

But it is even more of an achievement over a long span of years to have held the affection and personal interest of the exhibitor to such an extent that he is delighted to the very bottom of his heart to know that Universal again "has 'em all licked."

Coming thru even
BIGGER than we
told you!

UNIVERSAL

has the

BIG

*pictures this
year!*

Read the BIG NEWS!



WESTERN UNION TELEGRAM.



CLASS OF SERVICE DESIRED

TELEGRAM

DAY LETTER

NIGHT MESSAGE

NIGHT LETTER

Patrons should mark an X opposite the service desired; otherwise the message will be transmitted as a full-rate telegram.

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CHECK

TIME FILED

PREVIEWED SURRENDER AND IRRESISTIBLE
LOVER STOP SURRENDER POSITIVE KNOCKOUT
RECEIVED TREMENDOUS OVATION BETTER THAN
HIS PEOPLE STOP IRRESISTIBLE LOVER
DECLARED BY ALL ONE OF BEST PICTURES
THIS SEASON

CARL LAEMMLE

Once in a blue moon Carl Laemmle gets so excited about a picture that he shoots a rush wire about it. But when he does—boy, that picture IS there! "One of the best pictures of the season" — that's saying something, but he says it.

"The Irresistible Lover"

Norman Kerry and Lois Moran in a delightful light comedy of domestic young love. What a box-office theme! Supervised by Carl Laemmle, Jr., and directed by a man who knows how, the director of "Little Annie Rooney"

**A William Beaudine
Production**

“Better than ‘His People’” — that’s what Carl Laemmle thinks about this one. Better than one of the biggest money-makers that was ever flashed on the screen. Take a tip, gentlemen, from one who makes his living knowing box-office pictures.

“Surrender”

Mary Philbin and Ivan Mosjukine starring in a highly dramatic story of love and sacrifice. Great in theme. Tremendous in emotional appeal. From A. Brody’s “Lea Lyon” — the “Uncle Tom’s Cabin” of Europe. Direction by one of the greatest heart-appeal builders in the industry

An Edward Sloman Production

America, the melting-pot, the great pot-pourri of all races and creeds thrown together and made into Americans. That’s the tremendous box-office punch of this production,

“We Americans”

Yes, sir! THAT’S a title! And a story to match. From the sensation-ally successful Broadway stage play by Milton Gropper and Max Siegel. With an all-star cast working under the powerful directorial hand of

Edward Sloman

EARL DERR BIGGERS

wrote a smashing mystery story for The Saturday Evening Post. After the millions of Post readers had raved about it, other millions wanted to be thrilled, too. Result, it is now a best-seller at \$2 a copy.

"The Chinese Parrot"

Universal paid the price for the screen rights so that everybody who reads the serial story or the novel could see it on the screen. Marian Nixon, Hobart Bosworth and other stars made it a thriller second only to "The Cat and the Canary." Of course, it's

A Paul Leni
Production

Universal's BIG GUN GROUP—

The Chinese Parrot
We Americans
Alias the Deacon
Back to God's Country
War Eagles
Wild Beauty
He Knew Women
The Girl Show
The Eternal Silence
Buck Privates
Silk Stockings
A Man's Past
The Thirteenth Juror

7 Hoot

"Back to God's Country"

A James Oliver Curwood drama of the snow country, packed with smashing thrills and a fight of two men against the numbing cold of the Canadian woods. That in itself ought to make you wild about

But when you learn that Renee Adoree, star of "The Big Parade," is starring—when you learn that Mitchell Lewis and Robert Frazer support her—then it's a dead-certain sell-out. But one thing more: It's an

Irvin Willat
Production

UNIVERSAL Has The

A tremendous unforgettable hit on Broadway the play, by John B. Hymer and Leroy, Clements, cleaned up all over the country when it went on the road. That's the thoroughbred box-office timber on which the picture is framed. Starring JEAN HERSHOLT, supported by June Marlowe, Ralph Graves and Myrtle Stedman.

"Alias the Deacon"

Heart stuff. The shrewd gambler disguised as a Deacon who used his unbeatable skill at cards to aid a young fellow and his sweetheart when they needed it most.

**An Edward Sloman
Production**

A Broadside of Hits!

The Irristible Lover
The Small Bachelor
Surrender!
Cheating Cheaters
Hot Heels
13 Washington Square
Finders Keepers
The Shield of Honor
The Fourflusher
How to Make Love
My Wonderful One
Thanks for the Buggy Ride
Midnight Rose
Gibsons

The great "Liberty" serial by that ace of all modern humorists, P. G. WODEHOUSE, whose ability to create clean sparkling fun is the joy of two continents. It deals with two bachelors, women-haters, who are suddenly stricken by Cupid at the same time. That's

"The Small Bachelor"

In the cast are Andre Beranger, Barbara Kent, and other notable stars. The director is a man famous for fun hits, the man who directed Denny in most of his outstanding successes — meaning it's

**A William Seiter
Production**

BIG Pictures This Year!

The UNIVERSAL WEEKLY

A Magazine for the Motion Picture Exhibitors

Paul Gulick, ~ Editor

Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City
Copyright 1927 UNIVERSAL PICTURES CORPORATION All rights reserved

Vol. XXV

JUNE 25, 1927

No. 20

UNIVERSAL MOVIEGRAMS

CARL LAEMMLE, President of Universal Pictures, Miss Rosabelle Laemmle and Carl Laemmle, Jr., will arrive in New York Wednesday preliminary to the Universal president's annual trip to Europe.

SCENES at Ellis Island, at the Battery, Orchard Street and several unique shots of the Statue of Liberty have been made by director Edward Sloman this week for the motion picture version of the play, "We Americans." Max Siegel, author of the play, has been in almost daily conference with Sloman.

THE 109th name part player, and probably the last, has been signed by Harry Pollard for a role in "Uncle Tom's Cabin." Nelson McDowell has been engaged to portray the role of Phineas Fletcher. There is about three more weeks of shooting before Pollard can write "finis" to a two-years' job.

EARLY this week another of the Big Gun Group of pictures will get under way at Universal City. It is Caesar Dunn's play, "The Four Flusher," which Wesley Ruggles has been engaged to direct. "The Four Flusher" is George Lewis's first starring vehicle. The support includes Marian Nixon and Eddie Phillips.

TOM O'BRIEN, Lillian Rich, Mathilde Brundage, George Siegmann, Armand Kaliz, Wilson Benge, Charles Coleman and little Jane La Verne have been added to the cast of Reginald Denny's current production. Its studio name is "Ask Me

Laemmle's Home Town Reproduced In Setting for "Buck Privates"

A GRACEFUL and unusual gesture of appreciation was made this week to President Carl Laemmle, of Universal, by Melville Brown, former scenarist whom Laemmle promoted to become a director a year ago.

Brown is filming "Buck Privates," a post-war comedy concerning a unit of

Another" and it was placed in production late last week under the direction of Fred Newmeyer. Barbara Kent is the leading lady.

the American Army of Occupation. Much of the action takes place in a beautiful, little German village nestling against the banks of the Rhine.

Answering a special invitation to visit the set, the film chief appeared on the scene and stopped, amazed. Brown, in delicate compliment to his boss, had designed the set so that it appeared as an exact replica of Laupheim, Laemmle's boyhood home in Germany, to which he is soon to return on a visit.

Tears streamed down the cheeks of Universal's president as he observed the familiar signs and street scenes that recalled the village he had left for America forty-five years ago.

Nearly two months of correspondence and preparation were spent in preparing the pretentious set which is probably as authentic a foreign setting as was ever built in America.

"Buck Privates" was written by Stuart N. Lake. Lya de Putti plays the role of a little German girl supplying the romantic element in this comedy with Malcolm MacGregor. Others in the cast are Edward Gribbon, James Marcus, Lee Bates, Bud Jamieson and Carey Harrison.

Show Business Triplets

THE triplets of the show business—publicity, advertising and exploitation—are the means of selling seats to your patrons. To aid you in this job, Universal carries on weekly advertising in the Saturday Evening Post, arranges national exploitation tie-ups, and conducts a publicity service which reaches every town and city of the land. The Special Story and Moviegrams on this page are but one phase of this service. There is also a "Fortnightly" feature story, a "Bulletin" clip sheet, fashion and roto picture service as well as special material written for newspapers and fan magazine. When you buy Universal pictures you receive much more than reels of film—you get practical assistance in selling these reels to your customers.

TWO short length Westerns, featuring two of Universal's best known Western players, have been started this week at Universal City. "Smiling Wolf," featuring Fred Gilman under the direction of Walter Fabian, is the first one, while the other is "South of Northern Lights," with Jack Perrin in the featured role, under the direction of Joe Levigard.

With "Buck Privates" in Germany

Stuart Lake has remembered all the funny things that happened to the Army of Occupation along the Rhine, and he has put most of them in this comedy which Melville Brown is directing.



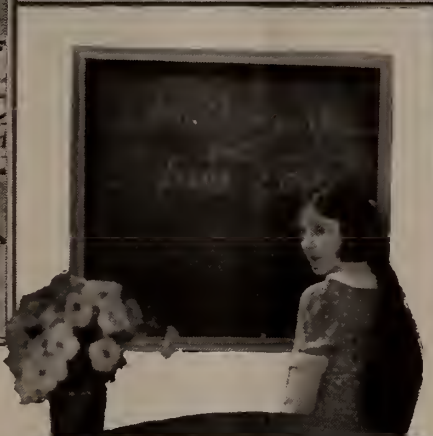
In the center still, Malcolm MacGregor and Eddie Gribbon, as a plain buck private and a hard-boiled sergeant respectively, catch sight of a pretty fraulein in an upper window.



Laupheim, Carl Laemmle's birthplace, served as the model for the German village in "Buck Privates," in which a detachment of American troops are quartered.



Lya de Putti plays a little German school teacher in this hilarious Jewel, who has difficulty in drawing her class away from the newly arrived Yanks.



Lined up for beans in the market place

Something new in war pictures—there's no war.

Universal Proving Magnet to Showmen Says Sales Director

H. M. HERBEL, Sales Director for Universal's Western Department, embracing every-thing west of the Mississippi River and including the Chicago and Milwaukee territories as well, has returned to the Universal Home Office in New York from an extended tour of that part of his division lying east of the Rocky Mountains. Most of the six weeks he spent out of New York was in Chicago, Kansas City, Omaha and Denver.

He reports a decided eagerness on the part of exhibitors over the outlook in product for next season. With the jump-off from the past good season, showmen are anxious, he infers, to strike for even better business next year, and are naturally interested in the pictures they can get for their screens for Fall. He states that Universal, with its unusual line-up of big super-pictures, Jewels and other features, is proving a magnet to theatre men. The buying season is already well under way.

Herbel is due to leave New York again for a week's stay in Chicago. After returning to the Home Office for a brief stay, he will strike out for the Far West, to visit the Universal exchanges up and down the Coast.

Second Series Of "Collegians" Nearly Finished

WITH the completion this week of "Splashing Through," the nineteenth of "The Collegians" series, Carl Laemmle, Jr., who wrote and supervised the entire production, announced that the twentieth and final episode would be filmed immediately.

"The Collegians" are two-reel comedies based on college life, and the first two were tried as an experiment by Universal. So popular did they become that the quota was increased to ten and then changed to twenty. The second ten form the New Collegians Series and are to be released during 1927-28.

Throughout the entire production the same cast of players have been used, including George Lewis, who is starred, Dorothy Gulliver, Eddie Phillips, Churchill Ross, Hayden Stevenson and a host of lesser lights, including a group of the prettiest girls in Hollywood.

Nat Ross is directing "The Collegians."



A DARING STUNT—Al Wilson, an aerial stunt performer, leaps from the top of an automobile going slightly miles an hour to the wing of a plane piloted by Art Goebel, a noted flyer. This feat was done without the use of a trapeze or ropes.

So remarkable was this stunt of Al Wilson's for "Won in the Clouds," in which he transfers from the top of a sedan going at the rate of 80 miles an hour to the wing of a low-flying plane, that the New York Herald Tribune and the Chicago Daily News both gave big space to it in their rotogravure sections. This reproduction is from Herald-Tribune.

Two Al Wilson Air Thrillers To Be Released Next Month

AS the result of the unprecedented public interest in aviation pictures and a sudden demand by exhibitors for early dates on air-thrill pictures, Universal is going to release two of the long-heralded Al Wilson Thrill Features, it has just been announced by Lou B. Metzger, general sales manager for that organization.

The two pictures to be made available for booking while the public is inflamed by the Lindbergh flight and home-coming will be "Three Miles Up" and "Sky High Saunders." These two pictures are the first two of a series of five Thrill Pictures Wilson has scheduled. They are important factors in Universal's 1927-1928 schedule, and the fact that they are to be pre-released this summer is indicative of the importance now attaching to air-thrill pictures.

"Three Miles Up," which has received a pre-release date of July 5, is a stirring story of the commercial aviation game as it has been developed since the war. Wilson is supported by Ethlyne Clair, William Malan, William Clifford, Frank Rice and a group of ex-army aces. The picture was directed by Bruce Mitchell and contains the latest and most breathtaking air-stunts ever seen

"Sky High Saunders," which is set for pre-release July 19, also stars Wilson, the country's leading air-devil, in a story which gives him ample opportunity to do his nerve-wracking stunts, high over the earth. In the cast are Elsie Tarron, Bud Osborne, Frank Rice, Billy Jones and Art Goebel. This thrill feature also was directed by Bruce Mitchell.

Advertising and press material is being rushed from the Universal home office to all exchanges on these two features and the pre-release dates will see all Universal centers in a position to give maximum assistance in presenting these thrillers.

Miss Nixon Returns For "Four Flusher"

MARIAN NIXON, who has been vacationing in Honolulu since completing "Out All Night" with Reginald Denny, has just returned to play with George Lewis in "The Four Flusher," under the direction of Wesley Ruggles.

Marian claims to be the last motion picture actress in Hollywood to bob her hair. She made this sacrifice for Paul Leni's "The Chinese Parrot."

Aid of Americanization Experts Secured By Hays for Universal's "We Americans"

WHEN CARL LAEMMLE purchased "We Americans" it was in line with the recently instituted efforts of Will H. Hays to assist in the more rapid Americanization of immigrants to this country. Last week at the Waldorf-Astoria a second chapter in the production of this play, which has for its theme the amalgamation of the second generation of immigrants to our shores into the body politic of citizenry, was written.

To consult with and advise Director Edward Sloman, who arrived in New York the day before from Universal City, some thirty-five men and women, all of whom are interested in some branch of Americanization and immigration, met at luncheon in the State Apartments of the Waldorf-Astoria at the invitation of Mr. Hays. The luncheon was under the chairmanship of Carl E. Milliken, former Governor of Maine, Secretary of the Motion Picture Producers and Distributors of America, Inc., who stated the aims of the Universal Pictures Corporation in producing "We Americans" and the opportunity which it presented for the expression of the real meaning of Americanism and the possibility it afforded for interesting a much wider circle of people in the problem of second generation Americans.

Speeches were made by John H. Finley, President of the Council for Adult Education of the Foreign Born; Benjamin Day, Commissioner of Immigration; Dr. Robert Hill, Executive Secretary, Council for Adult Education of the Foreign Born; Henry D. Walbridge, Trustee of the Council and Head of the Americanization Committee, Merchants Association; Lee F.

Hanmer, Sage Foundation and Playground Recreation Association; Gustave Kirby, the Pocono School; Seymour Barnard of the Brooklyn Peoples Institute; Wilton A. Barrett, Secretary of the National Board of Review; Mrs. Emrich, Federal Council of Churches; and Mrs. Thomas A. Mc-

Goldrick, Chairman, Motion Picture Bureau International Federation of Catholic Alumnae.

Edward Sloman was then called upon to give the gathering an idea of the story he had in mind. He explained the frame-work of the story—the parents from Russia, who had failed to be assimilated into the well-known American melting pot, who had retained their language, their customs, their occupations almost as though they were still in Russia, as contrasted with the up-to-date high-school educated children who because of the unprogressiveness of their parents, threaten the integrity of their modest little home, and the agency of the night school, by which the two were brought into fuller understanding. The meeting then developed into a round table discussion.

Among those present were Commissioner of Immigration Benjamin Day, John Finley, Henry D. Walbridge, Lee F. Hanmer, Fred B. Smith, Chairman of the World Alliance for International Friendship Through the Churches; Mrs. John D. Moffett, Chairman of the Division of Immigration, New York City Federation of Women's Clubs; Miss Larner of the International Immigration Service; Miss Anna Kempshall, Charity Organization Society; Mrs. Walter Willard, Chairman, Division of Motion Pictures, State Federation of Pennsylvania Women; Mrs. Harry Lilly, vice president New York State Federation of Women's Clubs; Jerome Beatty, Arthur De Bra, Major F. L. Herron, and Maurice McKenzie of the Hays office, together with Paul Gulick, Nat Rothstein Len Fields and Joe Weil of Universal.



Will Hays and Carl Laemmle talking over "We Americans" at Universal City.

William Desmond's Vaudeville Engagement Turning Into Triumphant Publicity Tour

WILLIAM DESMOND, Universal's serial ace, who is now touring the country in vaudeville, presenting an act called "The Dude Bandit," reports that his tour is becoming a triumphant succession of personal appearances with great emphasis on his picture popularity and his forthcoming appearance in a new Universal serial "The Vanishing Rider." In addition to his stage appearances, he is being called upon to address school children, industrial organization and others on subjects

relating to picture making and Universal City.

In a recent communication to Carl Laemmle, Desmond reported that he is playing to packed houses and that he addressed fifteen hundred Louisville high-school boys, talking Universal stars and pictures. He also addressed twenty-five hundred employees of the National Cash Register Company in Dayton and lunched with the staff of that organization. Last week he played a return engagement in the Garden Theatre, Baltimore,

with the audience cheering his appearance.

Within a few weeks, Desmond will head for the Coast, where he will start work on "The Vanishing Rider," one of Universal's five big serials for next season. It is being adapted from a story by Val Cleveland, and will portray Bill in a role similar to that in which he has gained such great popularity in earlier Universal serials, notably "The Riddle Rider" and "The Return of the Riddle Rider."

“Collegians’ Coing Over Top,” Writes Indiana Exhibitor

EVERYWHERE “The Collegians” are playing, they are clicking in a way to warm an exhibitor’s heart. The latest to join the band of “Collegians” rooters is J. B. McCarty, manager of the Riley Theatre in Fort Wayne, Ind. He writes to Mr. Laemmle:

“I have hear quite a bit concerning the ‘Collegians’ but never had a chance to witness them till about a month ago at the Lyric Theatre in Lima, Ohio. So we booked them here, and are they going over! If ‘The Collegians’ do not get them in, nothing will. They are going over the top with us, and every wise exhibitor should be playing them. They have the good old pep and speed that is just what we need.

“More power to Universal’s SHORT SUBJECTS.”

Monty Salmon and Mark Hanna Get “U” Chain Posts

DAN MICHALOVE, general manager of Universal Chain Theatrical Enterprises, Inc., has just announced the appointment of Montague Salmon as manager of the new “U” Theatre, The Revere, now nearing completion at Revere, Mass.

Salmon also will supervise the Capitol Theatre, Somerville, Mass. He formerly was manager for Publix in Macon, Ga., and previous to that, held important theatrical posts throughout the South.

Mark Hanna has been appointed manager of the Capitol Theatre, Somerville, Mass.

Both these men will take up their duties immediately. Michalove also makes public the fact that contracts for the building of the new Universal house in Sheboygan, Wisconsin have just been awarded to the United Studios, Inc., of Chicago.

Construction will start immediately. The house will seat 1600 people and will be of the latest atmospheric type.

Universal Signs Four Year Old To Long Contract

MARY JANE KUNTZMAN, who will be known on the screen as Jane La Verne, has been placed under a five year contract by the Uni-

A Nine Days’ Wonder

BELOW is the Rex Theatre, of Maud, Okla. It is one of a chain of small theatres owned and controlled by Phil Isley, well-known theatre operator of Oklahoma, and one of the proudest of Universal Complete Service users. It makes money for him.

Isley has theatres in every well-known oil town in Oklahoma, and has the distinction of building these theatres in less than two weeks. This one

particularly, was completed throughout in nine days. It is beautifully illuminated at night, has attractive, tasty coloring on the outside—and is well managed.

The manager of the Rex is standing outside with his cashier. Note the loud speaker over the box-office. This is one of Isley’s advertising stunts. The music from the organ is conveyed to the outside via this loud speaker, and attracts many inside.



The nine days' wonder described above.

Universal Chain Takes Over Virginia Circuit of Six Houses

DAN MICHALOVE, general manager of Universal Chain Theatrical Enterprises, Inc., has announced the closing of negotiations for the Weinberg-Sachs Circuit of Virginia which brings six new theatres into the Universal Chain. Weinberg recently bought out the Sachs interest in the chain, after which Universal took over a three-quarter interest in his entire holdings.

Among the theatres which now come under Universal control, are two

in Lexington, Virginia, the Lyric and the New. The New Theatre is an 850 seat house of the most modern type. The Lyric is slightly smaller.

Also there are:

The Virginia Theatre in Harrisonburg, seating 1200. It was recently remodelled.

The Masonic Theatre, Clifton Forge, an 800 seat house.

The Strand, Staunton, a beautiful new theatre, costing over \$200,000.00 and seating 1100.

The New Theatre at Staunton recently opened. Road show attractions are a feature at this house. It has a 70 foot stage, equipped with every modern scenic and lighting device.

Michalove announces that a new subsidiary company has been formed to handle this string of houses and that there will be a further extension of Universal activities in this territory.

versal Pictures Corporation. Jane is four years old. She has been playing inconspicuous parts during the past six month. Her opportunity arrived with Reginald Denny in “Ask Me Another” which has just been commenced under the direction of Fred Newmeyer. Her test proved to be so promising that her services were secured.

They all say it's
GREAT and
the chorus has
only started



Carl Laemmle presents

The **Cat**

"Far and Away the Best Melodrama of its Kind!"

Says M. P. NEWS

"A mystery play that mystifies, a thriller that thrills, never lets down for a minute. It would seem that Mr. Leni has scored a home run for Universal."

Photoplay Magazine.

"Will make a hit wherever shown. Corking good entertainment. Enough thrills to keep the onlooker in a state of breathless suspense. Hits the mark with a bang."

M. P. Today.

"The outstanding point is the superb direction of Paul Leni. Corking mystery thriller should bring any audience to the edge of their seats, with excitement."

M. P. World.

"It makes all other mystery films look pale and uninteresting."

The Film Situation.



LAURA
LA PLANTE

heading the greatest
cast ever assembled

and the **C**

A
UNIVERSAL
LONG RUN
SPECIAL

From the stage
play by
John Willard



A
PAUL
LENI
Production

Canary



PLAYTHINGS

Dear Folks
Don't forget
June 18 is
Children's Day.
Celebrate it with
Mary Jane

MAY, 1927

Buster Brown, Mary Jane and Tiger, appearing in the popular Universal-Stern Brothers' Comedies, resolve to celebrate Children's Day, June 18th.

25 CENTS

This is the upper part of the cover of last month's "Playthings," a trade paper for toy and doll dealers which has a circulation of 25,000. Tige, Buster Brown and Mary Jane of the Stern Brothers comedies have the place of honor through their resolution to celebrate Children's Day, June 18th.

Church Ross Calls Broken Mirror "Good Break"

"WHO said bad luck?" Just to show that a broken mirror doesn't necessarily mean seven years bad luck, Churchill Ross, the blond, young comedian seen in Universal's "Collegians," is doing his work before the clicking cameras with more pep and zest than ever.

Four years ago, during his early struggles to get a "break" in the movies, Church bought a small mirror. He guarded it carefully, for it cost the price of a good meal and it was part of his equipment, a necessity, as important as any other part of his make-up equipment.

Now that he is just beginning to realize success he got another "break," this time in the mirror, and some one told him he was doomed to seven years bad luck.

"What do you mean bad luck," said Church. "I'm going to be starred in a bunch of short-reel comedies soon. That's the best 'break' I've ever had."

in a month, that big Broadway house having shown "Snookums Cleans Up" several weeks ago.

As a result of the triumphant tour of the baby, Lawrence "Snookums" McKeen, through the East and Middle-west for personal appearances, the public and exhibitor demand for "The Newlyweds and Their Baby" comedies has practically doubled, the Stern Brothers report.

Another "Newlyweds" Comedy Plays at Capitol, New York

A NEW comedy of "The Newlyweds and Their Baby" series of Stern Brothers two-reelers adapted from the George McManus comic strips was presented at the Capitol Theatre last week. It was "The Newlyweds' Surprise," the latest of the series to arrive from Hollywood, and drew special notice from the reviewers. Rose Pelswick, motion picture critic on the *New York Evening American*, wrote of it, and the international Newsreel pictures showing at the big house:

"The Capitol presents an excellent surrounding programme this week. 'Snookums,' the baby star, is shown on the screen in his latest comey, 'The Newlyweds' Surprise.' Snookums is a precious child and his acting is a riot.

"International Newsreel shows pictures of Lindbergh on his way home from the celebration abroad, and the entire audience Saturday afternoon rose as one man (to say nothing of women and children first) in fervent applause. And, while you're reading this, International cameramen are out taking pictures of his arrival here, so as to have them ready for the screen by the time you are through."

The run at the Capitol makes the third "Newlyweds" comedy to be played on Broadway in as many weeks. The week before last, both the Roxy and the Hippodrome included one of these comedies on their program, "The Newlyweds' Trouble"

being shown at the Roxy, and "The Newlyweds' Mistake" at the Hippodrome.

This is the second "Newlyweds" comedy to be played at the Capitol



Col. Charles Lindbergh is not the only notable who has recently been received by Mayor "Jimmie" Walker of New York. Snookums beat Lindy to it by joining the Mayor at the inauguration celebration of the Second Avenue Traffic Lighting System.

New World's Speed Record Established By International with Lindbergh Shots



Directly above is the engine and crew of the record-breaking International Newsreel - Pennsylvania Railroad train which delivered pictures of the Lindbergh reception in Washington in New York in three hours and seven minutes. Surrounding it are views of the laboratory car where the film was developed and the prints made during the trip. In the upper right hand corner is Miss Dixie Tighe, Universal Service staff writer, climbing aboard.

THE Pennsylvania Railroad on Saturday, June 11th, established a new world speed record when a special train operated for International Newsreel, covered the 226 miles from Washington to New York in 187 minutes, or 3 hours and 7 minutes. The previous record had been 3 hours 41 minutes. The special brought International Newsreel's pictures of Lindbergh's reception in Washington, which were developed, printed, edited and cut in a specially equipped laboratory in a baggage car, and delivered to the leading Broadway theatres and shown ten minutes after they reached Pennsylvania Station. The record-breaking train left Washington at 1:14 P. M. daylight saving time, and reached the Pennsylvania Station in New York at 4:21 P. M.

The International Newsreel special made the trip without a stop, except at Manhattan Transfer to change to an electric engine. The fastest mile

on the record-making trip was made just east of Baltimore, when a mile was covered in the amazing time of 33 seconds. The train was in charge of L. J. Ahern, conductor. The engineer was Harry Andrews and the fireman A. L. Hayden.

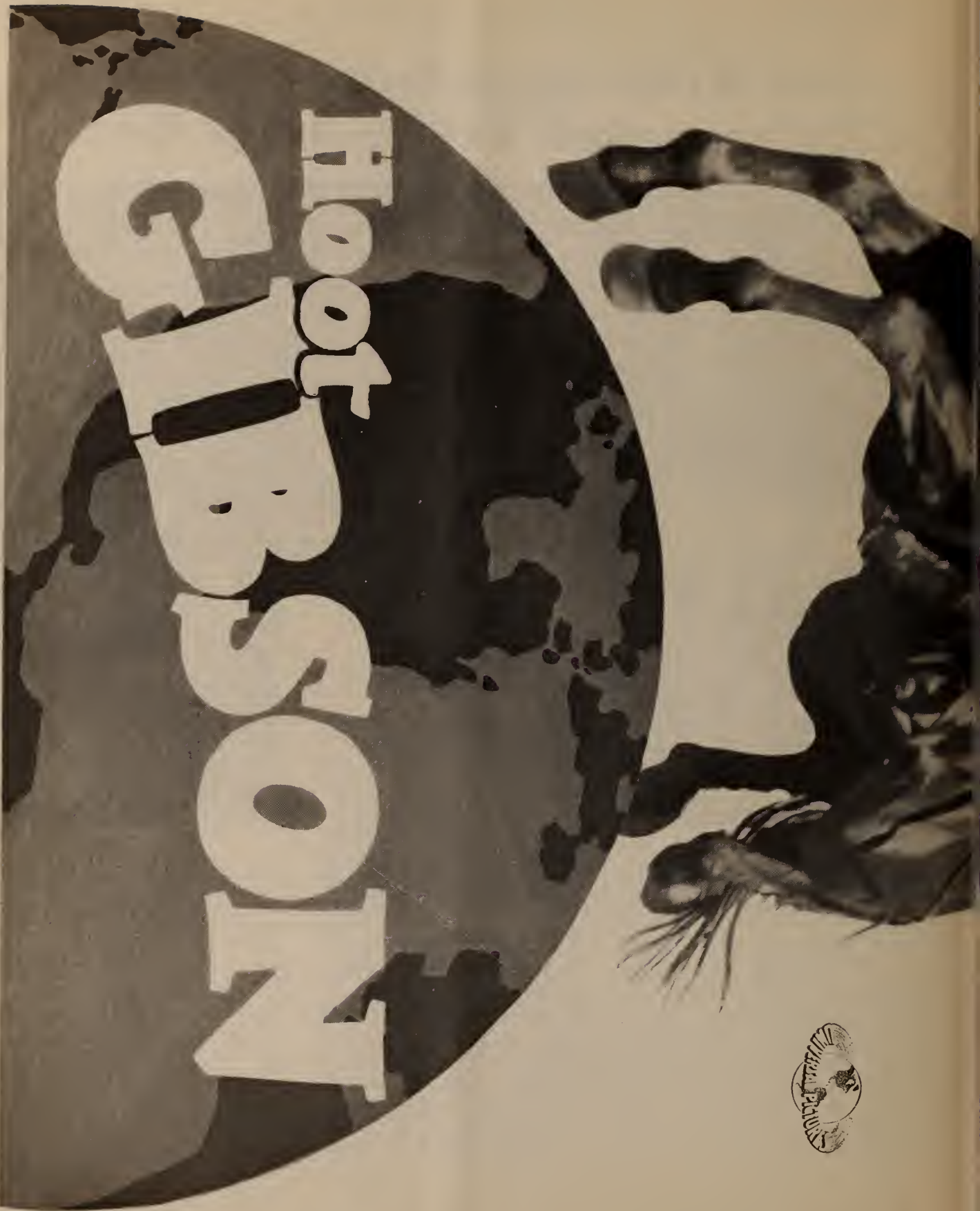
For more than a week William Pedrick, Jr., General Passenger Agent of the Pennsylvania Railroad, and Sam Reiter, District Passenger Agent, worked out the elaborate plans for the record-breaking run. It meant clearing the tracks of all other traffic and securing special dispensations from half a dozen counties in Maryland, Delaware, Pennsylvania and New Jersey in which speed limits for railroads are rigidly maintained.

The laboratory car was fitted up by International Newsreel in the Sunnyside yards, and sent to Washington on Thursday night. The train, which consisted of the engine, laboratory car and a day coach as ballast, was made

up on Saturday morning and held in readiness at Pennsylvania Station in Washington for the motion pictures of the great Lindbergh reception, which were made by a staff of fourteen International Newsreel camera men. It included: J. C. Brown and George Dorsey of the Washington Bureau; Norman Alley of the Chicago Bureau; Nelson Edwards of the Baltimore Bureau and the following members of the New York staff: Herman Stockhoff, John Bockhorst, Jerry Fraenkel, Jack Lieb, William Hearfield, Jack Whipple, Clarence Albers, Charles Fetter and Charles Mack.

As soon as the special pulled out at 1:14 o'clock a staff of four developers and printers under Charles Tronclone, took the great quantity of negative which, when developed and printed, was edited and cut by four members of International Newsreel's editorial staff, S. T. Moore, C. R. Col-

(Continued on page 36)



Hoot CIBSON NIOSON



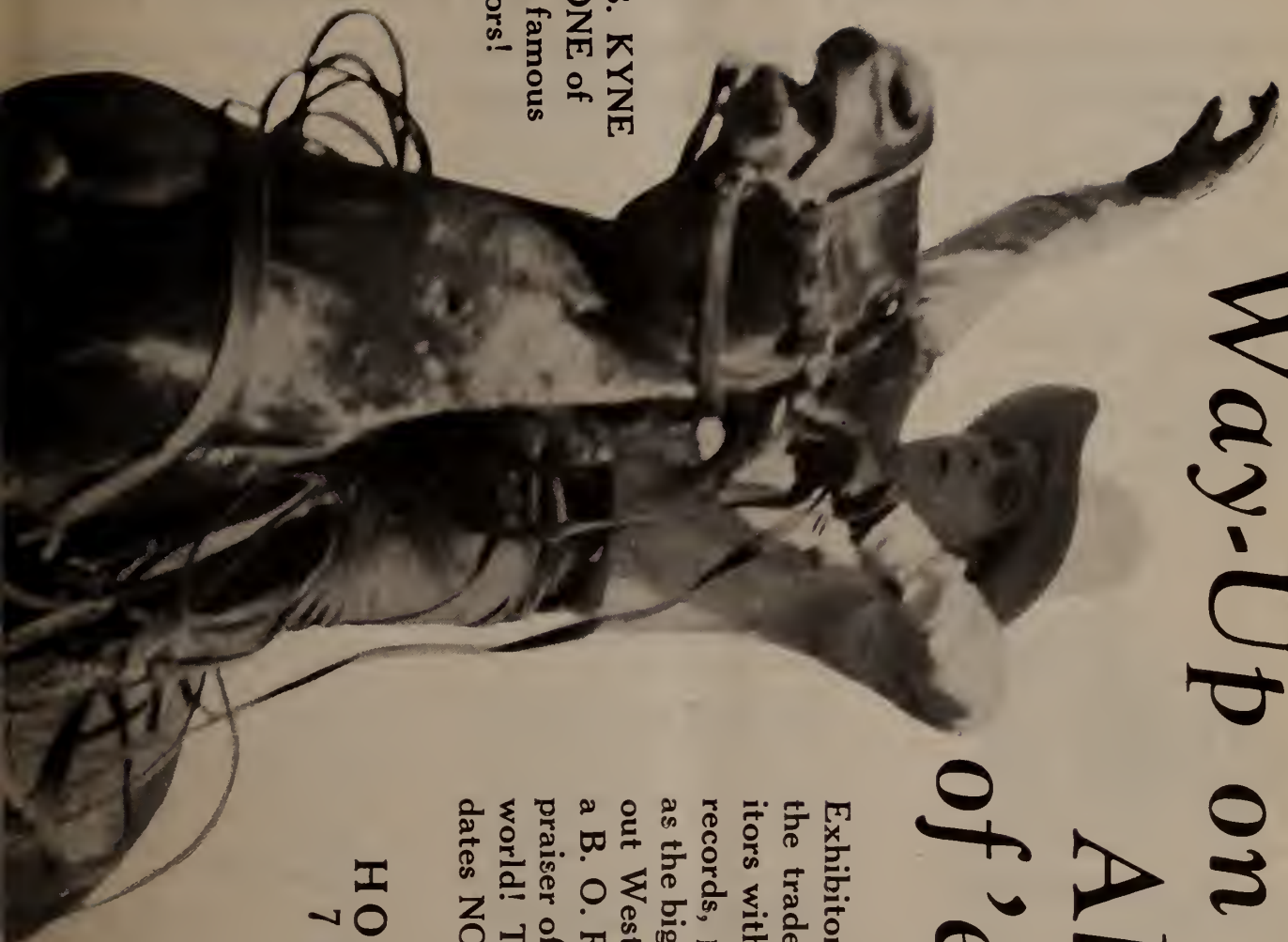
Way-Up on Top ~ Ahead of 'em All!

Exhibitors' Box-Office Reports in the trade press—written by exhibitors with one eye on the box-office records, point consistently to Hoot as the biggest sure-fire, year-in-year-out Western star in pictures! And a B. O. Record is the best little appraiser of star drawing power in the world! That's why you should grab dates NOW on—

HOOT GIBSON'S 7 Big Gun Jewels

- "The Wild West Show"
- "The Rawhide Kid"
- "Riding for Fame"
- "Galloping Fury"
- "A Trick of Hearts"

PETER B. KYNE
is just ONE of
Gibson's famous
authors!



WHO HAS the

LOOK AT UNIVERSAL'S

The CHINESE PARROT

EARL DERR BIGGERS' popular Saturday Evening Post story. With Marian Nixon, Hobart Bosworth and other stars. A PAUL LENI Production.

WE AMERICANS

The sensational Broadway hit by Milton Gropper and Max Siegel. With an all-star cast. An Edward Sloman Production.



13 WASHINGTON SQUARE

Leroy Scott's famous novel and successful stage play. With an all-star cast.

HOW TO MAKE LOVE

Universal's Big Showman's Surprise. Look at the title and you'll know there's something Big on the way.

ALIAS THE DEACON

The stage hit of the year by John B. Hymer and Leroy Clements. Starring Jean Hersholt, with June Marlowe, Ralph Graves, Myrtle Stedman, etc. An Edward Sloman Production.

CHEATING CHEATERS

MAX MARCIN'S Broadway stage hit. With Betty Compson, Kenneth Harlan and others. An Edward Laemmle Production.

The FOURFLUSHER

George Lewis in Caesar Dunn's great Broadway play. A Mel Brown Production.

HE KNEW WOMEN

Starring Ivan Mosjukine, Europe's Barrymore with Lya de Putti. A PAUL LENI Production.

FINDERS KEEPERS

LAURA LA PLANTE in one of the best novels ever written by MARY ROBERTS RINEHART. A Wesley Ruggles Production.

SILK STOCKINGS

Starring LAURALA PLANTE. From Cyril Harcourt's delightful stage hit. A Wesley Ruggles Production.

BACK TO GOD'S COUNTRY

RENEE ADOREE starring in James Oliver Curwood's tremendous story. With Walter Long. An Irvin Willat Production.

THANKS for the BUGGY RIDE

LAURALA PLANTE in Byron Morgan's speed romance. A Wesley Ruggles Production.

MIDNIGHT ROSE

LYA DE PUTTI, starring with Kenneth Harlan. A production by James Young who made "Ponjola," "The Devil" and other winners. Story by Grubb Alexander.

WILD BEAUTY

Starring REX, King of Wild Horses. From Sylvia Seid's well-known story. A Henry MacRae Production.

The GRIP of the YUKON

Wm. McLeod Raine's best seller novel. With Neil Hamilton, Francis X. Bushman, June Marlowe, Otis Harlan, etc. A Ernst Laemmle Production.

UNIVERSAL Has the B

BIG PLAYS—BIG STORIES— BIG MAGAZINE SUCCESSES ?

BIG GUN LINE-UP!

SURRENDER!

Based on Lea Lyon the immortal European stage play. Starring MARY PHILBIN and IVAN MOSJUKINE. An Edward Sloman Production.

HOT HEELS

The Picture's twice as speedy as the title. With Patsy Ruth Miller and Glenn Tryon. Directed by William Craft.

HOOT GIBSON in 7 BIG GUN JEWELS

Exhibitor's Box Office Reports tell the whole story about Hoot Gibson—sure-fire year in and year out—in 7 new big ones, each by a prominent author such as Peter B. Kyne. Look 'em over—grab the date book—

The Wild West Show

The Rawhide Kid

Riding for Fame

Galloping Fury

A Trick of Hearts

Painted Ponies

A Society Cowboy

The SMALL BACHELOR

Written by P. G. Wodehouse, ace of humorists. An all-star cast including Andre Beranger and Barbara Kent. A William Seiter Production.

WAR EAGLES

The amazing epic of America's air forces. With Raymond Keane, Barbara Kent and Jack Pennock. An Emory Johnson Production.

A MAN'S PAST

A production of spectacular quality starring Conrad Veidt, the actor who lives a thousand parts.

The GIRL SHOW

Life with the Follies of the tank towns. With an all-star cast. A William A. Wyler Production.

MY WONDERFUL ONE

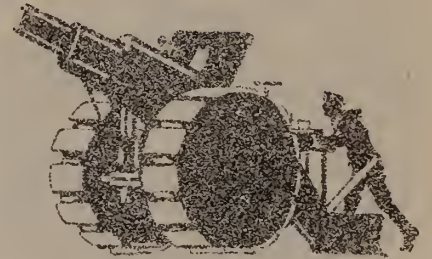
MARY PHILBIN, star of "Merry Go Round," "Phantom of the Opera" and "Love Me and the World Is Mine" in a specialty story that will bring her new laurels.

The IRRESISTIBLE LOVER

Norman Kerry and Lois Moran in a WILLIAM BEAUDINE Production—the director who made "Little Annie Rooney." Supervised by Carl Laemmle, Jr.

BUCK PRIVATES

A comedy riot around the Army of Occupation. From Stuart Lake's story. With Lya de Putti and Malcolm MacGregor. A Mel Brown Production.



The THIRTEENTH JUROR

Henry Irving Dodge's Broadway play with Francis X. Bushman, Anna Q. Nilsson, George Siegmann and Martha Mattox in an Edward Laemmle Production.

The SHIELD of HONOR

A sweeping police picture built for showmen. Story by Emilie Johnson. An Emory Johnson Production.

Big Pictures This Year!

Tremendous Nation-Wide Billboard and Tie-Up on Reginald Denny between the

Big Splash Covers 194 Cities and Towns
Throughout U. S. A. and Canada

Will Reach More Than 50,000,000 People

UNIVERSAL announces the first nation-wide Star tie-up the industry has seen on a leading player in their recently perfected co-operative campaign with the Kellogg Company of Battle Creek, Michigan, who will advertise their famous breakfast food, "PEP" together with Universal's popular star, Reginald Denny. In the selection of a Star who represented action, speed and real pep, the choice naturally fell to Reginald Denny, popular idol of millions, and the choice is a particularly happy one because of the fact that Denny is appearing in Universal's high speed drama—"FAST AND FURIOUS."

Another "natural" because of title value, is Denny's coming hurry-up comedy-drama—"OUT ALL NIGHT," with the resultant good effect of Kellogg's "PEP" next morning.

Included in the list of newspapers are the foremost metropolitan dailies of the entire country which, because of their overlapping circulation, make a complete blanket covering of every state, city and town.

Supplementing this huge newspaper expenditure the Kellogg Co. are simultaneously launching their huge billboard 24-sheet campaign on "PEP" covering every important key point and many other cities throughout the country, a campaign the size of which surpasses anything ever attempted by any motion picture company, and which no motion picture company alone could afford.

Supplementing these two huge national campaigns, the Kellogg Company have prepared other advertising displays such as window cards, posters, hangers, lithographed cut-outs, etc., for local tie-ups with theatres and stores.

The entire field force, salesmen, distributors, retail stores and others of the Kellogg Company is lined up squarely behind this huge Denny-PEP tie-up with the entire forces of Universal to give the extra powerful push in advertising and publicity.



W. K. Kellogg, Pres., Kellogg Co., and Carl Laemmle, Pres., Universal.

The campaign will be an eye-compelling one, not alone by virtue of the highly attractive advertising material, but because of the amount of newspaper space used and the number of billboards included.

Only the most prominent billboard locations and best newspaper positions guarantee the entire nation's attention to this blast of advertising.

In a letter to Nat. G. Rothstein, Director of Exploitation for Universal, E. J. Freeman, Advertising Manager of the Kellogg Company, said:

Dear Mr. Rothstein: The enthusiasm you have shown and the co-operative efforts you have prepared as outlined in your recent letter should result in a combined campaign for "PEP" and REGINALD DENNY that must prove highly gratifying to every theatre in the United States and Canada running Denny pictures. We have

spared no expense in the production of a most striking 24-sheet stand and in the production of all advertising material. The list of cities and towns where this material will appear covers the country.

Many thanks for your good work. I am sure the effect will be very unusual for both the Universal and for the Kellogg Co.

(Signed) E. J. Freeman.

We reproduce herewith a photograph of the 24-sheet, the window poster and one of the first of the large space newspaper advertisements. As one of our largest national advertisers, the Kellogg Company are putting back of this tremendous campaign, which reaches a total expenditure of more than a quarter of a million dollars, all the power of their huge organization and the experience of years in national advertising.

Newspaper Campaign and Advertising Kellogg Co. and Universal Picture Corp.

Big Space in 180 Newspapers Backed by Efforts of 700 Salesmen

Greatest Tribute Ever Paid a Star

ONLY the tremendous popularity of an outstanding star like Reginald Denny could command such a costly tribute. And it has never been given to one of them before. The Kellogg Company of Bat-

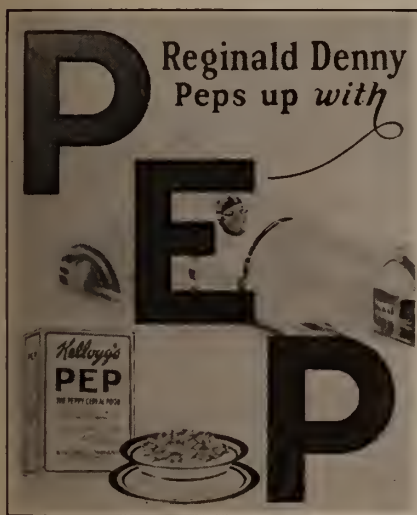
tle Creek, Mich., is the originator of the modern cereal breakfast food. Since its inception it has been looked upon by competitors, and by advertising men generally, as the leader who showed the way for others to follow. For many, many years the genius of W. K. Kellogg has dominated this field. His signature is known to everybody in the U. S. A. and Canada.

And why? Because as his company has always led as a manufacturer of cereals—it has also led as a national advertiser. No man, genius or otherwise; no company, no matter how well financed or well organized, could have achieved this enviable position except through common-sense application of business principles, shrewd foresight in merchandising, and the seizing of every opportunity.

Opportunity! That is what E. J. Freeman, Advertising Manager of the Kellogg Company, saw in Reginald Denny's astounding popularity. That is why he was eager to put on a \$300,000 advertising campaign, having for its sole purpose the increased sale of "PEP"—with no other appeal than that it was used by Reginald Denny.

Every exhibitor in the land should appreciate this tribute paid by a strictly commercial organization to a

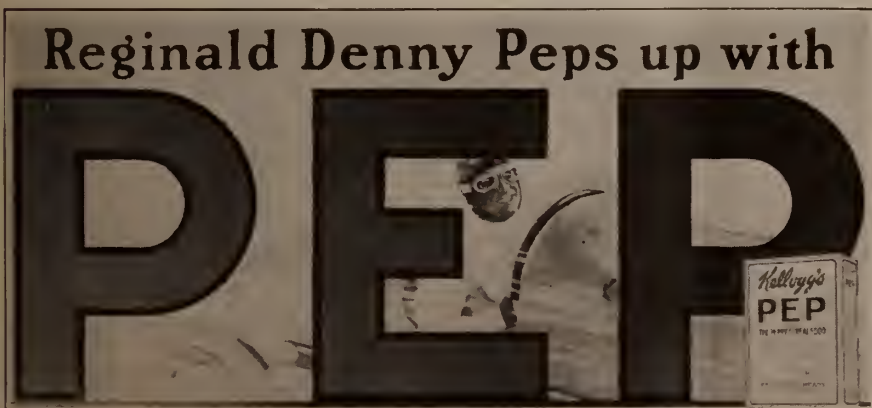
screen star, who, through the theatre managers' exhibition of his pictures, has achieved a popularity worthy of this generous acknowledgment.



8-Sheet Poster and window display



Reginald Denny peps up with Pep!



Smushing 8 Color 24-Sheet on Denny

This season his pictures are peppier than ever. How they speed along! With a thrill to every second! Don't fail to see them or you'll miss a lot of fun and pep.
Breakfast these mornings with delicious Kellogg's Pep—and you, too, will have pep all day!
Pep brings pep! It's health in a package. Crisp whole wheat flakes.

Ready to eat. Just packed with wonderful flavor! Rich in nature's vitamins and pep-making elements. Contains bran too—enough to make it mildly laxative. Great for kiddies!
Kellogg's Pep with milk or cream—it's a treat of health! Extra delicious with fruits or honey added.
Eat Pep and have it! Your grocer has Pep!



3 col. x 14 ins. Newspaper Ads

See next two pages for details of Poster Campaign and Newspaper Advertising.

KELLOGG Chooses

24-Sheets and 8-Sheets will be Posted in the Following List of Cities.
Every Section of the U. S. A. is Covered, Including YOURS.

Town and State	No. of Boards	Town and State	No. of Boards	Town and State	No. of Boards	Town and State	No. of Boards
ALABAMA		TEXAS		MISSOURI		OHIO	
*Birmingham	24r-6ill	Abilene	6r	Kansas City	36r-13ill	Lima	8r-4ill
Mobile	14r-2ill	Amarillo	7r-1ill	St. Joseph	16r-2ill	Toledo	20r-10ill
FLORIDA		Austin	10r-4ill	ARKANSAS		Akron	18r-0ill
Jacksonville	16r-6ill	Ballinger	2r	Ft. Smith	9r	Cincinnati	40r-10ill
GEORGIA		Beaumont	12r-2ill	Little Rock	14r-4ill	Cleveland	4or-30ill
Atlanta	28r-6ill	Big Springs	2r	N. Little Rock		Columbus	20r-10ill
MICHIGAN		Brownwood	5r	MISSISSIPPI		Dayton	16r-8ill
Battle Creek	20-4ill	Coleman	2r	Jackson	9r	Springfield	14r-2ill
Detroit	45r-45ill	Dallas	22r-8ill	TENNESSEE		Zanesville	9r
Flint	16r-6ill	El Paso	12r-5ill	Chattanooga	18r-4ill	Ashtabula	6r-2ill
Grand Rapids	14r-6ill	Ft. Worth	18r-6ill	Knoxville	16r-4ill	Steubenville	10r-2ill
Kalamazoo	12r-6ill	Galveston	8r-6ill	Memphis	18r-8ill	Warren	8r-2ill
Lansing	12r-2ill	Houston	16r-8ill	Nashville	16r-6ill	Youngstown	16r-8ill
Saginaw	12r-4ill	Lubbock	6r	MINNESOTA		PENNSYLVANIA	
MAINE		Marshall	6r	Duluth	14r-2ill	Altoona	14r-2ill
Bangor	9r-2ill	Memphis	2r	Minneapolis	36r-8ill	Erie	16r-6ill
Portland	12r-4ill	Paris	2r	Rochester	6r	Pittsburgh	56r-24sp.
MASSACHUSETTS		Plainview	3r	St. Paul	36r-8ill	W. VIRGINIA	
Holyoke	10r-2ill	Quannah	2r	MONTANA		Charleston	12r-2ill
Pittsfield	10r-2ill	San Angelo	4r	Billings	6r	Huntington	12r-3ill
Springfield	14r-6ill	San Antonio	20r-8ill	Butte	10r-4ill	Wheeling	10r-5ill
Worcester	18r-6ill	Sherman	7r	Helena	5r	NORTH CAROLINA	
NEW HAMPSHIRE		Sweetwater	3r	NORTH DAKOTA		Asheville	8r-2ill
Concord	8r	Wichita Falls	12r-3ill	Fargo	8r	Charlotte	12r-2ill
Manchester	12r-4ill	Waco	10r-4ill	SOUTH DAKOTA		Winston-Salem	12r-2ill
RHODE ISLAND		IOWA		Aberdeen	6r	SOUTH CAROLINA	
Providence	38r-10ill	Burlington	8r	Sioux Falls	8r-1ill	Charleston	14r-2ill
VERMONT		Cedar Rapids	12r-2ill	Watertown	4r	Columbia	12r-2ill
Burlington	7r	Davenport	10r-4ill	CONNECTICUT		VIRGINIA	
Rutland	5r	Des Moines	14r-6ill	Bridgeport	29r-8ill	Norfolk	15r-6sp.
ILLINOIS		Dubuque	10r-2ill	Hartford	20r-8ill	Richmond	24r-8ill
Champaign-Urbana	10r-2ill	Mason City	7r	New Haven	30r-20ill	Roanoke	12r-2ill
Danville	12r-2ill	Muscatine	6r	IOWA		IDAHO	
Peoria	12r-4ill	Ottumwa	7r	Sioux City	14r-2ill	Boise	6r-1ill
Rockford	14r-2ill	Waterloo	10r-2ill	NEBRASKA		OREGON	
Rock Island	6r-2ill	COLORADO		Beatrice	4r	Portland	16r-16ill
Decatur	12r-2ill	Colo. Springs	3r-3ill	Hastings	4r	WASHINGTON	
Jacksonville	6r	Denver	2or-10ill	Grand Island	5r	Seattle	18r-18ill
Quincy	12r-2ill	Pueblo	8r-3ill	Lincoln	12r-2ill	Spokane	14r-6ill
Springfield	12r-2ill	UTAH		Omaha	24r-6ill	Tacoma	6r-6ill
WISCONSIN		Salt Lake City	18r-6ill	DELAWARE		ARIZONA	
Fond du Lac	9r	WYOMING		Wilmington	14r-6ill	Phoenix	5r-3ill
Green Bay	9r	Casper	9r-1ill	MARYLAND		Tucson	4r-2ill
Milwaukee	42r-20ill	Cheyenne	3r-1sp.	Hagerstown	6r-2ill	CALIFORNIA	
Oshkosh	10r	Sheridan	5r	MARYLAND		Long Beach	6r-6ill
Racine	14r-2ill	INDIANA		Trenton	14r-6ill	Los Angeles	45r-45ill
La Crosse	9r	Anderson	9r-1ill	PENNSYLVANIA		Oakland	15r-15ill
Superior	10r	Evansville	16r-2ill	Allentown	10r-4ill	Pasadena	4r-4ill
OKLAHOMA		Ft. Wayne	14r-4ill	Easton	12r-2ill	Sacramento	6r-6ill
Altus	4r	Indianapolis	3r-10ill	Harrisburgh	16r-4ill	San Diego	8r-8ill
Ardmore	7r	Muncie	8r-2ill	Lancaster	10r-2ill	San Francisco	30r-30ill
Blackwell	3r	South Bend	12r-2ill	Reading	18r-4ill	NEVADA	
Chicasha	5r	Terre Haute	14r-4ill	Scranton	18r-4ill	Reno	5r-1ill
Clinton	3r	Vincennes	6r	Wilkes Barre	26r-4ill	NEW YORK	
Lawton-Ft. Sill	4r	KENTUCKY		Williamsport	12r-2ill	Buffalo	32r-28ill
Muskogee	9r	Louisville	2or-10ill	MISSOURI		Rochester	24r-16ill
Oklahoma City	16r-6ill	Paducah	8r	St. Louis	68r-32ill	Syracuse	20r-8ill
Sayre	1r	TEXAS		Springfield	14r-2ill	Troy	14r-2ill
Tulsa	16r-6ill	Topeka	14r-2ill			Watertown	9r-1ill
Woodward	2r	Wichita	14r-4ill				

* "Birmingham-24r-6ill"-means 24 regulation 24 sheets and 6 illuminated.

DENNY for "PEP"

An Unprecedented Newspaper Campaign Backs Up the Posting—ALL for DENNY EXHIBITORS—Big Space Used in Following Papers:

Town and State Newspapers

ATLANTA TERR.
 Birmingham, Ala.....News
 Jacksonville, Fla.,
 Times-Union
 Miami, Fla.....Herald
 Tampa, Fla.....Tribune
 Atlanta, Ga.....Journal

BATTLE CREEK TERRITORY
 Detroit, Mich.....Free Press
 Detroit, Mich.....Times
 Flint, Mich.....Journal
 Grand Rapids, Mich. Press
 Toledo, O.....Blade

BOSTON TERRITORY
 Boston, Mass.....Globe
 Boston, Mass.....Globe
 Boston, Mass.....American
 Boston, Mass.....Herald
 Boston, Mass.....Traveler
 Boston, Mass.....Post
 Providence, R. I.....Bulletin

CHICAGO TERRITORY
 Chicago, Ill.....Tribune
 Chicago, Ill.
 Herald-Examiner

COLUMBUS TERR.
 Madison, Wis.....Journal
 Milwaukee, Wis.....Journal
 Cincinnati, O.....Post
 Cincinnati, O.....Times Star
 Cleveland, O.....Plain Dealer
 Cleveland, O.....News
 Columbus, O.....Dispatch

DAVENPORT TERR.
 Davenport, Ia.....Times
 Davenport, Ia.
 Democrat and Leader
 Des Moines, Ia.....Register
 Des Moines, Ia.....Tribune

DENVER TERRITORY
 Denver, Colo.....Post
 El Paso, Tex.....Times
 El Paso, Tex.....Herald
 Salt Lake City, Utah,
 Deseret News
 Salt Lake City, Utah,
 Tribune

INDIANAPOLIS TERR.
 Indianapolis, Ind.....News
 Louisville, Ky.,
 Courier Journal
 Louisville, Ky.....Times

PITTSBURGH TERR.
 Pittsburgh, Pa.,
 Chronicle-Telegraph
 Pittsburgh, Pa.....Press

RICHMOND TERR.
 Norfolk, Va.,
 Ledger Dispatch
 Richmond, Va.,
 News Leader

Town and State Newspapers

ST. LOUIS TERRITORY
 St. Louis, Mo.
 Globe Democrat
 St. Louis, Mo.....Star

KANSAS CITY TERR.
 Wichita, Kan.....Beacon
 Kansas City Mo.....Star
 Kansas City, Mo.....Times
 Kansas City, Mo.....Journal

PHILADELPHIA TERRITORY
 Washington, D. C.Star
 Baltimore, Md.....Sun
 Baltimore, Md.....Sun
 Philadelphia, Pa...Inquirer
 Philadelphia, Pa.....Bulletin

OMAHA TERRITORY
 Sioux City, Ia.....Journal
 Sioux City, Ia.....Journal
 Sioux City, Ia.....Tribune
 Omaha, Neb., World Herald
 Omaha, Neb., World-Herald
 Omaha, Neb.....News

SYRACUSE TERR.
 Albany, N. Y., Times Union
 Buffalo, N. Y.....News
 Buffalo, N. Y.....Times
 Rochester, N. Y.,
 Dem. & Chronicle & Herald
 Syracuse, N. Y.....Herald
 Syracuse, N. Y.,
 Post Standard

SEATTLE TERRITORY
 Portland, Ore.....Journal
 Portland, Ore.....News
 Seattle, Wash.,
 Post Intelligencer
 Seattle, Wash.....Star
 Spokane, Wash...Chronicle
 Spokane, Wash.,
 Spokesman Review

SAN FRANCISCO TERRITORY
 Los Angeles, Cal., Examiner
 Los Angeles, Cal.....Herald
 Los Angeles, Cal.Times
 Los Angeles, Cal...Express
 Oakland, Cal.....Tribune
 San Francisco, Cal.....Call
 San Francisco, Cal.....News

MEMPHIS TERRITORY
 Little Rock, Ark....Gazette
 New Orleans, La.....Item
 New Orleans, La...Tribune
 New Orleans, La.,
 Times-Picayune
 Knoxville, Tenn.,
 New-Sentinel
 Memphis, Tenn.Appeal
 Memphis,Press-Scimitar

Town and State Newspapers

Memphis, Tenn.,
 Commercial Appeal
 Nashville, Tenn.....Banner
MINNEAPOLIS TERR.
 Duluth, Minn.....Herald
 Minneapolis,Journal
 Minneapolis,Tribune
 Minneapolis, Minn. Tribune
 St. Paul, Minn.....News
 St. Paul, Minn.....Dispatch
 St. Paul, Minn. Pion. Press

NEW YORK TERR.
 Bridgeport, Conn.....Post
 Bridgeport,Telegram
 Hartford, Conn.....Times
 New Haven,Register
 New Haven, Conn.,
 Journal Courier
 Newark, N. J.....News
 New York, N. Y.....Journal
 New York, N. Y.....Sun
 New York, N. Y.World
 New York, N. Y. Her.-Trib.

DALLAS TERRITORY
 Oklahoma, City, Okla.,
 Oklahoman
 Oklahoma City,Times
 Tulsa, Okla.World
 Tulsa, Okla.World
 Dallas, Tex.....News
 Dallas, Tex.....Times Herald
 Ft. Worth, Tex.,
 Record Telegram
 Ft. Worth...Star Telegram
 Houston, Tex.....Chronicle
 San Antonio, Tex.....Light
 San Antonio, Tex.....News

CANADA

ALBERTA
 Calgary Herald
 Edmonton Journal
 Lethbridge Herald
 Medicine Hat News

BRITISH COLUMBIA
 Nelson News
 Vancouver Province
 Vancouver Sun
 Victoria Times

MANITOBA
 Brandon Sun
 Portage La Prairie,
 Graphic
 Winnipeg Free Press
 Winnipeg Tribune

NOVA SCOTIA
 Halifax.....Herald & Mail
 SydneyPost

NEWFOUNDLAND
 St. John's.....Telegram

Town and State Newspapers

NEW BRUNSWICK
 FrederictonGleaner
 Moncton Transcript
 St. JohnTelegraph-
 Journal & Times-Star

ONTARIO
 Brantford Expositor
 Rockville .Recorder-Times
 Chatham News
 Fort William
 Times-Journal

Galt Reporter
 Hamilton Herald
 Hamilton Spectator
 KingstonWhig-Standard
 KitchenerNews-Record
 LondonAdvertiser
 LondonFree Press
 Niagara Falls.....Review
 OshawaReformer

Ottawa Citizen
 OttawaJournal-Dailies
 Owen SoundSun-Times
 PeterboroExaminer
 Port Arthur
 News-Chronicle

St. Catharine.....Standard
 St. Thomas.Times-Journal
 Sarnia Observer
 Sault Ste. Marie.....Star
 StratfordBeacon-Herald
 Toronto Star
 Toronto Telegram
 Windsor.Border Cities Star
 Woodstock
 Sentinel-Review

London Echo
 Orillia News-Letter
 Sudbury Star

PRINCE EDWARD ISLAND
 Charlottetown Guardian

QUEBEC
 Montreal Gazette
 Montreal La Presse
 Montreal Star
 Quebec.....La Soleil
 Quebec
 Chronicle-Telegraph
 Sherbrooke Tribune
 Sherbrooke Record
 Three Rivers
 La Nouvelliste
 Chicoutimi, ...
 Progress du Saguenay
 Huntingdon Gleaner

SASKATCHEWAN
 Moose Jaw...Times-Herald
 Regina Leader-Post
 Saskatoon ... Star-Phoenix
 Swift Current.....Herald
 Yorkton Enterprise

NOTE: Where a newspaper name is repeated it means two papers—one morning and one evening.

"With an auto race that is about the fastest of the kind ever brought to the screen, as a smashing climax, Reginald Denny lives up to his reputation for swift-moving comedies in 'Fast and Furious.'"
—San Francisco Bulletin.

"A swish and a whiz—a roaring motor and a cloud of dust in the wake—thrills, gobs of them, narrow escapes, a speed maniac burning up the road—that is our dashing Reginald Denny, film-dom's handsome auto demon, in 'Fast and Furious.'"
—San Francisco Call and Post.



Reginald

Fast

"There are titles that fit like a flapper's dress—and 'Fast and Furious' is one of them. Some of the best auto racing scenes ever filmed appear in 'Fast and Furious.' Reg has built up a distinctive type of moving picture that is getting a better hold on the fans' fancy all the time."

—San Francisco Examiner.

"The public loves Reginald Denny in fast flying automobile stories and it gets him in one of these tales of wild racing and reckless driving in 'Fast and Furious.'"

—San Francisco Chronicle.

A Melville W. Brown Production

Story by Reginald Denny

A UNIVERSAL SUPER-COMEDY

DENNY



and Furious

MR. SHOWMAN: - Put This in Your Hat!

**Universal
runs away
from the field
with S. R. O.
Accessories!**

\$ \$ \$ \$ \$ \$ \$ \$ \$

You cannot count the failures on the fingers of one hand, *among the Exhibitors who have ADVERTISED!* Not as long as human nature is as it is—will you ever be able to count failures among men who advertise! Don't ever forget that, Mr. Showman. . . .

TODAY—Now—right away—is the time for you to get *most* of that business your competitor is probably getting, not because he is playing better pictures, BUT BECAUSE HE IS USING THE BEST ADVERTISING MEDIA KNOWN—Universal's S. R. O. ACCESSORIES!

Use Posters one day, Heralds another, colored and black and white photos another, Novelties another, Window Cards another. Keep up a consistent, varied, concentrated advertising campaign. IT'LL PAY YOU MORE MONEY THAN YOUR BANKER!!

**“Giving Thought to Accessories . . .
Is Giving Extra Thought to Your
Revenue!”**



This beautiful lobby helped Jack Manning, manager of the Saenger Theatre, Alexandria, La., to sell many tickets for "The Flaming Frontier."

Exploits "Strogoff" As Road Show At Popular Prices

SINCE Oklahoma City had had three picture road shows in a row in a house ordinarily playing regular program pictures, C. T. Charack, Universal exploitation man in the southwest, thought it would be an excellent idea to sell "Michael Strogoff" at the Liberty Theatre as "A Road Show Picture at Popular Prices." Manager R. H. Hutchinson agreed, and so they went ahead on that basis.

A trailer and special lobby cards, calling attention to the big attraction, were used two weeks in advance of the play date and a special lobby was built for the showing. To give the appearance of a regular road show, an exceptionally large amount of paper was used, most of it going up six days in advance.

A tie-up with Postal Telegraph brought about the distribution of 1000 telegrams free of charge with the only cost to the theatre being the multi-graphing and addressing.

In addition to this, a strong newspaper publicity and advertising campaign throughout the week preceded the showing, and when the opening night arrived a capacity crowd was out to greet the Universal imported production, and business held up excellently throughout the week.

Montreal Paper and Theatre Benefit from "Cat and Canary"

"4th Commandment" Creates Discussion Of Right Numbering

EVER since Universal released "The Fourth Commandment," the popular Emory Johnson mother picture with Belle Bennett and Mary Carr in leading roles, there has been much discussion as to whether "Honor Thy Father and Thy Mother" was the fourth or fifth command of the Lord. It has promoted heated discussions among picture-goers of different faiths and many Bibles have been dusted off to prove one side or the other.

In Dallas, Texas, the *News* raised the query and C. T. Charack, Universal exploiter in that territory, was prompt to take the matter up. He wrote to all the prominent ministers, priests and rabbis in the city asking them to clear up the matter. The many replies he received were proof of the interest the church takes in picture affairs and served as a means of keeping "The Fourth Commandment" before the public.

A TIE-UP which proved extremely valuable to the co-operating paper as well as to the picture was used in Montreal, Canada, recently when "The Cat and the Canary," the Paul Leni special on Universal's Fall releasing schedule, played at His Majesty's Theatre. In a large display ad, the paper announced that free tickets would be given to the 24 best answers to the question: "What feature of the *Herald* do you like best and why?"

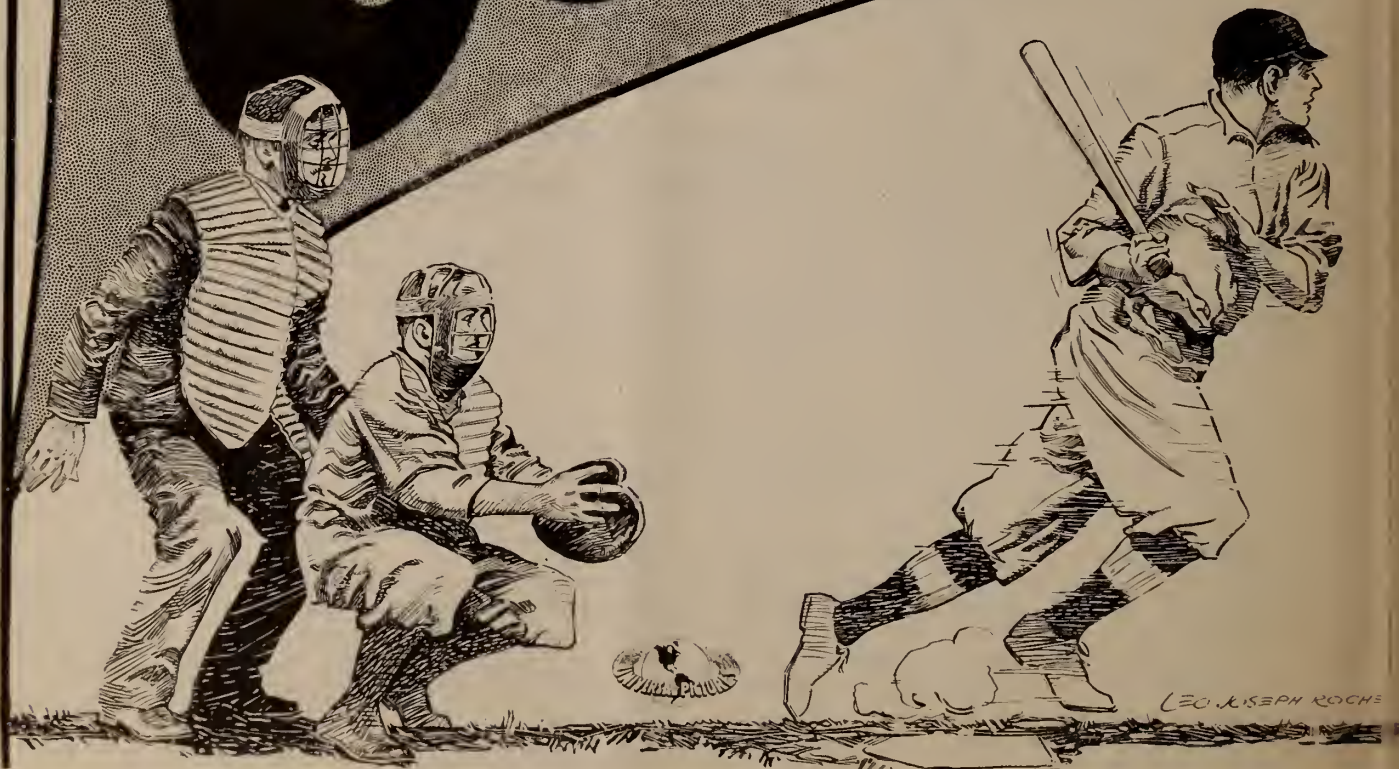
The letters were to be not more than 200 words in length and were to deal with one particular feature or department. The competition stimulated much interest in the paper, gave the editors an interesting insight into the popularity of the various departments and brought the picture day after day publicity.

The awards consisted of a first prize of a box for six; a second, a box for four; third, four seats; fourth, two seats; and twenty single seats. These tickets were all for the Friday night performance.

This contest idea can be used on any feature and is bound to be popular with the paper conducting it.

CARL LAEMMLE JR.'S

The Colle



diamonds

SMACK! The second series is here! Another crack series from Universal's storehouse of hits! Ten new two-reelers more sizzling and sparkling than the last—and you know what a reputation **THEY** made! New speed. More novelty. It would seem impossible that they could be improved. But seeing is believing, and we want you to see them. After that we won't even have to **ASK** you to book them!

UNIVERSAL
Junior Jewels



GEORGE LEWIS



DOROTHY GULLIVER

Starring
George Lewis

with Hayden Stevenson,
Dorothy Gulliver, Churchill
Ross, Eddie Phillips.

Directed by
NAT ROSS

Years
a Successful
Exhibitor!

18

AL TELE
ICE DESIRED
TELEGRAM
TO ALL THE WORLD

COMMERCIAL CABLES
RECEIVERS NUMBER
CABLES
TIME FILED
STANDARD TIME

W. MACKAY, PRESIDENT
GRAM
CABLEGRAMS TO ALL THE WORLD
THE VOICE OF THE WORLD

back hereof, which are hereby agreed to.

Form 2

DENVER, COLO.

UNIVERSAL FILM EXGES INC 730 FIFTH AVE NEWYORK NY
 HAVE BEEN USING UNIVERSAL SERVICE FOR EIGHTEEN YEARS AND I CONSIDER
 MYSELF A SUCCESSFUL EXHIBITOR HAVE FOUND UNIVERSAL SERVICE THE MOST
 PROFITABLE AND SATISFACTORY STOP I HAVE JUST CONTRACTED FOR COMPLETE
 SERVICE AND ALL SUPERS AND HAVE VOLUNTARILY GIVEN YOU AN INCREASE
 I FEEL THE PRODUCT LEADS THEM ALL AND MERITS BETTER PRICES

LEWIS ERB

MARS THEATRE

Universal's
COMPLETE SERV

It's the Original and
Only Real Complete
Service Contract !

17 YEARS with
Universal Service
EVERY WEEK!

"Last year was the seventeenth year during which there was not a week we operated without some brand of the Universal Service.

"I have just signed another one hundred per cent contract of the 'Big Gun Group,' so there will not be a week for the next year and a half during which I will not have Universal Service.

"The above should indicate my confidence in the 'New Universal' which to me is born of the soundness of the 'Old Universal.'"

—CRYSTAL THEATRE,
L. P. Brichetto Bros.,
Knoxville, Tenn.



SERVICE CONTRACT

'Under Western Skies' Is First Film to Get 100% Endorsement

THE first picture to receive a 100 per cent endorsement by the inmates of Auburn Penitentiary, New York State, for whom picture entertainments are arranged by the Prison Welfare League, was Norman Kerry's Oregon production, "Under Western Skies." Writing to A. W. Young of Universal's Buffalo Exchange, Louis G. Silverman, chairman of the entertainment committee of the Mutual Welfare League of Auburn, said:

"I may try and yet I will fail in mere words to tell you just how much the fourteen hundred inmates of Auburn Prison enjoyed seeing your wonderful picture called, 'Under Western Skies.' It is without a doubt one of the finest pictures that was ever shown the inmates here.

"The directing, photography and acting of the stars in the cast is a credit to the productions produced by the Universal Film Exchanges, Inc.

"It is customary for the men here to file their comment on the different pictures shown here, and after seeing 'Under Western Skies' every comment that was submitted to me by the men had this to say: 'The most marvelous picture ever screened,' and I can safely say this was the first time we ever had a 100 per cent approval on any picture.

"I take this opportunity to thank you on behalf of the entire population for the many enjoyable hours you have provided us with, and trust that when we again start our next season, you will as readily as hitherto come to our aid.

"The members of the Mutual Welfare League send through me their sincere thanks for your splendid cooperation and past courtesies."

NEW WORLD'S SPEED RECORD ESTABLISHED BY INTERNATIONAL WITH LINDBERGH SHOTS

(Continued from page 19)

lins, Leonard Mitchell and Norman Reinhart. When the special arrived at the Pennsylvania Station a large number of prints were ready for delivery to Broadway theatres. The special train also brought still photographs of the Washington reception, made by ten cameramen, under the direction of P. M. Gulick.

When the Pennsylvania special left Washington, an International Newsreel airplane also left Bolling Field in Washington for New York, with undeveloped negative, in an effort to get prints of the epochal motion pictures to Broadway ahead of those brought in by the special train. The airplane

made the trip to Miller Field, on Staten Island, in two hours and 20 minutes. The negative was then taken by a speed boat to the foot of 19th Street and North River, thence to International Newsreel's laboratory, where it was developed, printed and edited. Before this could be accomplished, however, the prints from the special train had reached the Broadway theatres, scoring another outstanding achievement for International Newsreel. At several of the Broadway theatres the show was stopped and International Newsreel pictures were immediately thrown upon the screen. At Loew's State Theatre, J. K. Emmett, the manager, appeared on the stage and announced the arrival of International Newsreel's pictures from Washington and told of the record-breaking run of the train and of how the pictures had been developed, printed, cut and edited en route. The pictures were then shown and were greeted with wildest enthusiasm. It was exactly 4:50 o'clock when they were flashed upon the screen.

All of the New York Sunday newspapers carried stories of International Newsreel's amazing achievement. The story was sent throughout the country by the Associated Press, International News Service and Universal Service. The latter news organization assigned Miss Dixie Tighe from the New York office, who wrote a column story of the details of the trip. It was telegraphed throughout the country to the hundreds of newspapers served by Universal Service as a feature story in addition to the regular news story.

Movies Make Lucien Littlefield Old Man at 32

THE movies are responsible for doing a number of things to a lot of people, but none is more pathetic than the case of Lucien Littlefield. They have made an old man of him at thirty-two.

He completed his work as Lawyer Marks in Universal's "Uncle Tom's Cabin" and as the seventy-two-year-old doctor in Paul Leni's "The Cat and the Canary." He decided to do some shopping before he began his next picture.

"Will you charge to the Littlefield account and send?" he requested of the clerk, who happened to be one of Iowa's contributions to the movies who had missed her mark in the shuffle.

"Not by any chance the Littlefield of the movies?" inquired the clerk curiously.

"Yes, indeed," proudly responded Lucien.

"Are you really?" continued the clerk. "You know—I just adore your father on the screen!"

Ali Hartman's Film Fables From Big U

ONCE more have our Traveling Sheiks, with Manager Van Praag as their guide, traveled to that great temple called the Roxy and succeeded in their mission by placing that great Universal picture, "Alias the Deacon," for immediate showing to Roxy's large host of followers, so that the coming week will be one of great joy to them. (Roxy knows good pictures.) Selah!

* * *

WITH a broad smile and proud bearing, Lou Levy approached us bearing the good news that Sig Samuclson of the City of Newton in the land of New Jersey gave his signature on the golden tablets, making him a full member of the 100 per cent Universal for the 1927-28 product. His followers are assured of a joyful year and Sig will rake in the shekels in large volume. (And there are no strings to it.) Selah!

* * *

A GAIN we have to proclaim to the multitude the great news that Roxy, who is conducting that great temple on the White Way called Roxy's Cathedral of super-pictures, has asked to have the privilege of showing to his followers "The Collegians," so that the large crowds may be properly entertained and bring wealth unto his treasure chest. (If he doesn't know, who should?) Selah!

* * *

THE prize offered to those who will give correct answers to the "Ask Me Another" series has not been lifted so we renew our promise with the following. Be quick, time is short:

1. When will Morris Kutinsky be elected Mayor of Jersey City?
2. Why are Rachmiel and Rinzler called the heavenly twins of East New York?
3. When will Grube and Knobel change their act?
4. When will Harry Harris be serious?
5. Why is Jack Sokoloff called the man with the Glad Hand?
6. When will Arthur Hirsch find time to buy films?
7. Why is Irving Gerber called the "Apollo" by the girls in the Exchange?
8. What make of aeroplane will be necessary to cover mine territory?
9. Who makes and designs the scenery for Dave Snapper?
10. Why is the Big U Exchange so popular? We will furnish the answer to this. WE HAVE THE PICTURES.

Patrons Stamp "O. K." on These Films

Excerpts from Letters of Saturday Evening Post Readers to Carl Laemmle in Response to His Column

THINKS "LOVE THRILL"

IS EASILY LAURA'S BEST

"SAW 'The Love Thrill.' It was easily the best of Laura La Plante's comedies, and Laura did great work. I thoroughly enjoyed it."

—George Patterson,
Winnipeg, Man.

"CLAW" IN CLASS BY SELF WITH WONDERFUL ACTING

"THE CLAW" is a very interesting story with Norman Kerry, Claire Windsor and Arthur Edmund Carew bringing it into a class by itself with their enjoyable acting."

—Duncan Boss,
Paterson, N. J.

"4TH COMMANDMENT"

ENJOYED VERY MUCH

"I HAVE had the pleasure of seeing 'The Fourth Commandment,' which has just finished playing at the Patchogue Theatre, and enjoyed the picture very much."

—William Klose,
Patchogue, L. I.

BUSTER BROWN'S TIGE

IS JEWEL OF A DOG

"BUSTER and Tige are so good. I think Pete is, indeed, a jewel of a dog."

—Mrs. Florence Ralston,
Chicago, Ill.

"THE WRONG MR. WRIGHT" IS EXCEPTIONALLY GOOD

"RECENTLY I saw two Universal Pictures, namely, 'The Mystery Club' and 'The Wrong Mr. Wright.' The latter was exceptionally good. I also enjoy 'The Collegians' series."

—Maurice E. Neel,
Forrest City, Ark.

HERSHOLT VERY FINE IN "THE OLD SOAK"

"I HAVE recently seen Jean Hersholt in 'The Old Soak.' Very fine, indeed."

—Mrs. A. B. Bishop,
Bridgeport, Conn.

Hoot Hit on All Six In "Denver Dude"

"AT last I am doing what I've wanted to do after seeing each Universal picture—writing you of how much I enjoyed it. This one was 'The Denver Dude,' and I sure think our friend 'Hoot' hit on all six in this, and all the rest of the gang were great. Everyone in the house seemed to think as I did about it, and I'm doing as you ask in the Post—telling all my friends to see it. This little town is strong for Universal."

—G. C. HEMENWAY,
Wellington, Ohio.

CALLS "THE COLLEGIANS" GREATEST THINGS IN AGES

"JUST recently I started going to see 'The Collegians,' which were written by your son, and they are the greatest things I've seen in ages. I think I'd feel awful if I missed going to our theatre on Wednesday evening, which is the night they play 'The Collegians' here. I think you have a great star in Dorothy Gulliver. She is lovely, and although she hasn't much opportunity to really act, she makes you feel she is the whole show, and I think she is very fine."

—Miss Julia David,
Boston, Mass.

BILLIE DOVE PLAYS WELL IN "SENSATION SEEKERS"

"I FOUND ample entertainment for an evening in 'The Sensation Seekers.' Billie Dove is a fine actress and plays her part well. I like Billie. It was a surprise to me when toward the end Huntley Gordon didn't win Billie, but the unusual ending added to the value of the picture."

—John Henry Wayne,
Tampa, Florida.

WILL SEE "STROGOFF" FOR FOURTH TIME

"I SAW 'Michael Strogoff' for the third time and liked it so well that I'm going again when it arrives at my neighborhood."

—Henry McAlear,
Jamaica Plain, Mass.

"OH, BABY!" A SCREAM; EVERYONE ENTHUSES

"OH BABY" certainly was amusing from start to finish. Little Billy was a scream, and please Mr. Laemmle give us more pictures with actresses like Madge Kennedy. I heard everyone who saw 'Oh Baby' enthusing about it."

—Miss Eleanor McCarthy,
Warren, Mass.

"HEY, HEY, COWBOY!" RATED HOOT'S BEST

"HOOT GIBSON came to the Regent in 'Hey, Hey, Cowboy,' his best cowboy picture so far. He is in a class by himself when it comes to thrills and humor."

—Duncan Boss,
Paterson, N. J.

"BUTTERFLIES IN RAIN" HAS BEAUTIFUL SCENES

"I REALLY did enjoy 'Butterflies in the Rain.' It had some of the most beautiful scenes in it I have ever seen. The settings were correct and beautiful."

—Alexander Reeves,
Youngstown, Ohio.

THOUGHT DENNY GOOD IN "CHEERFUL FRAUD"

"I SAW Reginald Denny in 'The Cheerful Fraud,' and I thought it was real good."

—Miss Nellie M. Gardner,
Crookston, Minn.

"THE RADIO DETECTIVE" IS POPULAR IN FLORIDA

"JUST another line to let you know how your serial, 'The Radio Detective,' is going in Florida. It is going good and everyone likes it."

—Arthur Romer,
Florida, N. Y.

FANS GET MANY THRILLS IN "THE SILENT RIDER"

"THE SILENT RIDER" was a wonderful story, with many thrills in store for the Gibson fans."

—Duncan Boss,
Paterson, N. J.

**LET GEORGE
DO IT"
COMEDIES**

by the same George Mc-
Manus who originated Stern
Brothers "Newlyweds."
2 Reels Each



**OH, MIN! HERE'S
12
NEW GUMPS**

bigger and better than
ever!

Sam Van Ronkel Produc-
tions. 2 reels each with a
newspaper tie-up that can't
be beaten!



SNOOKUMS

The **BIG JUNIOR JEWEL**
2-Reelers

The industry's box-office
baby! Star of George Mc-
Manus' famous cartoon strip
—"The Newlyweds and Their
Baby." Produced by Stern
Brothers.

12 Junior Jewels
2 Reels Each



13

**"BUSTER
BROWN'S"**

—but you all know R. F.
Outcault's mischievous kid
and his gang—including

Mary Jane and TIGE
Produced by Stern Bros.



13

**"KEEPING UP
WITH THE
JONESES"**

COMEDIES

from "Pop" Momand's
equally famous
cartoons.

Produced by Stern Bros.



13

"IKE AND MIKE"

COMEDIES

from Rube Goldberg's fa-
mous cartoons of the
same name.

2 Reels Each

Produced by Stern Bros.



Something **NEW**
from Universal!

**26 SNAPPY
COMEDIES BUILT
FOR FIRST RUN!**

**13 Harold Highbrow
Comedies**

with **BEN HALL** who made such
hit in "The Collegians,"

**13 Drug Store Cowboy
Comedies**

with **ARTHUR LAKE**—breezy mod-
ern youth with the infectious smile
and winning ways.

OSWALD

The Lucky Rabbit

The Cartoon Sensation by Wal-
ter Disney. Winkler Productions,

Released by Universal 26
Times a Year.

UNIVERSAL Short Subjects are super shorts because — — —

they're built around the biggest cartoon titles in America — by the biggest cartoonists — men whose very names bring smiles. And Universal's original shorts are super-shorts because they're full-length comedy features in capsule form — two reels of super-direction, production value and audience laugh appeal with a known and proven pull at the box-office!



6 Charlie Puffy 2-Reelers

Written by Octavus Roy Cohen, famous Saturday Evening Post writer, especially for Charlie — Laughs — you'll say there's laughs when you see them!



A PAGE OF SYNOPSIS

"PROWLERS OF THE NIGHT"

Blue Streak Western
Starring FRED HUMES
(Length: 4390 ft.)

WHEN JACK NORTON, a sheriff, is attacked and badly wounded by a band of bandits, he merely curses his carelessness in permitting himself to be taken unaware and does not realize the wound he received in the encounter is more than flesh deep. Yet when Anita Parsons, a girl whom he meets at a nearby farmhouse, binds his wound, he realizes that his heart has been wounded more deeply than his arm. Anita binds his arm with her handkerchief and Jack on recovering from the gun fight, goes to return it. Anita's father, seeing the sheriff approach attempts to shoot him, and Jack without knowing it, is saved by the girl stepping between her father and the officer.

A few days later a bank is robbed and one of the thieves is captured. He refuses to tell the identity of the other members of the gang, so Norton decides on a clever ruse to capture them. He pretends to be a criminal himself and is placed in the same cell with the captive bandit. Once in the cell he gains the gangster's confidence and plans and executes an escape from the jail which wins the law-breaker's admiration. The bandit takes his new found friend to the headquarters of the bank bandits. Jack, upon arriving immediately recognizes the leader of the gang as the father of the girl he loves. Realizing his danger, Jack endeavors to pull his gun, but is too late.

In the fight that follows Norton is saved through an act of Anita's. In the fighting her father is killed. While she is loathe to accept as her husband the man who was responsible for her parent's death, she realizes that Jack was only pursuing his duty, and love finally conquers all.

"THE SILENT FLYER"

Ten Episode Adventure Picture
Featuring MALCOLM MacGREGOR,
LOUISE LORRAINE and SILVER
STREAK, the Famous Police Dog.
No. 6—"The Fight of Honor"

LATE for his appointment, Lloyd picks himself up from beneath the wreckage and gives the wallet to Silver Streak, who runs with the money to Corliss. The latter asks Landers to return the loan agreement which he has just signed, but Landers declines with a sneer. The dog tears the contract from his hand and runs

with it to Lloyd, who joyfully tears it up.

Landers tries to discredit Lloyd by showing Corliss proof that his "helper" is really the son of Darrell, president of an airplane corporation seeking to gain control of the Corliss motor. They go to a dance hall where Lloyd has taken Helen and face him with the charge of spying. He cannot deny being the son of Darrell nor can he explain to them that he is in the employ of the Secret Service. Helen and John Corliss, now believing him to be a betrayer, turn against him.

Realizing that Landers started it all for his own profit, Lloyd sails into him furiously, but Landers' henchmen are at hand and there is a big fight. The balcony gives way and Lloyd falls with it.

"BARELY REASONABLE"

Two-Reel W. C. Tuttle Western
Comedy

Featuring PEE WEE HOLMES and
BEN CORBETT

HAROLD BENSON, wearing dude clothes and driving a sporty car, returns to Piperock from an eastern college. He is greeted by the lights of the town. Magpie Simpkins reminds him of the time he licked Harold at school and became the childhood hero of Susie. Harold's high car proves to be a bigger attraction to Susie and Carrie Waite than the memory of Magpie's victory. He takes the girls riding. Magpie and Dirtyshirt Jones follow on horseback. They see Harold boxing with one of the girls. Assured that Harold is still a "little Lord Fauntleroy," Magpie puts on the gloves with him and is knocked out. Longing to be a hero again, Magpie induces Dirtyshirt to impersonate a notorious bandit named Maniac Pete. The scheme is to hold up the roadster, scaring Harold away and giving Magpie a chance to rescue the girls from the fake desperado. Dirtyshirt, however, is knocked unconscious by the real bandit, who sees a chance for a good, easy haul.

Maniac Pete himself holds up the party and Harold flees. Magpie, thinking the bandit is Dirtyshirt, jumps on him and knocks him out after a stiff fight. Maniac Pete is locked in the jail. Judge Steele, who is in on Magpie's frame-up, lets him out. A moment later, the posse, having captured Dirtyshirt, bring him in at the end of a rope. He takes off the disguise and gives them the laugh. The real bandit bumps into Harold, who gets the drop on him and brings him back to jail, winning the thousand dollar reward and Susie.

"WILD BILL"

One-Reel Bluebird Comedy
Featuring CHARLES PUFFY

A STRANGER comes to town and proclaiming his own bravery, solicits the job of sheriff. When he finds there is a bad man to be caught he gets cold feet and wishes the job on a young trapper who is very busy making love to the attractive clerk of the grocery store. The trapper declines the job with thanks. However when he finds that his sweetie insists that he take the job to please her he departs with much gusto.

The bandit has decided to kidnap the girl and is on the way to the store when he is intercepted by the new sheriff. Much confusion follows but finally the bandit is cornered in the sheriff's office. However he escapes and dashes out with the dress dummy which in the excitement he mistakes for the girl, who is hiding under the counter.

The sheriff dashes out in pursuit, thinking the bandit has the girl. After a wild chase he ropes the bandit as he is dashing under a railroad trestle. While he is scrambling down to the bandit a hammer falls from the trestle knocking the bandit out. The sheriff, the townspeople and the girl all arrive on the scene at the same time. Three hearty cheers and all the credit are given to the new sheriff, who departs with his sweetie, taking the dummy with them for chaperone.

"WHAT PRICE PLEASURE"

One-Reel Blue Bird Comedy
Starring NEELY EDWARDS

NEELY and his wife, Hazel, on a motor tour, attempt to follow the directions given them by a cross-eyed man with the result that they run zig-zag through an auto camp, wrecking the place. They presently reach the bungalow they have hired. One of Neely's innocent antics angers a neighbor and Neely is forced to take refuge in his cottage. The neighbor's wife tries to settle the matter amicably but only makes it worse, for Hazel thinks the woman is trying to steal her husband. Neely sneaks out of the cottage and runs into the neighbor's wife whom he recognizes at once as a former sweetheart. She asks him to return her old love letters. In attempting to do so, he loses the packages of letters. His wife finds them just as the angry neighbor comes up and helps her to read the damning missives. A running battle between the two husbands takes place before the wife has a chance to point out that the letters are dated years before.



OSWALD

THE LUCKY RABBIT

Lucky Oswald! Lucky Exhibitor to get Oswald!
The mad-cap stunts this fool rabbit pulls and
gets away with . . . you can't believe it, that's
all! Honest, Gentlemen, look at one of these and
you'll totter from the projection-room with
tears of laughter streaming down your care-
worn cheeks. Walt Disney, the cartoonist, sure
must have had a great time drawing these up.
Lucky Exhibitor who books Lucky Oswald!

26 Winkler Productions
Released by UNIVERSAL



Watch This Column
Our Weekly Letter



CONRAD VEIDT

Continuing from last week's list of notable Universal productions in preparation for the coming season, again I wish to call your attention to the fame of authors whose stories have been purchased—to talented stars chosen for the casts—to the prominence of directors having productions in charge.

If the lovers of moving-pictures, who comprise nine-tenths of every community, will follow the plan of looking for the names of authors, stars and producers, it will lead them, in most instances, to Universal pictures. Try it and see—

"The Man Who Lived Twice"
classic by Victor Sjöström

The advertisement at the left will appear in The Saturday Evening Post of July 2nd

52 X 4 X 10,000,000: Prosperity!

Yes, sir! Universal's Saturday Evening Post campaign 52 weeks a year, for 4 years, to 10,000,000 people each issue is spelling prosperity to thousands of shrewd showmen today!

These men have shown the business insight to not only PLAY Universal Pictures, but to ADVERTISE the fact that these pictures were advertised in Carl Laemmle's Saturday Evening Post Column.

Any exhibitor who hasn't done this has no right to complain of hard times.*

UNIVERSAL'S NATIONAL ADVERTISING CAMPAIGN



Marjory Stoneman Douglas—Arthur Train—Austin Parker—Albert W. Atwood
Hal G. Everts—Joseph Hergesheimer—Juliet Wilbur Tompkins—Gilbert Seides
PICTURES
730 Fifth Ave., New York City

*P. S. And don't forget the Column in Photoplay every month.

UNIVERSAL WEEKLY

Vol. 25 No. 22

July 9, 1927.



Patsy Ruth Miller
in
"Painting the Town"
Universal Jewel

78
Frederick

It's here - NOW!

*the
Super
Serial*



Carl Laemmle turns the serial field upside down!—Here's the first serial with SUPER SPECIAL QUALITY in production, story, cast, direction and box office pull!—It will play the finest theaters and create sensational serial history!

**A UNIVERSAL
Junior Jewel**

**Directed by
ROBERT HILL**



*Hayden
Stevenson*

**Blake of
Scotland Yard**

An appeal to OPERATORS

Q At the request of many moving picture patrons, some of whom may be "regulars" in attendance at your theatre, we are running the cast of characters *at the end of the picture as well as at the beginning* in all feature productions. They give as their reason for this request the fact that they sometimes miss the cast or else forget some of the names of performers during the running of the picture. As our desire and your desire is to give them what they want, we have added only a few seconds to the running time of the picture. Therefore, *please do not stop the film until the repeated cast has been shown*. I shall appreciate it if you will write me a letter, telling me how your patrons receive this innovation.



Cordially yours,

Carl Laemmle

President, Universal
Pictures Corporation

The Fight Is On

*No. 539.---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.*

THE fight is on for the greatest line-up of pictures ever prepared by any company in this wonderful business!

The fight is on, among exhibitors, for first crack at Universal's Big Gun
List of box-office hits!

Owners and managers of the biggest theatres and the biggest chains of theatres in the country are actually leading the scramble for

and I Love It!

the list which has given the industry the happiest jolt in its career.

Universal's supremacy is the talk everywhere. It's in the air. It is electric.

High-hat exhibitors who used to yawn when Universal pictures were offered to them have quit yawning. They are looking for a backbone for their year's booking and they have sensed the fact that the Universal list is the stiffest and best backbone they can get. Some of these folks have expressed indignation upon discovering that their competitors have already booked the whole Universal output.

I'm so close to bursting with pride over this

(Continued on next page)

The Fight Is On

(Continued from page 3)

condition that I hope you'll pardon this gloating. When I gave up my home in New York and went to Universal City, it was with the intention of peeling off my coat and watching every detail of production work, from the very first discussion of stories to the very last cutting of finished negatives.

That's what I did. It was a terrific job, but it was joyful work. Never in my whole career have I had the thrill which came to me when I saw ideas gradually forming themselves into accomplished things and facts.

Never was a list of stories more carefully chosen. Never were pictures so carefully and perfectly cast. Never did the Universal have

and I Love It!

such a staff of directors and other talent as it has had during the past year.

After a job like this, perhaps you can imagine how it makes me feel to read the reports of our salesmen everywhere, telling me that we have rung the bell as never before in the history of Universal.

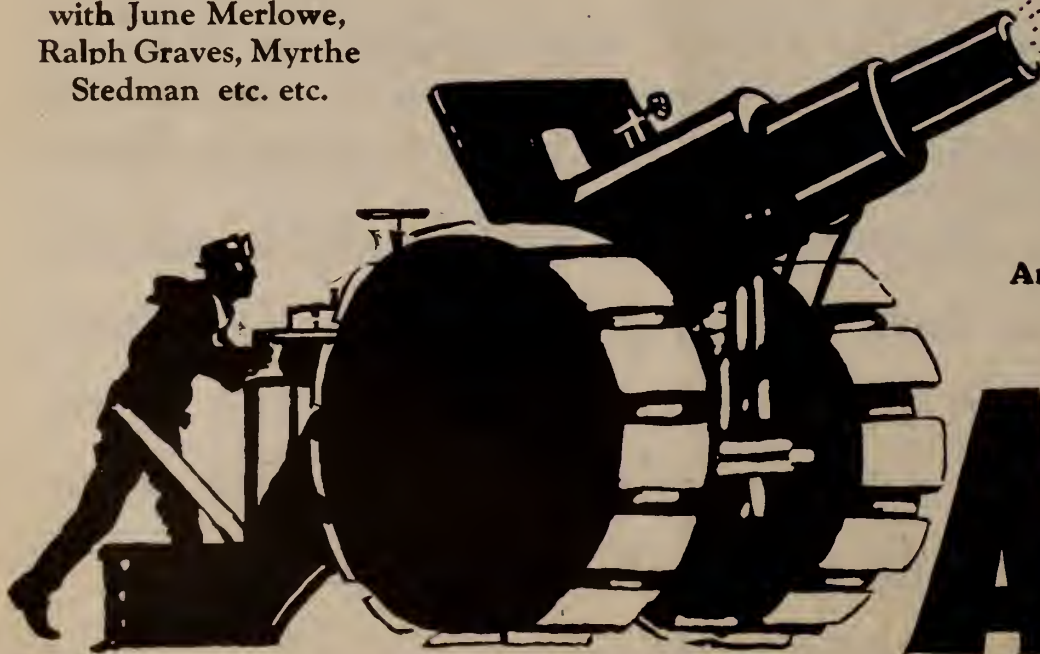
I've personally fixed the prices at which these pictures must be sold. It is more than fair to you. If you dicker and quibble about price on the best list of pictures on the market and then lose out, please, please don't write any letter of complaint to me. I've done my greatest job and it is now your move---
because the fight is on.

The first BIG GUN BIG GUN Group plays the ROXY—

---and boy
how the
critics
raved



Starring
JEAN HERSHOLT
with June Merlowe,
Ralph Graves, Myrthe
Stedman etc. etc.



Carl Laemmle
Presents
An EDWARD SLOMAN
Production

Alia

"Will"

of the

"Real Roxy a full house"
Morning Telegraph

"Sure-fire" N. Y. American

"Amazing characterization"
Herald Tribune

"Good box office value"
Morning World

"Amusing—Exciting"
Sunday News



A UNIVERSAL PICTURE

the Deacon

All roads lead to
DISPI

REGINALD
DENNY *in*



**The Biggest Theatres
the Land are Booki**

the theatres
AYING this SIGN!

Fast and FURIOUS

From an original story by
REGINALD DENNY

UNIVERSAL SUPER
COMEDY

Presented by
CARL LAEMMLE

A MELVILLE W. BROWN Production



LADDIN
Denver



GRANADA
San Francisco



COLONIAL
Indianapolis

L.R.

in
ng

**Denny's
Funniest!**

The UNIVERSAL WEEKLY

A Magazine for the Motion Picture Exhibitors

Paul Gulick, ~ Editor

*Published by the Motion Picture Weekly Publishing Co., Heckscher Bldg., 730-5th Ave., New York City
Copyright 1927 UNIVERSAL PICTURES CORPORATION All rights reserved.*

Vol. XXV

JULY 9, 1927

No. 22

UNIVERSAL MOVIEGRAMS

A LREADY a number of the cast supporting Conrad Veidt in his first American starring picture, "A Man's Past," have been chosen. Apparently Veidt isn't at all afraid that any other actors in the cast will run away with the picture. Otherwise he would not have permitted such sterling actors as Arthur Edmund Carew, George Siegmann and Ian Keith to play important roles in the same picture with him. More credit to you, Conrad.

THIS week the all-important "punch" scene of "Uncle Tom's Cabin," that of Eliza crossing the ice, is being filmed at Universal City. The first part of this very scene was made a year and a half ago on the Saranac River in New York State.

THE entire Universal organization is all het up over "Painting the Town," featuring Patsy Ruth Miller and Glenn Tryon. Many predict that this will be one of the most satisfactory and laugh compelling pictures of 1927. Roxy booked it immediately for his gorgeous cathedral of the moving picture art.

COINCIDENT with the publication of P. G. Wodehouse's latest novel "The Small Bachelor," Universal has completed its picturization of this farce comedy, which features Barbara Kent, Andre Beranger, Ned Sparks and Gertrude Astor.

THIS week Hoot Gibson will start the second of his Big Gun Group features. It will be called "Gallop Fury" and will be directed by

Universal Jewels and Supers To Repeat Cast at End of Picture

Carl Laemmle Inaugurates Innovation at Request of Patrons Who Like to Identify Players in Pictures After Seeing Their Work.

CARL LAEMMLE, president of the Universal Pictures Corporation, has just announced an innovation to be inaugurated with the Big Gun Group of Universal Jewels for next fall. In each of these features, and in Universal's new Supers, a title containing a repetition of the cast of characters will be added to the end of the picture.

Thus, those persons who enter the theatre after the main title of a Universal Picture has been run-off, or who do not catch or remember the various characters and the players' names, will be able to refresh their memories at the end of the showing. This move on the part of Laemmle is made at the request of many motion picture patrons who have been in correspondence with him.

Taking only a few seconds at the end of the picture, the repeated cast subtitle will enable the public to check carefully each player's work and will go far, in the estimation of motion picture men, to heighten public interest in individual players, especially in small roles who stand out by reason of good work.

The Universal president in promulgating the new idea, in addition to the ordering of the extra titles to be made

up for each of the new pictures, has issued an appeal to motion picture projectionists. This appeal is being made through Universal exchanges and also is being reproduced on stickers to be pasted on all film cans containing the reels of pictures.

Here it is:

An Appeal to Projectionists.

At the request of many moving picture patrons, some of whom may be "Regulars" in attendance at your theatre, we are running the cast of characters at the end of the pictures as well as at the beginning in all feature productions. They give as their reason for this request the fact that they sometimes miss the cast or else forget some of the names of performers during the running of the picture. As our desire and your desire is to give them what they want, we have added only a few seconds to the running time of the picture. Therefore, please do not stop the film until the repeated cast has been shown. I shall appreciate it if you will write me a letter, telling me how your patrons receive this innovation.

—CARL LAEMMLE.

Reaves Eason from Peter B. Kyne's magazine story, "The Tidy Toreador." Sally Rand, Duke Lee, Edward Coxen, Max Asher and "Pee Wee" Holmes are in the supporting cast.

THE entire company filming "Thunder Riders," the Ranch Rider feature starring Ted Wells, are on location at Lone Pine, Calif. William Wyler is directing and Charlotte Stevens has the leading feminine role.

"Painting the Town" Booked by Roxy; Rated Better Than "Cohens and Kellys"

PRACTICALLY unheralded as to its real worth, because the true story of its excellence did not precede it from the studio, "Painting the Town," a Universal-Jewel directed by William Craft, arrived at the Universal home office several days ago and was reviewed by the home office executives. Immediately, the picture became the most talked of picture in Universal circles for many seasons. The sample print was rushed over to the Roxy Theatre. Roxy screened it and immediately booked it for July showing. The trade papers next reviewed it and gave it the greatest send-off in many months. Read what the *Moving Picture World* said on page 33.

"Painting the Town" is a rollicking farce-comedy of a small-town hick who "crashes" Broadway with a score of trick inventions. In the role of the bucolic wise-cracker, Glenn Tryon is almost the whole show and establishes himself as one of the most promising comedians in the business. William Craft, the director, also wins a new standing in the industry by reason of the picture, say those who have seen it. The story, which in no small way contributes to the laugh-making value of the picture, was written by Harry O. Hoyt. Patsy Ruth Miller has the leading feminine role, with George Fawcett, Charles Gerrard and Sidney Bracey in other strong parts.

"Painting the Town" is the outstanding box-office hit Carl Laemmle promised for summer release. Despite overtures to hold it for a later release, he made it plain that this laugh-riot is to be made available immediately as a summer business booster.

It is prophesied that "Painting the Town" will prove to be a bigger money-maker than "The Cohens and Kellys," Universal's great box-office picture of a season or so ago and which is still held up as a touch-stone of audience popularity.

Prints of the new Universal comedy feature are being turned out as rapidly as possible at the Fort Lee laboratory of the Universal Pictures Corporation. They will be rushed to the exchanges as



*Patsy Ruth Miller and Glenn Tryon in
"Painting the Town."*



The lives of the party.

fast as assembled. It is expected that the picture will break all records in shortness of the time between its arrival in New York and the peak of its bookings. Already, on the strength of the published reports of its hilarious comedy values, Universal is being besieged with offers for early dates. The Roxy showing is expected to be the beginning of a country-wide "Painting the Town" wave. An extra supply of prints on this feature probably will be made available so as to take care of day and date bookings made necessary by summer showings of the production.

"This is the greatest sales picture we have had in a long

(Continued on page 34)

"Buck Privates" Soldiers Are All Real War Veterans

MORE than 500 American war veterans, all of whom have seen action under fire in France, are parading at Universal City this week for Melville Brown's production, "Buck Privates," a story of the American Army of Occupation.

Every one of the men has had actual battle experience and they were required by William Reiter, assistant director, to show their discharge papers before being used in the picture. This is believed to be the first time such discrimination has been shown in the engaging of players for an army picture.

In addition to the soldiers, a military band, a dozen real army officers and 200 townspeople are being used on the elaborate set which represents a small German village.

Lya de Putti and Malcolm MacGregor have the leading roles while the supporting cast includes ZaSu Pitts, James Marcus, Eddie Gribbon, Carey Harrison, Bud Jamison and Les Bates.



When his invention didn't work.

State, City and Society Represented At Brilliant Opening of Capitol, Atlanta

THE big new Capitol Theatre, Atlanta, the brightest link in the ever-growing Universal Chain, was opened last Monday night with the most elaborate festivities ever staged by the Universal organization. Its 2500 seats filled with the flower of Georgia's chivalry and beauty, and with State and City officials participating in the opening ceremonies, the \$1,500,000 screen palace began its existence hailed as the finest house in the South and one of the outstanding theatres of the entire country.

Featured on the opening program were the latest Reginald Denny production, "Fast and Furious," the International Newsreel and "Snookums Cleans Up," the latest "Newlyweds and Their Baby" Comedy. The cream of Pantages vaudeville, five acts headed by Cissie Loftus, and Adolph Verdi's Capitol orchestra, led by Dave Love as guest conductor, as well as selections by James Alderson, the Capitol's concert organist, made up the rest of the regular program.

The special premiere festivities included the presentation of a group of screen favorites, among them being two of Atlanta's own, Walter Hiers, popular fat comedian, recently seen in Universal pictures, and Ethlyne Clair, the Mrs. Newlywed of the Newlyweds comedies and now a Universal-

Jewel principal. Among the film officials taking part in the ceremonies were Paul Gulick, director of publicity for the Universal Pictures Corporation and personal representative for Carl Laemmle; Dan Michalove, general manager of the "U" theatre chain, whose far-sightedness and energy were principally responsible for the new theatre's construction; Willard Patterson, supervisor of Universal theatres in the Southeast, and Martin L. Semon, manager of the new house.

Governor Walker of Georgia and Mayor I. N. Ragsdale of Atlanta were guests of honor and welcomed the new amusement place for the people of the state and the city. Only one performance was given on the opening night. Thousands of Atlantans were turned away, unable to be accommodated for the first show.

Following the show, there was a gala dinner and reception in the Atlanta Athletic Club in honor of Michalove, given by city officials, newspaper men, film men, theatre owners and other prominent men of the Southeast. More than 200 were present to do honor to Dan, whose home town is Atlanta and who has been in the film business in that city for almost a decade. On the committee which arranged this testimonial

were M. S. Hill, district manager of Publix; Fuzzy Woodruff, film editor of the *Atlanta Georgian*; L. H. Keene, Loew's Southern manager; T. H. James, manager of Loew's Grand, and G. R. Allison, Fox manager in Atlanta and president of the Film Board of Trade in that city.

Michalove went to Atlanta from Asheville in 1919 as director of theatres for S. A. Lynch, after having been associated in North Carolina with Lynch for twelve years. He served with Southern Enterprises until 1924, when he joined Universal as district sales manager in Atlanta. His far-sightedness led Universal to buy the Sparkes chain in Florida, the beginning of Universal's theatre expansion policy. He promoted the new Capitol, and has watched its growth from caisson to cornice.

The new theatre occupies a coveted site on the most highly developed business block of Peachtree Street, Atlanta's Broadway. It is incorporated in the big Candler project, sponsored by Asa G. Candler, Jr., the Coca-Cola millionaire, which also includes the big Davison-Paxon department store. The main entrance is through a wide lobby panelled in glazed tile and scagliola, with elegance and dignity.

(Continued on page 34)

Carl Laemmle Sails for Europe On Yearly Visit to Foreign Offices

CARL LAEMMLE, president of Universal, sailed early Wednesday aboard the *S. S. Berengaria* for a three months' stay in Europe. He will inspect the newly acquired Universal exchange system on the Continent and probably will visit Italy and Rome. He will also spend some time at his boyhood home, Laupheim, Germany, and in the various capitals of Europe.

The Universal chief was accompanied by his children, Miss Rosabelle Laemmle and Carl, Jr.; by Mr. and Mrs. Maurice Fleckles of Chicago; by J. J. Geller, his personal representative; J. H. Ross, his private secretary, and by servants.

His itinerary will be similar to that of previous years. During his travels he makes a careful survey of the cinema situation abroad, visiting the continental film houses and the produc-

tion centers, ever on the lookout for pictures, directors, actors and ideas for Universal. His proposed visit to Italy and Rome will be an innovation. It is understood he is interested in a close-hand inspection of screen conditions now existing in that country.

Laemmle's trip this year is under far better auspices than his 1926 trip. Then he was a sick man when he went aboard the boat. His illness became acute when he was a day or so out, and a radio diagnosis by his physician in New York was resorted to. At Southampton he was rushed ashore and by special train to London for an emergency operation for appendicitis. For many weeks his life was in the balance.

Today, however, he is in exceptionally fine health, and anticipates the most interesting summer he has spent

in many years. Since he last was abroad Universal has acquired two exchange systems in Europe, the Matador, covering Germany, and a system centering in Vienna which includes Austria, Hungary, Rumania and Jugoslavia.

Mr. Laemmle spent less than his usual time in New York between his stay on the Coast and his departure for Europe. He remained at Universal City until he was assured that the new Universal product was all set in production, and that the piece de resistance, "Uncle Tom's Cabin," was practically completed.

The Laemmle party will return to the United States early in October.

A large group of Universal officials and co-workers of the popular film head were at the pier to give him a rousing send-off.



A gripping crook drama, with Anna Q. Nilsson and Francis X. Bushman in the leading roles, is being made by Edward Laemmle from the Henry Irving Dodge stage play, "The Counsel for the Defense." It will be known on the screen as "The Thirteenth Juror."

Three Exceptional Serials Completed And Two More Started at Universal City

All to Be Ready for Previewing at the Beginning of
New Season, Thereby Establishing a Record

UNIVERSAL is breaking all records in serial production this year, three of the five chapter pictures for next season already having been completed and the other two are now entering production. It is expected that the entire line-up of serials will have been completed by the opening of the Fall season.

The two serials just completed are "The Trail of the Tiger" starring Jack Daugherty in a story by Courtney Ryley Cooper, and "The Scarlet Arrow," starring Francis X. Bushman Jr., in a northwest mounted police story by Howard Clark. "Blake of Scotland Yard," the first Universal serial on the current production schedule, was completed more than a month ago.

The two serials now going into production are "Haunted Island," another chapter picture starring Jack Daugherty, and "The Vanishing Rider," in which William Desmond will be starred.

"Blake of Scotland Yard," although it is many weeks away from its release date, already has established a name for itself as one of the most unusual serials ever made. Directed by Robert F. Hill, it is dressed like a feature and is put out as a distinct first-run house offering. The Universal sales department reports that more first-runs have set this serial in for Fall showing than ever before in the history of Universal serials since

the days when every house ran serials. It features Hayden Stevenson in a gripping detective drama of twelve chapters. It is regarded so highly by Universal that Carl Laemmle branded it as a Universal Junior Jewel, the rating given only by Universal to a super-short product.

The Jack Daugherty serial just completed under the direction of Henry MacRae is a ten-chapter circus story of exceptional drama and appeal. Frances Teague and Jack Mower are in the cast. The production has been made with all the color and lure of the circus, as Courtney Ryley Cooper knows how to write it, and can be "circussed" to the limit by exhibitors who put high-powered exploitation behind their offerings.

The new Daugherty serial, "Haunted Island" will be an alluring mystery picture from the pen of no less a thrill writer than Frank R. Adams. Robert Hill, who made "Blake of Scotland Yard," is the director and he promises a serial on the same plane as his first. Work already has begun on this picture which will be in ten chapters and, it will be ready for previewing well before September 1st.

Ray Taylor, the young director who did such wonderful work with the two current Universal chapter-picture releases, "Whispering Smith Rides" and "Fighting with Buffalo Bill," directed "The Scarlet Arrow," the Francis X. Bushman, Jr., serial just completed.

Young Bushman, who inherited his illustrious father's good looks and acting ability, is supported by Hazel Keener, Al Ferguson, Aileen Goodwin, Clark Comstock and others.

Taylor also will direct the new William Desmond serial, "The Vanishing Rider," Desmond went into vaudeville last winter as soon as he had completed "The Return of the Riddle Rider," his 1926-1927 Universal serial release, and has had remarkable success on the stage in a western comedy drama act of his own. He has been the featured act in houses from coast to coast and had participated in civic functions and other popularizing activities. He will wind up his tour next week in the Middle West and hurry to Universal City to begin camera-work on "The Vanishing Rider." This story, by Val Cleveland, is a sequel to "The Riddle Rider" and "The Return of the Riddle Rider," and will portray Desmond in a character similar to that in which he has risen to such screen popularity during past seasons.

Serial production at Universal City is under the supervision of William Lord Wright, one of the highest-rated serial experts on the West Coast. His policy this season has been the production of well-dressed serials fit for any screen. Universal's group of five serials so far lives up to the mark set and promises to be the most outstanding group of chapter pictures ever turned out at Universal City.

Look Over These Booming B SPECIALS--THEY'RE BOX

The CAT and the CANARY

The greatest cast ever assembled headed by LAURA LA PLANTE, including Creighton Hale, Forrest Stanley, Tully Marshall, Gertrude Astor, Arthur Edrond Carew, Martha Mattox, Flora Finch. Based on John Willard's play, the play that startled the world. Spooks! Thrills! Laughs!

A PAUL LENI
Production

The COHENS and KELLYS in PARIS

Laughs! Laughs! Laughs! The most famous laugh-getters in screen history — Cohen and Kelly — back again. More laughs; bigger laughs. More records going to smash. Get aboard the band wagon early for this Universal "Long Run Special."

LOVE ME and the WORLD IS MINE

With the famous "Merry Go Round" stars, Mary Philbin and Norman Kerry, and support including: George Siegmann, Henry Walthall, Betty Compson, Helen Dunbar, Charles Sellon, Martha Mattox. Story by Hans Bartsch.

An E. A. DUPONT
Production

The MAN WHO LAUGHS

Victor Hugo's powerful and amazingly unique master-work. Starring Conrad Veidt and Mary Philbin in a drama of tremendous proportions.

**UNIVERSAL
BIG Pictures**

**IG GUN
Office!**

*Universal
has Specials
that are Specials*

SHOW BOAT

From the spectacularly successful novel by EDNA FERBER — the novel a nation read. Produced on a stupendous size that will amaze the world!

**A HARRY
POLLARD**

Production

LES MISERABLES

VICTOR HUGO'S immortal novel. In a tremendous picture nationally advertised until a nation awaits it. Backed by a nation wide scholarship contest with \$9,000 in prizes. Successor to "The Hunchback of Notre Dame."

**A UNIVERSAL
Film de France**

The BIG GUN

A gigantic epic of the Navy—the Navy picture you've been waiting for. Spectacular in effect. As human as the smile of every gob and the heart of every sweetheart. From the story by Richard Barry.

**An IRVIN WILLAT
Production**

**Has The
This Year!**

Universal Pictures Voted Most Popular In Havana, Cuba

UNIVERSAL Pictures Corporation was the winner of the Silver Cup offered in the *La Prensa* competition staged recently in Cuba in connection with the twentieth anniversary celebration of the Republic of Cuba.

La Prensa is the leading daily newspaper in Havana and the contest was to indicate the motion picture company whose pictures and stars are most popular in the island republic. The winning of the cup also included a Diploma of Honor.

Universal won a similar popularity contest in Cuba in 1923, run by another newspaper, *El Mundo*.

Universal's victory in the recent contest was a surprising plurality of votes, J. R. Carraminana, Universal's manager in Cuba, reports to Carl Laemmle.

Cast Being Chosen For "Man's Past," First Veidt Film

A CAST is being chosen at Universal City for "A Man's Past," the first Universal picture starring Conrad Veidt. Arthur Edmund Carew has been engaged to play the role of Lieutenant Destin, Ian Keith, that of Dr. Henri and George Siegmann, the Governor.

George Melford is to direct the picture, which is an adaptation of Emil Forst of the celebrated Hungarian play "Diploma." Following this picture, Veidt will be starred in the title role of "The Man Who Laughs," to be directed by Paul Leni from the famous Victor Hugo novel.

Steamship Books Entire Program Of Short Subjects

A NOVELTY in film bookings for steamships came to light with the departure of the *S. S. President Harding* of the United States Lines June 22nd for Europe. An entire short subjects show was carried along to be featured on the trans-Atlantic trip.

The ship carries a complete complement of Stern Brothers Comedies, including two-reelers from the following series, "Keeping Up With The Joneses," "The Newlyweds and Their Baby," "Mike and Ike, They Look Alike," "Buster Brown," "Let George Do It" and "The Excuse Maker."



C. J. Rush, Opera House, Millinocket, Me., who has just signed a 100 per cent Universal contract for the fourth consecutive year.

C. J. Rush Signs 100% U Contract For Fourth Year

WHEN an exhibitor who owns the town buys a producer's product 100 per cent and pays a good, fair price for it, it is either an indication of splendid salesmanship or of splendid product, or both. C. J. Rush of the Opera House at Millinocket, Maine, has just contracted with J. H. Curran, manager of the American Feature Film Company's Portland office, for the Universal product for 1927-1928, 100 per cent. This is evidence that he believes that this product is splendid product, but the fact that this is the fourth year that he has contracted 100 per cent proves that he knows from past experience that it is splendid product. Furthermore, this is the first contract which Mr. Rush has signed this year.

Lake Completes Second Comedy

"BY CORRESPONDENCE," the second of the series of one reel comedies starring Arthur Lake under the Universal banner, has been completed under the direction of Ansel Friedberger.

The third of the series, which por-

Leading Theatres Want Early Dates On 'Cat and Canary'

H. M. HERBEL, sales director for Universal's western division, returned to New York this week after a trip of several weeks through the Middle West and including visits to the Chicago, Omaha and Kansas City exchanges.

He reports that "The Cat and the Canary," Paul Leni's super-adaptation of the John Willard mystery play, in which Laura LaPlante is starred, is the most talked of picture of the year.

"We have never had a picture more in demand," he says. "We have received more propositions from key cities for immediate showings than on any other production I can remember. All over the territory, the big chains and the big independent houses are anxious to set in 'The Cat and the Canary' at the earliest possible date.

"Alias the Deacon," which was shown in the Roxy Theatre, New York, also is very popular and is showing up as one of the demand pictures for the early fall season. With these two pictures and the others that are coming along, Universal is in an excellent position. Exhibitors everywhere are convinced that our product is a money-making line-up as far as they can judge."

Oswald Comedy Proves Sensation At First Showing

OSWALD, Universal's new cartoon rabbit, proved a "veritable sensation" at the Criterion Theatre, Los Angeles, when his first comedy was shown there recently. In a letter to Universal, Manager Ralph Allan writes:

"Oswald, the Lucky Rabbit, cartoon 'Trolley Troubles' which we are using as the comedy attraction on our program with 'Flesh and the Devil' is apparently proving a veritable sensation with the audiences.

"After reviewing this comedy before a packed house last night, who received the Oswald cartoon with great bursts of laughter and appreciation, it is my belief that you would be most interested in knowing, therefore the reason for this letter.

"Although I did not at first believe the cartoon to be as good as it is, I am frank to state that after its presentation to the public I am more than willing to change my personal opinion of it."

trays Lake as a "drug store cowboy," will be started immediately with Max Kimmich directing. "Bubbles" Steifel plays the leading feminine role.

REMEMBER

**"The
Cohens**

AND THE

Kellys"

?





Ha! ha!
Ho! ho!

You bet
we do!





Now

**Get set
for another
Clean Up!**

ROXY

**Grabbed it
ON SIGHT!**



Carl Laemmle
presents



GLENN TRYON *and*
PATSY RUTH MILLER

in

**WANTING
TOWN**

A Universal Laugh Special

from the story by Harry O. Hoyt

JAMES CRAFT PRODUCTION



**Here is an absolute
out of fast mov
snorting hilarious
the GREATEST C
SPECIAL OF THE
the one that wil
the World before i**



**the knock-
ing rip-
laughs—
COMEDY
YEAR—
sweep**



**GLENN
TRYON**



**Paint
the Town**
...when you play
**"PAINTING
THE TOWN"**
—and play it for
extra days—



**DON'T
say we didn't
warn you!**



Herbert L. Robinson, Publix Auditor, Joins Universal Theatres

DAN MICHALOVE, on the eve of his departure for Atlanta to attend the new Capitol Theatre opening, announced the addition to the staff of the Universal Chain Theatres of Herbert L. Robinson, long associated with Paramount and Publix interests. Robinson started this week as the General Auditor for the Universal theatre organization.

Robinson formerly was associated with Michalove, now general manager of Universal theatres, when Michalove was Director of Theatres for S. A. Lynch and later with the Southern Enterprises. The new Universal auditor has been in the motion picture industry since 1917 when he started in as auditor in the Paramount exchange in Dallas. Two years later he became auditor for Southern Enterprises a position he held five years and then was transferred to the Paramount home office, as Auditor of Theatres, four years ago. Since the organization of Publix, he has been auditor for that corporation.

Universal Building In Milwaukee And Racine, Wis.

CONSTRUCTION work has started on Universal's new theatre in Racine, according to announcement made by Dan Michalove, General Manager of Universal Chain Theatrical Enterprises, Inc.

The building will cover a plottage of 80 feet on Main Street by 120 feet on Lake Avenue. The theatre will seat 2,000 and be of the atmospheric type.

The theatre building will house two stores on the first floor, while the second, third and fourth floors will be occupied by the Fraternal Order of Eagles.

Mr. Michalove expects that the theatre will be ready for opening by November 1st. This will be the second house Universal has in Racine as they are now operating the Rialto Theatre in this city.

At the same time another addition to its big chain in Milwaukee is announced by the Universal Chain. Ground has been bought and construction will start immediately on an 1,900-seat house at Third and Centre Streets.

The theatre will cost \$370,000. Financial arrangements on the deal were made by Arthur J. Straus, local capitalist.

Sloman Returns to Universal City With Fine "We Americans" Shots

EDWARD SLOMAN, veteran Universal director, returned to Universal City, Calif., last week after a successful location trip to New York City in the interests of "We Americans," the Universal Jewel Production he is now adapting from the Broadway stage hit of last season, by Milton Gropper and Max Siegel.

"We Americans," which is a comedy drama of the struggles of middle-aged immigrants to keep up with their Americanized offspring, has been taken up by the Hays organization and by various Americanization societies as a wonderful opportunity to further the interests of the Americanization movement. While in New York Sloman had a luncheon conference with a large group of prominent New Yorkers interested in immigration and social service affairs. A co-operative plan was worked out by which Universal will get the advice and aid of all such organizations in the making and exploiting of this film.

Sloman also took many pictures while in the East. He went down the bay and boarded the incoming S. S. *George Washington* at Quarantine, getting "shots" of the routine which immigrants go through from the time they arrive at the portals of the New World. He also took many scenes at Ellis Island and profited by the advice and suggestions of the officials there.

The Universal director also took many scenes in New York's East Side, getting what he termed as "the best atmospheric and crowd scenes ever taken for the screen."

Sloman was accompanied by his wife and young daughter and by his assistant, Louis Friedlander.

George Lewis, popular hero of "His People" and of "The Collegians" will play the leading role in "We Americans." Others in the cast will be chosen by Sloman upon his arrival at Universal City.

Universal Posters For Lindy's Return Prove Very Popular

THE special Lindbergh accessories prepared by Universal for all International Newsreels showing Lindbergh's return to America, have proven exceptionally popular among exhibitors all over the country, according to latest information received from "Accessory" Dave Bader. The great popularity of these accessories, which included two styles of 1-sheets, one 3-sheet and a slide, asserted itself beginning two days before Lindbergh's arrival in New York—and exhibitors continued to rush in their orders by air mail, wire and over the 'phone.

It is interesting to note that exhibitors who had been in the habit of using one or two 1-sheets with their regular news reels used as many as twenty to fifty when showing International Newsreels containing "shots" of Lindbergh in America. A special order for slides amounting to 500 had to be made by Bader. The fact that many exhibitors purchased the special one-sheets and presented them to merchants to place in their windows as Welcome Home placards proved helpful in moving hundreds of these posters.

Universal's foresight in preparing these accessories was highly praised by theatre men in every territory, Bader reports.

"Give a Thought to Accessories" By An Accessory Manager



IF EXHIBITORS ONLY KNEW HOW MUCH BETTER SERVICE THEY WOULD RECEIVE, THEY WOULD ALWAYS ORDER THEIR ACCESSORIES FAR IN ADVANCE AND GIVE THE PLAY DATES OF THE SUBJECTS ALONG WITH THEIR ORDER.

A QUARTERLY dividend of 2 per cent per share was paid July 1st on the outstanding First Preferred Stock of Universal Pictures Corporation, it is announced by E. H. Goldstein, treasurer. The dividend was voted at a recent meeting of the Board of Directors of the corporation and applied to all first preferred stock-holders of record as shown by the books June 20th.

The Low-Down on What Patrons Like

Carl Laemmle's Tremendous Correspondence with Readers of His Column in The Saturday Evening Post Gives Insight Into Audiences' Preferences.

Laura is Captivating in "The Love Thrill"

"RECENTLY I had the pleasure of seeing 'The Love Thrill' with Laura La Plante and I enjoyed it very much indeed. Miss La Plante's smile is captivating and always pleases an audience."

—Edward J. Strife,
Schenectady, N. Y.

"Fourth Commandment" Stirred Men's Emotions

"HEREWITH my version of 'The Fourth Commandment.' I watched spectators during both the first and second night's performance. The reaction was just what you would expect. The picture reached in and down into the souls of men and women—and they cried—their emotion was stirred up to a very high pitch."

—Hans P. Dreyer,
Brookfield, Mo.

"Butterflies in Rain" Shows Laura at Best

"I HAD the pleasure of seeing 'Butterflies in the Rain' at the B. F. Keith Palace in Cleveland recently, and it seemed in my humble opinion, that Miss La Plante did even better than ever in it, and she certainly had a splendid supporting cast."

—G. C. Hemenway,
Wellington, Ohio.

"Denver Dude" Upholds Gibson's High Standard

"THE Denver Dude' was fully up to Mr. Gibson's standard of good, clean pictures. Mr. Gibson is still my favorite and always will be. Let me also praise the work of Blanche Mehaffey who, in my opinion, is the best leading lady Mr. Gibson ever had. She is a good actress."

—Albert W. Kern, Jr.,
Yonkers, N. Y.

Denny Scores Again in "Cheerful Fraud"

"I HAVE just seen Reginald Denny in 'The Cheerful Fraud.' I need not tell you I enjoyed it, as I think you know I am Reginald Denny fan."

—Laurence Raymond,
Buffalo, N. Y.

"The Prairie King" is a Scream

"I SAW Hoot Gibson in 'The Prairie King' and I want to tell you that it's just what you said it would be and I enjoyed it immensely. The supporting cast was very good and Hoot was his own likeable self. The comedy element in the picture was a scream. It made you laugh whether you felt like it or not."

—GEORGE A. OLCESE,
San Jose, Cal.

"Hey, Hey, Cowboy" Couldn't Be Better

"HEY, HEY, COWBOY' was Hoot Gibson's best to date. It couldn't have been better. Kathleen Key is dandy. Slim Summerville is always a scream."

—Marshall E. Porter,
Berkeley, Cal.

Min, Andy and Chester Please in Gump Comedies

"I WANT to tell you about your 'Gump Comedies.' They are fine. No better impersonators could you have secured for the Gump family."

—Miss Frances Bitz,
Baltimore, Md.

"Sensation Seekers" Gives Deep Enjoyment

"A rule I never cared a great deal for society pictures. Also having viewed a few 'modern youth' pictures produced by other companies, I went just a bit uncertain as to whether I would like 'Sensation Seekers'. I might have known though that I would not be disappointed in a Universal. I enjoyed 'Sensation Seekers' (that is some title) very much, as did two friends who were with me. I have a fondness for good, deep drama—the kind you don't forget by the next day. The settings were beautiful; the shadowgraph effect a novelty, the work of the various players simply fine. One likes to see reserve and good taste in dramatic roles."

—Mrs. Helen Martin,
Greensburg, Ind.

Never Such Exciting Film as "Held by Law"

"I HAVE never seen such an exciting picture as 'Held By The Law.' Every instant held my attention, growing more intense as the grand climax brought the show to an end."

—Miss Dorothy Beard,
Coalville, Utah.

"The Collegians" Are Best College Pictures

"I AM keeping up with 'The Collegians' with George Lewis and Dorothy Gulliver. It is the best production of college life I have ever seen on the screen. Your son deserves a good hand shake. I can hardly wait to see the next part each week while it is being shown here."

—John W. Rich,
Waycross, Ga.

Never Enjoyed Picture More Than "Strogoff"

"YOUR picture, 'Michael Strogoff' was beautiful. I have never enjoyed one of your pictures more, and your new leading man is wonderful. The picture ran for three weeks at the Capitol Theatre here, and every day the house was packed. It was a great man's picture too. I noticed a great many men in the audience."

—Mrs. E. V. Garrison,
Newark, N. J.

Laura Still Going Fast Up Ladder of Fame

"EVER since seeing Laura La Plante in Denny pictures she has been followed up the ladder of fame by me and the latest picture I saw her in, 'Poker Faces' with Edward Everett Horton, she was still 'going fast'. This versatile actress has all my earnest approval."

—F. W. Delaney, Jr.,
Hayward, Cal.

"Collegians" Getting Better and Better

"THE Collegians' are coming every week and they are getting better and better. Churchill Ross is getting there. George Lewis proves himself worthy of stardom and Eddie Phillips is fine."

—Duncan Bros.,
Paterson, N. J.



Snookums inspects Lindbergh's plane.

Snookums stopped in St. Louis on his way to Hollywood and showed Mayor Victor J. Miller (left) how to achieve one of those hair-spikes that have made the Newlyweds' baby famous; (at the right) Rogers Hornsby, former St. Louis baseball manager and now captain of the Giants, shows Snookums how to put over a fast one.

Stern Bros. Releasing Strong Line of Comedies To Help Exhibitor Fight Summer Opposition

THE Stern Film Corporation, maker of Stern Brothers Comedies, has thrown its hat in the ring for high-class summer entertainment by the current release of six selected two-reelers with the promise of as many more to come in the next few weeks.

When Julius Stern, president of the corporation, departed for Europe several weeks ago he left word with his brother Abe, vice-president of the comedy producing organization, to pick the best comedies in the line-up for immediate summer release.

"There is no reason why we should not give the exhibitor the best we have for his summer shows. The better his entertainment the better chance he has to overcome the greater opposition he encounters during the summer," stated the comedy producer. Accordingly, the release schedule was re-arranged to build up a flying wedge of sure-fire two-reelers pointed at mid-summer. These comedies, which have just reached the screen, are characterized as the pick of the Spring production activities at the Stern Brothers plant. Most of them already have been presented on Broadway and have established their box-office value and drawing power.

Heading the list are a new "Newlyweds and Their Baby" Comedy and a new Buster Brown Junior Jewel. The Newlywed, featuring Snookums, the baby star, who recently made a tour of the East and ran second only to Lindbergh in popularity and general interest, is "Stop Snookums." It shows what happens to a home when baby is left in the care of father, especially when father is trying to be the host at a stag poker party. Sid

Saylor plays Mr. Newlywed, and Mrs. Newlywed, who makes herself prominent in the later sequences of the picture, is played by Ethlyne Clair, now a full-fledged leading woman in Universal Jewel features. Gus Meins directed the picture and it is one of his best.

The new Buster Brown comedy is "Buster's Frame-Up," also directed by Meins, and with the comedy trio, Arthur Trimble, Doreen Turner and Pete the dog comedian, in the principal roles. This two-reeler, which won great praise on the program at the Roxy Theatre, and later at the Hippodrome, is regarded as the most

entertaining Buster Comedy made during the entire two years of this series. It shows the Buster trio in a movie show during which Pete the dog, as Tige, in the best dog stuff ever screened, breaks up the show by taking the projected picture too seriously. The subsequent events portray the trio mixed up with a movie company on location, with running fire comedy situations developing thick and fast.

Two of "The Excuse Maker" series are included in the recent releases, "My Mistake" and "That's No Excuse." Charles King is starred in both, supported by Florence Allen, Lillian Worth and Baby Wally in the former and by Thelma Daniels in the latter. Sam Newfield directed the first and Scott Pembroke the second. Both are expert comedy makers and have turned out high-class laugh-getters in this pair of two-reelers. Florence Allen and Thelma Daniels are the two blonde beauties of the Stern Brothers players group. "My Mistake" is a baby comedy and is rated as highly in entertainment value as the Newlywed comedies. Both of these comedies recently were shown at the Hippodrome, New York, and were received with continuous laughter and applause. They now are being shown over the U. B. O. circuit in and around New York.

The current Stern Brothers releases also include a new "Let George Do It" comedy, entitled "George's Many Loves." Sid Saylor, whose portrayal of the famous George McManus cartoon strip boob has won great prestige for him among screen audiences, has an exceptional comedy in this release. Scott Pembroke made it,

(Continued on page 34)

Brooklyn Strand Gets First-Run On Stern Comedies

HERMAN STERN, sales manager for the Stern Film Corporation, announces that the Brooklyn first-run on Stern Brothers comedies for next season goes to the Mark Strand Theatre. That house will play 26 Stern Brothers comedies during the coming twelve months, to be selected from the following Stern Brother series, "The Newlyweds and Their Baby," "Keeping Up With The Joneses," "Mike and Ike, They Look Alike," "Let George Do It," and "Buster Brown."

Do They Draw?

READ THIS: "The more you see of these the more you want to see. Pleased everybody. Some come to see the 'Collegians' when they don't care anything about the other picture. A great drawing card at the box-office."—O. R. Young, Palace Theatre, Naples, Texas.

Carl Laemmle, Jr.'s

sparkling series of ten two-reelers starring

GEORGE LEWIS

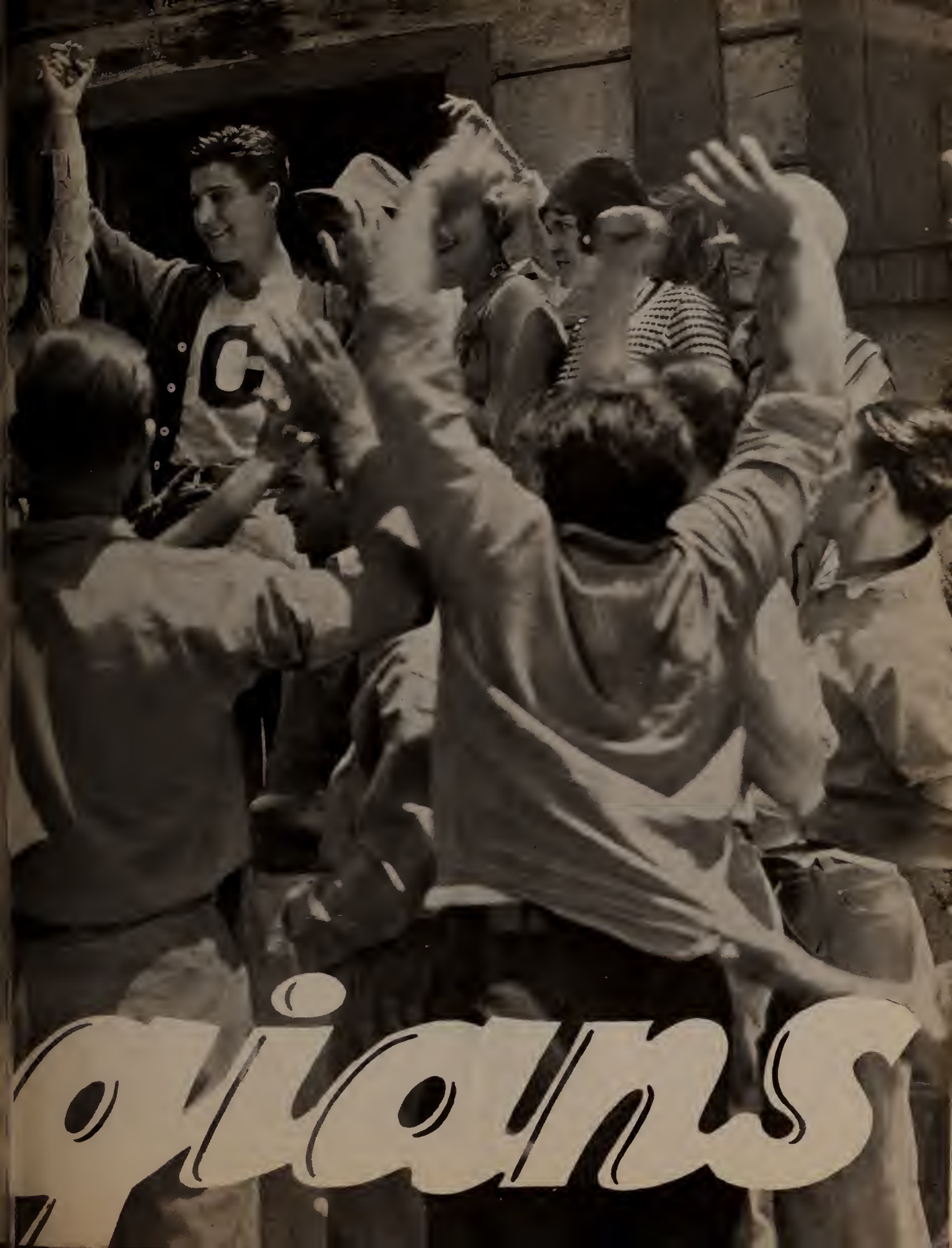
with Dorothy Gulliver, Hayden
Stevenson, Churchill Ross,
Eddie Phillips

Directed by Nat Ross

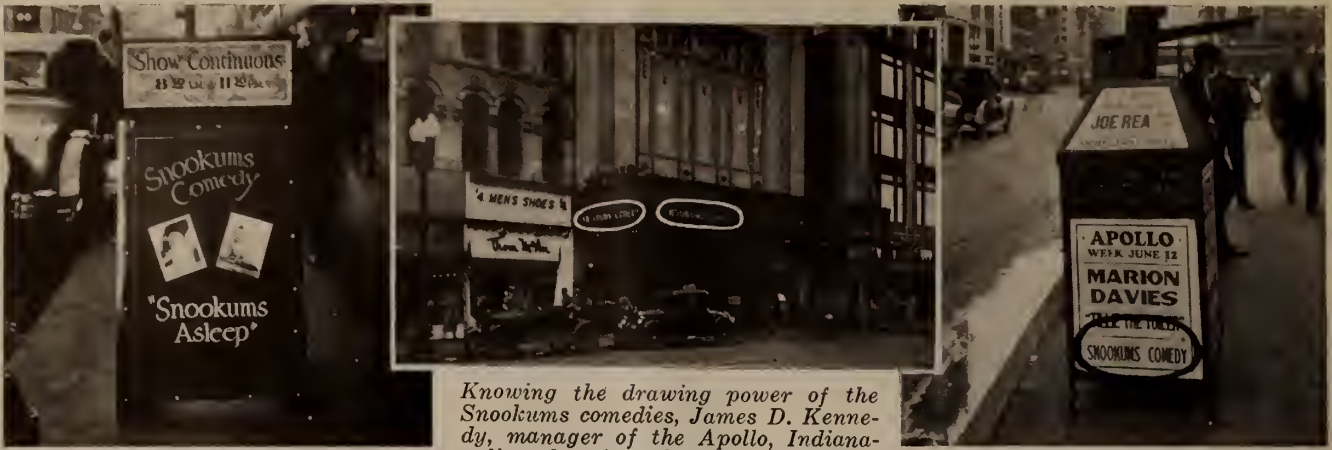
UNIVERSAL
Junior Jewels



The Colleen



Opinions



Knowing the drawing power of the Snookums comedies, James D. Kennedy, manager of the Apollo, Indianapolis, advertises them like a feature.

New Kind of Exploitation Material Offered In "Mary Philbin Roses"

SOMETHING different in exploitation material, Universal believes, is offered in the "Mary Philbin rose," a new and unusual artificial flower manufactured by Maas Art Flowers, 29 West 36th St., New York. The material is wood pulp fabricated by a new process and so sensitive that the hues alter with changing atmospheric conditions.

When the Maas company suggested naming the new flower for Miss Philbin, the Universal Exploitation Department immediately saw the possibilities in it for dignified publicity. They call attention to the fact that the roses will make ideal window display material, when accompanied by a card to tie them with the picture, for being artificial they will always appear fresh.

The department also suggests that bouquets of these roses, when sent to hospitals, orphanages, homes for the aged and other institutions of this character would draw notice in the press. Then, a newspaper contest to select the six girls considered to possess the "finest personalities" would be a welcome relief from the well-worn "beauty contest," and here bouquets of the roses would prove a peculiarly fitting prize considering the personality of Miss Philbin.

O. L. Meister of the White House Theatre, Milwaukee, has a wax figure of Hoot Gibson which he uses in his lobby every time he plays a Gibson picture. Bunches of the Mary Philbin roses might be similarly used to remind patrons that a Mary Philbin picture was to be seen inside.

That these roses, so different from what is known as "circus exploitation," will draw attention has already been proved in New York where bouquets were sent to a number of motion picture critics. Harriette

Underhill, of the *Herald Tribune*, one of the best-known of the writers on pictures in New York, wrote of them in her Sunday column as follows:

"There are roses without thorns! They are called the Mary Philbin roses, but by any other name they would smell as sweet! Miss Philbin sent them to us in a box, from which emanated a faint perfume most alluring. We opened it sadly, expecting

to find a broken bottle of jack rose scent. The box instead held beautiful roses. The flowers are manufactured, Miss Philbin tells us, but certainly no naked eye (nor nose) could tell them from the real. They are like little Mary herself—beautiful, fragrant, clever and enduring. An eye for an eye, a bouquet for ditto!"



Bouquets of these "Mary Philbin roses," beautiful lasting flowers, are now offered as ideal exploitation material for Mary Philbin productions.

Lucky Strike Ads To Quote Paul Leni And Harry Pollard

HARRY POLLARD and Paul Leni, Universal ace directors, have just been selected by Lord & Thomas and Logan, the advertising agency, to join the group of outstanding celebrities who are now being quoted in the series of Lucky Strike newspaper ads which are appearing throughout the country. The campaign makes the point that Lucky Strike cigarettes have a soothing effect upon the throats of men who must use their voices a great deal, and has quoted leading opera singers, orators and actors of the stage.

Pollard and Leni were chosen because, in the case of the former, his many successful comedies and the publicity he has received as the director of "Uncle Tom's Cabin" have made him known as one of the foremost directors for the screen, and in the case of the latter, the pre-view reports of "The Cat and the Canary," Leni's first American picture, convinced the shrewd advertising men that he will be a power to be reckoned with as soon as his pictures are released.

Restaurants Serve Russian Dinners During "Michael Strogoff" Run

WHEN the Capitol Theatre in Bellaire, Ohio, booked Universal's "Michael Strogoff," Homer Graybill, the theatre's publicity man, looked at the picture and immediately saw the possibilities for a campaign which would create a rush at the box office. He called on A. J. Sharick, one of the Universal exploitation men, who was in Steubenville, nearby, at the time, and together they laid out a campaign which Graybill put over in such a way that "Michael Strogoff" stands out as one of the best box office bets of the year at the Capitol.

Graybill by the way, is the man who recently tied up with the fire and police departments of Bellaire on "The Still Alarm," a Universal-Jewel, and pulled a fake fire with a fake run, the police clearing the way and taking care of the crowds. The fire companies drew up in front of the theatre where smoke pots had been arranged and attracted the entire town to the spot. Then Graybill dropped a big banner telling the world that "The Still Alarm" was coming to the Capitol.

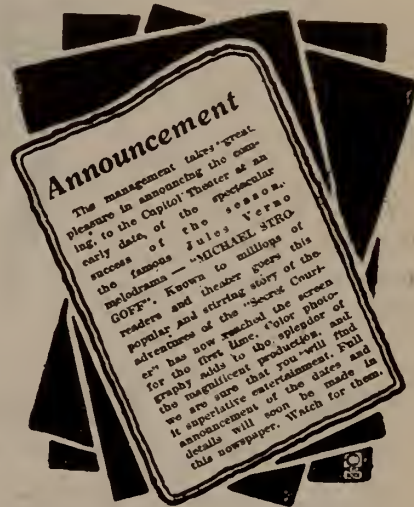
Here is the "Strogoff" campaign in detail. First a cooperative page was sold in the *Daily Leader* with a misspelled word contest. Then a "Michael Strogoff" coloring contest was arranged in the *Dispatch*, prizes for

which were procured by Sharick from the American Crayon Co. of Sandusky, Ohio. The local American Crayon Co. dealer gave up an entire window in the best part of town to a display of the prizes and stills from the picture. This window is shown below.

Graybill sold a local grocer the idea of putting out 100 pounds of coffee in small envelopes upon which were stated, in red ink, that this was a sample of the coffee which cheered Michael Strogoff on his Russian trip, together with the play date of the picture and the theatre's name. The grocer gave out thousands of these samples to his patrons and had others distributed by boys from house to house. Two thousand paper napkins were also printed and given to all the restaurants in town.

Five splendid window tie-ups were arranged, including a kodak store, two book shops, the stationery store where the contest prizes were displayed, and a cigar store on Russian cigarettes.

Two stunts were worked out by Mr. Graybill, which to our knowledge have never been used before. He persuaded two of the largest restaurants in town to serve special Russian dinners during the time that the picture was showing at the Capitol and to advertise them in the newspapers. He also arranged with a pet shop to feature imported Russian canaries while



This unusual ad announced the coming of "Michael Strogoff" to the Capitol Theatre, Bellaire, O.

Bellaire was interested in things Russian due to "Michael Strogoff's" presence.

The campaign was topped off by a fine shadow-box made by Graybill in which the figure of Strogoff was used against a background of artificial ice and snow.

"4th Commandment" Makes Front Page Of N. Y. Newspaper

WHEN a discussion about the numbering of the Ten Commandments can cop off a 4-column head on the front page of a New York newspaper at a time when Chamberlin and Levine in Berlin, Lindbergh on his way home from Europe and Earl Carroll being transferred to Atlanta were all vying for space, the value of this exploitation angle on Universal's "The Fourth Commandment" can be readily seen.

According to the 4-column-head story in *The New York Telegram*, George A. Shipman after seeing the Universal picture, became involved in a discussion with some of his friends about the title. He reached the point where he bet \$50, that "Honor Thy Father and Thy Mother" was the fifth instead of the fourth commandment and called in the newspaper to decide the matter. They queried various religious societies, and were told by one group it was the fourth and by the next that it was the fifth. So no one could claim the fifty bucks.



A stationery store in Bellaire, Ohio, turned over this window to a display on the "Michael Strogoff" coloring contest sponsored by a local paper during the run of the Universal special at the Capitol Theatre.

UNIVERSAL Short Subject WORLD

The WEATHER
Sunshine and roses
for Snookums ex-
hibitors.

OTHER CITIES
Snookums breezes
in and starts gales
of laughter.

Vol. 1

Published in the Interest of Exhibitor Profits.

No. 8

Editorial

A One-Hundred Per-Center!

Let the calamity-howlers whine their laments about the country going to the canines. Let the politicians bewail Red-ism and the fear-alls worry about the Ku Klux. But as long as the people go wild about SNOOKUMS, the 100-per cent American boy-baby star, it's foolish to go around hanging crape.

For SNOOKUMS is noth-

ing but a cute and healthy kid, and it takes a healthy-minded public to get a kick out of the cute caperings of an innocent baby.

And if you doubt this little man's popularity, look over the papers of any town he's covered in his recent country-wide tour. You'll see his impish grin all over the front page! He's the King of Kid Comedy—the 100-per cent baby star.

From GEORGE McMANUS' popular cartoons. Produced by STERN BROTHERS. Each two reels.



SNOOKUMS in

12 "NEWLYWEDS and Their BABY"

UNIVERSAL Junior Jewels

The Critics Pick Three New Winners

"PAINTING THE TOWN"

From the Moving Picture World

AS hilarious and consistently amusing picture as has reached the screen in some time is "Painting the Town," a Universal-Jewel production directed by William Craft from a story by Harry O. Hoyt, with Glenn Tryon and Patsy Ruth Miller.

The humor in this picture is exceptionally bright and spontaneous, and Glenn Tryon is practically the whole show. Although he has done good work in two-reel comedies and also in several feature pictures, his performance here far overshadows any of the previous characterizations and places him well up in the front of screen comedians. His role is that of a bright, inventive chap in a small town. Accidentally he meets his ideal, a Follies girl, when she is arrested for speeding. She encourages him and he decides to visit New York with some of his inventions, particularly a device which will stop a rapidly speeding auto in two car lengths.

In New York, the girl's steady recognizes the value of the car, but as he is in that business, he schemes to keep the young inventor away from the fire commissioner who is in the market. The boy is too much for him, but a bit of villainy makes the test run a failure as the brakes have been loosened. The girl, however, learns of the frame-up and with feminine ingenuity, plus a convenient fire alarm and flattening the tires of the commissioner's car, manages to get him into the hero's car and of course the hero lands the contracts and the girl as well.

Although heart interest and mild melodrama have been introduced in the climax for almost the entire footage, the picture is fast-moving comedy depending largely on Tryon's portrayal and from the first shot to the final fadeout he keeps you interested and amused. He fairly bubbles over with fun and everything he does is good for at least a smile, with a lot of good hearty laughs spread through the picture.

Like most pictures of its type the plot is slim, but Tryon gets you so interested in the character, and succeeds so well in making you realize that there is something to the lad other than his clowning and buffoonery that you are anxious to see him win out and personally resent the tactics of the slick villain.

Tryon is kept exceedingly busy, still you do not get too much of him. His ingenious inventions amuse, and he is a scream in his dance at the Broadway party, and every one of the small-town smart aleck tricks, he

pulls, even the exploding cigar stuff, are amusing.

Patsy Ruth Miller is excellent as the girl and in fact every member of the cast seems imbued with the spirit of the comedy.

"FAST AND FURIOUS"

By Mae Tinee in The Chicago Tribune

GOOD MORNING! In this picture the hero loses his nerve.

No wonder.

One moment he is a happy care-free soul, speeding along a country road at, I should say, a minimum speed of ninety miles an hour. The next, though apparently quite all right to the human eye he is, inside, a total wreck whose cracks and fractures and dislocations are displayed to your fascinated eyes not so much later by means of X-ray.

* * *

Now, far be it from me, all of a Sunday morning, to tell you in full the experiences which beset—and unset—this unfortunate young man. They are many and unusual and not the least is the one where he finds himself hailed as a racing driver of wide renown and is forced, to save the day for the beautiful girl's father, to drive in a sensational automobile race.

* * *

Though he is not so long recovered from a severe illness, Mr. Denny looks much the same as always and is in his usual fine fettle. He works fast and furiously, as the title calls upon him to do. There is something vurr' lovable about this big clean-cut fun maker.

He is excellently supported, and has been directed with intelligence. His leading lady, Miss Worth, is mighty pretty and puts over her characterization in a manner that, though cool, is capable.

* * *

The action moves right along, and if all of it isn't convincing, most of it is amusing.

"MICHAEL STROGOFF"

From Milwaukee Wisconsin News

THIS craving for something new, something different—it must be a spring epidemic, considering the fan letters harping on this particular subject.

Well the Alhambra has something unusual to offer this week. It is a French picture "Michael Strogoff," featuring Ivan Mosjukine, a star unknown in America.

* * *

We were on the subject of the unusual—

"ALIAS THE DEACON"

From Harrison's Reports

AFIRST-CLASS comedy drama; it keeps the spectator interested all the way through. There are many thrills, well-sustained suspense, sympathetic appeal and fast action, with good comedy provided by the smooth old gambler who, with the heroine's lover, shares the honors of a hero.

* * *

The picture is full of human interest. The old gambler, with his air of simplicity and pious ways that hide the craft that enables him to skin everyone he plays with at cards, is an interesting figure. And one cannot help liking him for his generosity and for his willingness to help the weak, while the people he cheats are in each instance a person that one delights in seeing fooled. The hero wins applause and sympathy because he is a clean-cut young fellow with honest intentions toward the heroine, whom he loves, and because he puts up such a gallant battle in the ring against tremendous odds. The ring fight is one sensational thrill after another, well staged and sure to please not only sport-followers, but every one that likes good melodrama. The heroine is so sweet and charming that she wins and keeps the spectators' sympathy to the end. The card-playing situations are rich in bright comedy; they are helped along greatly by cleverly-written subtitles. The chase of the train by the auto is another situation that will excite an audience. Jean Hersholt gives a wonderfully subtle and amusing performance as the old gambler; Ralph Graves fills the part of the fighting hero to perfection, and June Marlowe is a pleasing heroine. The plot is founded on the stage play by John B. Hymer. The picture has been skillfully directed by Edward Sloman, to whose good taste and judgment the feature owes much of its success.

Then let us talk of the beautiful technicolor of this picture. It is very different from the broad application of color which American producers use. It is delicate, pleasing—never offending the eyes.

And the scenes in the Tartar camp. There is a barbaric sweep, color, dash, and brutal magnificence, never heretofore revealed in an American-made picture.

There are spectacular battle scenes and superb riding. The complete cast is an unfamiliar one. Nathalie Kovanko, now in this country, is a pleasing heroine, and Mme. Brindeau is convincing in the mother role.

Ali Hartman's Film Fables From Big U

CHIEF Charlie Mintz, the sponsor of Oswald the Lucky Rabbit, brought that funny animal to the Astor Hotel Yacht Room where a gathering of chiefs and traveling sheiks of Big U, Universal Home Office notables and press representatives awaited him to partake of a Lucky Rabbit feast prepared for them, consisting of oratory and such other material as make a feast of that kind a thing of pleasure and a joy. The rabbit was the order of the day and if the praise and loyalty of those present to that animal mean anything, he surely will grow into a Jack rabbit in a short time. (Thanks, Charlie, say we all.)

* * *

OUR General Chief Morton Van Praag has become such an ardent traveler over the hot sands of the desert that he decided to have another pilgrimage, and therefore commanded Assistant Chiefs Leo Abrams and Sam Liggett to accompany him and to bring along their travelling sheiks with their ships of the desert to travel to the land of Jersey, to the place of pleasure called Asbury Park, where a great festival is held yearly by the keepers of temples in that land. The command went forth and the following sheiks made up the retinue: Travelling Sheik Les Sherwood as orator-in-chief; Phil Winnich as reader of the scrolls; David H. Green as grand marshal of the retinue; Lew Levy as keeper of the treasure chest; and Bert Adler as grand herald. All of these kept Universal in the forefront of good fellowship and joy in this great convocation and Universal pictures were the order of the day. (A good time was had by all.)

* * *

ANOTHER grand parade was held in the land of Jersey to the town of Newark when Traveling Sheik Les Sherwood rested his ship of the desert before the portals of the Grand Palace of that city and implored Keeper Feldman to accompany him. He, however, invited the sheik to enter his temple and produce the golden tablets which would make him a member of the 100 per cent Universal tribe. This was done then and there amid great rejoicing. (Watch the list grow.)

* * *

ADD another great victory to the excellence of Universal pictures for when the great and redoubtable Roxy saw "Painting the Town," that great picture of joy and a million laughs, he cried out to Manager Van

Praag that he must show it to the followers of his great temple, saying: "My treasure chest is at your command. Take whatever reward for it you demand. None is too great for such an offering which is the best of the year." (Again, *Universal has the pictures.*) Selah.

* * *

OUR Keepers of the Scroll, known to us as bookers, are prepared to entertain and to give to the various keepers of temples in our land a large amount of play dates so that Big U may and will lead all others in our great Red Letter drive and the glory and mazuma attached thereto will come our way. Therefore, we command all our keepers of temples to come to our aid in this time of endeavor that we can overcome all competitors. (Dates, dates, more dates.) Selah!

* * *

THE Big U Club of dancing maidens, sheiks and pashas gave a great festival at the Cafe Boulevard, where the festivities were conducted by Morton Van Praag and his staff. A reel of joy was made especially for this occasion called the Useless Weekly wherein our staff of artists took prominent parts. Universal's troubles looking for stars is needless when there is so much talent going to waste right here. Stern Brothers should also take notice. Eating, singing and dancing was indulged by all until the milkman's cans rattled a notice for all to go to their restful repose. (A wonderful time was had by all.) Selah!

STATE, CITY AND SOCIETY AT BRILLIANT OPENING OF CAPITOL, ATLANTA

(Continued from page 12)

The theatre proper stands on a plot 100 by 160 feet, with a large parking space adjoining. The interior decoration is according to the Adams design, with old ivory, apple-green and coral as the color scheme. The highly glazed and polished ornamentation is especially effective. Starrett and Van Vleck were the architects.

The auditorium, massive in its expanse, is set off by an elaborate crystal chandelier. A similar chandelier, smaller in size, is in the foyer. The carpets in the foyer, auditorium, mezzanine and on the stairways carry out the color effect.

Among the noteworthy points to the new house is the decoration of the ladies' lounge and the men's smoking room. The former is Colonial in decoration and the latter copied from an old English tavern, with open fireplace, red tile floor and furniture in keeping. The air-conditioning and cooling system was especially designed for this house.

The stage is exceptional, being built on mammoth proportions, so as to accommodate the biggest vaudeville act

STERN BROS. RELEASING STRONG LINE OF COMEDIES

(Continued from page 27)

and Sid was supported by an unusual strong cast, including Thelma Daniels, Harry Martin, Madalynne Fields, Eleanor Fredericks, Ena Gregory and a bevy of Stern Brothers Beauties.

A "What Happened to Jane" comedy also is in the summer line-up. It is "Jane's Sleuth," directed by Sam Newfield with Ethlyne Clair as Jane. She is supported by Charles Dorety, popular screen comedian, Dorothy Wolbert, widely known as an eccentric comedienne, and a large group of other comedy favorites. Miss Clair, Dorety and Miss Wolbert have unusually good opportunities in this two-reeler for comedy work. They make the best of it, say those who have previewed the picture. It is expected to be a popular drawing card for the coming weeks.

"PAINTING THE TOWN" BOOKED BY ROXY

(Continued from page 11)

time," says Lou B. Metzger, general sales manager for Universal. "It is sure-fire box-office entertainment and will prove to be the season's most popular picture, I am confident. Exhibitors can thank Mr. Laemmle for putting it on the market at once. It is a great summer picture."

now routed. The Capitol will be served by Pantages, and marks the first incursion of that vaudeville circuit in the Southeast. The acts will jump from Memphis.

One of the novelties of the premiere presentation was a "movie-talk" reel arranged by Joe Weil, director of publicity and advertising for the "U" chain, aided by various stars at Universal City. By double exposure, the reel presented Carl Laemmle addressing the assembled first night audience and officially tendering the great amusement place to the public of Atlanta. Laemmle had made all arrangements to sail for Europe 24 hours after the opening, and could not make the trip to Atlanta.

The introductory reel also showed various Universal stars, headed by Reginald Denny, Laura La Plante, Mary Philbin and others, in animated expressions of good-will concerning the opening. The reel also included a reproduction of telegrams from many other prominent stars and executives in the industry.

In a report to Carl Laemmle, which reached the Universal chief on the eve of his departure, Michalove reported the opening as an exceptional success with a promise of top-notch business for the theatre right through the summer. He also prophesied a bright future for the Denny picture, "Fast and Furious," judged by its reception in Atlanta.

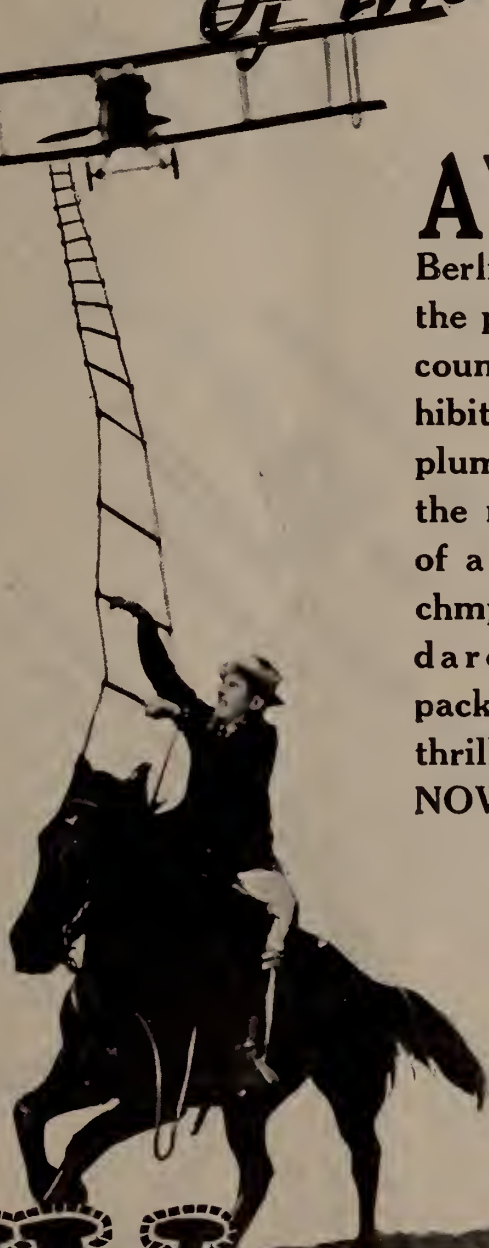
The Miracle Man of the Air!

5 *roaring
action
dramas:*

- "Sky High
Saunders"
- "The Air Patrol"
- "The Phantom
Flyer"
- "Won in the Clouds"
- "Three Miles Up"

5 reels each

Directed by
BRUCE MITCHELL



AVIATION'S in the air—every-
where! Hops to Paris—to
Berlin—to Hawaii—to India—fill
the papers with flying news. The
country's airplane crazy. The ex-
hibitor who isn't tying up is just
plumb crazy. And Al Wilson's
the man to turn the trick. Hero
of a thousand wild-eyed stunts—
chmpion stunt flyer — ace of
daredevils — his pictures are
packed to the brim with aviation
thrills. Two of them are ready
NOW! Book 'em for a clean-up!

**UNIVERSAL
THRILL
SERIES**

ALWILSON

—get a
and

**Pop Momand's
"KEEPING UP WITH
THE JONESES"**

The tale of a million American families followed with daily laughs and chuckles by many millions more in newspapers from coast to coast. Brought to the screen for a sure-fire clean-up by Stern Brothers just as they brought "Snookums," "Tige," and "Let George Do It" from comic strip success to still greater screen success. 13 of them — 2 reels each.

**George McManus'
"LET GEORGE DO
IT"**

Boy! How fast this series is stepping! And wait till you see the new ones! "Rookies," "Tell It to the Marines," all are laughs that audiences are looking for these days rolled, packed into two reels that sizzle with speed, gags and life. Produced on the Stern Brothers scale—today the guarantee mark in class comedy production. 13 — 2

**The Famous
—52—
Stern Brothers
Comedies**

**R. F. Outcault's
"BUSTER BROWN
AND TIGE"**

Established favorites — no guessing — no uncertainty — Buster Brown and Tige mean a date when you have no worry about the comedy end of your bill. Thirteen dates you can set in and smile about right now — and laugh about. Backed — as all Stern Brothers Comedies are — by the definite box-office pull of nation-wide newspaper popularity. 13 — 2 reels each.

**Rube Goldberg's
"MIKE AND IKE"**

Five hundred newspapers selling Rube Goldberg for you — there's a name to put in your lobby and on your screen! And here's his most popular and human cartoon subject — "Mike and Ike. They Look Alike." You'll laugh when you hear the title, you'll roar when you see these Stern Brothers comedies — and smile every day when you there's one on the program. 13 — 2 reels each.

The Big ones grab UNIVERSAL'S Super-Shorts because they've got that CERTAIN something

4-Leaf Clover for Luck! UNIVERSAL for Certainties!

ANDY GUMP

—“He’s good—give us more” they say and each year Andy comes back and bigger and better than ever. It’s an old, old story this **ANDY GUMP** success, but he’s here again because you asked for him. Joe Murphy and Fay Tincher in **SAMUEL VAN RONKEL** Productions 12 with them this year loaded Sidney Smith’s cartoon strip appearing in hundreds of newspapers throughout the country.

Something NEW from UNIVERSAL! OSWALD THE LUCKY RABBIT cartoon sensation of the industry

Cartoon “sensations” cartoon “knockouts” cartoon “wows” you’ve heard them time and time again. **BUT**—and this is the “BUT” that’s going to get you exhibitors all het up over **OSWALD**—every man-jack of you will go gunning for this here rabbit—because he’s the long-eared son-of-a-gun **OSWALD**—he’s knocking em dead with laughter right down the line from hard-boiled salesmen through trade-paper critics and the big-time exhibitors. He’s a laugh-makin’ fool and you’ll say so when you see him. 26 times this year—1 reel each. **WINKLER PRODUCTIONS**, drawn by Walt Disney.

CHARLIE PUFFY

—Last year he made one good ones. This year Charlie made lie’s making two-reelers and he’s got honest-to-goodness comedy stories to work with from the joyous pen of **OCTAVUS ROY COHEN**, who puts so much fun in The Saturday Evening Post stories. What could be sweeter! And produced by **UNIVERSAL**, too!

that audiences cry for!

"THE WHOLE TOWN'S TALKING"

Universal Jewel

With

EDWARD EVERETT HORTON

(Length: 6662 ft.)

CHESTER BINNEY, a war veteran, who, through an error in the nurses' report cards, believes he is carrying a silver plate in his skull and must avoid all excitement and exertion, returns to his home town where he is feted by his old employer, George Simmons, a big butter and egg magnate who hopes to strike up a match between his daughter Ethel and the ex-doughboy, as the latter is heir to a tidy fortune.

Chester, however, proves a flop at lovemaking and the haughty girl drops him cold. Simmons decides upon a plan that will add some color to the drab past of the rejected suitor. On the back of a photograph of Rita Raldi, a movie star, he pens a love-message to Chester, signing Rita's name. As soon as Ethel finds out that Chester has been a devil with the women in the past she begins to play for him. He confesses that it was all a hoax and that he has never set eyes on Rita, but she becomes the more attracted to him when she believes him to be an accomplished liar in addition to having a scandalous past.

Rita arrives in town for a personal appearance, accompanied by her jealous husband, Jack Shields, a prize fighter.

Simmons, who has lied to his wife as to his whereabouts on the night previous, suddenly thinks of the name, Jack Shields, which he happened to see on the hotel register, and tells her that he is the man with whom he has been transacting business. In order to check up on him, Mrs. Simmons calls up the hotel. Shields is out, but she is satisfied that he is no myth, and all is peace until Shields enters the hotel lobby and gets the cryptic phone message from the Simmons family. Curiosity carries him to the Simmons mansion, where he is introduced by Donald Mont Allen, a dapper suitor of Ethel's, who yearns for the overthrow of Chester. He shows Shields the photograph of Rita. Shields becomes angry and cross-questions Chester. Rita, informed of her husband's errand, decides to teach him a lesson. She calls at the Simmons house and embraces Chester, covering him with kisses. A running fight follows between Shields and Chester, the latter trying to hide for fear the excitement will kill him when the blood rushes to his head. Mrs. Simmons calls a cop, who bangs at a locked door behind which Shields, Chester and Mont Allen are engaged in a scuffle in the dark. Chester is hiding under the table while Shields and Mont Allen, each believing the other to be the hated Chester, batter

themselves to a finish. When the door is finally broken down, Chester recognizes the cop as his army buddy, who explains to him that he (the cop) is the one who is wearing the silver plate. Hearing this, Chester takes a new lease on life, knocking down his two enemies when they get up from the floor.

The two men slink off while he gets rough with the haughty Ethel, who gladly submits to his cave man embraces.

"THE SILENT FLYER"

Ten-Episode Adventure Picture

Featuring MALCOLM MacGREGOR, LOUISE LORRAINE and SILVER STREAK, the FAMOUS POLICE DOG

No. 8—"Flames of Terror"

THINKING Lloyd dead, the police return to town. Landers takes charge of Helen's papers and refuses to return them to her. Lloyd, who was thrown from the car to a bank of soft earth before the car went over the cliff, steals up to the shack in which Landers and his henchmen are in conference. He holds them up for the blueprints and then escapes to his hideout in the mountains, whence he sends a message by the dog to Helen.

A spy employed by Landers tells him where Lloyd is in hiding and Helen overhears Landers informing the police over the telephone. She races to warn Lloyd, accompanied by the dog. Landers's henchmen have reached the place before her and set a trap for the dog. Helen falls into the trap and cannot free her foot. The dog runs to get Lloyd, reaching him in time to drive away Hutchins and the other henchmen who have knocked Lloyd unconscious and set fire to the woods. The fire surrounds the unconscious man and the helpless girl. The dog tugs at his master in vain.

"NOT GUILTY"

One-Reel Bluebird Comedy

Starring CHARLES PUFFY

PUFFY secures a divorce and is going to marry Elsie. His divorced wife makes one last request of her departing spouse. She asks him to shave her neck.

The next day the papers are full of the Bath Room Murder. Puffy enters a court room to be married and is accused by the chief witness of being the murderer. The witness explains that he saw the man approach a woman with a razor and carve his initials in her neck. Puffy is sentenced to life imprisonment.

In the meantime Elsie has softened the heart of a raving maniac in one of the cells, who confesses to the murder in order to give Puffy a fighting chance with Elsie.

Universal

"SWEETHEART DAZE"

One-Reel Bluebird Comedy

Starring NEELY EDWARDS

NEELY casts covetous eyes upon Connie, a beautiful stranger, and decides to marry her, but he fails in many attempts to meet the girl who is chaperoned closely by a husky aunt. Connie takes her jewels from a safe deposit vault and is seen by Neely and a slick crook named Gentleman Gus. They both take her automobile number.

Connie finds that the household safe is unsafe and phones to the police station for a detective to stand guard. She then drives to the station to get the detective. Neely comes out of the police station. She assumes that he is the plain-clothes man and drives him to her home. Gentleman Gus, peering through the window, puts on a fake detective badge, goes into the house and pronounces Neely a fraud. Gus takes charge of the jewels while the girl holds Neely at the point of a gun.

The real detective, McTish, then arrives and throws the house in an uproar. Gus attempts to make his getaway but is chased back into the house by a bluecoat. Neely captures the crook and the heart of the girl.

"A CLOSE CALL"

Two-Reel "Gump" Comedy

IN a flivver parade Andy wins a money prize and an enemy in the person of a burly brute who thinks he should have had it. Andy goes to the seashore where his family are living in a tent. He cannot resist the temptation of looking at the money. Min relieves him of the role.

Andy lies in the sand while Chester covers him, all but the nose, which protrudes from the sand like a tent stake. A flock of bathing beauties pitch horseshoes at the nose until one of them scores a ringer, bringing Andy to life, thirsting for revenge. His enemy, who has come to the beach, is accidentally struck by a horseshoe that one of the girls throws away. Seeing the baleful expression on Andy's face, the stranger thinks he threw the shoe. He chases Andy, who gets on a swing and evades his pursuer until the swing rope breaks, catapulting him across the beach into the arms of the enemy. Andy burrows under the sand from one tent to the other while the stranger follows, tearing down all the tents on the beach. At last Gump gets into his own tent, hotly pursued by the angry man. Min, who is inside, meets the stranger in single combat and knocks him out.

Synopses

"MARTIN OF THE MOUNTED"

Two-Reel Mustang Picture
Northwest Mounted Police Picture
Starring FRED GILMAN

CONSTABLE MARTIN jails a fur thief and his accomplice, after catching one of the men with a remnant of a large haul. The bulk of the stolen pelts, bearing the trademark of The Monopoly Company are still cached. Andre Beaupre, an honest old trader who lives with his daughter Marie, employs Louis, another member of the gang headed by Red Burke. The gang sets a trap for Martin. One of the prisoners tips him off that Andre is "the man higher up" and that he has in his fur store a whole bale of the trade-marked furs. Martin verifies this and arrests Andre, whom he takes away handcuffed. As soon as they have ridden beyond the clearing the mountie sets the old man free, telling him that he fell for the hoax to snare the gang. Under cover of night, Martin and the old man return to find the gang at work on Andre's store, preparing to steal his most valuable pelts. Martin gets the drop on the gang, with the exception of Red, who has induced Marie to ride with him on a pretext of freeing her father, but who intends to force the girl to marry him. Old Andre, watching outside, tries to stop them, but Burke takes the girl's bride and makes her go with him. Andre alarms Martin, who leaves his prisoners in charge of the old man while he rides after Burke and brings him down. Marie falls into Martin's arms.

"THE STOLEN RANCH"

Blue Streak Western
Featuring FRED HUMES
(Length: 4578 ft.)

BREEZY HART takes charge of his war buddy, Frank Wilcox, who has been shell shocked so badly that he goes out of his head every time he hears a noise. Breezy leaves Frank in a deserted cabin near the ranch formerly owned by his dead uncle and now possessed by Sam Hardy, although Frank has good reason to believe that his uncle intended to leave the place to him. Breezy gets a job on the ranch as pot scraper and supports Frank in his hideout while Frank becomes friendly with June Marston, daughter of a neighboring rancher. Breezy, at the same time, has fallen in love with Mary Jane, his kitchen pal at the ranch. Hardy is alarmed when he receives word from the government that

Frank Wilcox, believed dead, has been discharged from the service, suffering from shell shock. Later one of the ranch hands learns of Frank's presence in the vicinity when he fires a gun near the cabin hideout and Frank betrays his fear of the gun shot by falling off a rock and injuring himself. The hand carries the news to Hardy at the ranch house. Hardy determines to do away with Frank and orders two roughnecks to make for the cabin at once. Breezy, listening at the kitchen door, hears Hardy plot with a conspirator to accept Tom Marston's cash offer for the property and burn the original. He breaks in on them, knocks them both out and gets the document away from them. He jumps on his horse and rides to the cabin where he finds Frank engaged in a losing tussle with Hardy's killers. His arrival turns the tide of battle and the two men are not only licked, but are compelled to stand at the window to await the arrival of Hardy who enters the shack when they assure him that they have the two boys hog-tied.

As soon as Hardy enters he is promptly knocked down and locked in with the other two while the boys ride back to the ranch. Their prisoners escape and pursue the boys to the ranch house, only to be met by the grinning sheriff and his posse, who take charge of the conspirators, leaving the owner of the ranch, now cured of shell shock, to make arrangements for his partner's wedding, as well as his own.

"TRAIL OF TRICKERY"

Two-Reel Mustang Picture
Starring EDMUND COBB

Northwest Mounted Police Picture

TERRY MALONE, a Mountie who has been assigned to the task of running down a gang of smugglers, rides to his new post and sees a signal flashing from the hills. Rose Duquesne, daughter of Jules Duquesne the factor, is driving a buckboard. The signal light frightens the horses. They bolt. She is saved by Terry, who takes her home. There he meets her father, who is in league with the smugglers and who urges Rose to marry Bart LaTour, leader of the band of smugglers, whom she despises.

Fearing the new Mountie, the gang decide to clear out with their loot and disband. Bart is determined to marry the girl at once and take her with him. On his next visit to the girl, Terry overhears enough to arouse his suspicions. The guilt of the gang is confirmed when he sees them packing away the loot. Pouncing on the gang, he knocks out one and locks another in the cellar. Bart deserts his men and forces the girl to the seat of the buckboard, then drives the horses at breakneck speed through the woods.

"PRISONERS OF THE STORM"

Universal Jewel
With HOUSE PETERS
(Length: 6102 Ft.)

BUCKY MALONE and his elder partner, Pierre LeGrande, prepare to close their northern mine to avoid being snowed in for the winter. Sergeant McClellan, of the Mounted Police, overhears them in a trivial quarrel, and, when he arrives at White Lake, their destination, he is one of a group of people who see LeGrande's dog sledge pull in without LeGrande. McClellan hits the trail and finds evidence that LeGrande has been murdered. He suspects Malone, not knowing that the two miners parted at the mine. Attempting to make the arrest, he is wounded by Malone in a scuffle and carried by the latter to a cabin where his leg swells and brings on a high fever. Malone then risks capture by going to the settlement for a doctor. In White Lake he meets LeGrande's daughter, Joan, who is in serious financial straits. Doctor Chambers, a disbarred physician, has offered aid which she has declined, being suspicious of his motives. Not knowing that the stranger was her father's partner, she appeals to him to help her in finding her father.

A blizzard threatens and the doctor refuses to make the trip, so Malone sets out at night alone with bandages and medicine. The girl follows him at daybreak and the doctor, being unable to dissuade her, goes with her to the cabin where they are snowed in with the policeman and his prisoner. The jealous doctor turns McClellan against the man who has saved his life, and Joan's love, which has been growing for Malone, turns to hate when she learns that he is accused of murdering her father.

A snowslide buries the little cabin under a mountainous drift. Vainly they attempt to tunnel their way out. The air in the little hut is almost exhausted when Malone sees a big box of blasting powder. He prepares a big charge and sets it off. A peep of daylight appears after the explosion. The doctor rushes for the opening. Malone warns him that a second charge is coming, but too late. The doctor is killed by the charge which sets the others free. The contents of his medicine case are scattered about the floor, and among them is found the bag of nuggets belonging to the murdered LeGrande. Malone is free. Joan comes to his arms.

Leaving the captured men in charge of a girl slavey, Terry pursues and captures Bart. The horses run away with Rose still in the seat. Handcuffing him, the Mountie takes after the racing buckboard and saves the girl who is to be Mrs. Malone.

It has stood the test
and made good!

"Using Complete Service Contract and are pleased with the same! We should have been using this service before this."

—*F. C. Buchanan, Victoria Theatre, Winnfield, La.*

"I am more pleased with our THIRD Complete Service Contract than with the first or second. The pictures and comedies are better and the serials the best yet!"

—*Mrs. E. L. Ligget, National Theatre Co. McRae, Ga.*

"Am using your Complete Service and am highly satisfied. I have great crowds every Monday and Tuesday, the days I use Universal."

—*Fred Cross, Gem Theatre, Victoria Harbor, Ont.*

"Contracted for Complete Service and all supers and have voluntarily given you an increase as I feel the product merits better prices."

—*Lewis Erb, Mars Theatre, Denver, Colo.*

"Complete Service Contract has been renewed. We are still playing it and are very well pleased."

—*J. C. Platt, Lyric Theatre, Mt. Vernon, O.*

"The new Complete Service Contract I am using promises to be even better than last year's."

—*George Fleischman, Paramount Theatre, La Jara, Col.*

"Just finished my old contract and have signed a 1926 and 1927 contract. If it is only half as good as last year's it will still be 100 per cent to me."

—*Arthur De Lucas, Lansing Theatre, Lansing, O.*

"Have just built a new theatre and from now on we have no fear of competition just as long as we use Universal's Complete Service Contract."

—*C. Vrontisis, Palace Theatre, Pen Argyle, Pa.*

"The Complete Service Contract has been the direct cause of our keeping our little theatre on a paying basis. We're for you 100 per cent."

—*F. L. Ross, Liberty Theatre, Beaver Crossing, Neb.*



"Universal product seems to be getting better and better. I am very satisfied with Universal's Complete Service Contract."

—*Geo. Rauenhorst, Crystal Theatre, Fulda, Minn.*

"I am enclosing my Third Universal Complete Service Contract and have signed same with great pleasure. Small town exhibitors signing it get both the dollars and the pleasure."

—*C. C. Brinkley, Sharlow, W. Va.*

"Allow us to congratulate Universal on their ever wide awake policy to the exhibitor needs. We are using Complete Service Contract."

—*O. Accorsini, Isis Theatre, Lynchburg, Va.*

"Universal sure has treated me fair. The features are fine. The film condition is fine and Complete Service Contract gets me by."

—*L. D. Gustafson, Combat Theatre, Cook, Minn.*

"Have run Complete Service Contract and will say I am much pleased with the service, the prints, and the pictures furnished."

—*C. E. Shepard, Temple Theatre, Brook, Ind.*

"The product on this year's Complete Service Contract cannot be beaten. All of the Jewel productions and the Short Product take very well. I am highly satisfied with my dealings with Universal."

—*W. B. Heick, Rex Theatre, Cabernet, Minn.*

"If I am any judge of what's good for the exhibitor, I should say that the 7000 that signed for Complete Service last year will do so this year. It was a money-making proposition for the exhibitor."

—*MAC observes in Exhibitors Daily Review.*

"The Complete Service Contract for a small town is an ideal proposition."

—*Chas. W. Boyer, Palace Theatre, Hagerstown, Md.*

UNIVERSAL'S
the original and only real
COMPLETE SERVICE CONTRACT

Watch This
Column
Our Weekly Letter



OUR "LINDY"

Today I devote this column to a tribute to Charles Lindbergh, or "Lindy" as the whole world now affectionately knows him, the courageous young King of the Air who, without blare of trumpets or elaborate preparation, hopped across the Atlantic alone, attended only by a bottle of water and half a dozen sandwiches.

Was ever a hero so simple and unaffected? The people of the universe were not prepared for what he did. The usual ballyhoo was lacking. "Lindy" simply stepped into his plane and flew to France. By this act of audacious daring, he accomplished more than diplomats and ambassadors could. He amazed Kings and Presidents. There was none too great to do him honors.

While the world was ringing with "Lindy's" praises, Chamberlain and Levine flew to Berlin, and again there were wild demonstrations of approval for individual courage.

It is rather wonderful how the International News Reel Service secured moving pictures of the wild scenes in Paris and Berlin and brought us here to face to face with the triumphal progress of our daring bird-men.

Watch International in your favorite theatre and note the great skill and care required to picture the highways of the universe.

For a list of Universal's forthcoming productions for Winter, it will prove a revelation. You will be informed of our present plans so you can be sure to see them when written to me lately?

Carl Laemmle, President

To be continued next week in our autographed photograph of Lindbergh's historic flight. Universal stars. If you want to be on our mailing list, send in your name and address.

UNIVERSAL PICTURES
15th Ave., N.Y.C.



Paste this
in your Hat!
post it in your
Box Office—
place it where all
can see it!

—because it puts the punch of profit into your theatre when you play Universal pictures—the World's Greatest Shows! It represents 3,000,000 ads in two great national magazines reaching — conservatively — 15,000,000 people, most of whom are movie fans. You can't ignore its value!



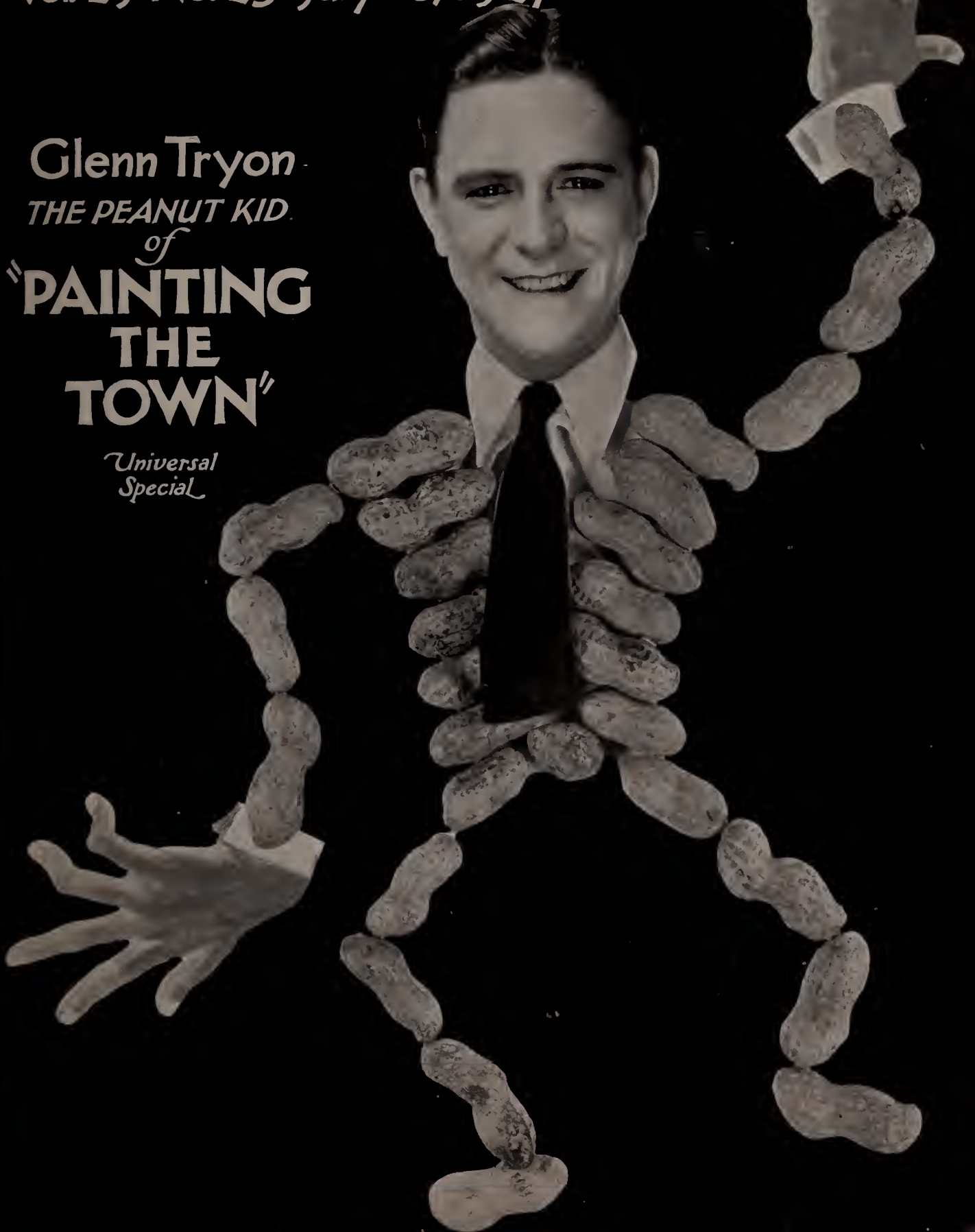
the column at the left is from Saturday Evening Post of July 16, 1927.

UNIVERSAL WEEKLY

Vol. 25·No. 23·July 16, 1927· - - -

Glenn Tryon
THE PEANUT KID
of
"PAINTING
THE
TOWN"

*Universal
Special*



"Allow us to congratulate Universal on their ever wide-awake policy as to the exhibitors' needs. We are using Complete Service Contract." —O. Accorsini,
Isis Theatre, Lynchburg, Va.

"Using Complete Service Contract and are pleased with same. We should have been using this service before this!"
—F. C. Buchanan,
Victoria Theatre, Winnfield, La.

"I am more pleased with our THIRD Complete Service Contract than with our first or second. The pictures and comedies are better and the serials the best yet!"
—Mrs. E. L. Ligget,
National Theater Co., McRae, Ga.

"Am using Complete Service and am highly satisfied. I have great crowds the days I use Universal."
—Fred Cross,
Gem Theatre, Victoria Harbor, Ont.

"Just finished my old contract and have signed a 1927 contract. If it is only half as good as last year's it will still be 100 per cent to me!"
—Arthur De Lucas,
Lansing Theatre, Lansing, O.

"Contracted for Complete Service and all supers and have voluntarily given you an increase as I feel the product merits better prices."
—Lewis Erb, Mars Theatre, Denver, Col.

"Complete Service Contract has been renewed. We are still playing it and are very well pleased!"
—J. C. Platt, Lyric Theatre, Mt. Vernon.

IT'S a cinch to clean up with the aid of Universal's Only and Original Complete Service Contract. For it's C. S. C. that pulls the non-paying houses out of the red. C. S. C. is paying off theatre mortgages. It's C. S. C. that's the backbone of independence—that's making exhibitors realize the picture business isn't so tough after all. 8482 signatures on the dotted line MEAN SOMETHING!

Universal's
COMPLETE SERVICE

Like Rolling Off a Log!

"Have just built a new theatre and from now on we have no fear of competition just as long as we use Universal's Complete Service Contract."

—C. Vrontiss,
Palace Theatre, Pen Argyle, Pa.

"Universal sure has treated me fair. The features are fine. The film condition is fine. And Universal's Complete Service Contract gets me by."

—L. D. Gustafson,
Combat Theatre, Cook, Minn.

"Have run Complete Service Contract and will say I am much pleased with the service, the prints, and the pictures furnished."

—C. E. Shepard,
Temple Theatre, Brook, Ind.

"Universal seems to be getting better and better. I am very satisfied with Universal's Complete Service Contract."

—G. Rauenhorst,
Crystal Theatre, Fulda, Minn.

"The product on this year's Complete Service Contract cannot be beaten. All of the Jewel productions and the short product take very well. I am highly satisfied with my dealings with Universal."

—W. B. Heick,
Rex Theatre, Calumet, Minn.

"I am enclosing my THIRD Complete Service Contract and have signed same with greatest pleasure. Small town exhibitors signing it get both the dollars and the pleasure!"

—C. C. Brinkley,
Sharlow, W. Va.

"If I am any judge of what is good for the exhibitor, I should say that the 7000 that signed for Complete Service Contract last year will do so this year. It was a money-making proposition for the exhibitor!"

—Mac,
in the Exhibitors Daily Review.

ICE CONTRACT

DON'T QUARREL

*No. 540.---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.*

I WANT you to know that I have personally fixed the prices at which the Universal's amazing new list of pictures must be sold.

They are higher than you have ever paid for Universal pictures before, but you have my assurance that at these prices you will get more value, dollar for dollar, than you ever got before—from Universal or any other company.

I have fought, as no man has fought, against waste and extravagance. I have never for one moment been lulled to sleep by the crazy statement that "it is necessary to be extravagant and wasteful in a studio to produce good pictures." That is all rot.

The whole Universal organization is made up of men who know the value of a dollar. For years and years they have been trained to hate and despise waste and extravagance. They look upon such things as a cardinal sin.

But in spite of all this, negative costs have gone up. Outrageous conditions have brought about high costs. To make good pictures, good enough to enable you to lick any kind of

ABOUT PRICE!

competition you may have, it has been necessary to meet some of the high costs.

So, as I said before, the costs have gone up, but I at least have the satisfaction of being able to offer you the very best product ever offered to you by any company.

Just as I have personally supervised the fight against extravagance and waste, just so have I given the selling prices my personal consideration and have fixed the prices for the coming year on Universal product.

They are the fairest prices it is possible to quote. Go back over the whole history of Universal and you will find that, quality for quality, we have always given you a better break than you could get elsewhere.

That is as true today as in all the past years. You'll get a fair break. You'll get the best assortment of fine pictures you ever saw in all your life. They will justify you in paying more to Universal than you pay to anybody else—not because of any sentimental feeling of friendship toward Universal but because you'll get more for your money than you can possibly get from any other source.

Dont quarrel about price. Consider the house you are dealing with!

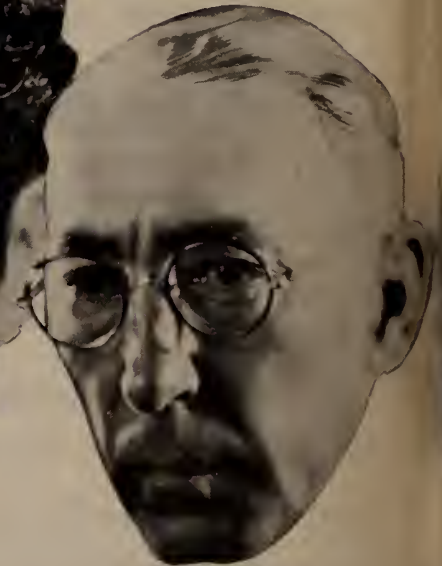


LAURA LA PLANTE

*-with the
ever*



ARTHUR EDMUND CAREW



TULLY MARSHALL

The Cat and the

the greatest cast assembled!

Stars and featured players that every "fan" knows—that every "fan" wants to see—players who count BIG at any box-office in this picture or any picture—that's UNIVERSAL'S *Long Run Special* — "The Cat and the Canary."

A PAUL LENI PRODUCTION

from the Broadway stage success by
John Willard.



GERTRUDE ASTOR

CREIGHTON HALE

MARTHA MATTOX

FORREST STANLEY

FLORA FINCH

the Canary

NOTHING LIKE

SUC SU

—that's
but Boy,

BACK TO GOD'S COUNTRY ★
in James ADOREE starring
tremendous story. With
Walter Long, Robert Fraser,
Mitchell Lewis, etc. AN IRVIN,
WILLAT PRODUCTION.

ALIAS THE DEACON ★
The stage hit of the year by
John B. Hoyer and Leroy
Clemens. Starring Jean
lowe, Ralph Graves, Myrtle
Stedman, Tom Kennedy.
AN EDWARD SLOMAN
PRODUCTION.

The SMALL BACHELOR ★
Written by P. G. Wode-
house, ace of humorists.
An all-star cast including
Andre Beranger, Barbara
Kent and Lucien Littlefield.
A WILLIAM A. SEITER
PRODUCTION.

and when you look down the list of
UNIVERSAL'S BIG GUN group
with its BIG Plays—BIG magazine
stories—BIG novels—BIG authors,
BIG directors and BIG stars you
know you can book UNIVERSAL
100 per cent

because you see that
the big picture successes this year are

CEEDS! CCCESS!

an old one—sure!
oh Boy—how true it is!

The CHINESE ★
PARROT
EARL DERR BIGGERS'
popular Saturday Evening
Post story. With Marian
Nixon, Hobart Bosworth,
Anna May Wong and other
stars. A PAUL LENI
PRODUCTION.

SURRENDER! ★
Based on Lea Lyon the im-
mortal European stage play.
Starring MARY PHILBIN
and IVAN MOSJUKINE. AN
EDWARD SLOMAN PRO-
DUCTION.

The IRRESISTIBLE ★
LOVER
Norman Kerry and Lois
Moran in a WILLIAM
BEAUDINE Production—the
director who made "Little
Annie Rooney." Supervised
by Carl Laemmle, Jr.

WE AMERICANS ★
The sensational Broadway
hit by Milton Gropper and
Max Siegel. With an all-
star cast. AN EDWARD
SLOMAN PRODUCTION.

*These seven leaders
would be SPECIALS
with any other com-
pany in the business.

in UNIVERSAL'S BIG GUN Group!

EXCIT

12 Ranch Rider Features

Each Featuring the UNIVERSAL RANCH RIDERS



Ted Wells

Rarin' bronchos are his meat, in:

- "A Made to Order Hero"
- "Thunder Riders"
- "The Clean-Up Man"
- "Desert Dust"
- "Straight Shootin' "
- "Greased Lightning"



Fred Humes

The tougher they come, the better he likes it, in:

- "Quick Triggers"
- "Arizona Cyclone"
- "The Fearless Rider"
- "One Glorious Scrap"
- "The Border Cavalier"
- "Put 'Em Up!"

EMENT!

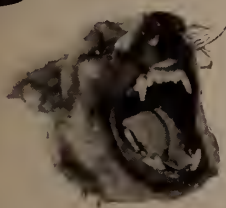
IT speeds the nerves — tingles the blood — gives you an appetite — and chases away the blues. And there's plenty of it in every single Ranch Rider and Thrill Series picture in the list. Why, it makes your heart beat faster just to read the titles:



Universal Thrill Series

10 *Built to make your hair stand on end:*

DYNAMITE



The Devil Dog in five that'll make them beg for more:

- "The Wolf's Trail"
- "The Hound of Silver Creek"
- "The Call of the Heart"
- "Fangs of Destiny"
- "The Four-Footed Ranger"

(Louis Vokali is Dynamite's trainer)

Al Wilson

The Man Without Fear in five sensational thrillers:



- "Sky High Saunders"
 - "The Phantom Flyer"
 - "The Air Patrol"
 - "Three Miles Up"
 - "Won in the Clouds"
-
-

The UNIVERSAL WEEKLY

A Magazine for the Motion Picture Exhibitors

Paul Gulick, ~ Editor

Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City

Copyright 1927 UNIVERSAL PICTURES CORPORATION All rights reserved

Vol. XXV

JULY 16, 1927

No. 23

UNIVERSAL MOVIEGRAMS

CARL LAEMMLE was notified by wireless while on the *Berengaria* of his unanimous election as President of the Motion Picture Relief Fund. The Universal president succeeds Cecil De Mille in that capacity. He will be installed as president upon his return from Europe.

GEORGE MELFORD has chosen Barbara Bedford as the leading woman for Conrad Veidt in "A Man's Past." This production, with Arthur Edmund Carew, George Siegmann and Ian Keith in the cast, has already gone into production.

BURR McINTOSH and Churchill Ross have been added to the cast of "The Four Flusher," which already includes Marian Nixon and Eddie Phillips in support of George Lewis in his first Universal starring vehicle. "The Four Flusher," the well-known play by Caesar Dunn, was originally purchased for Reginald Denny.

UNIVERSAL has purchased "The Last Warning," a play by Thomas F. Fallon, adapted from the Wadsworth Camp mystery novel, "The House of Fear." It was produced in New York by Mindlin and Goldreyer, with William Courtleigh.

GLENN TRYON made such a unanimous hit with Universal sales executives in his picture, "Painting the Town," that he was immediately signed up for five years by the Universal organization. His first two pictures which will be released in the Big Gun Group are "Hot Heels" and "The Flying Nut." William Craft, who did "Painting the Town" and "Hot Heels," will make "The Flying Nut," which is an original story by Harry O. Hoyt.

The Star-Maker Picks Another Star

Carl Laemmle, After One Look at "Painting the Town," Glenn Tryon's First Feature Comedy for Universal, Signs Him Up for Five Years.



Glenn
Tryon,

the 51st
star.

picture features equally that delightful and beautiful actress, Patsy Ruth Miller, all of the star-dust of the picture was showered on Glenn Tryon.

The result of the first glimpse of this picture by Carl Laemmle and his executive associates was the unanimous question of "Who on earth is Glenn Tryon and where has he been all this time?" The answer to this question was the starring proposition, and now Glenn Tryon has signed a five years contract with the Laemmle organization and in a few short weeks will move his Lares and Penates to Universal City.

Glenn Tryon—and that is his right name, too,—was born on a mining claim up in Idaho. If the claim had been any good, he probably would have been a millionaire or a politician, but the claim is still there and still is only a claim. It is forty miles from the little mining town of Julietta. At the age of eight, Glenn evinced a strong disposition to act. He organized a theatrical company using his father's backyard for an auditorium and made such a local hit that when the stock company needed a child to play Rip Van Winkle in the first act, they picked on Glenn. So when the family moved away to Great Falls, Mont., he looked about for a theatrical job and got it. The job was a busy but inartistic one. It consisted in being janitor, prop boy, candy butcher, assistant bill poster, usher and assistant projectionist. As soon as he could amass sufficient money to take him to New York, he started his theatrical career, modestly, economically, and, one might almost say, unsuccessfully. He very seldom played the big cities, but vaudeville, stock and touring com-

(Continued on page 36)

Universal News in Pictures



Above: Fred Humes, of the Ranch Rider Features, tries out a new mount. At the right: George Lewis takes Mary Loman for a thrilling ride during "The Collegians" location trip to Coronado, Calif. Below: Barbara Worth, Reginald Denny's leading lady in "Fast and Furious," celebrates the Fourth in her own way.



A couple of players in "Midnight Rose." One of them is Lya de Putli.



Two Austrian noblemen: Charles Puffy, comedy king, and Archduke Leopold, nephew of the former Emperor Franz Joseph.





Lya de Putti, the beautiful Continental actress recruited from the Ufa ranks, and Melville Brown, featured player and director respectively of "Buck Privates," go over the script on the little German village set. "Buck Privates" is a story of the American Army of Occupation.

George Lewis Starts Work As Star In "The Four Flusher"

GEORGE LEWIS, the young Universal star whose work as the juvenile in "His People" first brought him fame, and whose ability in the starring role of "The Collegians" series of two-reelers made him popular, has just begun work at Universal City in his first big starring feature, "The Four Flusher." This originally was purchased for Reginald Denny, but that star's full schedule gave Universal the opportunity to use it for Lewis.

Wesley Ruggles is the director. As support for Lewis, Ruggles is assembling a cast of extraordinary popularity. Marian Nixon is the feminine lead. Burr McIntosh has a principal role. Eddie Phillips, seen as the "menace" to Lewis in all of the twenty two-reelers of "The Collegians" series, has a similar role in the new feature, which is scheduled as a Universal Jewel Production, to be released as one of Universal's Big Gun Group during the 1927-28 season.

Lewis also is slated for the leading role in a Universal Super Picture for the coming season, "The Big Gun," an epic of the U. S. Navy in peace and war. It will be put into production

under the direction of Irvin Willat as soon as the star completes "The Four Flusher." Richard Barry, the author of this story, is working with Universal on the script. The U. S. Navy has promised whole hearted co-operation during production.

"The Four Flusher" is from the successful stage play by Caesar Dunn. It is the story of a young shoe-clerk who invents a new kind of shoe and the difficulties he gets into by anticipating his success and playing the millionaire too soon. It is reported as an excellent vehicle for young Lewis' first big time venture.

Miss Nixon has just completed a featured role in "The Chinese Parrot," Paul Leni's second American picture, from a comedy mystery story by Earl Derr Biggers. Lewis and Phillips finished up the last of the second series of "The Collegians" a few days ago.

Lewis is regarded by Carl Laemmle as one of the most promising juvenile stars on the coast. The film chief is giving every opportunity to the young man. So far, he has taken full advantage of the roles handed to him and has exceeded expectations by the rapidity of his advancement.

Carl Laemmle Elected President Of M. P. Relief Fund

CARL LAEMMLE, president of the Universal Pictures Corporation, has just been unanimously elected President of the Motion Picture Relief Fund of America. He succeeds Cecil B. DeMille in this post.

The motion picture Relief Fund of America is a comparatively new organization looking to the needs of the aged and indigent veterans of the industry. It plans, among other activities, the endowment of a national home for film people forced by age or incapacity to seek relief.

Although the industry is young, yet many of the veterans are getting along in years, and, as is true in all industries, a certain percentage require help in their old age.

Most of the prominent stars, executives and studio officials in the screen world are behind the relief fund movement.

Sally Rand to Play In "Gallop Fury" With Hoot Gibson

SALLY RAND, blonde screen luminary, has been signed to play the leading feminine role in "Gallop Fury," Hoot Gibson's forthcoming starring vehicle for Universal, it has just been announced. Miss Rand is considered one of the most promising of the younger generation of screen celebrities and was one of the Wampas Stars for this year.

"Gallop Fury" will be a screen version of the story "The Tidy Toreador" by Peter B. Kyne and is scheduled to be Gibson's most pretentious offering to date. Reaves Eason, responsible for many of the successes of the Western star, will direct this picture.

The supporting cast includes Duke Lee, Edward Coxen, Max Asher and "Pee Wee" Holmes.

"The Flying Nut" To Be Tryon's First Under New Contract

THE FLYING NUT, will be the title of Glenn Tryon's first picture under his new long term contract with the Universal Pictures Corporation. This is an original story by Harry O. Hoyt and will be made under the direction of William J. Craft.

"Fast and Furious" Lives Up to Name In Broadway Premiere at Paramount

"FAST AND FURIOUS," Reginald Denny's latest Universal farce comedy had its New York premiere this week in the new Paramount Theatre, and lived up to its name. The rapid-fire comedy situations, gags, and sub-titles and the plentiful number of thrills scattered through the picture, clicked with the audiences from start to finish. With the reactions of the Broadway fans to this picture as a criterion, it promises to be one of the best box-office drawing cards of the current season.

The new Denny picture has already proved its pulling power in a number of key centres. Starting out with a record-breaking week in the Colonial Theatre, Indianapolis, several weeks ago, it since has played, or now is playing in the Granada Theatre, San Francisco; the Uptown, Los Angeles; the big B. & K. Oriental in Chicago; the Columbia in Portland; the Columbia in Seattle; the Alladin in Denver; the big new Capitol Theatre in Atlanta; and the Main Street in Kansas City. There have been scores of successful weeks in theatres of lesser importance.

"Fast and Furious" is from a story written by Denny himself. It is needless to say that the plot and action are crowded with the sort of comedy stuff and characterization that Denny knows he does best. Melville W. Brown directed it and it ranks well with Brown's remarkable list of successes.

The leading feminine role is played by Barbara Worth, who has won great praise and prestige for her work in this feature. Others in the strong cast are Claude Gillingwater, Armand Kaliz, Lee Moran, Charles K. French, Wilson Bengé, Robert E. Homan, Kingsley Benedict and Edgar Norton. In addition, there are a dozen or more internationally known auto racing drivers who operate the various entries in the thrilling auto race which marks the climax of the picture.

An indication of the newspaper reaction to the Paramount opening of "Fast and

Furious" may be had from the following excerpts:

The New York Evening Post:

"One of the best and cleanest comedies ushering in the summer movie season is on this week at the Paramount. * * * It is interesting, exciting and very well photographed. * * * Reginald Denny plays with a delightful comedy touch. * * * It is hilariously amusing both in action and titles all the way through. * * * If you want a hearty, legitimate laugh this

week, drop in at the Paramount."

The New York Journal:

"Miss Worth is decorative, Denny is his usual breezy self, Gillingwater is amusing and the race-track scenes have all the expected thrills."

The New York American:

"'Fast and Furious' is good entertainment, packed as it is with action and love interest, a pretty girl and a handsome hero."

(Continued on page 36)

Finest Neighborhood House In South Opened by Universal

IN announcing the opening of the new Madison Theatre, East Atlanta, Ga., last week, Dan Michalove, general manager of the Universal Chain Theatrical Enterprises, Inc., to which the house belongs, states that the theatre cost approximately \$100,000 and is considered to be the last word in community thea-

tre construction and furnishings, incorporating all the features usually found in a class A house. The Madison which ranks as one of the finest and most expensive neighborhood theatres in the South, was designed by Daniell and Beutell, architects.

The opening program consisted of Universal's "The Buckaroo Kid," starring Hoot Gibson, a "Snookums" comedy, the first episode of the Universal chapter-play, "The Silent Flyer," and International News-reel.

Ethlyne Clair, who was in Atlanta attending the opening of the \$1,500,000 Capitol Theatre took the opportunity to attend the premiere of the Madison as well and was given a hearty reception by the enthusiastic first-night audience, which packed the house to overflowing.

The Madison is one of the Chain operated by the "U" subsidiary. The Neighborhood Theatres Corporation. Other Neighborhood houses are the Ponce de Leon, The Fairfax, Eastpoint, Ga., and the Empire on Georgia Avenue, now under construction and soon to be completed.

Since no July number of a magazine is complete without at least one bathing beauty, we offer Barbara Kent. Barbara in addition to being a 1927 Wampas star and the leading lady in "The Small Bachelor" and "The Lone Eagle," is now playing opposite Reginald Denny in "Now I'll Tell One."



Universal Features Proving Strong Summer Offerings

REPORTS from the Universal sales force indicate that Universal features are proving popular with exhibitors as business getters during the summer season. From coast to coast, big first run houses are playing such pictures as "Fast and Furious," the latest Reginald Denny production, with "Painting the Town" a new farce comedy from the Universal lot, due as the next hot-weather puller.

Lou B. Metzger, general sales manager for Universal, states that the Laemmle organization has made a point this summer of scheduling features for release which can be relied upon by exhibitors to build business in the face of any opposition. Outstanding among such releases are the two aforementioned features, "Fast and Furious" and "Painting the Town."

"Fast and Furious" started its screen career in Indianapolis during the International Cup Race week recently. It broke records at the Colonial Theatre. Two weeks ago it played to exceptional business in such big first runs as the Granada Theatre, San Francisco; the Uptown, Los Angeles, where it played two weeks; the big B. & K. Oriental in Chicago; and the Columbia in Portland. Last week it was playing in the Aladdin, Denver, and the Columbia, Seattle. This week it is in the Paramount Theatre, New York City, and the Main Street Theatre, Kansas City. It also was used to open the big new \$1,560,000 Capitol Theatre in Atlanta.

"Alias the Deacon," in a pre-release showing in the Roxy Theatre gave a very good account of itself and is slated to be one of the best audience pictures of the season, it is the opinion at the Universal home office. Already the demand for this picture is said to be pyramiding in all sections of the country, with Jean Hersholt, the star, sizing up as a real box-office drawing power.

"Painting the Town," Universal's big summer release, is unique in that it jumped over night from obscurity to a reputation as one of the best comedies of the year. Until it was shown to the trade in New York, practically nothing had been heard of its quality. Afterwards, it became one of the most talked of pictures of the season.

Roxy screened it and booked it on sight. It will play in the big Roxy Theatre late in July. Reports to Metzger from Universal exchanges indicate that exhibitors are clamoring for a pre-view of this production. The Universal laboratory at Fort Lee is speeding the making of prints of this feature although it will be several days before each exchange has its sample print. Universal officials be-

lieve that this picture will have the greatest popularity wave ever experienced by a picture due to the fact that it is a special summer release and is due to have its maximum showings before the beginning of the new season.



Victor Nordlinger, casting director at Universal City.

Edward Laemmle Finishes "13th Juror"

FINAL scenes for "The Thirteenth Juror," the Universal production of Henry Irving Dodge's celebrated stage play "The Counsel for the Defense," have been made under the direction of Edward Laemmle and the film is now in the process of editing.

Francis X. Bushman, Anna Q. Nilsson and Walter Pidgeon are featured in the picture and important roles are played by Lloyd Whitlock, George Siegmann, Martha Mattox, Fred Kelsey and Sailor Sharkey.

"Drug Store Cowboy" Completes Another

"ONE EVERY MINUTE," the fourth of the Universal "Drug Store Cowboy" comedy series starring Arthur Lake, has been completed under the direction of Ansel Friedberger.

"Now I'll Tell One," Latest Denny Film, Is Well Under Way

LILLIAN RICH, Mathilde Brundage, George Siegmann, Armand Kaliz, Wilson Bengé, Charles Coleman and a four-year-old Jane La Verne have been added to the cast of the Reginald Denny picture, "Now I'll Tell One." The continuity was prepared by Earl Snell from an original story by Reginald Denny himself and it is being directed by Fred Newmeyer. Barbara Kent is playing her first engagement as Denny's leading woman.

Denny's pictures usually start with accidents, and the very first day of production, Edgar Kenedy lost control of his motorcycle and fractured a knee. Tom O'Brien, who has played in a number of Denny pictures, was hastily substituted for the role.

That same day little Jane La Verne, who is playing the role of Pudge, a little orphan waif, made such a hit with Carl Laemmle, who was watching the first day's shooting, that he signed her up on a five years' contract.

"Love Thrill" Opens Rock Hill Theatre In Kansas City, Mo.

WHEN the new Rock Hill Theatre in Kansas City opened its doors recently, Laura La Plante in "The Love Thrill" was there to welcome the new patrons and to make them firm friends of the new house. Since then "Taxi! Taxi!" "Sensation Seekers" and the chapter play, "Whispering Smith Rides," have also been booked.

The new theatre, one of the finest suburban houses in the country, is under the direction of the Midwest Theatres, Inc., of which E. C. Rhoden is vice president and general manager. Midwest Theatres also operate the Miller Theatre in Wichita and a group of theatres in Missouri and Kansas.

The entire Universal organization extends their best wishes to the new theatre and are proud that a Universal picture had the honor of being the opening attraction.

Paula Howard Cast In "The Collegians"

PAULA HOWARD, the diminutive little lady, who was literally "knocked" into the movies a short time ago by a fender of Marie Prevost's automobile, was added to the cast of "The Collegians" recently.

Some
boost
indeed!



**"Painting the Town"—with Glenn Tryon
and Patsy Ruth Miller**

(*Universal-Jewel, July 7; 5,909 ft.; 68 to 84 min.*)

An excellent comedy; it keeps the spectator interested and laughing all the way through. The situations are mostly farcical and always funny. The action is fast and the direction and acting are excellent. Even the love-making scenes between the hero and heroine are conducted along comic lines until near the end, when there is a little sentiment injected and a slightly melodramatic flavor given to the finish. The hero is a small-town inventor with a great belief in his own future. He becomes acquainted with the heroine, a rollics girl, when she is stopped for speeding and in jest is invited by her to call on her when he "should Some of the most amusing scenes are those in which the hero makes himself "fresh-aleck," but so enthusiastically ambitious and so full of pep that although this sort of person usually makes the booker want to kick him, in his case one cannot help laughing him and applauding him when he puts over practical jokes, makes the heroine against her better turning her into laughter), and a conjurer among the guests, and makes explosive uproar. There is also an episode where he makes a clever get-away in a bathroom in disguise in order that he not compromise

**Harrison's
Reports**

-but that ain't all →

-a regular avalanche of

Exhibitor's Daily Review

"Painting the Town"

Universal-Jewel Length: 5909 ft.

AS FUNNY AS THEY COME. GLENN TRYON A COMER AND HIS FIRST FOR UNIVERSAL PROMISES MORE TO COME IF HE CAN HOLD THE STARTING PACE.

Cast.... Glenn Tryon, young and good looking. His cheery smile and ready humor should carry him far. Patsy Ruth Miller the Follies girl who falls for the service station lad. Others Chas. Gerrard Geo. Fawcett, Sidney Price Max Ascher.

...Comedy. Exhibitor in the Tryon has out with feature is to com-be-ork-on-his ould for sta-he ci-on ck-'ies'

Hoyt

erry H

Mar

Se
Photo

Film Daily

"PAINTING THE TOWN"

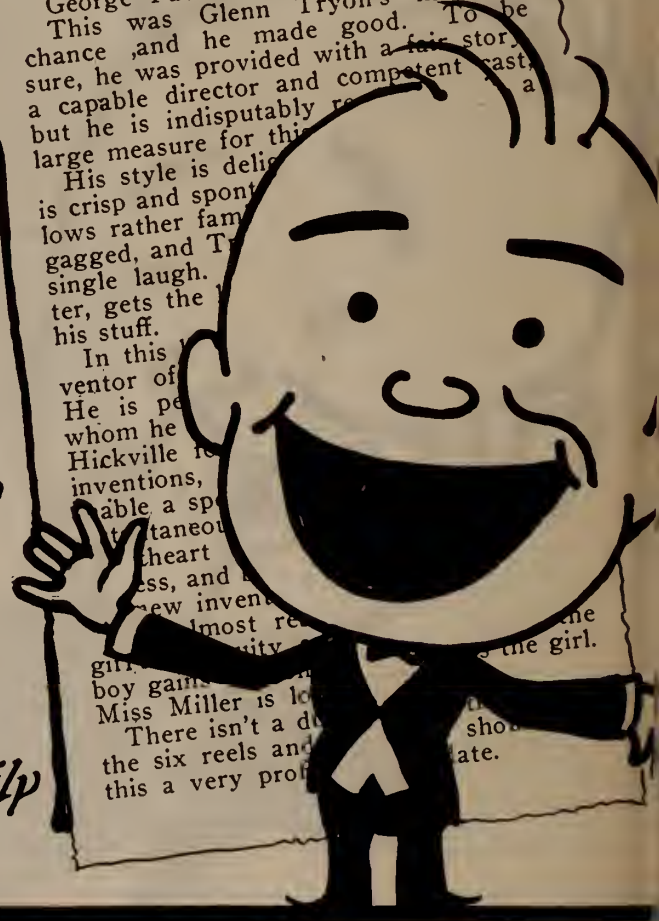
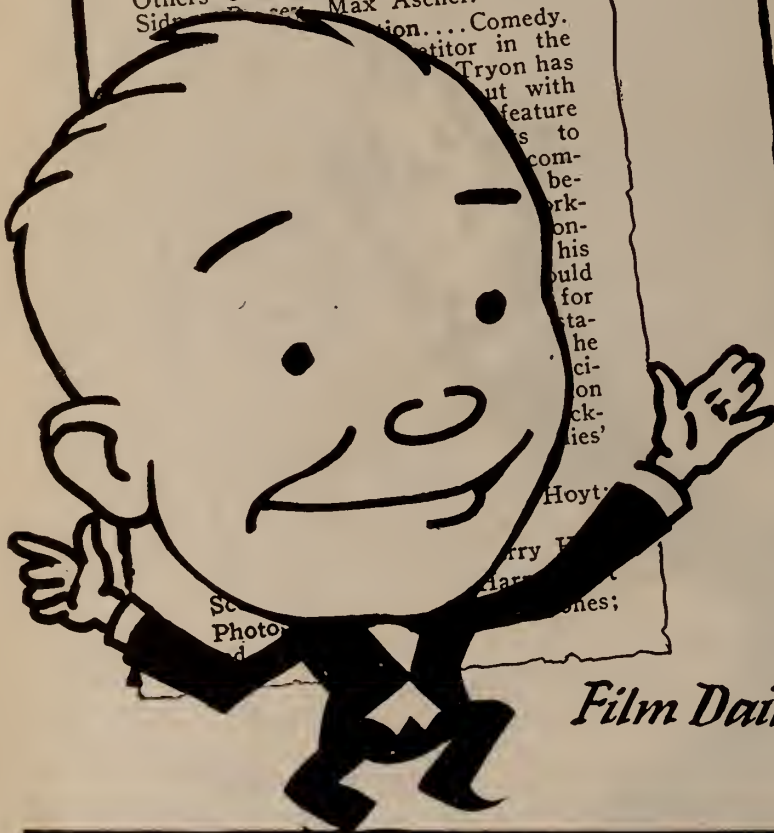
Universal. Produced by..... William Craft Featuring..... Glenn Tryon Patsy Ruth Miller, Charles Gerard, George Fawcett, Sidney Bracey.

This was Glenn Tryon's first big chance, and he made good. To be sure, he was provided with a fair story, a capable director and competent cast, but he is indisputably responsible for a large measure for this.

His style is delicate and is crisp and spontaneous. He lows rather than gagged, and T single laugh. ter, gets the his stuff.

In this inventor of He is pe whom he Hickville re inventions, able a sp taneous heart ess, and new invent most re

girl. The girl. boy gain Miss Miller is lo There isn't a d the six reels and this a very prof sho ate.



PAINTING

praise -- and that aint all!

"PAINTING THE TOWN"

UNIVERSAL PICTURES
 CORP., Distributors. Story and
 scenario by Harry Hoyt. Directed
 by William Graft. Featuring Patsy
 Ruth Miller and Glenn Tryon.
 Length, 5909 feet.—This comedy,
 and it is a smart one, serves to in-
 troduce, for the first time as far as
 this reviewer is concerned, Glenn
 Tryon, who has the earmarks and
 possibilities of a real star comedian.
 of the... the whims-
 innocent
 Harry
 her he
 with
 stics
 But
 rags
 ants
 like

"Painting the Town"

**Glenn Tryon Scores Heavily as Comedian In
 Hilarious Farce Comedy Filled With Laughs**

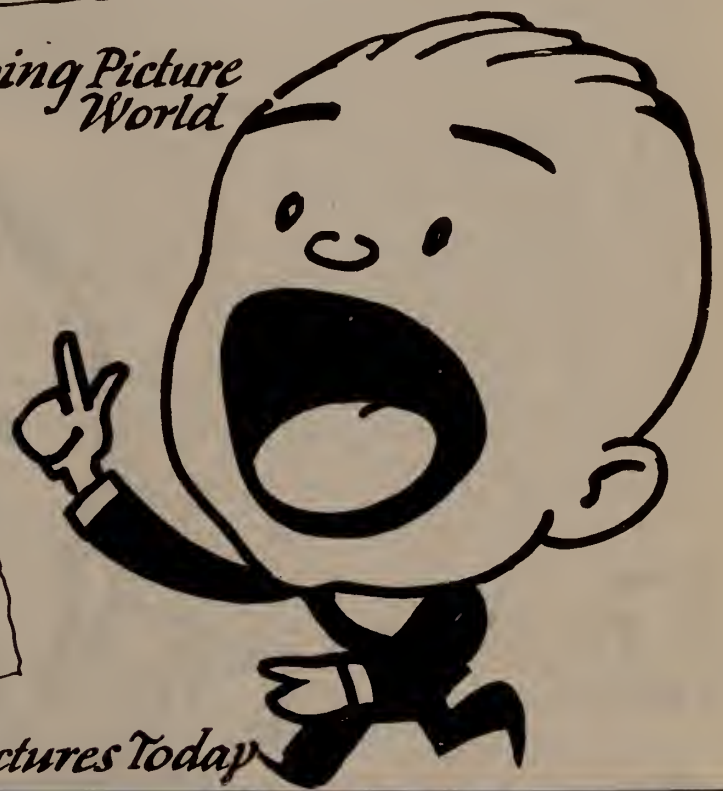
AS hilarious and consistently amusing pic-
 ture as has reached the screen in some
 time is "Painting the Town" a Universal-
 Jewel production directed by William Craft
 from a story by Harry O. Hoyt, with Glenn
 Tryon and Patsy Ruth Miller.

The humor in this picture is exceptionally
 bright and spontaneous, and Glenn Tryon is
 practically the whole show. Although he has
 done good work in two reel comedies and also
 in several feature pictures, his performance
 here far overshadows any of the previous

characterizations and places him well up in the
 front of screen comedians.

Although heart interest and mild melodrama
 have been introduced in the climax, for almost
 the entire footage, the picture is fast-moving
 comedy depending largely on Tryon's portrayal,
 and from the first shot to the final fadeout he
 keeps you interested and amused. He fairly
 bubbles over with fun and everything he does
 is good for at least a smile, with a lot of good
 hearty laughs spread through the picture.

*Moving Picture
 World*



Motion Pictures Today

THE TOWN

— and yet more praise!

Painting the Town

One of the Best Comedies of the Year
(Reviewed by Harold Flavin)

THERE'S no reason in the world why everybody in the world shouldn't derive considerable entertainment from this production; it's as light and airy as a summer breeze and as equally refreshing. Glenn Tryon shows evidence of more histrionic ability than we had credited him with, basing our opinion on short subject comedies in which he was the stellar light; he has a very deep bag of clever tricks and he spills them about with prodigal generosity. And the sub-titles! Each and every one contains a laugh.

The finished picture shows evidence of harmonious work between director and cast. The business of the piece is started in the first hundred feet, and there's never a let-up right up to "Finis"; the story is just an ethereal thread tying together the various gags with which the action is studded. Honorable mention is due the remainder of the cast in particular, Patsy Ruth Miller and George Fawcett, for their work is especially good.

Don't miss this one.
The Cast: Glenn Tryon, Patsy Ruth Miller, Charles Gerard, George Fawcett, Sidney Bracey, Ma
scenario by Harry Hoyt, photographs
directed by William Craft.

THEME: Young "watch-me" go-getter in small town becomes enamoured of Follies girl and follows to New York. His mechanical genius furnishes new type of automobile, which he tries to sell to Fire Commissioner; the "villain" forestalls his first attempt, but, with the aid of Follies girl, he succeeds in his mission.

From
M. P.
News

*It's a
Laugh
Miracle I tell yuh!*



"Buck Privates" Player Started In Movies in 1908

BUD JAMISON, portrayer of one of the "Musketees" trio in "Buck Privates" which Melville Brown is directing for Universal, was making a living from pictures as early as 1908 when he was only 14 years old.

He used to sing the illustrated songs which were features on the motion picture programs in those days. He studied for grand opera for three years and ended up in a vaudeville quartet and then went into musical comedy.

His first actual work before the camera was in 1924 when he played in "A Night Out" with Charles Chaplin. Since then he has become noted as a comedy heavy, and as comedy relief in more serious productions.

He considers his role in "Buck Privates" as his best. Malcolm McGregor and Les Bates are the other members of the trio, and Lya de Putti plays opposite McGregor with a supporting cast including ZaSu Pitts, Eddie Gribbon, James Marcus, and Carey Harrison.

Woodman of World Delegates Pay Visit To Universal City

A PARTY of 450 persons consisting of delegates and their families attending the annual convention of the Woodmen of the World in Los Angeles, were visitors to Universal Studio at Universal City recently as the special guests of Henry Henigson, General Manager.

The party, headed by Senator Morris Sheppard, of Texas, Sovereign Commander Frazier and Sovereign Clerk Yates of the fraternal organization, was shown through every nook and cranny of the mammoth picture plant and watched Melville Brown direct Lya de Putti in a scene for "Buck Privates," one of the Jewel Productions scheduled for Fall release.

Universal Studio Entertains Party Of Student Gobs

LT. COM. ERIC L. BARR of the U. S. Navy visited Universal City recently with a detail of thirty University of Washington Naval Reserve Students and was taken on a sight-seeing tour.

"Give a Thought to Accessories"

By an
Accessory Manager

Dear Sir:
Please send a one sheet
set of photos and slides on my
Jewels, Westerns and two reel comedies
for the month of June.



I CAN MOST GENERALLY TELL HOW AN
EXHIBITOR'S BUSINESS IS BY THE ORDERS
HE SENDS IN FOR HIS ACCESSORIES.

Newsreel Delivers Byrd Hop-Off Shots For Opening Show

INTERNATIONAL Newsreel scored another great achievement last week in showing thrilling motion pictures of Commander Byrd's hop-off to Paris at leading Broadway theatres for their first performances. The pictures included not only the take-off but also the exciting preparations that preceded the actual start.

Despite the fact that a drizzling rain was falling when Byrd hopped off, International Newsreel was able to secure exceptionally good pictures. They were made by a staff of twelve cameramen, most of whom have been on the field during the past two weeks.

In addition to the delivery of prints to the Broadway theatres, International Newsreel sent others to all parts of the country by aeroplane.

It was the first glimpse of actual picture-making for many of the young officers and the trip proved instructive and educational to them all.

They arrived from the northern state on the battleship Tennessee at San Pedro and made the trip to the picture city in motor transport busses.

Veidt to Introduce Muscular Make-Up In Hugo Picture

CONRAD VEIDT, Universal's past master in the hitherto ungentle art of facial distortion, sprang a new one on Hollywood in his test preparatory to playing the title role in Victor Hugo's classic, "The Man Who Laughs," under the direction of Paul Leni. He terms it muscular make-up. In this way he describes his ability to distort the muscles of his face in any manner and control them in that particular position for a reasonable length of time.

Muscular make-up eliminates the obvious methods of putty, sponges in the mouth, white of egg, adhesive tape and other subterfuges, employed for many years by the foremost character actors. Its successful consumation, as witnessed in the preliminary tests, places Conrad Veidt in the enviable position of master of character make-up.

Gymplaine, "The Man Who Laughs," is probably the most difficult character in fiction to interpret on the screen. Everyone is familiar with the boy who had his mouth slit when young, so that in later years his expression was one of continual mirth, regardless of events or circumstances. Veidt has presented this character in his unusual manner, making him odd and grotesque but not for one moment repulsive, with the aid of only the usual cosmetics and the control of his facial muscles.

An interesting side-light to this unusual performance that amazed Hollywood is the necessity for constantly exercising the muscles of his face. He performs a series of "setting up" exercises, in the privacy of his home, intended to keep his facial muscles in perfect condition.

Gibson to Make Another Picture By Peter B. Kyne

ANOTHER PETER B. KYNE story has been purchased by the Universal Pictures Corporation for Hoot Gibson titled "The Lion and the Lamb." The title has been changed to "The Rawhide Kid." Isadore Bernstein has prepared the adaptation and Arthur Statter the continuity. Del Andrews will direct with Charles A Logue acting in the capacity of supervisor.

Production will commence following Gibson's completion of "Galloping Fury," an adaptation of "The Tidy Toreador," also by Peter B. Kyne, which he is now making under the direction of Reaves Eason with Sally Rand in the feminine role.

Services on Pictures

THIS department contains news, information service which will assist the exhibitor in pictures and picture personalities—and will give the entertainment value of pictures are made known to his contributors and the reader is requested.

A CORRECT TITLE

"FAST and Furious" is the extremely accurate title of Reginald Denny's new picture. It is such a title as all pictures should bear, giving well fitting key to the pace, tone and weight of the story without betraying its exact character. And the picture is as good as its title.

In "Fast and Furious" Mr. Denny seems to me to attain finally that degree of stardom where the player need not fear the immediate future. It is difficult, perhaps impossible, to analyze the process by which a performer comes to this point in his career. He must first make a succession of good pictures, excellent pictures, each better than its predecessor. Gradually people cease to mention him as a "comer" and to group him, conversationally, with those other performers who have arrived before him. Once this pitch of popularity is attained, the player may slip badly or triumph greatly without exciting particular comment. In other words, he is "set" for a substantial run in the top line electrics. He has, then, but to watch his step and he may go on indefinitely as a major star.

But "Fast and Furious" is important other-wise than as Mr. Denny's diploma. It is a rollicking comedy wholly worthwhile in its own right as entertainment. It is composed of humorous incidents preceding an automobile race, and the race itself. The cast contains several other good players and the whole is excellent entertainment. I hope to see Mr. Denny continue a long while in similar occupations.



Reginald Denny

this a

the day of D

When Denny makes a picture the whole world
laughs—when Denny makes a picture exhibi-
tors fall all over themselves in the rush to grab
it—when Denny makes a picture you just know
it's sure-fire—and in "FAST AND FURIOUS"
UNIVERSAL gives you the best DENNY yet
—and you don't have to take our word for it,
either! Read the column over to the left!

It's a Melville W. Brown Production
from the story by Reginald Denny

**every word of
article--it's abso-
lute proof that**

DENNY is here!

Novel Radio Presentation for "Oh, Baby"

Reprinted from the Motion Picture News

"UNLESS you put your ideas into practice there is no use having ideas" is a favorite expression frequently uttered by leaders in all lines of endeavor, and the stimulating force that drives the idea from the theory into the practical phase is often as important to accomplishment as the invention itself—a fact forceably illustrated by a recent stroke of ingenious showmanship that resulted in profit for a theatre and the manager who executed it.

The case in point involves an idea developed by an enterprising theatre manager, and an editorial—the stimulating force which encouraged the manager to go ahead with his novel plan—written by William A. Johnston and published in the issue of *Motion Picture News* dated May 20.

Harry F. Storin, manager of the Leroy Theatre, Pawtucket, R. I., attracted by the fight scenes in "Oh Baby" and the fact that the picture showed Graham McNamee, celebrated radio personality, at the microphone giving a blow-by-blow description of the glove contest, was intent upon developing this feature in some novel presentation number. He hit upon the plan of giving more realistic effect to the scenes by interpolating a radio presentation in conjunction with the scenes. He worked the plan out in some detail but then other matters engaged his attention and his interest in the presentation idea was diverted. "I was about ready to lay aside and forget the plan when I read the editorial in *Motion Picture News*," Storin writes. "It served as an inspiration to go ahead and put into practice an idea which proved a popular novelty and a good box office asset."

The editorial referred to was the concluding article of a series written in Hollywood about the production activities and studio developments there, and dealt with experiments in sound effects for presentation on "Wings," the new Paramount special.

The presentation which Storin staged with "Oh Baby" is described by him as follows:

"In reel five of the picture, Graham McNamee is shown announcing the fight from the ringside at Madison Square Garden. The fight sequence runs through part of reel five, practically the entire footage of reel six and into the opening of the seventh.



A shot of the fight in "Alias the Deacon" which might be broadcast in the same way as the one in "Oh, Baby," described in this article.

"We have at the theatre quite a bit of radio apparatus and the thought of presenting this fight in 'ringside-radio' fashion occurred to me. I am more or less familiar with McNamee's style of announcing fights, at least sufficiently so to give me confidence to essay an impersonation of him broadcasting the fight.

"I had the radio man at the theatre rig up a microphone offstage, and run another pair of wires from the radio control room down to the stage and set an ordinary loud speaker down near the foots.

"We had a little trouble at first because in using sufficient amplification there was much static. So we hooked up another amplifier, which overcame that difficulty.

"I took over the microphone the instant the picture showed McNamee on the screen and proceeded to give a running account of the happenings about the ring and, when the fight started, to give a blow-by-blow description.

"This feature of the show won considerable applause at each performance and owing to the realistic effect obtained by combining this bit of actual broadcasting with the screen action, the interest of patrons was aroused to a point which brought the theatre much valuable word-of-mouth publicity."

The presentation of interpretive effects similar to those which Storin offered with "Oh Baby," though proving most popular as occasional novelties, nevertheless indicate the need for further devel-

lopment along the lines urged in the editorial which encouraged this enterprising exhibitor to go ahead with his idea.

Many showmen regard this phase of motion picture presentation the next important feature to occupy the attention and interest of the creative minds now engaged in all branches of the industry.

* * *
An important part is being played by the exhibitors who evolve original and novel presentation effects. Interpretative effects supplied by musical arrangements and special devices had their beginning in the theatre, being developed by showmen intent upon increasing the entertainment value and

(Continued on page 36)

Helen Foster with Daugherty In "Haunted Island" Serial

HELEN FOSTER has been selected to play the lead opposite Jack Daugherty in the thrill star's new Universal chapter-play, "Haunted Island," which has just gone into production under the direction of Robert F. Hill.

Other members of the cast selected thus far are Grace Cunard, John Prince, Al Ferguson, Myrtis Crinley and Scott Matraw.

Miss Foster is a discovery of William Lord Wright, head of the West-

ern and Serial departments. She started last winter in short subjects and then played several Western leads with Fred Humes and Ted Wells. Her instant display of talent won for her this big role.

Hill, the director, was responsible for "Blake of Scotland Yard" starring Hayden Stevenson, declared to be one of the finest serials ever made and which has been signed by many first run theatres over the country.

Here Again!
Better than
Ever!



The Wild West Show



The Rawhide Kid



Riding for Fame



A Trick of Hearts



Painted Ponies

A Society Cowboy

Full of new tricks. Brimming with new pep. And with a brand-new set of big stories—each by a popular author such as Peter B. Kyne. Your box office reports tell you what Hoot did for you last year. This year he'll make those figures look sick. Give your theatre a square deal and tie up with

UNIVERSAL

7 BIG GUN Jewels *starts*

HOOT GIBSON



Large portraits of Carl Laemmle and Universal stars were loaned to the Goody Shop, Jacksonville, Fla., by the Universal exchange to decorate the walls during the opening week of this newest sandwich shop. The shop is in the Publix Theatre Building lobby and attracts many picture patrons.

Says He Does More Business With Universals Than All Rest

"I AM writing to tell you that I simply had to let you know that we are running 'Her Big Night' featuring the one and only Laura La Plante and that though it is the off season here we are playing to capacity houses.

"In your Straight from the Shoulder Talks, I'll tell the world that you tell no lies, and I'll agree with you that Universals are the pictures for Mr. Manager.

"I would very much like you, if you can, to tell Laura La Plante, Reginald Denny, Hoot Gibson and Marian Nixon that they are the high spots in this town, for as soon as I start billing them, so soon the bookings start. As for Denny, well, he has the town stone cold.

"I would like them to send a good photograph of themselves to me as I have one or two prominent spots that I wish to fill up in my lobby, and tell them from me and my patrons that we all wish them every success in the future and to go on making us those excellent pictures.

"The pictures that set this town talking up to date are as follows: 'The Cohens and Kellys'; 'The Phantom of the Opera'; 'The Flaming Frontier'; 'The Marriage Clause'; 'Rolling Home'; 'Take It from Me' (a riot); 'Skinner's Dress Suit'; 'Chip of the Flying U'; 'The Texas Streak'; 'The Beautiful Cheat'; 'Oh, Baby'; and 'Her Big Night.'

"This is only mentioning a few of them as we run nearly all Universal

pictures here and I will say that we do more business with Universal than all the rest put together so here's all the very best to Universal pictures, the box-office pictures."

—Jack Barker, Manager,
Lansdowne Cinema,
Rawalpindi, India

Never Seen More Promising Line-Up Than New Product

"OUR decision to sign the Universal product this year at such an early date was brought about by two main causes.

"In the first place, I have never seen a more promising line-up for a year's product than that presented by Big U for the season of 1927 and 1928.

"In the second place, past performances of Universal Pictures indicated not only the desirability of renewing our business relations with your concern for another year, but also justified an increase in price for the coming year over that paid for the past year, which I was accordingly pleased to allow you."

—N. H. Samuelson,
Asst. Sec.,
Newton Amusement Corp.,
New York City.

Signs Fourth Time For Complete Service

"IT is with great pleasure that I write to you at this time telling you of the fact that I recently signed to use your marvelous Complete Service Contract.

"It is the fourth Complete Service Contract that I will use and can truthfully say that it certainly has done great work for me and that every piece of product on it is, without a doubt, the finest constructed material any theatre can run. That is because they are built on the lines of cleanliness and I never have to fear that my patrons will be dissatisfied.

"I have also played all your Super Productions and am more than pleased with them.

"Along with your splendid offerings, I am getting splendid service out of the Milwaukee Exchange. The boys are all very accommodating and will help a fellow any time they are called upon to do so. In other words, I am more than satisfied with Universal all the way from their big-hearted President down to little Snookums."

—Fred J. Rietbrock, Manager,
Athens Opera House,
Athens, Wis.

"Collegians" Are Best 2-Reelers on Market

"PLEASE send contract to sign for the second series of the 'Collegians' to follow up present series. They are the best two-reeler on the market. My 'Collegian' night is the best night I have regardless of the competition."

—H. H. Hanson,
Peoples Theatre Co.,
Potlatch, Idaho.

Clocked 239 Laughs In "Silk Stockings"

[WIRE]

"PREVIEWED last night Laura La Plante in 'Silk Stockings.' Personally clocked 239 laughs. It surpasses all her previous pictures. Story has real love theme together with marvelous comedy angles. Rugles and Decker proved great supervisory and directorial geniuses. This picture certainly clicked at the Westlake."

—JED BUELL, Mgr.,
Westlake Theatre,
(West Coast Theatres, Inc.)
Los Angeles, Calif.

"Keeping Up With Joneses" Comedies Hailed as Real Winners for Next Season

FOUR two-reel comedies of the new series of thirteen being made by the Stern Brothers from Pop Momand's popular newspaper comic strip, "Keeping Up with the Joneses," have been completed at the Stern Brothers studio in Hollywood. This series is slated to be one of the principal Stern Brothers offerings for next season.

The comedies are being made under the expert direction of Gus Meins, the comedy maker responsible for the excellent quality of the Buster Brown Comedies and "The Newlyweds and Their Baby" Comedies.

The Sterns, in addition to the payment of a fancy price for the screen rights to the world-famous Momand comic strip, gave Meins carte blanche in the matter of casts and working staff.

The talent being used in the new comedy series includes such popular comedians as Harry Long and Gene Laymon and such comedienne as Stella Adams and Addie McPhail. Long plays the role of Aloysius P. McGinis, Miss Adams is Clarice, Mrs. McGinis, Miss McPhail is Julie McGinis, the daughter, and Laymon plays the role of the McGinis cook, Belladonna, dark and buxom.

In the order of their probable release, the four comedies already completed are "Keeping in Trim," an hilarious escapade in a girl's gymnasium; "Society Breaks," a ball-room comedy; "Passing the Joneses," a comedy of mountain climbing; and "Showing Off," in which amateur theatricals come in for humorous complications.

Universal executives who have seen

the four comedies say that the series is due to be one of the best offerings on the comedy market for Fall. There have been previews of several of the comedies at exhibitor gatherings and the resulting demand for bookings has convinced the Sterns and Universal that the comedies

have clicked as real entertainment.

The series is especially fortunate in that more than one hundred leading newspapers from Coast to Coast are running the Momand cartoon daily. It is one of the oldest and most popular cartoon strips in the public prints, having been running continually for

thirteen years. The wide acquaintance of the public with the characters of this comic strip augurs well for the drawing power of the screen comedies, and means that exhibitors have ready-made customers whenever the comedies are shown. Also, the great newspaper circulation of the strip opens a wide exploitation tie-up field for those who run the comedies.

By his work in the "Keeping Up with the Joneses" comedies, Harry Long, it is said, probably will crash into "big time" comedy circles. Miss McPhail, one of the prettiest girls in Hollywood, already has won an important role in a Universal feature by her splendid work as Julie.

Wednesday, June 13, 1927

THE EVENING STANDARD

15

TODAY'S PICTURES: "Snookums" and the President

THE BABY BEHIND THE DOLLAR.
"American Is in Reality a Very Simple Sort of Soul."
By GEORGE JEAN NATHAN.

YOUNGEST STAR.
Sunny McKee, known in the movie world as Snookums, was presented to President Coolidge at the White House by Senator Sweet. The picture shows Snookums in the arms of President Coolidge.

LIVERPOOL ENGLAND, ECHO.
A U.S. captain writes describing the event, says: "Snookums tried out a stunt with President Coolidge, who greeted with enjoyment and 'did his stuff' while Snookums walked up the Presidential point legs to a snug place in his arms."

SUNDAY CHRONICLE MANCHESTER, ENGLAND.

Not content with being runner up to Lindbergh in America in the matter of newspaper space during his recent personal appearance tour, Snookums has invaded the English press. These three clippings are from the London Evening Standard, Liverpool Echo and Manchester Sunday Chronicle.

"Mrs. Newlywed" Has Part In "The Thirteenth Juror"

ADDIE MCPHAIL, the petite brunette, who portrays the role of the comely wife in "The Newlyweds and Their Baby" series of Stern Brothers comedies, was chosen for a prominent part in "The Thirteenth Juror," Edward Laemmle's latest production for Universal.

Miss McPhail, who is being groomed for other of the large attractions on

the coming season's schedule, holds her own in the well balanced cast of "The Thirteenth Juror" consisting of Francis X. Bushman, Anna Q. Nilsson, George Siegmann, Walter Pidgeman, Martha Mattox and others. In addition to her work in the Newlyweds comedies, she also appears as Julie McGinis in several of the "Keeping Up With the Joneses" comedies.



Carl Laemmle Jr's

The
College

Starring

GEORGE LEWIS

with Dorothy Gulliver—Hayden Stevenson—Churchill Ross—Eddie Phillips.

Directed by NAT ROSS



Victims

UNIVERSAL
•• **JUNIOR** ••
•• **JEWELS** ••

“I wish to advise that THE COLLEGIANS, your two-reel College story series, have received a wonderful reception with my audience.

“They are getting more popular with our audiences as we run them, and trust that you will release another series next year.

“In closing, I wish to congratulate you on the finest two-reel series Mr. Laemmle has ever turned out.”

Sincerely yours,

J. B. KOPPEL, Managing Director

The Village Theatre, Willmette, Ill.



This striking lobby display for "Taxi! Taxi!" was used by the America Theatre, Denver. The cut-out is from the 24-sheet.

Country's Finest Jewelry Shops Hooked Up with Universal Stars

ONE of the most far-reaching co-operative arrangements between a manufacturer and motion pictures ever put through will break in early autumn when the maker of Deltah pearls, high grade artificial pearls selling for from \$10 to \$300 a string, announces the "National Pearl Style Show." The first official announcement will be made at the Chicago Jewelry and Gift Show to be held at the Hotel Sherman the week of August 20th where some 5000 jewelers will assemble to see the latest creations of the jeweler's art.

The "National Pearl Style Show" will be no local affair but spread over the entire country with 35,000 of the finest jewelry stores cooperating. Briefly the idea is this: The manufacturer has made a tie-up with a dozen or more of the biggest motion picture stars who have had their photographs taken wearing the latest creations of the Deltah pearl designers of Paris. These stars include Mary Philbin, Laura LaPlante, Marian Nixon and Dorothy Gulliver of the Universal fold and others. A set of these photographs will be sent to each of the shops participating in the style show and will be made up into window and counter displays. Each of these shops will be furnished with 1000 invitations to the Pearl Style Show which they in turn will send to their customers. The invitation, in addition to inviting the customer to the local shop to inspect the latest in necklace designs, will state that a photograph of

their favorite among the movie stars will be given to each visitor. The manufacturer is providing these photographs.

At the same time as the jeweler is holding his "style show," the Deltah pearl company will take space in the local newspaper and during the entire period that the campaign is going on, the so-called national newspapers and

Red Hearts on Cars Used to Ballyhoo "4th Commandment"

A CLEVER means of ballyhooing "The Fourth Commandment," the Universal picture of mother love, was originated by James P. Ryan, manager of the Palace Theatre, Muscatine, Ia. Ryan cut fifty hearts, 12x12 inches in size, and sixty, 22x24 inches in size, from red cardboard. On these he stenciled borders of roses and the title of the picture with the play-date.

Through personal friends he planted all of these hearts on the spare tires of pleasure cars and delivery trucks, and for a week previous to the showing he had a constant ballyhoo for his show in every part of the city.

magazines will be carrying Deltah advertisements. In the past the company has used the *Saturday Evening Post*, *Vogue* and other quality magazines and has also done some broadcasting.

These "Pearl Style Shows" will get under way in September and will continue on until December. Each individual show will be held for a week to a month. During this period the stars in the hook-up will be constantly before the public and it is suggested that exhibitors take full advantage of this arrangement by booking pictures in which the stars appear. On Universal's Fall schedule are "The Chinese Parrot" in which Marian Nixon plays the feminine lead, "Silk Stockings," a Laura LaPlante production and the second series of "The Collegians" with Dorothy Gulliver as the girl in the case.



The Edwards Theatre in Sarasota, Fla., had this "The Fourth Commandment" display at the most important corner in town through arrangements with the Levy department store.



The Rialto Theatre, Tonkawa, Okla., and the two windows exploiting "The Collegians" contest.

Columbus Theatre Gets Front Page Break With Search for "Lost" Universal Stars

THIRTY "lost" Universal stars had all Columbus, Ohio, searching them—and gave Keith's Palace playing "Sensation Seekers," a Universal Jewel, front page breaks in the *Columbus Citizen*.

The search was the product of A. J. Sharick's ingenuity and was intended by this indefatigable Universal exploiter not only as publicity for Keith's Palace but for Universal as well, for the M. P. T. O. A. convention was being held in Columbus at the time.

He secured thirty windows in the very center of town, most of them on High Street, and in each placed a portrait of a Universal star. There were no names used with the pictures only numbers, and the object of the search was to locate and identify as many stars as possible. The *Columbus Citizen* publicized the contest, giving the details of the search and telling their readers that there would be four cash prizes and ten pairs of tickets to Keith's Palace for the best answers. The contestants were also asked to write a 100-word essay on "Why I Like This Star," selecting one of the Universal players as the object of their affections.

In many cases very beautiful displays were built up around the portraits. George Lewis, star of "The Collegians," used by a sports store, was surrounded by fishing tackle, golf bags, tennis rackets, bathing suits and other articles dear to the heart of the human race in the spring. Snookums lent his presence to a display of baby things and his glory was enhanced by newspaper clippings showing his playing with President Coolidge on the White House lawn.

June Marlowe, wearing a bathing suit, inspired a display of bathing caps, and Laura La Plante was sur-

rounded by women's sports clothes. The newspaper gave the search exceptional publicity, placing the open-

ing story on the front page, and continuing with front page follow-ups for two or three days.

Theatre, Haberdasher, Jeweler Combine on "Collegians" Stunt

Ask You—and the Rialto Theatre Wants to Know too—
Who is the Most Popular Athlete in Tonkawa?
 No One But the Students and People of This Community Can Answer That Question?

HERE'S THE DOPE

THE PRIZES
 A \$100.00 cash prize to the winner.
 A \$50.00 cash prize to the runner-up.
 A \$25.00 cash prize to the third place winner.
 A \$10.00 cash prize to the fourth place winner.

RULES OF THE CONTEST
 The contest will be a contest of all ages.
 The contest will be a contest of all ages.
 The contest will be a contest of all ages.

MEET THE HEROES OF THE BEST BOY SHOW
 Who among them is the most popular athlete in town?
 Who among them is the most popular athlete in town?

Go to it, boys. We will be glad to give you any amount of our 100% best work, when you order.
Goodnight Bros. Jewelers

Tom Blair, manager of the Rialto Theatre, Tonkawa, Okla., used this full page in the *Tonkawa News* to announce his contest to determine the most popular amateur athlete in town. The jeweler and haberdasher, who joined him in this stunt, came in on the space.

A NEW version of the "most-popular-athlete contest", which has been used so successfully this spring in connection with the showing of "The Collegians," the Universal Junior Jewels written by Carl Laemmle, Jr., was worked out by Tom Blair, manager of the Rialto Theatre in Tonkawa, Okla. He took a full page in the *Tonkawa News* to tell his fellow townsmen that he, together with a local jewelry store and the Hart Schaffner and Marx dealer, were seeking to determine the most popular athlete in the three Tonkawa schools. The theatre was giving a silver loving cup, the jeweler a watch and the haberdasher, a \$35 suit of clothes to the winning athlete.

To make sure that the contest was well taken care of in the *News* one of the judges was a member of the staff and the other two were faculty men from the schools. The jewelry store displayed the silver loving cup during part of the time and the contest was running against a background of lobby cards, "Collegians" pennants and tie up cards, and the rest of the time the men's furnishing store used it in a window of collegiate clothes. Here, too, pennants and cards plugged the Rialto and "The Collegians" series playing there. These two windows are shown above.

Universal's Newest Creation in Advertising!

Through the co-operation of progressive exhibitors, Carl Laemmle has inaugurated one of the most novel and helpful ACCESSORIES thus far created—to help your SERIAL BUSINESS.

Below you will see reproductions of the JUNIOR 24 SHEETS issued on "Blake of Scotland Yard" and "The Trail of the Tiger." These are horizontal THREE SHEETS—and will carry the same identical action found on the 24 Sheets printed in the past. They will be known as JUNIOR 24 SHEETS!



However, there will also be printed the regular 24 Sheet on the outstanding super-serial, "BLAKE OF SCOTLAND YARD."

**SMASH YOUR WAY TO GREATER SERIAL PATRONAGE
WITH THIS NEW UNIVERSAL ACCESSORY!**

"Watch This Column" Comments

Taken from Letters to Carl Laemmle from Readers of The Saturday Evening Post

ENJOYED EVERY MINUTE OF "DOWN THE STRETCH"

"I HAD the pleasure of seeing 'Down the Stretch' some time ago, and enjoyed every bit of it. How the kiddies did laugh when Otis Harlan went to throwing things up in the air!"

—Mrs. Helen Martin,
Greensburg, Ind.

LAURA'S "LOVE THRILL" IS CERTAINLY FINE

"THE LOVE THRILL,' Laura La Plante's latest picture to appear at our neighborhood theatre, is certainly fine."

—Johnny Maynard,
Tampa, Fla.

RATES "ICE FLOOD" VERY IMPRESSIVE

"THE ICE FLOOD' was very impressive."

—Mrs. Florence Ralston,
Chicago, Ill.

REGINALD DENNY IS WOW IN "CHEERFUL FRAUD"

"NO words can describe Reginald Denny's 'Cheerful Fraud.' It is a Wow!"

—Laurence Raymond,
Buffalo, N. Y.

"FLAMING FRONTIER" IS EXCELLENT

"THE FLAMING FRONTIER' is excellent. I never found a picture more interesting."

—Fred Wm. Merten,
Brenham, Tex.

"SPANGLES" GREATER THAN BARNUM SHOWS

"SPANGLES' is the greatest circus picture I have ever seen. Yes, it is greater than the Barnum shows."

—A. F. Mohler,
Hamburg, Iowa.

LIKED LAURA LA PLANTE IN "BUTTERFLIES IN RAIN"

"RECENTLY I saw 'Butterflies in the Rain' with Laura La Plante and James Kirkwood. I admire Miss La Plante very much and like her acting. Mr. Kirkwood was well cast for the English husband."

—Miss Frances Manno,
New Orleans, La.

"Back to God's Country" Shows Adoree at Best

"LAST Friday, at the Beverly Hills Theatre, we ran into a most delightful preview of 'Back to God's Country' in which Renee Adoree was fine, and perhaps even better than she was in 'The Show.' She seemed to have excellent direction. The animals were cute, and also the small players or rather those who were unprogrammed, and as the sundry sailors, furnished good fun at the right time. Mitchell Lewis is always good, too. All in all, we thought the picture fine and will probably see it again, when it gets to the other theatres."

—B. W. SAYRES,
Los Angeles, Calif.

"FIGHTING WITH BUFFALO BILL" DELIGHTS OLD FANS

"THIS is just a little note of thanks for your serial, 'Fighting with Buffalo Bill'—which has just ended at our local theatre. Although we have been inveterate picture fans since they first appeared to delight and fascinate the world, we have never before taken occasion to congratulate a producer. We were intrigued by the first chapter of this serial and found it wholesome and best of all—American. Wallace McDonald is particularly appealing. All the cast was excellent and the period one you would do well to picture again as it is covered with the glamour of romance refreshing in this almost too practical age."

—Mrs. C. E. McCord,
Laurens, S. C.

THOROUGHLY ENJOYED "SENSATION SEEKERS"

"I WISH to say that I thoroughly enjoyed 'The Sensation Seekers.' Always an admirer of Billie Dove and Huntley Gordon, I liked their work even more than usual in this production. But one thing I liked even more—the direction. The sets were unusually well chosen and there was real interest maintained throughout."

—A. L. Jobe,
Washington, D. C.

"COLLEGIANS" PLEASING ALL OTTAWA, CAN., FANS

"I MIGHT add that my one great pleasure every week is seeing another chapter of your delightful 'Collegians' series. Keep up the good work and please all Ottawa fans."

—H. W. Alford,
Ottawa, Canada.

"CLAW," KERRY'S LATEST, IS LIKED VERY MUCH

"I SAW 'The Claw' and liked it very much."

—Laurence Raymond,
Buffalo, N. Y.

SAYS "BUCKAROO KID" IS PERFECT PICTURE

"THE BUCKAROO KID' was one of Hoot Gibson's best pictures. It was perfect."

—Mrs. Eva Kane,
Little Falls, N. Y.

THINKS "POKER FACES" WAS SIMPLY GREAT

"I saw Laura La Plante in 'Poker Faces.' Gee, it was great."

—Laurence Raymond,
Buffalo, N. Y.

"SPLENDID," SAYS FAN OF "MIDNIGHT SUN"

"I THINK 'The Midnight Sun' is splendid."

—C. R. V. Smith,
Lancashire, Eng.

PAPERS SPEAKING WELL OF "DENVER DUDE"

"THE DENVER DUDE' is very good. It has a good supporting cast, too. The papers here are speaking favorably of this picture."

—Miss Eleanor McCarthy,
Springfield, Mass.

"TAXI! TAXI!" BETTER ON SCREEN THAN IN "POST"

"I WANT to express my sincere appreciation of the latest Universal masterpiece, 'Taxi, Taxi.' It is a very interesting photoplay and more amusing than when it appeared in the Saturday Evening Post. Congratulations to Melville Brown for the directing. My friends and I are greatly pleased with 'Taxi, Taxi.'"

—W. M. Clark,
Morris Plains, N. J.

New York and Chicago Picture Critics Rate "Fast and Furious" Big Laugh-Getter

Carol Frink in the Chicago Herald and Examiner

MOST of the action of "Fast and Furious" takes place in a cloud of dust. Some of the fastest and furiosest automobile driving ever screened is shown in this speedy comedy at the Oriental.

* * *

It's a light, fast moving, sometimes comic, little picture. I think you'll like it.

From the New York Morning Telegraph

THIS is an old friend dressed up in a lot of new "scenery." There is not a great deal of originality—but nevertheless a laugh-clocker at the Paramount would have sore thumbs from clicking off the chuckles.

* * *

Now, you probably will be sufficiently broad-minded to admit that you have seen something of this sort before. But you never saw it all done just this way. The action really is "Fast and Furious." The laughs come fast. The racing is furious. The film is rather well-gagged, and the cap-

tions are the sort that are sure to get a tumble.

* * *

There is a laugh in the fact that Denny, under Doctor's orders to avoid motors, charters a hansom and is hailed as "Ben Hur" by the jeering taxi jehus. There is a good telephone gag, which will doubtless appear in scores of pictures from now on. There is the very real thrill imparted by a very real race. And the popular, virile figure of Denny is always in the forefront, earning the laughter of his public.

Barbara Worth is the girl. And I should say that she is quite worth (sorry, didn't mean to pun) winning, even though the conquest call for some slight risk of ruin.

* * *

Claude Gillingwater, in two Broadway pictures this week, is excellent in a nice fat part. He plays the irascible old father, who is a racing-bug, in a manner to further distinguish him as a very fine character man. If only these supporting players were given more frequent opportunities to prove themselves!

Lee Moran has a bit as a racing mechanic and gets his share of laughs,

From the Chicago Daily News

IN "FAST AND FURIOUS," the feature picture at the Oriental this week, Reginald Denny romps through a role which is splendidly adapted to his style of acting. Embracing a bit of all manner of activities that span the gap between ball-room society and auto racing, the picture gives him a chance to use every known trick of proving beyond doubt that the hero is a real-he man.

* * *

Whatever otherwise unpardonable improbabilities are employed here for comedy value, they are almost excused by the reality of the thrilling race at the end—the speeding, skidding, smashing climax.

Altogether the picture is highly entertaining.

and Wilson Bengé, the hansom cabman, appears all to infrequently.

The star, Reginald Denny, seems to me at his best. His business is not forced, and despite the farcial nature of the story, he manages to imbue every situation with plausibility.

IN "FAST AND FURIOUS" THE FUN COMES JUST THAT WAY.

"Alias the Deacon"

From the New York World

JEAN HERSHOLT heads a remarkably well cast company in the current Roxy picture, concerning mainly the crook in clerical garb, slick and at the same time big-hearted. There was a play of a season past, "Alias the Deacon," by John B. Hymer and Leroy Clements, and it is from this that Edward Sloman has gleaned a wealth of good motion picture material for Universal.

* * *

When the motion pictures reach out and convert a play to the screen, a metamorphosis in the finished material is inevitable, owing to the fact that the movies are not limited to a few scenes in the plot evolution. The other results in disaster when too much material is inserted and the strength of the climaxes weakened, but in the present instance a certain flavor and tang have been added to the play script. Experienced direction shows its hand throughout, with the shuffling together of box car hobo scenes, restrained love episodes, card games, a prize fight, a race between train and automobile and the capture of a murderer, swift-moving and

"Painting the Town"

One of the Best Comedies of the Year

Harold Flavin in the Motion Picture News

dramatic sequences that should, taken together, delight young and old of both sexes. The picture should have a good box-office value.

* * *

With the original melodramatic plot of the play Sloman has done very well; the characterization is good, the pace does not lag.

Harriette Underhill in the New York Herald-Tribune

ALTHOUGH we never had seen "Alias the Deacon" when it was a stage play here in New York, as soon as we learned that Jean Hersholt was going to play the title role we felt perfectly sure that it would be a good picture. It is. We have a preference for personalities. We enjoy seeing a man play himself in different roles. This, however, we admit is not being an actor in the true sense of the word, and there is no
(Continued on page 36)

THERE'S no reason in the world why everybody in the world shouldn't derive considerable entertainment from this production; it's as light and airy as a summer breeze and as equally refreshing. Glenn Tryon shows evidence of more histrionic ability than we had credited him with, basing our opinion on short subject comedies in which he was the stellar light; he has a very deep bag of clever tricks and he spills them about with prodigal generosity. And the sub-titles! Each and every one contains a laugh.

The finished picture shows evidence of harmonious work between director and cast. The business of the piece is started in the first hundred feet, and there's never a let-up right up to "Finis"; the story is just an ethereal thread tying together the various gags with which the action is studded. Honorable mention is due the remainder of the cast in particular, Patsy Ruth Miller and George Fawcett, for their work is especially good.

Don't miss this one.

BIG NEWS!

**ANNOUNCEMENT
EXTRAORDINARY!**



Hundreds of Exhibitors
requested this after see-
ing UNIVERSAL'S
big Super Serial—

It's the
FIRST
First-Run
Serial!

BLAKE of SCOO



For the first time in film history a company has rearranged its serial release schedule at the request of hundreds of exhibitors. "BLAKE OF SCOTLAND YARD"—the First Run Serial—originally scheduled for later in the year will now be released late in August to meet the desires and suit the box-offices of hundreds of First Runs who have seen it on the screen and want to start their season off to a flying start with the school year.

SET YOUR DATES EARLY — to take full advantage of the money possibilities of the serial that Carl Laemmle proclaimed "A UNIVERSAL JUNIOR JEWEL"—THE INDUSTRY'S FIRST SUPER-SPECIAL SERIAL! Starring HAYDEN STEVENSON with an all-star cast. Directed by ROBERT HILL.

BLAKE OF SCOTLAND YARD

"Alias the Deacon" Won Popularity In Stock Houses

WHEN "Alias the Deacon," starring Jean Hersholt, began its engagement in the picture houses of the country it came as a familiar friend to many theatre-goers, for in the short time since the play from which it was adapted has been released for stock it has become one of the most popular productions. Last season it played at the Hudson Theatre, New York, to the vast enjoyment of New Yorkers and visitors. Since then it has played for 12 weeks at the President Theatre, San Francisco; two weeks at the Bonstelle, Detroit; two weeks at the Playhouse, Hollywood; at the Westchester, Mount Vernon, N. Y.; Majestic, Buffalo; Windsor, Bronx, New York City; Jefferson, Portland; Egyptian, Sioux Falls; Majestic, Waukegan; Missouri, Kansas City; St. Charles, New Orleans; Denham, Denver; Washington, Richmond, Ind.; Rialto, Hoboken; Modern, Providence; Stone, Binghamton; Orpheum, Montreal; Playhouse, Winnipeg; Savoy, Asbury Park; Cox, Cincinnati; Orpheum, Racine; Park, Youngstown; Forsyth, Atlanta; Shubert, Minneapolis; President, St. Paul; Colonial, Erie; Powers, Grand Rapids; and Wilkes, Salt Lake City;

The recent pre-release showing of "Alias the Deacon" at the Roxy, New York, indicates that the picture will be just as popular on the screen as it has been on the stage. It drew capacity houses in the big Cathedral of the Motion Picture and is now being widely booked by other leading houses throughout the country.

Fifty Famous Players On Universal Lot At Same Time

MORE than fifty of the best known actors and actresses in the film industry were working simultaneously at Universal City recently making up the casts of five feature productions.

The pictures then in production included: "Uncle Tom's Cabin," "The Cat and the Canary," "Denver Dude," "Fast and Furious" and "The Collegians" and more than half a hundred stars and prominent supporting players appeared in them.

The imposing list included: Margarita Fischer, John Roche, Lucien Littlefield, Vivien Oakland, Arthur Edmund Carew, James B. Lowe, J. Gordon Russell, Gertrude Astor, Jack Mower, Aileen Manning, Adolph Milar, George Siegmann, Seymour Zeliff, Lassie Lou Ahern, Mona Ray, Vir-

ginia Gray, Reginald Denny, Barbara Worth, Claude Gillingwater, Hank Mann, Charles K. French, Wilson Bengé, Robert Homans, Kingsley Benedict, Leo Nomis, Armand Kaliz, Laura LaPlante, Creighton Hale, Forrest Stanley, Tully Marshall, Flora Finch, Martha Mattox, Hoot Gibson, Blanche Mehaffey, Howard Truesdale, Glenn Tryon, Rolfe Sedan, Grace Cunard, Mathilde Brundage, Harry Todd, "Slim" Summerville, Joe Rickson, George Lewis, Dorothy Gulliver, Eddie Phillips, Hayden Stevenson, Churchill Ross and others.



Visitors to Big U who have admired this illuminated sign may be glad to know that the frame will be provided free by the Display Sales Corporation to exhibitors buying the inserts.

NOVEL PRESENTATION FOR "OH, BABY!"

(Continued from page 22)

appeal of product from the studio. As their value to the picture demonstrates itself these ideas often find their way into the studio and the laboratory, where they are applied as integral features of the pictures or mechanical devices for general use in conjunction with presentations.

THE STAR-MAKER PICKS ANOTHER STAR

(Continued from page 10)

panies saw much of him.

In the meantime, his parents had moved to Los Angeles and on one of his tours he hit there and stayed. For three years his efforts failed to raise his star above the horizon of the motion picture sky, although he was featured in various comedies and for various companies. But in "Painting the Town," Harry O. Hoyt, who wrote the story with William Craft, had developed a role which so completely exemplified the character of young Tryon that he made it stand out in an exceptionally fine film like a diamond in a ring of rubies. His performance was so genuine, so humanly amusing and so amusingly human that it is no wonder the Universal officials wondered where this jewel had been hidden and this genius overlooked. They lost no time in putting it into a proper setting, a five year's contract.

'FAST AND FURIOUS' LIVES UP TO NAME IN BROADWAY PREMIERE AT PARAMOUNT

(Continued from page 13)

The Evening Graphic:

"Melville Brown directed the picture and achieved an exciting suspense for the automobile race."

The Daily News:

"The Paramount pictorial offering for this week will go down on that already lengthy list as another Denny auto thriller."

The Morning Telegraph:

"A laugh-clocker at the Paramount would have sore thumbs from clicking off the chuckles. * * * The action really is 'Fast and Furious.' The laughs come fast. The racing is furious. * * * The star, Reginald Denny, seems to me at his best. His business is not forced, and despite the farcial nature of the story, he manages to imbue every situation with plausibility. In 'Fast and Furious' the fun comes just that way."

"ALIAS THE DEACON"

(Continued from page 32)

finer actor on the screen than Jean Hersholt. In each part he is a different character, revealing nothing at all of the personality of the man himself.

We never have seen Mr. Hersholt in person and therefore have no idea what he is like. But in presenting the Deacon on the screen he has given the public another amazing characterization! Isn't he, perhaps, as fine an actor as Emil Jannings?

**STERN
BROTHERS**

present
the one and only

SNOOKUMS

The Box-Office Baby
in **12** new

2 Reel

**JUNIOR
JEWELS**

based on George
McManus' fa-
mous cartoons
"The Newlyweds
and Their Baby"



"I thought I would have to stop the machine before they tore the house down. It was a wow all the way through. Keep them coming like this one!"

—says W. L. Rockwell,
Odeon Theatre,
Cottonwood Falls, Kan.

SNOOKUMS

is just one more proof
that

**UNIVERSAL
SHORTS**

are Super
Shorts!



13
"Mike and Ike"

COMEDIES
from Rube Goldberg's famous cartoons of the same name.

2 Reels Each
Produced by STERN BROTHERS

13
"Keeping Up With the Jones"

COMEDIES

from "Pop" Momand's equally famous cartoons.

2 Reels Each
Produced by STERN BROTHERS

13
"Let George Do It"

COMEDIES

by the same George McManus who originated Stern Brothers "Newlyweds."

2 Reels Each
Produced by STERN BROTHERS

Something NEW from Universal!
Oswald
The Lucky Rabbit

The Cartoon Sensation by Walter Disney.
Winkler Productions. Released by Universal
Times a Year. 26
1 Reel Each

13
"Buster Brown's"

—but you all know R. F. Outcault's mischievous kid and his gang — including Mary Jane and TIGE.

2 Reels Each
Produced by STERN BROTHERS

OH, MIN! HERE'S

12
New Gumps

bigger and better than ever.
Samuel Van Bonkel Productions 2 reels each with a newspaper tie-up that can't be beaten!

ask any Exhibitor!

"Brooklyn Strand (Brooklyn's Big First Run House) books 26 Stern Brothers Comedies" — "Oswald, the Lucky Rabbit proving absolute sensation at West Coast's Criterion, Los Angeles" — "Snookums, Universal's box-office baby, crashes Broadway with almost every picture" — "International News first as usual"—etc., etc. every day in every week UNIVERSAL SUPER SHORTS are proving by actual exhibitor test that they are the shorts with the box-office power! They are the shorts that help stand them up—they are the shorts that give 'em the laughs—they are the shorts that give 'em the thrills—in other words, UNIVERSAL SHORTS ARE THE SUPER SHORTS!

6 Charlie Puffy 2 Reelers

Written by Octavus Roy Cohen famous Saturday Evening Post writer, especially for Charlie. Laughs? You'll say there's laughs when you see them!

26 Snappy Comedies Built for First Run

THE ONE-REELERS YOU HAVE BEEN WAITING FOR!

13 Harold Highbrow
Comedies

13 Drug Store Cowboy
Comedies

with ARTHUR LAKE — breezy modern youth with the infectious smile and winning ways.

International Newsreel

Hearst Made—Hearst Publicized. 104 a Year — 2 Each Week. Year in — year out! First with the BIG News when the BIG news breaks. Yesterday — Today — Tomorrow—FOREVER!

are Super Shorts!

A PAGE OF SYNOPSES

"LAZY LIGHTNING"

Blue Streak Western
Starring ART ACORD
Length: 4572 feet

RANCE LIGHTON, a lazy wanderer, is arrested for vagrancy and taken by the sheriff to the Rogers Ranch. Dickie Rogers, an invalid child who has never walked, takes a liking to the stranger who is allowed to remain to do odd jobs and to entertain the boy. An old man who is hard of hearing mistakes Lighton for "Lightning" and the nickname sticks.

Uncle Henry, heir to Dickie's share of the estate in the event of the latter's death, has been systematically cheated at cards by Bill Harvey, who now demands his money, using dire threats. Fearing a penitentiary sentence, Uncle Henry sees Dickie rolling helplessly in his wheel chair towards a cliff and does nothing to save him. Lazy Lightning saves the boy's life and the uncle covers himself by pretending to have sprained his ankle.

Following the fright, the boy weakens and is close to death. The doctor thinks he can save him with serum. Uncle Henry goes in the car to get the serum. Mistrusting him, Lazy follows him to town on horseback through a driving rainstorm.

Henry gets the last bit of serum from the druggist and then confides to Bill that the little bottle is all that stands between him and his fortune. While the two are gloating over their luck, Lazy, who has seen the car outside Harvey's place, peers through the window. He enters and fights Harvey and Henry, carrying back the serum that saves the boy's life and wins the love of his sister Lila. An operation brings about the healing of Dickie's limbs in time for the wedding of Lila and Lazy.

"AND GEORGE DID"

Two-Reel Stern Brothers Comedy
"Let George Do It" Series

MRS. ROSE WATERS arrives at the boarding house with her husband and gives the wink to George, boob of all work, who understands the wink to be an invitation to her apartment. All goes well until the husband arrives. Under the glare of impending murder George leaves his job and is employed on a new building project next door. The steel construction people give him a bucket and order him to catch hot rivets. He catches them everywhere except in the bucket and the whistle blows for lunch. A workman on an upper girder drops his plug of tobacco which falls on a piece of bread that George is eating. He gets dizzy from

the tobacco and reels along blindly to the end of a plank in midair. A keg of nails drops from above, catapulting him through a window into the room of Rose Waters. Her husband comes after him. George dives out of the window and catches hold of a passing steel girder. The husband follows. George reaches the ground on a rope and telephones for an ambulance in view of the approaching disaster. The husband chases George across the steel beams and the ambulance men arrive with the stretcher just in time to catch the husband as George pushes him off the top.

As George congratulates himself on his victory a flying beam knocks him off into an ash can.

"THE SILENT FLYER"

Ten-Episode Adventure Picture
Featuring MALCOLM MacGREGOR,
LOUISE LORRAINE and SILVER
STREAK, the Famous Police Dog

No. 9—"Hurled Through Space"

RESCUED from the forest fire by Lloyd, Helen returns home to be met by Landers, who makes love to her without success. Lloyd, who has returned secretly to the barn, surprises Helen by telling her that he has gotten the plane ready for a try-out with her father's noiseless motor. He has received a wire from Maitland, his chief, who will arrive by airplane before the test flight.

Landers, who is snooping around, discovers Lloyd and informs the police, who come to arrest him. Lloyd steals out and meets Maitland on the landing field. Seeing his chance to get away with the silent motor, Hutchins and a henchman steal the plane and fly off. They are sighted by Maitland and Lloyd, who pursue them. Lloyd, with a parachute strapped to his back, climbs aboard the runaway machine in midair and gives the thieves battle. The plane gets out of control and drops to the ground in a tangled mass.

"TWO FISTER"

Two-Reel Mustang Picture
Starring EDMUND COBB

OFFICER FIELD, in love with Helene Dumont, is looking for a gang of fur thieves. Jackson Rasker, secret head of the gang, frames a highway robbery, in which Helene's father is shot. Rasker, who has made it look as if he, too, is a victim of the robbers is holding Dumont in his arms when the latter regains consciousness, while Officer Field, who has seen the shooting, pursues

"DOUBLE TROUBLE"

Two-Reel Mustang Picture
Featuring CURLEY WITZEL

SANDY McPHERSON discovers gold in a creek bed and shoots his ammunition away in celebration. Sam Petrie, who lives on his wits, hears the shots and rides to the creek bottom. Sandy gives him a curt reply to his leading questions and Petrie knocks him out. He sees the quality of dust that Sandy has discovered and gets ready to dispose of the old Scot for good so he can jump the claim, but he is driven off by Johnny Warren, a young homesteader. Johnny carries Sandy to his shack. The Scotchman asks Johnny to file in his own name to protect him (Sandy) from a fortune hunting widow. When the lady in question turns up soon after the departure of Johnny, Sandy swoons beside a pool of spilled red ink. The widow runs out screaming and reports that Sandy has been murdered.

Petrie and his gang stop Johnny on the road and accuse him of murder and claim jumping. He escapes, not knowing what it is all about. Hiding out at Four Oaks, he gets food and information from Janet Milton, daughter of a rancher. Petrie's gang keeps on Johnny's trail, hoping to lynch him and hop the claim.

Janet locates Sandy, appraises him of Johnny's predicament and rides with the old prospector to the sheriff's office where they get a posse and pursue the gang. Johnny, in the meantime, meets and battles Petrie to a finish, holding him for the posse, who arrest him for his attack on Sandy.

The irrepressible widow at last gets her man. Johnny and Janet understand each other too.

the gang as far as the international border, where they escape him.

Rasker recounts a cock and bull story of his bravery in trying to save Dumont's life. Dumont makes his daughter promise him on his dying bed that she will marry Rasker. Helene, who is in love with the Mountie, later begs Rasker to set her free from her engagement to him, as she does not love him, but he determines to make a getaway with the cached loot and take her with him across the border. An old Indian hears Rasker give the order to his men. He warns the Mountie, who pursues them, catches them with the goods and arrests them, leaving them in charge of the Indian while he pursues Rasker, who is forcing the girl to flee with him toward the border. Near the boundary line they clash. After a fight, Rasker is subdued. The Mountie starts back with his man—and his woman.

Sitting on top of the World that's **UNIVERSAL'S** Big Gun Group!

The CHINESE ★ PARROT

EARL DERR BIGGERS' popular Saturday Evening Post story. With Marian Nixon, Hobart Bosworth, Anna May Wong and other stars. A PAUL LENI PRODUCTION.

WE AMERICANS ★

The sensational Broadway hit by Milton Gropper and Max Siegel. With an all-star cast. AN EDWARD SLOMAN PRODUCTION.

THE LONE EAGLE

The amazing epic of America's air forces. With Raymond Keane, Barbara Kent and Jack Pennick. AN EMORY JOHNSON PRODUCTION.

HOT HEELS

The picture's twice as speedy as the title. With Patsy Ruth Miller and Glenn Tryon. DIRECTED BY WILLIAM JAMES CRAFT.

HOW TO MAKE LOVE

Universal's Big Showman's Surprise. Look at the title and you'll know there's something Big on the way.

The SHIELD of HONOR

A sweeping police picture built for showmen. Story by Emilie Johnson. Directed by Emory Johnson. AN EMORY JOHNSON PRODUCTION.

WILD BEAUTY

Starring REX, King of Wild Horses. From Sylvia Seid's well-known story. A HENRY MACRAE PRODUCTION.

The GRIP OF THE YUKON

Wm. McLeod Raine's best-seller novel. With Neil Hamilton, Francis X. Bushman, June Marlowe, Otis Harlan, etc. AN ERNST LAEMMLE PRODUCTION

SURRENDER! ★

Based on Lea Lyon the immortal European stage play. Starring MARY PHILBIN and IVAN MOSJUKINE. AN EDWARD SLOMAN PRODUCTION.

The SMALL ★ BACHELOR

Written by P. G. Wodehouse, ace of humorists. An all-star cast including Andre Beranger, Barbara Kent and Lucien Littlefield. A WILLIAM A. SEITER PRODUCTION.

The GIRL SHOW

Life with the Follies of the tank towns. With an all-star cast. A WILLIAM A. WYLER PRODUCTION.

The THIRTEENTH JUROR

Henry Irving Dodge's Broadway play starring Francis X. Bushman, and Anna Q. Nilsson, with George Seigmann and Martha Mattox in an EDWARD LAEMMLE PRODUCTION.

13 WASHINGTON SQUARE

Leroy Scott's famous novel and successful stage play. With an all-star cast.

HOOT GIBSON in 7 BIG GUN JEWELS

Exhibitor's Box Office Reports tell the whole story about Hoot Gibson—sure-fire year in and year out—in 7 new big ones, each by a prominent author such as Peter B. Kyne. Look 'em over—grab the date book—

The Wild West Show Galloping Fury
The Rawhide Kid A Trick of Hearts
Riding for Fame Painted Ponies
A Society Cowboy

The IRRESISTIBLE ★ LOVER

Norman Kerry and Lois Moran in a WILLIAM BEAUDINE Production—the director who made "Little Annie Rooney." Supervised by Carl Laemmle, Jr.

BUCK PRIVATES

A comedy riot around the Army of Occupation. From Stuart Lake's story. Starring Lya de Putti and Malcolm MacGregor, with Zasu Pitts. A MELVILLE BROWN PRODUCTION.

A MAN'S PAST

A production of spectacular quality starring Conrad Veidt, the actor who lives a thousand parts.

MY WONDERFUL ONE

MARY PHILBIN, star of "Merry Go Round," "Phantom of the Opera" and "Love Me and the World Is Mine" in a specialty story that will bring her new laurels.

MIDNIGHT ROSE

Starring Kenneth Harlan and Lya de Putti. A production by JAMES YOUNG who made "Ponjola," "The Devil" and other winners. Story by J. Grubb Alexander.

ALIAS THE DEACON ★

The stage hit of the year by John B. Hymer and Leroy Clemens. Starring Jean Hersholt, with June Marlowe, Ralph Graves, Myrtle Stedman, Tom Kennedy. AN EDWARD SLOMAN PRODUCTION.

BACK TO GOD'S ★ COUNTRY

RENEE ADOREE starring in James Oliver Curwood's tremendous story. With Walter Long, Robert Fraser, Mitchell Lewis, etc. AN IRVIN WILLAT PRODUCTION.

CHEATING CHEATERS

MAX MARCIN'S Broadway stage hit. With Kenneth Harlan, Betty Compson and Lucien Littlefield. AN EDWARD LAEMMLE PRODUCTION.

The FOURFLUSHER

George Lewis in Caesar Dunn's great Broadway play. A MELVILLE BROWN PRODUCTION.

HE KNEW WOMEN

Starring Ivan Mosjukine, Europe's Barrymore and Lya de Putti. From Fritz Nebdal's "The Peasant Girl." A PAUL LENI PRODUCTION

FINDERS KEEPERS

LAURA LA PLANTE in one of the best novels ever written by MARY ROBERTS RINEHART. A WESLEY RUGGLES PRODUCTION.

SILK STOCKINGS

Starring LAURA LA PLANTE with Otis Harlan. From Cyril Harcourt's delightful stage hit. A WESLEY RUGGLES PRODUCTION.

THANKS for the BUGGY RIDE

LAURA LA PLANTE in Byron Morgan's speed romance. A WESLEY RUGGLES PRODUCTION.

★ These seven leaders would be SPECIALS with any other company in the business.

**Paste this in your Box Office. Use
it as your official guide to the
BIG Pictures this year!**

Get them sold on your theatre and the profits will take care of themselves!

Our Weekly Letter



MARIAN NIXON

Marian Nixon's personal charm, beauty and talent fit her superbly for the role of Sally Randall in Universal's "The Chinese Parrot," adapted from the splendid story by Earl Derr Biggers. With HOBART BOSWORTH playing the leading male character, the combination is promising.

"The Chinese Parrot" is a perfect melodrama—at once fantastic and full of satisfying mystery. It begins in the Hawaiian Islands and finishes on the great Mojave Desert in California. It tells the story of a man who carried revenge in his heart for 20 years only to have it turn to ashes at the instant he had the chance to realize it, as is so often the case in this peculiar life of ours.

Universal picture is a production—just the which Leni enjoys direct- is love for the myster-



He direct- which e season's of stars, AD. W. lia MOLT. VES. AD. IVY COME and other Directors of r hat U ink theatre show- write and give me I would appreciate it.

Carl Laemmle
President

(To be continued next week)

Send 10c for autographed photograph of your favorite Universal stor

If you want to be on our mailing list send in your name and address

UNIVERSAL PICTURES
5th Ave., New York City

C. J. R.

They're sold on Universal—sold **SOLID** — thru Carl Laemmle's column of national advertising appearing in every issue of *The Saturday Evening Post*** and *Photoplay Magazine*. Book Universal pictures and they'll be sold on your theatre.

**For almost five years every week in the year.

Column to left from *Saturday Evening Post*, July 23rd, 1927.



UNIVERSAL WEEKLY

Vol. 26 No. 3

Aug. 27, 1927

"Les Miserables"

The Universal Film de France Special which opens the New York season at the Central Theatre.....



there's a **Reason!**

*four solid
years of success!*

Samuel
Van Ronkel
Productions
*From Sidney Smith's
famous cartoons in
300 daily newspapers*
Released by
Universal

2 reels
each

and the reason is that for four solid years ANDY GUMP Comedies have been giving moviegoers the one big thing that comedies are designed for — LAUGHS — LAUGHS — and more LAUGHS! What more can you say for a comedy!





H. P. Morley,
Princess Theatre,
Buchanan, Mich.

says:

**|| Laura will
bring them ||
in with ||**

— — in her GREATEST Picture!



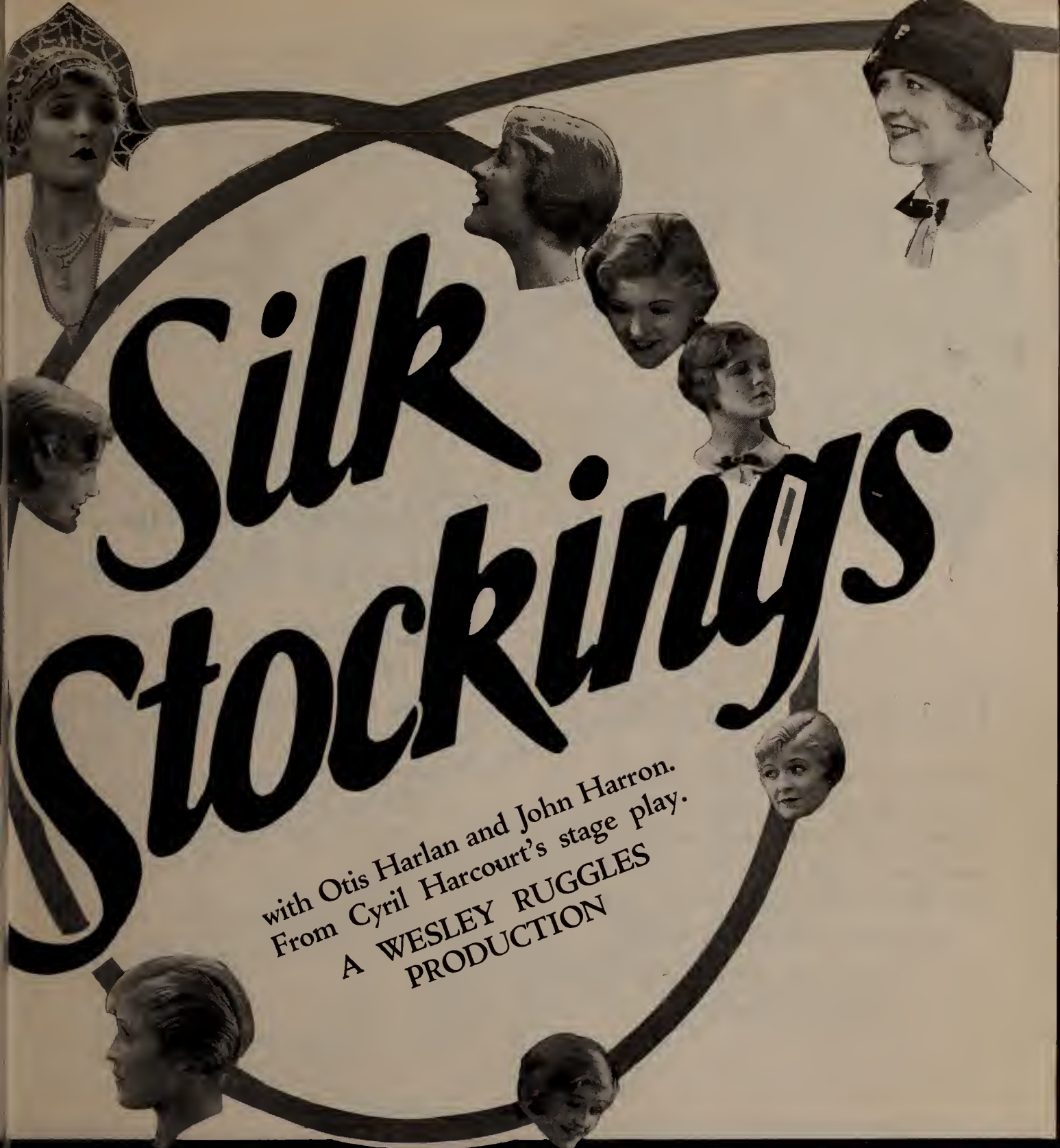
“The best thing Laura has done in years.”

Says Morning
Telegraph.

HER BIG NIGHT: Laura LaPlante—February 11-12. Very good comedy drama. Patrons are steadily increases. Her following here for Miss LaPlante. Her following here “the beautiful blonde.” Dual role in this one cleverly executed and picture has lots of good comedy.—Harry G. Selk, Selk theatre, Scotia, Nehr.—General patronage.

HER BIG NIGHT (Sioux Falls), starring Laura LaPlante (eight reels). Here is another good piece of work by the queen of light comedy. Exhibitors, you have to hand it to Miss LaPlante. She is surely stepping along and, best of all, she is still coming. This is a whale of a picture that pulled them out in a rain to see it and pleased them all. Good for Sun. Rating, 98 per cent. Film condition, good.—R. E. Fowler, Idle Hour, Chancellor, S. D.

HER BIG NIGHT: Laura LaPlante—60% March 20-21. Oh Boy, what a picture. The entire cast good and every move from start to finish is funny, and Laura does a double part which is humorous at every turn. Don't make the mistake I did and play it as a program, but step on it and it will stand a raise in admission and I believe prove to be one of the big comedies of the year. Eight reels.—Ad Newton, Princes theatre, Stanberry, Mo.

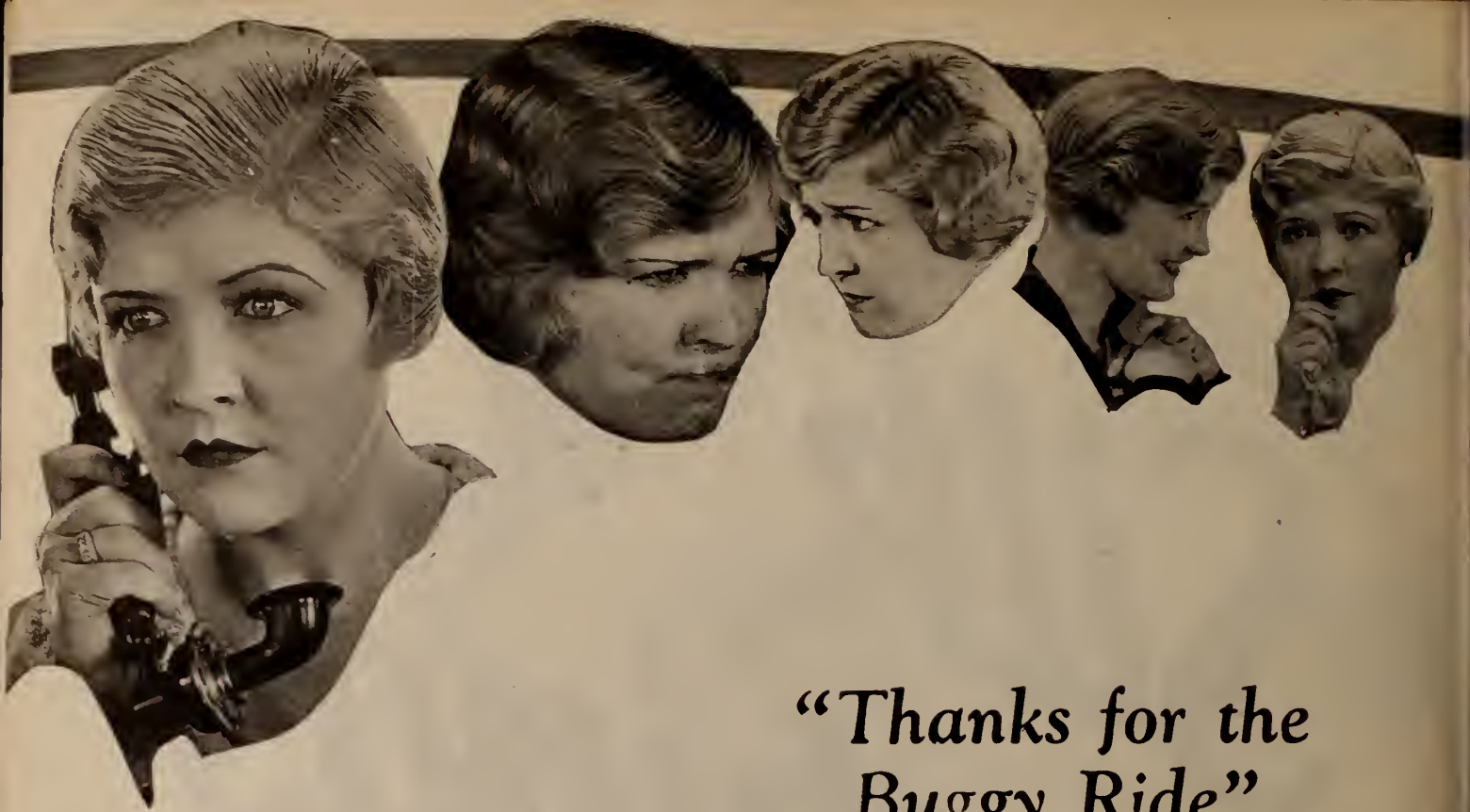


with Otis Harlan and John Harron.
From Cyril Harcourt's stage play.
A WESLEY RUGGLES
PRODUCTION

BEWARE OF WIDOWS (Sioux Falls), starring Laura LaPlante (seven reels). Here's a real comedy that you can get behind and push. Laura sure does her stuff in this one and she draws here. Copyright, 1927. Played, Fri. and Sat. Good for Sun. Rating, 85 per cent. Film condition, good.—C. H. Guillaume, State, Elk Point, S. D.

HER BIG NIGHT: Laura LaPlante—60%. June 11-12. Laura, you are good. This is a dandy picture. Book it fellows. I am voting for you. Eight reels.—A. J. W. Koehler, Koehler theatre, Uehling, Neb.

POKER FACES: Laura LaPlante—60%. April 2-3. Now this is a mighty fine picture which could be played in any house and would go over 100 per cent. It is one of the best comedies I played Laura, I hope you win the contest. —A. J. W. Koehler, Koehler theatre, Uehling, Neb.



“Finders Keepers”

Pronounced by critics one of the best novels ever written. Mary Roberts Rinehart wrote it and there isn't a fan this side of Paradise who doesn't know and enjoy Mrs. Rinehart's work.

A WESLEY RUGGLES
PRODUCTION

“Thanks for the Buggy Ride”

Oo-la-la! There's a money title, a box-office theme and a story that fits this rising star like the proverbial glove! Byron Morgan—sure-fire author, wrote the story and it will be A WESLEY RUGGLES PRODUCTION.

HER BIG NIGHT: Laura LaPante—A very good picture and Laura pleases every time we have her pictures. Eight reels.—R. G. Chamberlin, Palm theatre, St. Cloud, Fla.—General patronage.

HER BIG NIGHT: Laura LaPlante—75% March 3. This is an extra good picture. This star always makes good in all of her pictures.—Bert Silver. Silver Family theatre, Greenville, Mich.

POKER FACES: Laura LaPlante—Mighty good. I am not sorry I named my car Laura. She is a winner as sure as fate.—A. F. Jenkins. Community theatre, David City, Neb.—



and
Thanks for the
Buggy Ride" and
Finders Keepers"
and every other
Laura La Plante
picture past pre-
sent or future!

HER BIG NIGHT: Laura LaPlante—60%
February 27. An excellent comedy drama. Drew
more than average business and pleased 100%.
Laura LaPlante can't be beat in a picture of this
kind. Hope she makes a lot more like it. Eight
reels.—C. E. Lantz, Star theatre, Hildreth, Neb.—

HER BIG NIGHT: Laura LaPlante—
March 16. Here is a peach of a comedy drama,
clean and just jammed with fun. Pleased almost
everyone who saw it. Seven reels.—Elmer E.
Gailey, Crystal theatre, Pass Christian, Miss.—

HER BIG NIGHT: Laura LaPlante—Another
go-getter from Laura. Get in, Laura, and we
will sure win that race. Good comments.—A. F.
Jenkins, Community theatre, David City, Neb.—

Cheating Cheaters

*No. 546.---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation*

WE'VE made a picture called "Cheating Cheaters" which is going to knock you off your dignified feet!

The story, as you may remember, was first written for the stage by Max Marcin and had a long, sensational run on Broadway and all over the civilized world.

It deals with two groups of dress-suit crooks — supposedly society swells—who put their wits against each other, each group thinking the other is honest. It is one of the cleverest mixtures of drama and hilarious fun ever penned and before it is finished you haven't the least idea who is a crook and who isn't.

This is the story I turned over to Edward Laemmle with the words, "Cast it to suit yourself!" Now please take a look at the cast he chose and tell me if he could possibly have chosen a more competent one:



George Lewis, Marian Nixon and Eddie Phillips are featured in "The Four Flusher" which Wesley Ruggles is directing.



The latest thing in shoe stores, where feminine patrons may try out their dancing pumps, is part of "The Four Flusher."

Bookings Almost 40% Ahead of Last Year

Universal Sales Officials Scout Report that Selling Season is Slower This Year

IF there is a slackness in this season of selling, that slackness has not been apparent to the Universal sales force. On the other hand its sales contracts are almost forty percent ahead of last year, and these contracts have been signed in about half the selling time of last season. This is the gist of the reports that Universal sends to Carl Laemmle each week and these are the reports that are brought in by L. B. Metzger, general sales manager, Henry Herbel, division manager for the West and Earl Kramer, Eastern division manager. Both Mr. Metzger and Mr. Herbel, who have just returned from Western trips, were amazed to find an impression in certain quarters that the selling season is behind that of last year.

"Of course," said Mr. Metzger, "we started a month late this year. The reason for that was to put selling emphasis on cleaning up the loose ends of selling last year's product. The plan was not only successful from that standpoint, but has been a success from the standpoint of new sales. Right now, with twelve weeks of our selling season completed, we are thirty to forty percent ahead of last year when, at the same time eighteen or nineteen weeks of selling had been completed.

"The exhibitor is in an open-minded attitude in regard to first-class product. I have found no feeling of watchful waiting or a desire to delay signing up, either because of political conditions, business conditions or conditions peculiar to the moving picture business.

"Of course Universal planned its product and its selling campaign for that product in a business-like and compact manner. Carl Laemmle spent six months at Universal City person-

ally supervising production, and that production has fulfilled every promise which we anticipated. The Sales force lost no time in presenting this in a straight-forward and business-like manner to the exhibitors, and they were met in the same spirit. A very satisfactory business, not only with the big and small circuits, but with individual exhibitors, has been the result of their efforts.

"I am particularly pleased with the West Coast contract just closed. We have always enjoyed cordial relations with the West Coast Theatres but we

have never had such real box-office product before and so far in advance of playing time. J. D. Goldberg who has charge of all bookings and Harold Franklin, himself, looked at a great many of the pictures and it was strictly on the merits of the pictures that they booked them.

"I regard the concentrated plan of selling this year as being far away ahead of the drawn-out selling seasons we have had in the past."

The biggest deal recorded by Mr. Metzger is the West Coast Theatres deal, which is the most extensive and the most satisfactory which Universal has ever had in California. Under agreements worked out between Harold B. Franklin and J. D. Goldberg and Mr. Metzger, D. S. Mitchell, Western division manager, and Manager G. E. Rosenwald of the Los Angeles exchange, every situation in the entire chain, including theatres located in the largest cities throughout the West, will play a certain amount of Universal product. There are 250 theatres in the chain. Universal will this year have its runs in the big theatres of Los Angeles, San Francisco, Tacoma, San Diego and San Bernardino.

Much of his time in the West was spent in conference with Beno Rubel, Assistant to Mr. Laemmle at Universal City, with Henry Henigson and other studio executives, considering plans and material for the 1928-1929 production schedule. Twenty stories, novels and plays have already been purchased.

Henry Herbel reports the signing of the Orpheum Circuit, with thirty-five big houses located in South Bend, Des Moines, Davenport, Sioux City and other centers. Mr. Herbel found exhibitor reaction to this year's selling

(Continued on page 34)

"Cat and Canary" Beats Strongest Opposition

[Wire]

"WITH the mercury reaching the hundred mark and the strongest possible opposition including 'The Rough Riders' which was filmed in San Antonio 'The Cat and the Canary' opened to tremendous business in the Aztec Theatre. Standing room only. Picture holding audiences spellbound. Critics and newspapers acclaim it as the greatest mystery picture ever produced. If this is a sample of your product for the coming season Universal should have the greatest year in history."

—William Epstein, managing director, Aztec Theatre, San Antonio, Texas.



Andrew Soutar, the famous British novelist, Reginald Denny, James V. Bryson, managing director of the European Motion Picture Co., Universal's English distributors, and Mrs. Denny in the European offices, London, during Denny's visit to England. Mr. Soutar is the author of "Butterflies in the Rain," in which Laura La Plante appeared this season.

"Cat and Canary" Premiere In San Antonio Is Knockout

THE CAT AND THE CANARY," the Universal special, directed by Paul Leni as his first American work, had its baptism of fire, so to speak, last week in San Antonio. It played at the beautiful Aztec Theatre in San Antonio, Texas, one of the five finest theatres in the world with the mercury registering slightly above the century mark, and against opposition of the highest order. "The Cat and the Canary" gave the utmost satisfaction to William Epstein, managing director of the theatre, and to the film critics of San Antonio newspapers and to San Antonio theatre-goers. It was a sell out.

Lou Metzger, general sales manager of Universal, has just received from Mr. Epstein, manager of the Aztec, the following telegram: "With mercury reaching the hundred mark and strongest possible opposition, including 'Rough Riders,' which was filmed in San Antonio, 'The Cat and the Canary' opened to tremendous business in Aztec Theatre. Standing room only. Picture holding audiences spellbound. Critics and newspapers acclaim greatest mystery picture ever produced. If this sample of your product coming season, Universal should have greatest year in history. Regards. Wm. Epstein, Managing Director."

This telegram was followed the next day by one from R. I. Payne, Universal exchange manager, which reads as follows: "'The Cat and Canary' at Aztec positive knockout. Would do you good to see eager crowds waiting outside and inside. Picture holding

them breathless one minute and having them roaring with laughter the next. After seeing picture before audiences two days am convinced we have not praised it one-half enough. R. I. Payne."

Denny Returns From England

REGINALD DENNY, who has been enjoying a vacation of six weeks in England, returns Friday on the Aquitania. He will start directly for the Coast, where Fred Newmeyer is waiting to direct him in a story on which Gladys Lehman and Earl Snell have been hard at work.

Universal Buys Two Stories By Rex Beach

UNIVERSAL, yesterday, purchased two Rex Beach novels for its 1928-1929 program. "The Mating Call," which was serialized in *Cosmopolitan Magazine* this year, the concluding episode appearing in the August number, and was brought out as a novel by Harper Brothers in July of this year, will be used for an all-star special.

"The Michigan Kid," which was novelized also by Harper Brothers, appearing in December, 1924, after its appearance in *Hearst International Magazine*, will be used as a Jewel.

With Ward Russell's novel, "The Worm Turns," Universal has twenty-three productions already purchased and in work for the year after the current season.

George Melford To Direct "Muzzle" By Peter B. Kyne

AS a direct result of the ten-strike scored in the Jewel production, "A Man's Past," starring Conrad Veidt, George Melford has been assigned to direct Peter B. Kyne's smashing newspaper story, "The Muzzle," it has been announced by Universal executives.

The adaptation has been made by J. Grubb Alexander under the supervision of Charles Logue. Paul Kohner will supervise production. An all-star cast is now being selected and production is scheduled to begin soon.

"A Man's Past" marks the first American-made picture for Veidt, and has already been acclaimed a directorial triumph for Melford and Kohner.

London Praises "Surrender" and "Love Me and World Is Mine"

"SURRENDER," the Mary Philbin-Ivan Mosjukine feature, which was completed at Universal City last month, has been trade shown in London. James V. Bryson, general manager of European Motion Picture Company, through which Universal product is released in England, cabled Universal as follows:

"'Surrender' received with tremendous enthusiasm trade presentation today. Mosjukine's work adjudged by everyone equal to that in 'Prince of Adventurers' and 'Michael Strogoff.' With three such characterizations expect him to become one of greatest stars in England.

"Reaction to 'Love Me and the World Is Mine,' which opened the Rialto, London, Monday, unanimously favorable. Both trade and newspapers acclaim it great production with lavish praise for Mary Philbin."

"Midnight Rose"

In Person

By DOROTHY GUERNSEY

AN elfin-like little person with black curly hair, enormous dark eyes and an almost unbelievably perfect mouth sat at one end of the davenport and explained in an accent impossible to capture in type:

"I cannot speak much English"—and then proceeded to speak a lot.

It was Lya de Putti, the Continental actress who has caused more discussion and become better known in the year since she flashed across the American screen in "Variety" than many American leading players who have been appearing in pictures for years. It seems impossible to be impartial about Miss de Putti. One either thinks her one of the greatest of the great, or one does not care for her at all. This interviewer might take her stand right now and admit she thinks the little Hungarian is not only a remarkable actress but a mighty fine person as well.

Miss de Putti, as is her custom, arrived in New York as soon as she had completed work in Universal's "Buck Privates" out at Universal City, Calif. She likes California, in fact, she likes everything about America, but New York has a strong attraction for her, and she has made so many cross-country trips in the last few months that she is in line for the long-distance commuter championship, in case anyone is offering a prize.

Of Mel Brown, director of "Buck Privates," a comedy of the American Army of Occupation in which de Putti plays a little fraulein who is the cause of several unreported battles, she has the highest praise. He knows what he wants and gets it, but her preference between the two pictures she has made for Universal is "Midnight

Rose," a highly dramatic story of the underworld. As the cabaret dancer who has learned her way about New York's seamey life, yet has retained something instinctively fine which tragedy brings into the foreground, she has the sort of part she likes to do best.

Her own particular definition of this type of role is "sympathetic vamp," one who through temperament does things society frowns upon, but in the end "she suffair, oh, she suffair," this accompanied by dramatic gestures.

But to find stories which she can do best is not always easy. In fact, a good story Miss de Putti believes

(Continued on
page 34)



Lya de Putti



Above: As the "sympathetic vamp" in "Midnight Rose" with the unsympathetic villain, Henry Kolker.

At the left: Eddie Gribbon, Malcolm MacGregor and Miss de Putti in "Buck Privates," a comedy of the American Army of Occupation.



The Critics Stole the Press Agent's Job

When Glenn Tryon, in "Painting the Town," Played the Roxy, New York.

By JAMES HOOD MacFARLAND

WHEN a man bites a dog—that's news!

When the hard-hearted New York movie critics relieve the publicity man of his job and go so far as to use superlatives about a new star that the press agent wouldn't dare put in his story—that's news!

So far as the metropolitan press is concerned, two-reel comedies don't exist. The reviewers explain that nowadays it's hard enough to find the feature picture on the program of the Broadway temples of the motion picture. To them the name of Glenn Tryon meant nothing because, if his short comedies played these theatres, which they probably did, there is no record of it in their columns.

"Who is this person?" they inquired of each other over the 'phone. "Mac tells me he's the funniest man in pictures. It's funny I never heard of him. But then you know these press agents—they've been known to exaggerate. I suppose we'll have to go see it. What time does it go on?"

John Cohen, Jr., of the conservative *Sun*, who loves music, startled his readers the following day when he said that "he has a likeable personality, and with such an asset, he will probably develop into stardom and popularity in the natural course of evolution. * * *

Meanwhile — see him in 'Painting the Town' and in a few years you can say to your grandchildren, 'Why, I saw Glenn Tryon in his first six-reel picture, * * *' whereupon your grandchildren will probably tell you that Chaplin, after all, is the only real comedian, and that Glenn Tryon is only on a par with Harold Lloyd."

For a young fellow just starting out in the world it's nice to know that your only rival is Charlie Chaplin.

Mordaunt Hall of the *Times* stuck until he found the picture, too, and he

said Tryon was "a bright young man whose antics and expressions found favor with the audience yesterday afternoon. He has an easy manner and captivating smile, and sometimes his style, without being in the least imitative, is rather remindful of Chaplin's. It is evident that he is responsible for most of the gags. He has a brisk way with him, and he is never at a loss for an incidental stunt. His eyes and hands are quick to seize an opportunity and he tones down his acting by that captivating smile."

Chaplin again. And a comedian who smiles. Now if Chaplin would only smile he wouldn't be in it.

Quinn Martin, who has become an institution with the *World*, although he's not nearly as old as that sounds, said that he "promises by this solitary performance to develop into a first-rate high and low comedy actor in the films, and Mr. Laemmle, despite the fact that he is already busily engaged in bringing along his favorite funny man, Reginald Denny, would do well to search far and wide for material in which to place this altogether amusing, resourceful, fast and furious clown. Mr. Tryon has a pleasant appearance, an engaging brightness, a flair for speed and sure-footedness in stunt and gag business, and like

Louis John Bartels, so readily remembered for his brilliant work in the stage version of 'The Show-Off,' this young man seems to have struck precisely the type of play that is made to order for him. * * * Glenn Tryon is a young man who has brought something distinctly worthwhile to the films, a freshness and a style and method quite extraordinary."

Langdon W. Post doesn't know what he missed when he went on his vacation and let George Gerhard review "Painting the Town" for the *Evening World*. George thought it was a pretty good picture and said "there is some fine work by Glenn Tryon, the new Universal star," and later he adds, "Glenn Tryon, who has been pointing at the stars for years, succeeds in scaling the heights."

The second Hungarian Rhapsody received just a passing notice from Donald Thompson, who does his stuff for the *Telegram*. He gave the space to Glenn. "Although Patsy Ruth Miller is the beautiful heroine and the best known of the cast, all histrionic honors * * * go to Glenn Tryon, hitherto a player in minor comedy ranks. Tryon's characterization of the wisecracking youth who comes to New York with the dual purpose of marrying a Follies girl and putting the town

on a paying basis, is the outstanding feature of the film."

Dorothy Herzog of the *Mirror*, who complained the other day about not being able to understand the Hollywood lingo, so invented one of her own, said, "List to this—

(headline)

"GLENN TRYON

WALKS AWAY

WITH

HILARIOUS

CELLULOID

AT ROXY.

(sub-head)

"TAKES THE TOWN.

"Glenn Tryon, a compact, comely youth, with perk countenance, nimble assurances and breezy

(Continued on page 34)



Glenn Tryon points out the advantages to hiring his taxicab to Patsy Ruth Miller, Lloyd Whitlock and Ruth Dwyer in "The Flying Nut," his successor to "Painting the Town."



Look out **Charlie!**

Look out **Harold!**

I've Landed!

"Let Harold Lloyd and Harry Langdon tremble. Another comedy star has made his appearance. Glenn Tryon in 'Painting the Town' one of comedies of the season."

A UNIVERSAL PICTURE

"'Painting the Town' will set the picture public a-rolling off the red-plush seats."

New York Daily News.

"Tryon as funny as Harold Lloyd at his best . . . unquestionably one of the hit comedies of the year."

Cincinnati Commercial Tribune.

"One of the best new pictures on Broadway . . . Glenn Tryon has everything possessed by his competitors and a little bit more."

*New York
Morning Telegraph.*

"'Painting the Town' will cause laughter wherever shown. Fine work by Glenn Tryon."

*New York
Eve. World*

The Critics

"Glenn Tryon, an altogether amusing, resourceful, fast and funny young man, has brought something distinctly worthwhile to the films."

*Quinn Martin,
Morning World,
New York.*

A William J. Craft Production

Starring

Glenn Tryon and Patsy
Ruth Miller

From story by Harry O. Hoyt

PAINTING

le in their boots for
He is no other than
le most uproarious

Cincinnati Enquirer

ALL say **SO**

“‘Painting the Town’ is light frothy comedy.”

New York Evening Graphic.

“Glenn Tryon valuable accession to ranks of stars. . . His ‘Snake Dance’ in ‘Painting the Town’ closely rivals Chaplin’s ‘Oceana Roll’ for fun.”

Cincinnati Daily Times Star.

“‘Painting the Town’ possesses plenty of amusement. Glenn Tryon’s style without being in the least imitative is remindful of Chaplin’s.”

New York Times.

“‘Painting the Town’ hilarious celluloid at the Roxy.”

New York Mirror.

“‘Painting the Town’ is a comedy of more than usual merit.”

Los Angeles Daily Times.

THE TOWN

*and figures
don't lie!*

Wednesday
B'WAY INCL.
ROXY \$101,000

**U Comedy Credited at Roxy
"Kid" 2 Days Apart—**

Everything along the street took a swing upward last week in proportionate measure to the drop of the thermometer. A lot of comment was heard in reference to "Painting the Town" (U.), with Glenn Tryon, at the Roxy. From a gross of under \$90,000 the house receipts jumped to approximately \$101,000. With no special ballyhoo of added attractions, the film may be given a share of the credit. "King of Kings" at the Gaiety had a share of the credit.

The figures in this case being from that unbiased showman's paper "VARIETY." They tell the full story about this UNIVERSAL LAUGH SPECIAL. The best summer business any theatre ever had anywhere — any time! That's GLENN TRYON in "PAINTING THE TOWN!" with Patsy Ruth Miller, from the story by Harry O. Hoyt.

**A WILLIAM JAMES CRAFT
PRODUCTION**

*--- It's Sure Fire --- that's
UNIVERSAL'S Big Laugh Special*

Broadway Opening Of "Les Miserables" Set for August 22

THE opening of the Universal-Film de France, "Les Miserables," has been postponed one day later than the original announcement. It will first be shown at the Central Theatre, New York, on August 22nd, instead of, as previously announced, on the 21st. This change is to allow further rehearsal of the unusual presentation arranged by Dr. Hugo Riesenfeld.

"Les Miserables" is now eleven reels in length, edited and retitled from the original twenty-two reels by Paul Glick, Sidney Singerman, Robert E. Welsh and Joseph Weil of Universal. Every effort was made to place Victor Hugo's classic on the screen without the embellishments surrounding the American producers' usual interpretation of the European classics.

The making of "Les Miserables" in France by the French Societe des Cineromans and its subsequent premiere in its full length of twenty-two reels assumed the aspect of a national project. It was made with the full co-operation of the Government and attended upon its opening by the highest officials, the Army and the Navy, as well as society.

"Phyllis of Follies" To Be Directed By Ernst Laemmle

ERNST LAEMMLE has been given the assignment of directing Arthur Gregor's original story, "Phyllis of the Follies," which Universal will make as a Jewel production, it was announced by studio executives.

The rights to "Phyllis of the Follies" were purchased some time ago and John Clymer assigned to making an adaptation. Laemmle recently completed "The Grip of the Yukon" and is fast rising to considerable directorial position in the industry.

"13 Washington Sq." Is Next Assignment For Melville Brown

MEL BROWN, Universal director, who recently completed "Buck Privates," starring Lya de Putti, will direct "13 Washington Square" with an all-star cast, as his next assignment, it was announced at Universal City.



Meet a future screen star, Miss Jane La Verne. Jane may be small but Universal executives thought so much of her after seeing her work in Reginald Denny's latest picture, "Mile-A-Minute Love," that they signed her up for five years.

Laura La Plante To Have Tryon As Leading Man

GLENN TRYON, star of "Painting the Town," the Universal Jewel which has had so much success recently, will play the leading role with Laura La Plante in her forthcoming production, "Thanks for the Buggy Ride," under the direction of William A. Seiter.

Tryon has just completed his second feature for Universal, titled "The Flying Nut," adapted from a story by Harry O. Hoyt and directed by William James Craft. He will play with Laura while Hoyt is completing his third feature, "Hot Heels."

"Thanks for the Buggy Ride" is a story by Byron Morgan. The adaptation is by Beatrice Van and the production will start in a few days.

"13 Washington Square" will be an adaptation of the novel of the same name by Leroy Scott, and was produced as a stage play several years ago.

"Whaddaya Mean, Slack Season?" Asks Zoo Manager

JUNE, July and August, so the trade journals inform us, is the slack time of the year for the motion picture industry. Production is quiet, players are laid off and the executives depart in big motors for the sea-shore.

Charlie Murphy, veteran manager of the Universal studio zoo at Universal City, is wondering if his 1927 calendar isn't a little cuckoo.

Since the early part of June Murphy's department has been increased by a large number of future great and near great screen players—and all are under contract to Universal for life.

Alice, perhaps the best-known lioness in the movies, started things off by having two cubs the day Colonel Lindbergh completed his epochal flight across the Atlantic. Everybody was so thrilled at the daring aviator's feat that Alice's family was practically forgotten by everyone except Alice. As soon as the tumult over Lindbergh had died down a bit, Murphy very appropriately named the cubs Colonel Lindbergh and the Spirit of St. Louis.

All was serene for a week and then Sultana, one of the famous bloodhounds obtained by Universal to appear in "Uncle Tom's Cabin," surprised everyone but her closest friends by giving birth to a family of six. The next day Sheba, a sort of distant cousin of Alice's, announced herself as the mother of four little Nubian lion cubs. Hardly had Murphy provided for additional howling space when Queen, the only remaining married lioness on the lot, appeared at the breakfast table with a family of three.

Minnie, Universal's trained elephant, is still an old maid.

Universal Starts Three Productions And Finishes Two

THREE feature Westerns were started and two one-reel comedies finished at Universal City during the week.

The pictures to start are: "Yukon Gold," starring Jack Perrin under the direction of Joe Levigard; "The Valiant Rider," directed by Bruce Mitchell and starring Bob Curwood, and "War Paint," with Newton House in the starring role under the direction of Walter Fabian.

"In the Swim," with Ben Hall under Doran Cox's direction, and "Summer Knights," directed by Ansel Friedberger and starring Arthur Lake, were completed.

on July 2, 1927
We said this

BIG FIRST-RUNS BOOK "BLAKE"

Stanley-Crandall circuit books
the master chapter play*****
entire Loew Circuit will play
"Blake of Scotland yard"*****
Small- Strausberg Circuit books
it*****Rachmiel & Rintzler
Circuit and the Siegel & Rosen-
wald Circuits book.it *****
and so on and on---that's
UNIVERSAL'S Super-serial

A
Fir
A great, in
with dram
duction va
director w
ROBERT
picture of
gripping e
Lacmme
JEWEL
SERIAL

Last! — a real
Run Serial!

7 — tense
ent — pro-
reel and a
us stuff —
big feature
dve — tance
t's why Carl
a JUNIOR
FIRST-RUN

starring
HAYDEN STEVENSON
with an all-star cast



"BLAKE OF SCOTLAND YARD

and
here's how the
BIG BOYS
are crowding in
with BOOKINGS
to prove it!

What Patrons Say of Universal Pictures

In Their Letters to Carl Laemmle in Response to His Column in The Saturday Evening Post

"PAINTING THE TOWN" AND "CLAW" ARE FINE

"I SAW an all Universal program last night and it was great. I saw 'Painting the Town' and 'The Claw'. They were fine both of them, especially 'Painting the Town'. There was some real comedy in that picture and I enjoyed myself watching it very much. And there are others who did just the same, from the way they laughed."

—Noble G. Brace, Lawrence, Mass.

SEES "SURRENDER" AND THINKS IT FINE PICTURE

"H AVING seen your picture, 'Surrender' I have written to you to say that I thought it was a fine picture. And then, of course, I must mention Mary Philbin, who played her part remarkably well. The cast in itself was excellent, so of course, the picture must be."

—Donald Clark, Ann Arbor, Mich.

"THE LOVE THRILL" IS MOST LAUGHABLE FARCE

"I HAVE seen 'The Love Thrill' and it is the most laughable farce. Miss La Plante needed no introduction for I know her dimples. 'The Love Thrill' was her best since she made 'The Midnight Sun'."

—Miss Ruth Schubring, Cleveland, Ohio.

RATES "THE COLLEGIANS" MOST PLEASING SERIES

"Y OUR son's stories expressed pictorially through 'The Collegians', are without doubt the most pleasing series I have yet seen. My opinion must be shared with others, however, as apparent by the effect the pictures have upon the audiences. George Lewis is great, ditto for Dorothy Gulliver—both excellent in their parts."

—K. L. Martin, Danbury, Conn.

"BEWARE OF WIDOWS" ADJUDGED REALLY GOOD

"I HAVE seen 'Beware of Widows' and thought it was really good."

—Daniel W. Brown, Plymouth, Mass.

"DOWN STRETCH" ONE OF BEST RACE FILMS

"I HAVE just seen 'Down the Stretch' and I just can't help writing about it. 'Down the Stretch' is one of the best race-horse pictures I've ever seen. It also had two of my old favorites, Marion Nixon and Otis Harlan. The picture contained plenty of thrills and pathos and kept me interested throughout. The race, I thought, was well staged and each of the principals acquitted themselves in splendid style. There is really no room for special mention of any of the players, so all I can say, in closing, is that I thoroughly enjoyed the picture."

—Gus McKnight, Sydney, C. B., Canada.

"MICHAEL STROGOFF" PACKED CUBAN THEATRE

"J UST a week ago, I saw in Villacarla Theatre your thrilling production 'Michael Strogoff' from the story of Jules Verne. Speaking frankly, Mr. Laemmle, the theatre was so crowded that night that I couldn't get a seat. Every reel is full of action and romance, and the cast is excellent, too. The manager of both theatres here is a friend of mine, and I am always telling him that he must show Universal Pictures, and he has promised me he will exhibit them."

—Helio Martinez Ramirez, Santa Clara, Cuba.

"SENSATION SEEKERS" PRESENTS COMING STAR

"I SAW 'Sensation Seekers' here about ten days ago, with Billie Dove, Huntley Gordon, and Raymond Bloomer. I had never seen Raymond Bloomer before, but I think he is one of the coming stars of the screen, judging by his wonderful portrayal of the young minister in this story."

—Mrs. Hugh W. Evans, Macon, Georgia.

CALLS "LES MISERABLES" GREATEST FILM EVER SEEN

"L ES MISERABLES' is the greatest film I have ever seen, better than 'The Hunchback' and that took some whacking. The acting of little Andree Rolane as Cosette and Gabriel Gabrio as Jean Valjean was wonderful. The finest acting I have seen for some time."

—W. Hughes, Dartmouth, Devon, England.

"TAXI! TAXI!" ONE OF BEST PICTURES IN LONG WHILE

"I THOUGHT 'Taxi, Taxi' was one of the best Universals I had seen in a long while. Marion Nixon added her always beautiful performance to the film. Horton, I think, has one of the best Poker Faces in existence and as a comedian and pantomimist he is a WOW."

—Otto Pace, Elizabeth, New Jersey.

"THE COLLEGIANS" ARE FULL OF SNAP AND LAUGHS

"A CCEPTING your invitation to write to you, am pleased to say I witnessed 'The Collegians' last evening at Loew's here in Mt. Vernon, and enjoyed it very much indeed. It is brim full of snap, and I never heard so many laughs for any picture of like duration."

—Julian Jorday, Mt. Vernon, N. Y.

"TAKE IT FROM ME" IS CERTAINLY FINE COMEDY

"W ORDS fail me when I try to express how much I enjoyed 'Take It From Me.' It was certainly fine comedy. More such fine clean films as that would work wonders for the screen."

—F. P. Harlow, Louisville, Ky.

"FOURTH COMMANDMENT" IS THE PICTURE OF YEAR

"I SAW 'The Fourth Commandment' and I must say that it is the picture of the year. It is at such pictures that I cannot keep back the tears."

—Miss Jeanne Estermann, Chicago, Ill.

Joe Girard Signed For Important Role In "Stop That Man"

JOE GIRARD, prominent character heavy, has been signed by Universal for an important role in "Stop That Man," from the stage play by George V. Hobart, which had a successful run in New York and which is soon to become a screen version under the direction of Nat Ross.

Girard was for many years with the Universal stock company in New York, his first appearance on the West Coast having been in "Twenty Thousand Leagues Under the Sea." His stellar work in numerous serials made him one of the most popular heavies on the screen and he may be remembered for his characterizations with Mae Murray and Priscilla Dean.

Girard recently completed a prominent role in "The Shield of Honor" for Universal under the direction of Emory Johnson and received his latest appointment through his meritorious work in that production.

Willat Confers With U. S. Navy On "The Big Gun"

IRVIN WILLAT, who was recently placed under long term contract by the Universal Pictures Corporation, is now in Washington, D. C., conferring with United States naval officials regarding scenes and properties for the special production he will direct titled "The Big Gun." This will go into production immediately following Willat's return to Universal City. It is an adaptation of a story by Richard Barry.

George Lewis, now being featured in Universal Pictures, will play the leading role, that of an Ensign in the Navy. Barry has prepared the adaptation.

Noted Koreans Visit Universal

UNIVERSAL studio was host recently to a party of noted Koreans touring the United States for the purpose of studying commercial and industrial problems with a view of applying them to their own country.

The party included Ch. S. Lee, managing editor of the Chung-Oi Daily, the largest newspaper in Seoul, Korea; Y. H. Choy, secretary of the Young Korean Academy and Dr. L. Choy, leader of the Chun-Do-Kyo, the national religious body of Korea.

"Painting the Town" a Riot

WE saw a hot summer night's audience—hot night—hot audience—throw dull care out the windows of the Roxy Theatre and applaud "Painting the Town" as we have seen few pictures applauded in any theatre in any weather. The new offering—a Universal-Jewel-Craft Production—is rich as a fun-maker, well contrived, rippling with laugh incidents and situations and neatly buttoned up into well nigh perfect entertainment.

Harry O. Hoyt provided an original story and a script that is builded rather than thrown together and then William Craft directed it splendidly. With no asparagus cast at Mr. Craft we would call the script actor proof and director proof, but with this as a start every situation has been smartly developed.

The cast is led by Glenn Tryon (good comedy star material without the shadow of a doubt) and Patsy Ruth Miller. George Fawcett, always competent, rises to heights with a finished performance in the role of fire commissioner and Sidney Bracey is fine as the eccentric and crooked secretary. Charles Gerrard and Max Ascher complete the list of principals.

"Painting the Town" is a story of an inventive country boy who invades the great city and by unctuous effrontery and delightful gall, bears away the victory. The incidental business and bits are many and effective. The titling adds to the mirth values. The sum, total is remarkably effective entertainment. At the Roxy it proved a riot. We congratulate Universal and all concerned on a real box-office picture that's bound to make money in plenty for exhibitors.

ARTHUR JAMES,
Editor Motion Pictures Today.

Three Stern Brothers Companies Start Work On New Comedies

VACATION days are over at the Stern Brothers Studio in Hollywood. The first company to start is the "Let George Do It" unit. Playing opposite Sid Saylor in this picture, which is an airplane story called "Up in the Air," is beautiful Jane Manners of the Ziegfeld Follies. Jane has been on the stage for fourteen years—since the age of four. It was while she was playing in the Music Box Revue in Hollywood a few weeks ago that Production Manager Sigmund Neufeld saw her and signed her up to play the ingenue lead opposite Sid Saylor in the latest "Let George Do It" picture. Samuel Newfield is directing and Robert Laszlo is assisting "Up in the Air."

Since returning to the Coast from his personal appearance tour, Snookums, star of "The Newlyweds and Their Baby" Series, has been very anxious to go to work and upon awakening every morning his first question is, "Daddy, are we going to the studio today?" Snookums always gets what he wants and in order to please him, production will immediately start on a Junior-Jewel "Newlyweds and Their Baby" picture under the directorship of Gus Meins. Besides Snookums, Joe Young and Addie McPhail, such well known character people as Lillian Worth, George Mor-

rell, Fred Holmes and Hugh Saxon have been added to the cast.

Before starting to work, Snookums had to be examined by the Board of Education physician and his working permit again reads "100 Percent Perfect Baby." This is the third time Snookums has held this record.

"Mike and Ike" with Charles King and Charles Dorety will be the third unit to start.

Eugene DeRue well known comedy director and story writer has been engaged by Stern Brothers to write adaptations for the new line-up of pictures. Page Wright who was on the scenario staff last season will be on the staff again this season.

Fabian to Direct Champion Kid Rider

WALTER FABIAN, a recent newcomer to the ranks of Universal directors, has been turning out such excellent short Westerns with Fred Gilman as his star, that he has been assigned to alternate with Lewis Collins, who is now directing Newton House, juvenile cowboy star who holds the record for being the champion kid rider of the world, in completing his series.

Two Saturdays

AUGUST 1927

JN	MON	TUE	SAT	THU	FRI	SAT
	1	2	3	4	5	6
ST GR. 5TH	8	9	10	11	12	13
7	15	16	17	18	19	20
	22	23	24	25	26	27
	28	29	30	31	FULL MOON 12TH	LAST GR. 19TH

starring

GEORGE LEWIS

with Dorothy Gulliver, Hayden Stevenson, Eddie Phillips, Churchill Ross.

WESLEY RUGGLES

Director 1st series

NAT ROSS

Director 2nd series

UNIVERSAL JUNIOR JEWELS

The Colleen

VS *in every week!*

---and that means double profits as every showman knows!

---yet that is what UNIVERSAL'S "The Collegians" is doing for this exhibitor---but let him tell it in his own language---

"—this spring my business began falling off as usual, but you have been telling me so much about "The Collegians" I decided to try them. We started them on the worst night that I had. To make a long story short before that first series was out I was having two Saturday nights per week. I would like to have a "Collegians" for each night in the week."

J. W. KEENEY.
Eskdale, W. Va.

July 28th 1927

Carl Laemmle Jr's

Collegians

Universal Pictures Through Exhibitors' Eyes

Universal Booster for 13 Years Not Surprised at New Product

THIS week we are introducing to Weekly readers at the right Ben Eskind who operates the Kentucky Theatre in Madisonville, Ky. Mr. Eskind has been a staunch supporter of Carl Laemmle and Universal for the past 13 years and was the very first exhibitor in the Indianapolis territory to sign up for the new product 100 per cent.

In addition to his theatre duties Mr. Eskind, who is a very shrewd business man, also operates a large department store and through his sincere efforts to cater closely to his customer's wants, has earned for himself recognition as one of the most respected business men in the city of Madisonville.

Mr. Eskind is very modest in accepting credit for his great success and never fails to point out that it was not he alone who acquired his position in social and business life but to Mrs. Eskind was due considerable credit for her valuable help and encouragement through all his trials and tribulations before gaining the high position which he now holds in the community.

After viewing some of the product that Universal will release for the coming season, Mr. Eskind expressed no great surprise at its excellence for he has always maintained that if better pictures could be made Mr. Laemmle and Universal would make them. His confidence was strengthened by last year's product which, as the backbone of his programs, gave him the most successful year since his theatre has been in operation.

Complete Service Is Best Proposition For Small Exhibitors

"I T gives me great pleasure to inform you that I have just bought your Complete Service Contract of 1928 product from your salesman, Mr. Maurin.

"I have used your Complete Service Contract for the past three years, and do believe that this is the best service offered to a small exhibitor. It has been a life saver for me and the exhibitor that does not buy this Complete Service Contract, does not know the value of same."

—J. Dicharry, Manager,
Lincoln Theatre,
New Orleans, La.



Ben Eskind of the Kentucky Theatre, Madisonville, Ky.

Complete Service Best Buy Says Georgia Showman

"HAVING recently celebrated the 20th Anniversary of my operating the Callahan Theatre at Bainbridge, and having owned the Strand Theatre in Tifton for the last seven years, believe I am in position to appreciate value in motion pictures.

"Have signed my third complete service contracts for both towns, and say, without fear of successful contradiction, that these contracts represent the best buy for the average exhibitor that has ever been offered."

—Walter J. Brackin,
Walter J. Brackin's Theatre,
Bainbridge, Ga.

Satisfied User Writes of C. S. C.

"PLEASE list me as one of the completely satisfied users of your Complete Service Contract."

—L. L. Olds,
The Opera House Theatre,
Middlefield, Ohio.

"Fast-Furious" and "Painting the Town" Complete Successes

"I HAVE just played 'Painting the Town' and 'Fast and Furious' as two of my week's programs to buck a tent show across the street from my theatre and wish to say that they were a complete success financially as well as entertaining.

"I am sure that the rest of Universal's 1927-28 group which I have purchased is going to be up to the standard of these two pictures and feel that I am 'sitting pretty' for the season."

—S. H. Greife,
Opera House,
Windsor, Mo.

"The Collegians" Are Best Shorts Ever Produced

"I HAVE just shown the fourth of your 'Collegians' and can truthfully say that I think it the best short subjects ever produced by any company and the little blonde that plays the feminine lead (Dorothy Gulliver) is just about as keen as I have cast an eye upon in many a day.

"Every exhibitor in the U. S. A. that wants good, clean, wholesome picture entertainment should buy and show 'The Collegians.'

"I hope the second series is as good as the first."

—Walter L. Brandenburg,
Franklin Theatre,
Fort Valley, Ga.

Exhibitor Finds Complete Service Is B. O. Insurance

"I AM signing my Fourth Universal Complete Service Contract, for our three towns namely, Lundale, Yolyn and Slagle, W. Va., and I want you to know that I am more than satisfied with the three C. S. C. that I have used. Uncle Carl certainly did insure the small town exhibitor's box office when he placed the entire Universal product on one contract at a live and let live price."

—H. H. Kirk, Managing Director,
Logan County Coal Corp.,
Lundale, W. Va.

Stern Brothers *have their* Fingers on the Public's Ribs

Laugh Promotors, With New Ideas in Screen Comedy Promotion, Are About to Launch a New Line-up With Ready-Made Exploitation

ASK ANY 100 men you meet if they can tell you the names of some of the highest paid men in the newspaper industry. Ninety-nine of them will tell you that the

By
HENRY CLAY BATES

Brothers, for instance. Julius and Abe Stern have been making two-reel comedies for Universal release since the industry cut its first tooth. Good comedies. Week in and week out.

Not so very long ago, however, they began putting high powered concentration behind their program. They bought the screen rights to a newspaper comic strip. It was the Buster Brown strip by R. F. Outcault.

They tried an experiment and produced a series of Buster Brown Comedies. And here is the big surprise! They found a ready made public, that knew all about Buster Brown and wanted to see his antics on the screen.

The series did so well a second was planned on a greater scale—and projected as a Universal Junior Jewel release.

They also bought the rights to two other strips—"The Newlyweds and Their Baby" and "Let George Do It" by George McManus. The success of these two series is still fresh in the minds of most exhibitors. The an-



Snookum's, the flesh and blood edition of George McManus's Newlywed Baby, another Stern Bros. star, as he arrived at the St. Louis flying field in his recent tour of the country.

swer is that "The Newlyweds and Their Baby" second series is to be a Universal Junior Jewel series for next year, and the "Let George Do It" series rapidly is forging its way to the front.

The outcome of all this is the fact that the Stern Brothers line up for next season is made up entirely of comic strip adaptations. They bought two other popular comic strips—"Mike and Ike, They Look Alike," by the famous Rube Goldberg, and "Keeping Up With the Joneses," the perennial favorite by Pop Momand. These two series added to the Newlyweds, the Busters and the George comedies, comprise the new Stern line-up.

In every city and town, the characters of these comedies are household favorites by reason of their lengthy appearance on the newspaper page. "Keeping Up With the Joneses" for instance, has been going strong for thirteen years in leading papers from Coast to Coast.

Exhibitors have found that their comedy offerings are pre-heralded when they use these comic strip adaptations.



Stern Brothers gave Buster Brown, Tige and Mary Jane R. F. Outcault's cartoon characters life, and they in turn gave the public hearty laughs.

comic strip cartoonists are the big money-getters. They will also tell you why. They will tell you that millions upon millions of people follow the cartoon strips. That millions laugh over these strips who never read the editorials, the columnists, or the general features, and who only give a passing glance to the news.

America is now in the Comic Age. The paper with the most and best comic strips is the big circulation winner. There is a comic strip favorite in every home.

What has all this to do with screen comedies? Did you ask? The answer is — A helluva lot.

Take the Stern Exhibitors DAILY REVIEW

Gus Meins, director, introduces the McGinis family to life in "Keeping Up With the Joneses," a new Stern Brothers comedy series.

KEEPING UP WITH THE JONESES By Pop Momand.

SUPPORT FOR LIMITATION NEEDED Santa Fe Chief Leaps to Death LONGWEAR LEADS FIGHT ON DAM!!

Small text at the bottom of the cartoon: "The steamship SS Utah sailed from New York after Port authorities made a thorough sea search for the ship they have decided to abandon."

Reproduction of a page in the Exhibitors Daily Review

I started
this way-



after
they
showed
my
first
release
I was
this
way-



Universal Shorts



NOW I am a Junior Jewel

When Snookums, in "The Newlyweds and Their Baby," was announced it sounded like a bet; when exhibitors saw the first releases it was a greater bet; when audiences fell in love with the kid it was a knockout—and this year—**BIGGER THINGS!**—Snookums in Junior Jewels! And Junior Jewel on a Universal Super-Short is Carl Laemmle's guarantee of the last word in production class and expense!

12 of them — 2 reels each

STERN BROTHERS PRODUCTIONS

Based on George McManus' Famous Cartoons

"The Newlyweds and Their Baby"

are Super Shorts!



What is said to be the biggest cut-out figure in the world was used by James Leyland, manager of the Victoria Picture House, Nottingham, England, to advertise the Walker-Milligan fight film released by European Motion Picture Co., Universal distributors in Great Britain. The figure stood 40 feet high and attracted tremendous attention.

Colored Girl Wins "Collegians" Cup As Amateur Athlete

THE latest thing in Amateur Athlete Popularity Contests, promoted in connection with the showing of Universal's "The Collegians" series comes from Chicago where Jack Baker, Carl Laemmle's exploiter in that territory, tied up with the Chicago Defender, a colored people's weekly. For over two months the paper publicized the contest on the sport page, frequently using a banner head, and had the entire South Side colored colony working for their favorites. In the meantime, the Twentieth Century Theatre was showing the series and cashing in on this excellent publicity.

In addition to being the first reported for Negro athletes, this contest had another distinction in that it was open to both men and women. In fact the silver loving cup, inscribed with the name of "The Collegians" and their sponsor, Carl Laemmle, Jr., went to a young woman who won fame on a girl's basketball team and in amateur golf tournaments, and the second largest number of votes was cast for "the grand old lady of the tennis courts."

Midnight Performance Draws Capacity Crowd in Small Town

WHEN "The Midnight Sun," the Universal special, was due to play the Grand Theatre, Lenoir, City, Tenn., Manager Clyde S. Jones decided that this would be the opportune time to try out a midnight performance. He spent considerable time on advance exploitation for this showing, and arranged, among other things, the elaborate

window display pictured below. Roto heralds were distributed widely and hundreds of townspeople were told of the special performance over the phone.

Mr. Jones was somewhat skeptical as to whether there would be a crowd or not, but the novelty of a midnight show, since one had never before been held in Lenoir City, and the advance advertising had done its work. When the doors were opened at 12:05, a long line was waiting for seats and very soon the house was entirely filled. The picture continued to do capacity all the following day.



This attractive display on "The Midnight Sun" was the work of Clyde S. Jones, manager of the Grand Theatre, Lenoir City, Tenn.

Letters Spelling "Fire Fighters" Appear On Fire

AT the Brown Theatre, Stamps, Ark., owned by Sam Powell, a novel display was worked out to attract the attention of passers-by when "The Fire Fighters," the Universal chapter-play romance of the fire department, was to start its showing. "Fire Fighters" was spelled out across the front of the theatre in letters 24 inches high, each letter outlined with red crepe paper which extended out about four inches all around. With a typhoon fan behind them these letters appeared to be actually on fire. All border lights were in red.

An arrangement was also made
(Continued on page 34)



The letters spelling "Fire Fighters" in front of the Brown Theatre, Stamps, Ark., were bordered with red crepe paper four inches wide which, when animated by a typhoon fan, gave them the appearance of being actually on fire.



When "Fast and Furious" played the Bijou Theatre, Battle Creek, Mich., the Kellogg Company, makers of Pep, which has been tied up with Reginald Denny, whose factory is located there, co-operated fully with Manager Ted Force in exploiting the picture. From left to right above: a Pep window display; the Kellogg band playing in front of the house on "Kellogg Night"; and the 24-sheet ballyhoo which traveled about town several days before the opening.

Kellogg Company Aids "Fast and Furious" When Comedy Plays Pep's Home Town

FOR some weeks past the billboards, car cards and newspapers have been informing the reading population of these United States that "Reginald Denny Peps Up with Pep," and so it was not surprising when Denny in "Fast and Furious" arrived at the Bijou Theatre in Battle Creek, Mich., the home of Pep, that one of the peppiest campaigns yet put on for this Universal super-comedy was staged by Manager Ted Force working with the Kellogg Company, makers of this well-publicized breakfast food.

Tuesday night is one of the poorest show nights in the week in Battle Creek and so it was chosen for special exploitation. It was designated "Kellogg's 'Pep' Night," and five thousand tickets were distributed among Kellogg employees which were worth 15 cents on a 50-cent admission. The Kellogg Band of 40 men paraded through the main streets, winding up in front of the theatre before the first evening show, where a concert of five or six pieces was given. The organization was then the guests of Mr. Force at the screening of the picture. Instead of the usual sparse attendance on this Tuesday, Mr. Force found himself

with all three shows packed to capacity.

For several days previous to the running of the picture, a large truck drove up and down the busiest streets of Battle Creek with two Reginald Denny-Pep 24-sheets mounted on it, and a banner giving the playing date of "Fast and Furious" below. Displays of 'Pep' material were placed in many well-located windows throughout the city and 200 posters were used by grocery stores, dry goods stores, clothing stores and other shops. The lobby of the Kellogg-Denny factory held an exhibit of Kellogg-Denny material augmented by theatre posters. The Bijou's lobby was another spot where

Pep material was used to good advantage.

The Kellogg Company scheduled their Denny-Pep advertisements in the local papers to coincide with the Bijou run of "Fast and Furious," adding a box to the regular copy to tie-up with the theatre. In return the Bijou used the Kellogg slogan, "Reginald Denny Peps Up With Pep" in all their ads.

So successful was this local application of a national tie-up that already Mr. Force and the Kellogg people are planning for the next one, when Laura La Plante follows Denny in the Pep advertising schedule.

The La Plante tie-up is the same far-reaching one as the Denny arrangement in which \$300,000 was spent on bill board space, newspaper advertising, car cards, window displays, etc. If you have forgotten just how tremendous the Denny campaign was refer to pages 24, 25, 26 and 27 of the Universal Weekly for June 18th. The cities in which billboards were used and the newspapers which carried the ads are listed there and the same media will be used again for Laura La Plante. Be sure to hook up with this advertising when it reaches your territory by playing a La Plante picture.



The entrance and a Pep lobby display at the Bijou Theatre, Battle Creek, Mich., during the showing of "Fast and Furious."



You've
new

Jack Dempsey
Most popular boxer
in the world!

Sitting on Top
of the World
that's
UNIVERSAL

Jack Dempsey

er!
had a break
like this before

On the eve of his greatest fight Universal gives you a re-issue of Jack Dempsey's great FIGHT and WIN series! NOW Jack Dempsey is the most popular champion, ex-champion and prizefighter in the world! The whole world wants to see him—the whole world reads reams and reams of newspaper publicity about him every day. The prints are ready in the exchanges and that's some break for you. Better grab them while the grabbin's good!

10 of Them — 2 Reels Each

Fight and Win Series!

"MIDNIGHT ROSE" IN PERSON

(Continued from page 13)

is the most important ingredient which goes into the making of a photoplay. Next comes the director, and after him the player. Everyone, she says, has a spark of dramatic intelligence and looks, but not even the best actor can make a good picture out of a poor story. It is because of this strong feeling about the parts she plays that she prefers to free lance rather than become a contract player with any one company.

It is the story, too, which is the chief difference between American and foreign pictures, according to Lya, for she finds the dramatic technique much the same here as abroad. The American picture, she said, is more fairytale-like and something else which the interviewer could not understand. She gave a quick look to where her secretary, who also acts as interpreter, had been sitting, but finding that lady absent, took another means of making her point. Picking up a paper of matches she dropped it lightly on the couch. That was the American, she said. Then lifting a heavy ash stand and banging it on the floor she illustrated the foreign.

"You mean the American pictures are light and frothy, and the foreign are heavy and realistic," said the uncomprehending one brightly.

"Ja," replied Lya, beaming triumphantly.

Only one other time did the English language trip her up. She is a great admirer of Reginald Denny and had viewed all his pictures in Europe before coming to this country, but she would like to see this famous Universal farceur play a more serious role, "the beeg loving scene," as she put it. "And would you like to play opposite him?" she was asked.

"Yes, that would be good," she said. "Him, big blond and me little duck."

Quick work on the part of the interpreter disclosed the fact that she meant little and "dark."

But if there is little difference in dramatic technique between America and Europe, there is much in working conditions. There, if a star does not feel like working one day, production is held up, while here one must work hard every day and all day and sometimes into the night. "But I do not mind if I like the part," she volunteered.

Because of the easier working schedule one does not get the formal vacations that are necessary in America. During the five years she was making pictures for Ufa in Berlin she had only three weeks of real vacation.

Another actor on whom de Putti places an emphatic stamp of approval is Norman Kerry. He has "eet," according to the lady who is generally credited with a large endowment of the Elinor Glyn discovery herself.

In the short time that Lya de Putti has been in America she had grown much attached to it, and although she is constantly receiving attractive offers to return to Europe, she elects to remain here. At first it was not easy in the United States. The parts she played were not suited to her, she felt, but now the hard period is past and she is traveling along the road to greater success. That she has already won an important place in the affections of the fans was apparent from the stacks of mail, directed to admirers, piled up in her hotel suite awaiting the postman. She sighed at the thought of the money and time spent on this correspondence as she pushed fan letters off the desk to find a little space in which to write. Then breaking into that engaging smile of hers, she said:

"But it would not be so good without it, this mail, would it?"

As for the people who have worked with her—well, listen to James Young, who directed "Midnight Rose," as quoted in the *New York Morning Telegraph*:

"Let me tell you, she's the greatest actress on the screen. That's taking in a lot of territory—but boy! she's got everything. And what a regular fellow! What a peach to work with!" Ad infinitum.

BOOKINGS ALMOST 40 PERCENT AHEAD OF LAST YEAR

(Continued from page 11)

very much as Mr. Metzger had reported it.

Other circuit bookings for Universal in the East include the U. B. O. circuit in New York, and the Keith circuit, including Albany, Troy Rochester, Columbus, Cleveland, Dayton, Akron etc.; Wilmer & Vincent circuit, with houses in Reading, Harrisburg, Allentown; the Harry Brandt circuit in New York; and the Springer circuit in New York. Not only in feature productions, but in short subjects also Universal is finding a remarkably ready market for its goods. The Stanley-Crandall circuit, which never ran a serial until "The Silent Flyer," was booked in, has booked "Blake of Scotland Yard" and is highly pleased with the picture. M. Van Praag of the Big "U" office has closed the entire Loew circuit for Universal short product; also the Small-Strausberg circuit, Rachmiel & Rintzler circuit, and Siegel & Rosenwald circuit.

LETTERS SPELLING "FIRE FIGHTERS" APPEAR ON FIRE

(Continued from page 30)

with the Stamps Fire Department for cooperation on this picture. Part of the equipment was on display in front of the theatre during the engagement and the fire trucks wore banners on the picture.

THE CRITICS STOLE THE PRESS AGENT'S JOB

(Continued from page 14)

antics, bears down upon Manhattan to take the vil in tow. Tryon is a Hal Roach graduate and tricks the story gaps with amusing bridges of fun."

Herb Cruikshank who guides the movie pages of the *Morning Telegraph* and who sees his pictures in the theatres instead of projection rooms says "I consider this one of the best new pictures on Broadway—and the fat man who sat behind me at the Roxy declared to everyone in his immediate vicinity that 'Painting the Town' was the best photoplay he had ever seen. Moreover, he gurgled between giggles 'that young feller' was a comedian par excellence—or words to that effect. The 'young feller' is Glenn Tryon. And I agree with the well-fed gentleman regarding his ability. We 'discovered' Glenn just about the same moment. Why this cock-sure Jack Sharkey of the cinema has been buried in two-reelers for the past months is hard to say. He seems to have everything possessed by his competitors for the crown of comedy—and perhaps 'a little bit more'. At least he puts over his business in a refreshing, original manner, and old trouper that he is, knows full well how to put in laughs, even when they do not exist in the script. The picture itself is a gag riot and Glenn Tryon. Nothing else matters."

But the crowning criticism of a picture is the opinion of the manager of the theatre who ran it and the box office of this same theatre. In the case of the Roxy, "Painting the Town" exceeded the average summer show by \$30,000. And here is what Manager "Roxy" Rothafel wrote in his weekly house organ:

"Our attendance last week was the largest mid-summer turnout in the history of the motion picture and at every showing of the feature film, men, women and children all over the theatre laughed audibly from beginning to end."

Isn't that some start for a cub comedian?

That's nothing!

You should have heard the crowds at the Roxy and seen the line up at the box-office.

"PICTURES WILL ALWAYS BE INTERNATIONAL" SAYS VEIDT

(Continued from page 10)

a gigantic production of Victor Hugo's novel, "The Man Who Laughs," with Mary Philbin in the role of Dea. The Universal City production department has been busy for months constructing a representation of the English houses of Parliament.

REGINALD DENNY NOVELTIES

WILL WORK FOR YOU!



ON the left, Mr. Go-getting Showman, is one of the finest novelty-accessories Universal has issued on REGINALD DENNY in years. It is a STOCK STRINGED-HANGER, 11x14 in size, vividly colored—and printed on both sides!

Plenty of space for the name of any Denny Picture you play, as well as the name of your theatre. Use them to string from marquee, door-knobs, in the lobby — ALL AROUND THE TOWN!

And they're cheaper than window-cards!

ON the right is a reproduction of the handy REGINALD DENNY POSTCARD, autographed by the world's great comedian himself.

Successful Showmen use them in the thousand lots—and you will find them not only exceptionally effective, BUT VERY REASONABLY PRICED.

Only \$6.00 per thousand—they'll build up your Denny business beyond your wildest dreams! Try them, along with plenty of other UNIVERSAL ACCESSORIES!



“Denny Accessories Are Super-Business Builders”

all for
FUN

- these

STERN

Brothers
Comedies

*- and FUN counts big
at your box-office!*



'Rube' Goldberg,
creator of
MIKE AND IKE
Series
2 Reelers



R. F. Outcault,
creator of
"BUSTER BROWN"
Series
2 Reelers

**Four good reasons why
UNIVERSAL SHORTS are
SUPER SHORTS! — —**



George McManus,
creator of
"LET GEORGE DO IT"
Series
2 Reelers

"Pop" Momand,
creator of
**"KEEPING UP WITH
THE JONESES"**
Series
2 Reelers



"BUTTERFLIES IN THE RAIN"

Universal Jewel

Starring LAURA LA PLANTE

(Length: 7319 ft.)

TINA, the beautiful daughter of an aristocratic English family, is a believer in the "new freedom" for women, and is an ardent follower of a group of fake Bohemians whom she regards as the earth's elect. When riding she is forced to cross the neighboring estate of John Humphries, a wealthy commoner who has recently purchased the property of a peer, bringing upon himself the bitter resentment of Tina's snobbish family. Her horse falls. She is picked up by John and upbraids him rudely for having his gates closed, blaming him for her accident. The next day she invites him to dinner, pretending repentance for her hasty words, but takes evident pleasure in gently ridiculing his old-fashioned dignity, at the same time taking his part when her brothers contemptuously refer to him as "that commoner."

Tina hectors John into taking her to a night club, but he refuses to let her go into a certain club that is especially disreputable. This greatly irks the girl who is accustomed to having everything her own way, but she thanks him in the morning when she reads in the paper that the club was raided the night before. Her confidence in the man of old-fashioned virtue grows into love, and they are married, but with the express understanding that Tina is to have absolute liberty. All goes well until Tina announces her intention of taking a holiday in Spain with the quack Bohemians, who are secretly scheming to blackmail the wealthy pair.

One of the men in the party forces his way into her room. She fights him off, throwing a dagger that wounds him just as the man's wife and her lawyer enter with the rest of the party and place a hideous interpretation on the compromising scene.

Hurrying back to England, the "outraged wife" sends one of her companions to Humphries to tell him that his wife is to be named as co-respondent in her divorce suit. Humphries, caught in a falling market and on the brink of ruin, has borrowed 10,000 pounds to retrieve his fortune. To shield his wife's name he hushes the scandal by giving the last penny he has in the world, even though he believes Tina guilty. He then prepares to leave for America to start life over alone, with never a word of reproach to Tina, whom he considerably avoids.

Humphries' fast friend, Lord Purdon, knows the character of the people they are dealing with and invites them singly to come to the Humphries manse for a "private interview" promising a settlement in money. The whole gang of plotters is brought together in this way. They are recog-

nized by the police as old offenders in the art of blackmail and arrested. Hearing Tina's story, John strips the shirt from the back of her assailant and bares the scar she made in defending herself, proving to John that she was an unwilling victim and that there are limits to her vaunted claims of liberty.

The two are brought together again to start life over, John admitting that women should have more liberty, Tina convinced of the wisdom of old-fashioned virtue.

"THE FIRE FIGHTERS"

10-Episode Adventure Picture.

Featuring JACK DAUGHERTY and HELEN FERGUSON

No. 5—"The False Alarm"

STEWART arouses resentment in the fire department by retiring Cap Fallon and selling Molly, the veteran fire horse, to a junk man, who hitches the steed to his cart. Fred Powers now in possession of the homestead note, makes himself known, for the first time, to Fallon and gives him the note for safe keeping. An alarm of fire causes Molly to bolt and run down the street after the other horses, smashing the frail junk cart. The alarm proves false and the fire trucks returns. The junkman abuses the horse and Jim buys the animal from him for what the man paid for her.

Cap Fallon takes charge of a gang of men starting work on the dam. Stewart sends Fenton with a gang of roughs to drive the workers off the land. Fred Powers, who has overheard the scheme, warns Jim that an attack is imminent. Jim takes a truckload of fire fighters and drives for the site of the dam, followed by Mary Kent in her car.

Fenton's men attack the laborers, who hold them off while Jim, with his firemen, speeding to the scene of the riot, loses control of the brakes. His car goes backwards down the steep road, colliding with Mary's car. Both machines are wrecked and overturned.

"THANKS for the BOAT RIDE"

Two-Reel Stern Brothers Comedy
"What Happened to Jane" Series

JANE and Al get their marriage license and then buy tickets for a boat trip, intending to have a sea wedding. As they go up the gang-plank Al's ticket blows away and he chases it while Jane gets aboard. The ticket blows into a big pipe. Al dives after it and is lifted, with the pipe, to the hold of the vessel, which leaves the dock and puts out to sea.

Al is discovered by the captain who demands his ticket. Failing to produce the document he is thrown back

Universal

"THE DENVER DUDE"

A Universal-Jewel

Starring HOOT GIBSON

[Length, 5,292 feet.]

"RODEO" Randall, three-time winner of the broncho busting championship of the world, starts for home after several year's absence. His father, who has long been the "friendly enemy" of Col. Frederick La Marr, sells the latter a prize bull, but demands payment in cash, and La Marr is forced to send to his bank in Denver for the money. The bearer of the money pouch, Henry Bird, is a foppish man. He occupies the home-bound stage with "Rodeo," who falls in love with a newspaper picture of La Marr's beautiful daughter, Patricia. The fop, however, shatters the cowpuncher's hope when he assures him that a cultivated young lady like Pat will demand "class," meaning himself. He proudly exhibits a letter of recommendation to the post of manager of the general store owned by La Marr.

The stage is held up. Bird flees in terror while the cowboy puts the bandits to rout and recovers the loot. Dolling himself up in Bird's spare clothes and appropriating Bird's letter he carries the money to La Marr and gets the job. He sees his loved one every day and she likes him, all except the funny clothes. The store manager has the full confidence of La Marr, because of his heroism and honesty, so he is trusted with the safe combination.

The double-crossing ranch foreman, who has been at the bottom of the robbery, gets hold of the combination and takes the money from the safe. "Rodeo" is accused and arrested, but escapes in Scotch kilts when his guard falls into inebriated slumber. He overhears the ranch foreman ordering the stage bandits to take the money to their hideout and wait. "Rodeo" pursues them on a wild horse and brings them back hog-tied with the loot, which he returns to La Marr, while he holds a gun to the foreman and places him under arrest. The friendly feud between the two families comes to an end and "Rodeo" and Patricia are united.

in the hold, but gets loose again and again. At last he borrows a maid's costume and hires a photographer to take his picture when he faints in the captain's arms.

He threatens to send the print to the captain's wife. Thus blackmailed, the skipper agrees to marry the couple and keep his mouth shut about the ticket.

Synopses

"THE COURAGE OF COLLINS"

Two-Reel Mustang Production
Starring EDMUND COBB

ROSE FOSTER and her young brother, David, left orphans by the recent death of their father, are trying to run the homestead claim which is their only inheritance. Jim Murdock, head of a gang of claim jumpers, but posing as the friend of the orphans, sends them an anonymous warning to leave the country for their "health." Constable Collins, dressed as a prospector, noses around the neighborhood, looking for the gang. He sees one of Murdock's henchmen picking on David and goes to the boy's rescue, knocking Murdock's henchman out and gaining the confidence of the boy, who introduces the stranger to his sister and then gives him permission to camp on the property for a few days. One of Murdock's men tricks Rose into going with him to a lonely house where he locks her in. Collins and the boy, missing Rose, ride out to look for her. They see the gang of bullies. Collins, suspecting them of treachery, tells David to watch from a distance and if anything happens to ride and alarm the Mounties. He then rides up to them but they jump and knock him out. As he lies on the ground, Collins hears Murdock tell his men to handle him roughly and throw him in with the girl, as if he were a victim of the frame-up, like herself. Collins is left under guard. When the rest of the men leave, the constable springs up, overcomes the guard and enters the house. He battles Murdock and is about to overcome him when the gang returns and jumps on him. He fights them all and manages to keep his feet until the arrival of the Mounties, headed by the boy. The gang is arrested. With the excitement over, there is nothing left for the constable and the girl to do but marry.

"WHAT'S YOUR HURRY?"

Two-Reel Stern Brothers' Comedy
"The Excuse Maker" Series

CHARLEY and Constance want to be married, but he is afraid to ask her father, who is always temperamental and sometimes rough. He decides to go into the gasoline business to make his fortune, so he can marry the girl without her father's consent, but the gas tank explodes and puts an end to the venture before it begins. He sees a woman's head thrown backward out of an open window and rushes to her aid, thinking that someone in the room is chok-

ing her. He finds that she is drying her hair. While she is explaining, her jealous husband comes into the house. Charley hides behind a curtain. The furious man tears aside the curtain to reveal Charley disguised as a woman. He apologizes for the intrusion. Charley escapes. Later in his girl's house a racket is heard in her father's study. The old man is carried out in a sack by two kidnapers and whisked away in a Ford. Charley and the girl pursue, but the world is full of Fords and they get into trouble stopping the wrong car several times. On a mountain road Charley is thrown from the car by a jolt. His coat catches on an overhanging branch and he hangs to the side of the cliff while his car, steered by the girl, races madly down the mountainside and picks up her father as he falls from the kidnapping Ford on the tier above.

"THE NEWLYWEDS BUILD"

Two-Reel Stern Brothers Comedy
"Newlyweds and Their Baby" Series

THE rampages of Snookums cause the Newlyweds to be ejected from their happy home. They look for an apartment but are unable to find a landlord who is willing to admit the young tornado to his house. They purchase a portable bungalow which they erect on their plot with many difficulties. When they are finished Snookums saws away the supports and the house sea-saws from side to side. They manage to repair the damage. Their first night's rest is broken by a great downpour of rain. In the morning they find to their astonishment that the cheap house has shrunk like a ten dollar suit.

"LOVE ON A WEAK STOMACH"

One-Reel Blue Bird Comedy
Featuring NEELY EDWARDS

NEELY imagines himself to be very sick. When he sees some spots on his face that were accidentally made by a lead pencil, he runs home greatly alarmed and goes to bed. The news comes to him that he has inherited a valuable property from an uncle. He rejoices because he will now be able to hire a nurse and be sick right. He gets the most beautiful nurse he can find and settles down to a pleasant illness, but his crooked boss, plotting to trick him out of his inheritance, won't let him rest. The boss offers him \$10,000 for his property and Neely is about to sign, when a telegram reaches him with an offer of \$100,000. The boss tries to force him to abide by his agreement to sell for ten thousand. A furious running fight follows in which Neely proves to himself that he is not an invalid and

"A ONE MAN GAME"

Blue Streak Western
Starring FRED HUMES

Length: 4689 feet

DUKE HUNTER, the uncouth and unshaven owner of Black Butte Ranch and one of the directors of the local bank, makes a bitter enemy of Steve Balan when he casts the deciding vote against giving Balan a big loan on slim security. Balan threatens to do him harm. Hunter knocks him down and warns him to leave the county.

After the fracas Hunter is introduced to Mrs. DeLacey and her daughter Millicent, sister and niece of Jake Robbins, a neighboring rancher. Both are social upstarts and accomplished snobs. They turn a cool side to the ill kempt Hunter, earning the contempt of Roberta, Jake's daughter, who is called Bobby and is affectionately referred to as "Jake's only son."

Just to see how much difference a few clothes will make, Hunter rigs himself out like a Broadway sheik and visits the Robbins ranch under the title, "the Duke of Black Butte." With a clean shave he is completely disguised. The women fall for the sham and Millicent plays a bold hand for the favor of the "duke." Hunter is so well pleased with his progress that he determines to win the city girl or bust, much to the distress of Bobby, who is disgusted with his performance, but does not give him away.

She discovers that she loves Hunter herself and decides to give the city girl some competition. When she dons girl's clothes it occurs to Hunter for the first time that Bobby is a woman, but he fails to take her seriously and makes a date with Milly to go riding at night. Vowing to save Hunter from the vixen, Bobby attacks her cousin and locks her in a closet while she puts on the riding togs that Milly has laid out for herself, and then goes galloping off with Hunter, who assumes that the girl at his side is Milly. Hunter now realizes that Milly is not the girl for him. They stop at a spring where he tells his companion that he does not love her—that Bobby is the girl he is going to marry.

Just then he is held up by the Balan gang, who have plotted to kidnap the duke and hold him for ransom. Balan is delighted when he finds that he has captured his old enemy. He places Hunter and the girl in charge of two men and then rides to the bank where he forces the president to hand over a wallet full of bank notes. He lays the old man cold and then strides out, to be struck down by Hunter, who has escaped from Balan's men.

The rest of the bandits are rounded up and Hunter rushes Bobby to the office of the Justice of the Peace.

that all he needs to make him happy is a wife exactly like the nurse. She is favorably impressed.

Your next move

"This is my **FOURTH** C. S. C. It certainly has done great work for me and every piece of product on it is the finest material any theatre can run."
—Fred J. Rietbrock,
Athens Opera House, Athens, Wis.

"After having this Service explained to me, cannot see how any independent exhibitor can turn it down, for am convinced it is the one and only real buy."

—W. L. Casey,
Bonners Ferry, Idaho

"Have been using C. S. C. for **TWO YEARS** and it is my money-maker —pictures average better than any others I use, and I use First National, F. B. O., Fox, Metro-Goldwyn."
—Earl H. Barret,
Liberty Theatre, Quinton, Okla.

**SITTING
TOP OF
WORK
THE
UNIVERSAL**

**Sign
Universal's
Complete
Service
Contract**

"Have just
ANCE of
be as pro
Any sm
with th
Three L

the
V

**ON
THE
D—
t's
RSAL**

"I am more pleased with our THIRD Complete Service Contract than with our first or second. The pictures and comedies are better and the serials the best yet."

—Mrs. L. Liggett,
National Theatre Co., McRae, Ga.

**"Complete Service
Contract has proven
a good investment
for our theatre."**

—Bert Silver & Co.,
Greenville, Mich.

"Have been using your product here nine years and with the coming of Complete Service Contract we find much satisfaction along with complete satisfaction and fair treatment."

—W. F. Best,
Chadwicks, N. Y.

"I have run each and EVERY Complete Satisfaction Contract and surely hope that Universal will continue to be the leader in the industry."

—Theo. Maxwell,
Mission Theatre, Kingsville, Ont.

**wisest move
you ever made!**

Watch This Column



This is an enlargement of the top of Carl Laemmle's column of National Advertising which appears in every issue of The Saturday Evening Post and Photoplay Magazine — every issue! The fans never miss it—the fans watch for it — and thousands of letters to Mr. Laemmle written by these same fans is proof positive that this is the kind of national advertising that is making new friends for Universal and new customers for you. It's a great tie-up for you!

The column pictured in this enlargement will appear in the September 3rd issue of The Saturday Evening Post.

MARIAN NIXON

A beautiful young star who appears in several notable Universal productions

The UNIVERSAL WEEKLY

Vol. 26 No. 4
Sept. 3, 1927

Howdy Folks!



Oswald

Lucky Rabbit

*Universal's
first cartoon
feature in
ten years..*

Yes Sir!
he's

Your baby

Women adore him . . . men shout with laughter when they see him . . . the kids roll off their seats with laughter and glee and exhibitors welcome him with open arms . . . he's a headliner everywhere. He's

SNOOKUMS

the Newlyweds' Kid in
STERN BROTHERS' 2-
Reel Comedies — "THE
NEWLYWEDS and THEIR
BABY," from George Mc-
Manus' famous cartoon
strip of the same name —
12 of them UNIVERSAL
JUNIOR JEWELS





The
Biggest
of them all
is on the
way —

it's

Universal's great after

starring Lya de Putti and
Malcolm MacGregor with
ZaZu Pitts from the story
by Stuart Lake.

Presented by
Carl Laemmle



BUCK P

the-war picture!



The big All-Star comedy-drama that tops them all! A Special in any company—and it's only one of the many Specials Universal gives you this year on the Big Gun Group!—No wonder all the Big Boys are setting record-breaking deals for Universal this year!

**A Melville Brown
Production**

PRIVATE LIVES

those who know

*No. 547. ---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation*

THOSE who know the most about the Universal Big Gun List of Pictures — those who have more advance information than anyone else — are booking Universal as never before in all the company's history.

Take, for instance, Harold B. Franklin, President of the great West Coast Theatres circuit. He is located in Los Angeles, which, as you know, is a suburb of Universal City.

He has a better opportunity to get advance information on our pictures than any other buyer in the world. He is in a position to know, practically from day to day, just what we are doing and what we are accomplishing in our studios.

As a direct result of this, he has signed Universal Pictures on a basis which shatters all Universal records on the Coast for all time.

This is vastly more important than it may sound until you think what it really means. It means that those on the inside of what is going on in the picture business realize that Universal is the one company to look to for a backbone for the season's booking.

book universal!

If the Universal Big Gun List looks so good to Mr. Franklin and his associates of the powerful West Coast Theatres, and to Mr. Joe Goldberg, his director of buying, you can shut your eyes and follow their lead blindly.

If this one example is not enough, run your finger down the long list of circuits and other big theatres which have grabbed the Universal output, and you will find it a veritable directory of the most successful theatre operators in the world.

Never in all the years Universal has been in existence—and it is the oldest big and successful company in existence—has it had such magnificent theatre representation as it will have this coming season.

Universal has hit a stride never equaled by any company. It has become known as the maker of the “brick and mortar pictures”—the pictures which keep theatres on the profit side of the ledger—the pictures which are steady as a rock in quality—the pictures which the very greatest percentage of movie fans like best of all as a steady diet.

The more you can find out about our coming product the more eager you will be to have every bit of it—and I seriously advise you to follow the industry's leaders and book while there is still a chance!

first this ↘

**WESTERN UNION
TELEGRAM**



GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

NEWCOMB CARLTON, PRESIDENT

CLASS OF SERVICE DESIRED	
TELEGRAM	
DAY LETTER	
NIGHT MESSAGE	
NIGHT LETTER	

Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

NO.	CASH OR CHG
CHECK	
TIME FILED	

August 18, 1927

Detroit, Mich.

Congratulations Cat and Canary. We are playing to bigger business at Madison Theatre than we have received for several months. Patrons delighted. Picture a great hit.

John H. Kunsky

and now watch the opening stand the

A PAUL
The Cat and

then this ↓

WESTERN UNION TELEGRAM



NO.	CASH OR CHG.
CHECK	
TIME FILED	

CLASS OF SERVICE DESIRED	
TELEGRAM	
DAY LETTER	
NIGHT MESSAGE	
NIGHT LETTER	

Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

NEWCOMB CARLTON, PRESIDENT
 GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

August 14, 1927

San Antonio, Texas

With mercury reaching the hundred mark and strongest possible opposition including Big Special that was filmed in San Antonio, The Cat and Canary opened to tremendous business in Aztec Theatre standing room only. Picture holding audiences spellbound. Critics and newspapers acclaim greatest mystery picture ever produced. If this sample of your product coming season Universal should have greatest year in history. Regards.

W. Epstein
 Managing Director

Starring

Laura La Plante

with the perfect cast—from the stage play by John Willard

*The New York
 ... on their heads!*

LENI

PRODUCTION

...e Canary

Here's good news-

1

"Mile-A-Minute-Love"

directed by Fred Neumeyer, famous director for Harold Lloyd, and a new type of Denny—with all the old Denny "kick" plus a lot of new "punch."

2

"Watch My Speed"

directed by a man you all know with a fast moving story reminiscent of the best of Dennys.

3

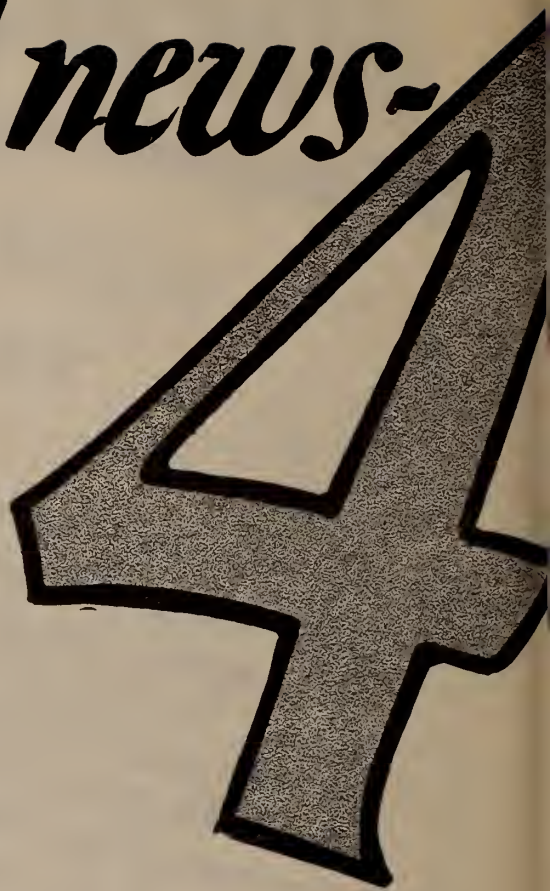
"Good Morning Judge"

—and that's a title that fits Denny's style like profits fit the box-office.

and his first release on this year's

// **Out All**

A William Seiter Prod



from

Demmy

—and every
one a
Super
Comedy—
that's
UNIVERSAL

schedule---



Night!

uction

with Marian Nixon

The UNIVERSAL WEEKLY

A Magazine for the Motion Picture Exhibitors

Paul Gulick, ~ Editor

Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City

Copyright 1927 UNIVERSAL PICTURES CORPORATION All rights reserved

Vol. XXVI

SEPTEMBER 3, 1927

No. 4

UNIVERSAL MOVIEGRAMS

LES MISERABLES," with a Hugo Riesenfeld presentation, music score and orchestration, opened the official New York season at the Central Theatre to a brilliant audience on Monday.

WITH two hours between the landing of the Aquitania and the pulling out of the Twentieth Century, Reginald Denny and his wife successfully turned the trick and now are spending the rest of a publicityless vacation on the top of a mountain in the San Bernardino range, which is owned jointly by Reginald Denny and Ronald Colman.

USING enough illumination to light Los Angeles for twelve hours, Harmon Weight, Universal director, will attempt on Friday to film the entire Hollywood Bowl at one time. It is the first time the Bowl has ever been used for a picture. Alfred Hertz and full orchestra, with 65,000 listeners, will be filmed for "The Symphony," a story Universal has just purchased from Svend Gade, which will feature Jean Hersholt, Marian Nixon and George Lewis.

UNIVERSAL has purchased two Rex Beach stories for next season. "The Mating Call," the current Cosmopolitan serial, just issued as a novel, will be a Rex Beach Special; "The Michigan Kid" will be used as a Jewel.

IN addition to Glenn Tryon, Laura La Plante's support in "Thanks for the Buggy Ride," will include Richard Tucker and Lee Moran, both of whom were signed this week by Universal.

Advance of Aviation Shown in Photodrama

THE tremendous strides made in aviation during the past decades are well demonstrated in the farce comedy film, "The Flying Nut," which

has just been filmed under the direction of William Craft at Catalina Island and Universal City, Calif.

Glenn Tryon, star of the picture, is, as the title indicates, an aviator. He assembles a nondescript plane and accomplishes a heroic flying feat, thereby winning fame and the girl of his dreams. To film the necessary scenes, Craft went on a search for an airplane that would look like what one imagines it should, and still go up in the air. He at length found a plane of the now obsolete "pusher" type, made almost twenty years ago.

The plane has a wing spread four times as great as the planes made today and the pilot sits out in front of the propeller. You may remember Lincoln Beachy and his famous "pusher" plane. Al Wilson, noted stunt aviator and Universal star, took the plane up for its first trial spin after having it thoroughly overhauled and, while spectators gasped for half an hour, put it through paces that no one would have dreamed of trying when the plane was first built.

By a strange contrast the plane is kept at Clover Field, Calif., where the United States army conducts many of its tests of new planes and the field where Colonel Lindbergh's famous "Spirit of St. Louis" first took the air after being assembled at San Diego. It was from this field also that Universal made "The Lone Eagle" with George Lewis and Barbara Kent.

"The Flying Nut" was written by Harry O. Hoyt, author of "Painting the Town." The cast in support of Tryon includes Patsy Ruth Miller, Burr McIntosh, Lloyd Whitlock, Ruth Dwyer, who has just returned to New York, and Joe Girard.

Universal Previews

IN his Straight from the Shoulder Talk this week Carl Laemmle speaks of the big West Coast Theatre deal recently put through and suggests that it may have been the result of advance information about Universal's new product which Harold B. Franklin, president of the circuit, was able to secure, since he lives in a "suburb of Universal City." All Mr. Franklin needed to do to be convinced, it seems, was to send scouts to Universal previews, for this is what Jerry Hoffman, writing from Hollywood, said about these in last Sunday's New York Morning Telegraph:

"Universal has hit a steady gait of good pictures in recent previews. 'Surrender,' 'Silk Stockings,' 'A Man's Past,' and now 'Buck Privates' gives fulfillment of a great promise from 'U.'

"Mel Brown has turned out a good comedy in 'Buck Privates.' He has done more than make a good picture. For he proves that Lya de Putti can photograph exquisitely and that she is a great emotional actress."

Dole Derby Winner in Universal Pictures



Goebel and Wilson in "The Air Patrol."



Goebel and Denny.

WHEN the name of Arthur J. Goebel was flashed from Hawaii as the winner of the Dole Derby, Universal officials hastened to send him a message of congratulation, for Goebel has appeared in a number of Universal air pictures. At the same time, Reginald Denny, who was on his way to America on board the Aquitania, wirelessly him.

Goebel and Denny are both members of the famous Black Cat Club of daredevil aviators which consists of 13 members. One of the requirements of membership in the Black Cat Club is that the letters of the names of the members must add up to thirteen. Goebel, in addition to doing a great deal of stunt flying for Inter-

national Newsreel, has played in three of Universal's Aviation Stunt pictures in which Al Wilson is starred. The pictures are "The Air Patrol," "Phantom Flyer" and "Won in the Clouds." He plays his most important part in "The Air Patrol," where he has the role of Captain Carter.

Goebel was born in Belen, New Mexico, and graduated from Benedictine College, Pueblo, Colorado. He became interested in flying soon after leaving school and entered the air service during the war and held many records in the overseas forces as well as the upside-down world record, which has just apparently been broken by a German.

Arthur J. Goebel.



Denny and Goebel are members of the Black Cat Club.



A scene from "The Air Patrol," a Thrill Picture.




Now a New York Sensation

Carl Laemmle presents

VICTOR HUGO'S *Immortal Story*

Les Mis

A Universal



A complete sell-out at every performance to date!

This is fact!

Check this with
VARIETY'S
figures on the
Central Theatre!

Read reviews on next page

on at Broadway Prices!



Successor to "The Hunchback of Notre Dame!"

Les Misérables

Film de France-Triumph

“‘Les Miserables’ is one of the finest, most conscientious and least artificial movies now to be found on Broadway.

“It comes off with extraordinary beauty and credibility. It is recommended to all persons who go to pictures really to be entertained.”

—*Quinn Martin,*
N. Y. Morning World.

“Unusually adept film that holds the interest. Offers far more entertainment value than most of the technically skillful films that emanate from Hollywood. Those who have read the book . . . and those who have not read the book will be held by the story.”

—*John S. Cohen, Jr.,*
New York Sun.

“‘Les Miserables’ is meritorious and worth seeing. Everyone who has read the story will want to see the picture and will be gratified.”

—*Mark Barron,*
New York Herald-Tribune.

“It is refreshing to view ‘Les Miserables’ after sitting through some of the feeble attempts that come and go in the Broadway cinemas . . . produced with remarkable sincerity.”

—*Mordaunt Hall,*
New York Times.

**that's UNIVERSAL'S Broadway
Sensation—“LES MISERABLES”**

"Blake of Scotland Yard" Serialization Ready for Papers

THE Universal Publicity Department reports that the newspaper serialization is ready on "Blake of Scotland Yard," the deluxe chapter-picture now being distributed by Universal in first-run theatres.

The serialization, prepared by Robert Hill, author and director of the chapter-play, is in twelve chapters of 1,200 words each. It is written in a graphic, interesting style, filled with suspense and calculated to match up with the best serializations on the market.

It already has been allocated to the 1,500 leading newspapers which regularly run Universal's continued stories. Other papers also will be served by Universal's exploitation men throughout the country.

"Blake of Scotland Yard" is Universal's greatest achievement in the serial field. It has been signed for by more first-run theatres than any three other serials ever put out by Universal. It is reaching the trade as a Universal Junior Jewel, the highest designation Carl Laemmle has for a short subject. Hayden Stevenson, Monty Montague, Gloria Gray, Grace Cunard, Albert Hart and other favorites are in the cast.

The serialization is accompanied by punchful illustrations taken from the photodrama.



The recent eruption of Mount Vesuvius provided International Newsreel with one of the most thrilling pictures shown in many months. It was made by Umberto Romagnoli, International Newsreel staff cameraman in Rome. Romagnoli climbed to the very edge of the crater, and planting his camera almost in the moving river of molten lava, made the thrilling pictures, although several times he was forced to flee for his life. The above picture shows a remarkable close-up of the main crater of Vesuvius.

"Cohens and Kellys" To Be Supervised By Julius Bernheim

ANNOUNCEMENT has been made by Universal executives that Julius Bernheim, supervisor of Universal's super-production, "Uncle Tom's Cabin," would hold a similar position for the big laugh special, "The Cohens and Kellys in Paris," the filming of which is scheduled to start presently.

The picture will be a sequel to "The Cohens and Kellys," the outstanding farce-comedy of the past year, and will be directed by William A. Beaudine. The cast will be announced at an early date, according to Beaudine.

"HOT STUFF," a one-reel comedy starring Ben Hall under the direction of Doran Cox, and "Pins and Needles," another one-reeler with Max Kimmich directing and Arthur Lake starring, were started at Universal City this week. "A Total Loss" of the "Andy Gump" series of comedies was finished under Francis Corby's direction.

Universal Scenario Staff Prepares for Busy Season

PROOF that no let-up in production plans for Universal is forthcoming was evinced this week with the schedule announcement of Edward Montagne, editor-in-chief of the Universal City scenario staff, and his two assistants, Joseph F. Poland and Charles Logue.

Following are a few of the stories in the hands of the scenario department, all of which are scheduled for an important place on Universal's releasing program for the coming season.

"Use Your Feet," an original story by Reginald Denny, in which he will be starred under the direction of Fred Newmeyer. The adaptation is being made by Earl Snell.

"Freedom of the Press," a Peter B. Kyne newspaper epic story, is being prepared for George Melford by J. Grubb Alexander and Paul Kohner. This picture will embrace an all-star cast.

"The Cohens and Kellys in Paris," a successor to Universal's great com-

edy success, "The Cohens and Kellys," is being prepared for the screen by Al Cohn. William A. Beaudine will direct with a cast to be announced later.

"Give and Take," a picturization of Aaron Hoffman's stage comedy success which will star George Sidney and Jean Hersholt under the direction of William Beaudine. Harvey Thew is making the adaptation.

"The Symphony," an original story by Svend Gade, co-starring Marian Nixon, Jean Hersholt and George Lewis under the direction of F. Harmon Weight.

"Fallen Angels," Arthur Somers Roche's widely read novel which is appearing serially in the *Red Book Magazine*. Charles Logue is writing the scenario and Edward Laemmle will direct it.

"13 Washington Square," the well-known mystery story by Leroy Scott, also is nearing production. Melville Brown will direct it. He now is working with Harry O. Hoyt and Jack Townley on the script.

Champion Whisker Raiser On Universal Lot

"To Shave or Not to Shave," That Is the Eternal Question with Lucien Littlefield as He Finishes One Part and Starts Another.



As President Coolidge

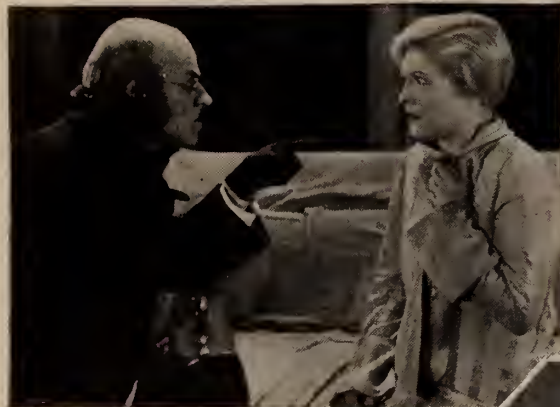
WHISKERS are the vogue with some and a necessity with others, but they have been the cause of many sleepless nights for Lucien Littlefield.

With two months' foliage bedecking his visage, he was Marks, the lawyer, in "Uncle Tom's Cabin" with long flowing side-burns. Then he was drafted for a role in "Taxi! Taxi!" and he had to shave off the side adornments and acquire a mustache. Getting a two weeks' growth back on his face, he was cast for a part in "The Cat and the Canary," in which he had to appear clean shaven, so the razor reigned again.

After this picture he encouraged the growth of stubble again, but raising whiskers is a slow process for some and he had to paste a false set over his own for a part in "Twinkle Toes" in which he wears a heavy beard. His own crop came in slowly but, after using patches here and there, it at last reached the proper length for the remainder of "Uncle Tom's Cabin." Alas, he was cast by Edward Laemmle for a big part in "Cheating Cheaters" in which he appears clean shaven.



As Marks, the Lawyer



In "The Cat and the Canary"

To play in "The Small Bachelor" all he had to annex was a full-flowing mustache, but when he had completed that part he was so accustomed to wielding the Gillette that he made a
(Continued on page 40)



A scene from "Uncle Tom's Cabin"



With Betty Compson in "Cheating Cheaters"



Taxi!
Taxi!



With Barbara Kent in "The Small Bachelor"

Reginald Denny Given Warmest Welcome Ever Accorded Screen Star in Britain

REGINALD DENNY, British war-bird and actor before he came to America and became Universal's screen ace, has just returned to Hollywood from a long-deferred visit to his native soil. His welcome in England was one of the warmest ever accorded to a returning Englishman and far exceeded in spontaneity and real friendliness that ever given to any film star. Denny was welcomed by his compatriots, not as a curiosity to be stared at as a seven days' wonder, but with an exceptional depth of feeling, as a brother Britisher who has won an undying place in the hearts of his countrymen by his screen work and his personality.

Denny went to England on the first vacation he has had in several years. The tremendous vogue of his Universal productions has caused the Laemmle organization to keep the star well tied to the studio. Following his long illness as the result of injuries received during the making of "Fast and Furious," his current success, and upon the completion of his latest production, "Out All Night," which is to reach the screen next week, Carl Laemmle offered the star six weeks of uninterrupted vacation.

The farce-comedy ace thought that he and his wife could slip out of Hollywood and ship from New York with no publicity, and thus spend their time in England quietly and without public function. He counted without realizing his popularity abroad. He found England keenly aware of his coming and eager to clasp his hand in welcome and in brotherly adoration.

At the behest of prominent British film figures and important personages, the Universal star finally allowed his well-wishers to go through with certain functions planned for his homecoming.

Outstanding among the functions was a big luncheon at the Savoy, London, attended by three hundred of Britain's leading showmen and reviewers. E. Hewitson, president of the C. E. A., Britain's great exhibitor organization, presided. Heading the list of distinguished figures at the lunch were Sir Alan Cobham and Lady Cobham, the Marquis of Done-

gal and others of equal standing.

Denny voiced his ambition to make pictures in England and told the assemblage that Carl Laemmle has promised to let him do so some day. The affair developed into an enthusiastic testimonial, not only for Denny, on the part of the big exhibitors and trade representatives



Mr. and Mrs. Reginald Denny arrived this week on the Aquitania from their vacation in England and left immediately for the Coast.

atives, but also for Universal and Carl Laemmle. It is characterized as the most successful film function of the year in Great Britain.

Denny was the guest of honor at other assemblies, one in Manchester, where he was feted by 160 Lancashire exhibitors at lunch, and another in Liverpool, where he was hailed at tea by more than 100 exhibitors. Everywhere the exhibitors, touching on the Quota agitation, assured Denny and the representatives of the European Motion Picture Company, British distributors of Universal pictures, that they meant to fight the Quota to the limit.

While in Manchester, Denny officiated at the cornerstone laying of the new theatre being constructed by the Moorhouse interests. He was literally mobbed by more than 15,000 people, according to reports.

The Universal star made several personal appearances during his stay in England, one at the Rialto, London, where the applause lasted many minutes and was characterized as the greatest ovation any film star ever received in the British capital. He ap-

peared at the Marble Arch Pavilion, London, in connection with the showing of "Fast and Furious," and was received with tremendous acclaim. He also appeared in two Manchester houses, each time before a packed house. The streets about the theatres also were jammed with people, eager to pay tribute to "Good Old Reggie," as he is affectionately termed by his fellow countrymen.

Denny visited several aviation centers while in England. He met many officers with whom he served while in the Royal Flying Corps during the war. He also tried out some of the new types of British planes. As a result, he bought three Sopwith planes to be shipped to California, where aviation is his hobby and where he is one of the outstanding members of the famous "13 Club," composed of stunt and dare-devil aviators.

Following Denny's visit to England, the great national weekly, the *Sunday Express*, arranged to

publish the story of his life in three installments, written by London's popular writer, A. Christiansen.

More than half the theatres in Great Britain have been playing Denny Productions. It now is reported that as a result of the exceptional "good-will" reaction to the star's trip home, hundreds of additional theatres are adding Denny to their program. He is said to have registered 100 per cent with his countrymen, judging from the unusual warmth of his homecoming.

HERE is an abridged version of the account of the London luncheon published in *The Cinema*, one of England's leading trade papers:

"Welcome Home to our Denny—He's a regular fellow." This motto, suspended over the flags of Britain and America, hung side by side, greeted approximately three hundred guests of European who assembled for lunch at the Savoy on Friday to greet the British star. Pictures of

(Continued on page 40)

Ain't it a
g
gl



Ready NOW
and everybody
says its her
greatest pic-
ture!



LAURA
LA PLANTE
in
"Silk Stockings"

A Wesley Ruggles Production



La
P
"F

Grand and glorious feeling

when

the weather's hot—or the weather's cold—when you book picture after picture and every one's a flop—when you can't get them in no matter how you try—ain't it a grand and glorious feeling to know that you've signed up for three LAURA LA PLANTE'S, anyway—and there's three playdates that nothing can stop, 'cause Laura gets them in as your box-office knows! And then if you've got UNIVERSAL'S Big Gun Group all the way through! AIN'T THAT A GRAND AND GLORIOUS FEELING!



A Wesley Ruggles Production

A Wesley Ruggles Production

Delivering for More than

8

Released by
UNIVERSAL
Hearst produced
Hearst publicized

solid! years!

When you buy a car you buy it on PERFORMANCE. The longer the company has been in the business, the more can be PROVED about the worth of the car. By the same token a record of EIGHT UNBROKEN YEARS of faithful newsreel service MEANS SOMETHING. Don't buy your newsreels on PROMISES!

INTERNATIONAL NEWS REEL

Has Packed House At Each Showing Of "Fight and Win"

"THE Dempsey pictures are playing to packed houses every Saturday night. Last Saturday we turned over 100 people away. This is the first time in months that such a thing has happened in Cedar City. Good luck to you and your Universal Company."

—Edward Colt,
Thorley Theatre,
Cedar City, Utah.

Universal Pictures Are the Only Ones Making Him Money

"YOUR Complete Service Contract is the best buy I have ever made and can say they are the only pictures that are making me money. And may I say your pictures are in the best shape always. My theatre would not have been complete without your Service Contract."

—George Larson,
Orpheum Theatre,
Rosthern, Sask., Canada.



R. I. Stewart of the Cee Bee Theatre, Manson, Ia., holding his new 1927-28 Complete Service Contract, with J. E. Fry, salesman from the Des Moines Exchange who closed the deal.



J. Louis Rome, owner of the Rome Circuit in Baltimore, Md., signs up for the new product. From left to right: Harry Milstein salesman, Mr. Rome, O. Blumenthal and Ted Schlanger, manager of Universal's Washington Exchange.

Praises Universal for Chance To Share Profits on Tryon Film

"PLAYED 'Painting the Town' Saturday, August 13th, and broke all Saturday records in the midst of the summer slump," wrote R. W. Phelan recently to T. O. Tuttle, manager of the Universal Exchange in Charleston, W. Va. Mr. Phelan manages the Star Theatre, Clendenin, W. Va.

"It certainly is a pleasure to do business with a company like Universal," he continued. "When they make a big picture they give you a chance to share the profits. How many others do this?"

"I understand we get another 'Glenn Tryon' as a substitute in the new block. This will be good news for every exhibitor."

W. L. Casey Believes Complete Service Is Only Real Buy

"AFTER having this Service explained to me cannot see how any independent exhibitor can turn it down, for am convinced it is the one and only real buy and want to thank you sincerely for making such possible."

—W. L. Casey
Rex Amusement Co.,
Bonners Ferry, Idaho.

Not only are exhibitors to get another Glenn Tryon picture but two more. "Hot Heels" comes in the regular schedule and "The Flying Nut" will be offered in place of some other story. And if Mr. Phelan thinks one more Glenn Tryon is good news, he probably will be tickled to death to know that there are two more to come.

Business Picking Up with C. S. C., Writes Brockhaus

"JUST want to tell you that I am well pleased with the product under our new complete service contract, and if it continues the way it started out it will have the other former contracts backed off the map, for business is picking up with it, and the more I study and compare the line-up with what other firms offer the better I feel about it.

"Also want to compliment Universal on their services and assure you that I appreciate the co-operation and thanking you for your suggestion and help."

—H. W. Brockhaus,
Tripoli Opera House Assn.,
Tripoli, Ia.

"P. S. Did good business with the 'Silent Rider' Saturday and Sunday, and it was well liked."

Great

IT'S sensational! It's phenomenal! It's record-breaking! **THEY'VE GONE WILD OVER UNIVERSAL!** East, West, North and South – **THE BIG GUN EXHIBITORS GRABBING THOSE BIG GUNS!** **GREAT GUNS! BIG GUNS!** Today it's a record-breaking Universal deal! – The next day it's the Stanley Theatre, the U. B. O. And the Orpheum Circuit! Record-breaking deals in the biggest of houses! **WOW! GREAT GUNS!** The Long Run of the Universal Super-Shorts – **THEY'VE GONE WILD OVER UNIVERSAL MORTAR PICTURES!** Loew jumps his booking of Universal Super-Shorts figures! Kunsky sets "The Cat and the Canary" for the pre-emptive run! Harry Crandall breaks all precedent grabbing the first run serial rights! Skouras Brothers are in line! And Nathanson, of Canada, is in line! **WHAT A UNIVERSAL YEAR!** We hear it! You hear it! It's **It's Everywhere! The Country Over Universal! Universal Has**

GUNS!

WAY THE COUNTRY HAS
South—here, there, everywhere
GUN PICTURES!—The Brick
West Coast Theatres settling a
Company! The other day it was
Unusual representation! The
Specials, the Big Gun Jewels,
ALL THOSE BRICK AND
Super-Comedies to new record
release at the long-run Madison.
‘Blake of Scotland Yard.’
GREAT GUNS! What a year!
n the air! It’s here! It’s there!
**Has Gone Wild
the Pictures!**

*Look at
the names
on the
next page*

WOW!

**Can't mention them all—haven't got
the space—but look at the high spots!**

WEST COAST THEATERS
STANLEY COMPANY—Philadelphia
COSTON BOOKING CIRCUIT—
Chicago
GRIFFITH BROS.—Oklahoma
HOSTETTLER CIRCUIT—Omaha
CAPITAL SEERS ENTERPRISES—
Kansas City
AZTEC THEATER—San Antonio
LIBERTY—Oklahoma City
BLUMFIELD CIRCUIT—
San Francisco
LAKE AMUSEMENT CO.—
Minneapolis
RODEN CIRCUIT—Kansas City
MASON CIRCUIT—Kansas City
BRUIN CIRCUIT—Seattle
MILWAUKEE THEATER CIRCUIT—
Milwaukee
AMERICAN THEATER—Salt Lake
RIALTO THEATER—Butte
GREAT FALLS AMUSEMENT CO.—
Great Falls
SCHOENSTADT CIRCUIT—Chicago
ORPHEUM THEATER CIRCUIT
CARSTEN DAHNKEN—Salt Lake
B. & K. MIDWEST (BURFORD—
L. & T.)
COONEY BROS.—Chicago
EASTMAN THEATER—Rochester
KARZAS—Chicago
MIKE GLYNN—New York

SKOURAS BROS.—St. Louis
SHINE CIRCUIT—New York State
ALEXANDER FRANK AMUSE-
MENT CO.—Iowa
WHITEHURST CIRCUIT—Baltimore
K. & C. OPERATING CO.—
Binghamton
BRODY CIRCUIT—Cleveland
KEITH'S THEATER—Rochester
AMERICAN THEATER—Salt Lake City
COMMERCE REALTY CO.
& ALAMO AMUSEMENT CO.—
San Antonio
PLAYHOUSE AND RIALTO
THEATERS—Hudson
GREAT LAKES THEATER—Buffalo
ROGERS SHERMAN THEATER—
New Haven
ODEON, STRAND AND MOZART
THEATERS—Canton
WOODWARD THEATER CO.—
Detroit
AUDITORIUM THEATER—Quebec
LYCEUM & COLLEGE THEATERS
—Winnipeg
U. B. O. CIRCUIT—New York
KEITH'S CIRCUIT—
New York and Ohio
WILMER & VINCENT CIRCUIT—
Pennsylvania
HARRY BRADSTREET CIRCUIT—
New York
SPRING CIRCUIT—New York
—More—And More—And More

Big-Hearted Hoot Gives "Uncle Dan" Good Acting Break

STARS are supposed to be stars—that is, they are supposed to shine—and when a star says "shine," he means not by reflected glory, but by the bright effulgence of his own personality and place in the sun, so to speak.

Hoot Gibson, however, entertains an entirely different idea of this starring business. He dares the members of the company to play their parts for all they are worth.

Take, for instance, the cast of "A Hero on Horseback," the Peter B. Kyne story in which Del Andrews directed him with a supporting cast including Ethlyne Clair, Edwards Davis, Eddie Hearn and Dan Mason. Dan Mason or "Uncle Dan" Mason as they usually call him out on the Universal City lot, plays a satellite of Hoot Gibson.

Usually in a role of this kind the character actor has to be a "yes man" for the star. In "A Hero on Horseback" the roles are reversed. Hoot Gibson becomes the "yes man" and lets "Uncle Dan" run away with the three-fourths of the scenes in which they play together; and Gibson is more tickled at Dan Mason's success in this picture than he would be if somebody presented him with a new Palamino to take the place of his beloved Pride of Oregon, who died last year.

Production Starts On 'Stop That Man'

PRODUCTION has been started on the Universal-Jewel picture "Stop That Man," under the direction of Nat Ross with Arthur Lake and Barbara Kent in the featured roles. The supporting cast embraces George Siegmann, Eddie Gribbon, Warner Richmond, Walter MacGrail and Joe Girard. "Stop That Man" is a screen version of the Broadway stage hit of the same name written by George V. Hobart. The adaptation was made by Harry O. Hoyt in collaboration with Dick Smith.

Universal Starts Three Westerns

THREE short-length feature Westerns were started during the past week at Universal. They are: "The Frame Up," starring Bob Curwood under Bruce Mitchell's direction; "Friend in Need," with Jack Perrin starring under Joe Levigard's direction and "Riding Gold" under the direction of Lew Collins and starring Newton House.



Charlie King tries to steal a free ride in "Please Don't," but it doesn't work. This "Excuse Maker" comedy, made by Stern Brothers, was released August 24th.

Sterns Close Current Season With Five Strong Comedies

"Snookums Cleans Up," Newlywed Comedy Which Won Broadway, Is Lead-Off Two-Reeler of Last 1926-27 Group.

THE Stern Brothers, makers of two-reel comedies for Universal release, are closing the current season with the release of a group of five selected and proven comedies. Outstanding in the group is "Snookums Cleans Up," the comedy which opened the doors of the Capitol Theatre, New York, to the Stern product this summer.

"Snookums Cleans Up" was made by Gus Meins as the last of the group of thirteen "Newlyweds and Their Baby" Comedies for the 1926-1927 film year. Adapted from the comic strip by George McManus, and with Sunny McKeen, the remarkable screen baby, as Snookums, it was a big hit at the Capitol. Another successful week followed at the New York Hippodrome for this two-reeler. The roles of Mr. and Mrs. Newlywed are played by Sid Saylor and Ethlyne Clair. It is reported to be the greatest box-office comedy of the series, so far. It is the last Newlywed comedy to be put out under the regular Stern Brothers release, the Newlywed series for 1927-1928 having been advanced to Universal Junior Jewel proportions.

The current Buster Brown Comedy release is "Buster's Handicap," a rollicking kid-auto race comedy which measures well up to its Junior Jewel

releasing arrangement. Gus Meins also made this one. Little Arthur Trimble and Doreen Turner are seen as Buster and Mary Jane, while Pete the dog comedian, again plays the role of Tige with the cleverness that has made these two-reelers universally popular. They are adapted from the famous R. F. Outcault cartoon strips.

Stern Brothers also announce a new "Let George Do It" Comedy, adapted from the George McManus cartoon strip of that name. Starring Sid Saylor under the direction of Frances Corby, it is by far the best "George" comedy yet released. Dolores May and Harry Martel play in Saylor's support. The story concerns the boob George and his adventures after having inherited a one-lung taxicab. Some of the best gags ever incorporated in a Stern Brothers Comedy are to be seen in this two-reeler.

"Plain Jane" is the current Stern Brothers release in the "What Happened to Jane" series. Scott Pembroke directed it, with Margery Marcel as Jane, and with Earl McCarthy and Helen Gilmore in the cast. It has excellent story value and is a fitting wind-up for this popular series.

The new "Excuse Maker" comedy is "Please Don't," directed by Scott

(Continued on page 40)



George
Lewis

Dorothy
Gulliver

**Carl
Laemmle Jr's**

The Cod

“WINNERS!”

says Ben Rosenberg, Princess Theatre, River Falls, Wis.

AND he voices the opinion of every showman who has played this sparkling two-reel series. Exhibitor after exhibitor writes how this short subject consistently outpulls features. Popular demand necessitated a second series. And still they cry “MORE!” Get in on this sure thing!

starring

George Lewis

with Dorothy Gulliver, Hayden Stevenson, Eddie Phillips,
Churchill Ross. Director of first series WESLEY
RUGGLES. Director of second series, NAT ROSS.

UNIVERSAL Junior Jewels

Legions



The Keith-Albee, Proctor and Moss Safety Parade for their Bronx and Harlem houses showing "Fast and Furious" which took part while in the upper right hand corner is one of the Keith houses shown

Entire Community Joins in "Fast and Furious"

THE biggest exploitation stunt of the summer in Greater New York was the Safety Parade of the Keith-Albee, Proctor, and Moss houses in Harlem and the Bronx in connection with the showing of the Universal-Reginald Denny comedy, "Fast and Furious." Bert Adler, exploiteer at the Big U Exchange, Mark Luecher, director of exploitation for Keith, and Irwin Zeltner, his assistant, were the guiding spirits behind this demonstration.

Sixty cars were in line and paraded past a special grandstand erected by the City of New York on the Grand Concourse, the Bronx,

where city and county officials and their friends reviewed the procession. The banners on the cars carried the slogan, "Join Governor Smith's drive against 'Fast and Furious' driving," and several trucks loaned by the General Motors Company and the International Harvester Company, bore banners saying, "See Reginald Denny in 'Fast and Furious' at the Keith-Albee, Proctor and Moss Theatres." Every car in line, including a float prepared by the New York Central, was decorated with "Fast and Furious" pennants and the motor trucks which closed the procession had a date sheet announcing the opening of the Reginald Denny picture at the ad-

vertised theatres the following day.

The parade was in two sections headed by a motorcycle escort of six men. Practically every prominent local automobile agency—twenty-two in number—contributed cars while two buses filled with members of Keith's boy's band, one of the Fifth Avenue bus company's safety coaches and the New York Central float, which was directed against reckless driving at railroad crossings, added variety to the procession. Particular interest was aroused in the reviewing stand and along the line of march by the appearance of automobiles of ancient vintage, particularly the original Oldsmobile and Packard cars. These old types, however, wheezed along without losing their place in





the biggest piece of theatrical exploitation this summer in Greater New York. On this page are pictured some of the cars the Denny Semaphore, built by the New York Central Railroad, installed on the marquee.

and Furious” Safety Parade

line and their drivers received applause all along the route.

Miss Lillian Ward, a stunt aviatrix, wearing her flying costume attracted much attention in a Stutz racer which was an exact copy of the model used by Denny in “Fast and Furious.”

A feature of this affair was the making of motion pictures of the entire proceedings which were developed and printed in time for the evening performance at the Keith-Albee-Proctor-Moss houses.

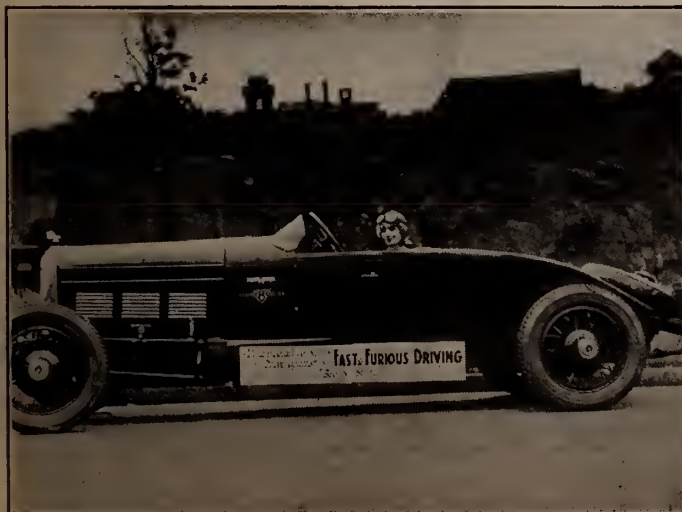
The officials reviewing the parade were W. F. Quigley, Commissioner of Licenses; Felix Muldoon, deputy police commissioner; District Attorney John E. McGeehan; County Judge Albert Cohn; Justice Edward

Koch; Alderman Peter Donovan; Judge James Barrett; A. J. O’Leary, Assistant Superintendent of Sanitation for the Bronx; and Dr Jacob Katz, Sing Sing Chaplain.

The following heads of civic organizations gave full support in launching the parade and were also in the reviewing stand; Chas. E. Reid, executive secretary of the Bronx Board of Trade; George Markey, president of the Bronx Chamber of Commerce; Moe T. Stein, president of the Fordham Business Men’s Association; Louis Fucci, secretary of the Italian-American Business Men’s Association of the Bronx and Harlem; Herbert R. Hartley, secretary of the Harlem Board of

Trade; J. Kinnewater, president of the Bronx Rotary Club.

Commissioner of Public Works W. J. Flunn and Deputy Police Inspector John O’Brien worked out the following line of march for the parade in conjunction with Irwin Zeltner and Al Darling of the Keith offices: Grand Concourse and 161st Street to Kingsbridge Road, left to Jerome Avenue, south on Jerome Avenue to Fordham Road, west on Fordham Road to Broadway, south on Broadway to 125th Street, east on 125th Street to First Avenue, north to Willis Avenue to 149th Street and Prospect Avenue, where the procession disbanded.



There's only

10 The Collegians
Carl Laemmle Jr's Junior Jewel 2 Reelers

12 Snookums
Stern Brothers Junior Jewel 2 Reelers

26 Oswald—THE LUCKY RABBIT
Winkler Productions. 1 Reelers

12 New Gumps
Samuel Van Ronkel Prod. 2 Reelers

104 International Newsreel
Twice Each Week Every Week in the
Year. Hearst Produced. Hearst Publicised

52 Stern Brothers Comedies
2 Reelers
13 Rube Goldberg's MIKE AND IKE
13 R F Outcault's BUSTER BROWNS
13 Pop Momand's KEEPING UP WITH
THE JONESES
13 George McManus' LET GEORGE
DO IT

5 First Run Serials
including Carl Laemmle's Junior Jewel
Serial BLAKE OF SCOTLAND YARD
and THE SCARLET ARROW
THE HAUNTED ISLAND
THE VANISHING RIDER
THE TRAIL OF THE TIGER

52 Action Featurettes—2 Reelers
13 Stunt Westerns
13 Northwest Mounted Stories
13 Boy Wonder Sensations
13 Texas Ranger Stories

**6 Octavus Roy Cohen-Charlie
Puffy 2 Reelers**
26 Snappy Comedies 1 Reelers
13 Harold Highbrows
13 Drugstore Cowboys with Arthur Lake

— **Universal's Brick and
Mortar Super Shorts!**

**A
short
subject
to
meet
every
need!
—-that's
UNIVERSAL!**

Universal Shorts

ONE best
in any line
of activity ~

and Universal has been giving you the best in short subjects for so many years that any short subject bearing the Universal imprint is expected to be best! Rarely does any Universal Short Subject fail to meet the high standard Universal has set for itself—rarely do the box-office reports give them other than praise! Therefore we say to you: “When booking shorts **COMPARE** the Universal product—series for series—reel for reel, and you’ll find that the best in short subjects are **UNIVERSALS!**”

are Super Shorts!

UNIVERSAL SHOWMEN— ARE WE GIVING YOU THE ACCESSORIES YOU NEED AND WANT?

Carl Laemmle has made SERVICE one of his outstanding codes in catering to the needs of Universal Exhibitors all over the world, since the first day of Universal Picture Corporation's inception.

Universal's president has never deviated from this or any other code that has been part of his career. Universal has prepared more accessories on its product than any other company in the industry—whether the product be short features, Jewels or super-productions.

All kinds of material to help you in your fight for more patronage have been placed at your disposal at Universal Film Exchanges. The more you have used—the more your receipts have risen. That is why advertising has always paid large dividends . . . larger dividends than any bank would ever pay you.

Only recently Mr. Laemmle authorized the issuing of NEW ACCESSORIES—which included JUNIOR TWENTY-FOUR SHEETS and HALF SHEETS. Also improved HERALDS, WINDOW CARDS and PHOTOS!

What we want to know:

IS UNIVERSAL ISSUING A LINE OF ADVERTISING ACCESSORIES THAT COVERS YOUR CAMPAIGN THOROUGHLY AT A PRICE THAT IS FAIR TO YOU AND TO US?

If you will please fill out the coupon below—your answer will make it possible for us to give you still better service, or any accessories that you honestly believe will help you and your fellow-showmen.

It will take but a moment—and we might both profit by your extensive experience as an Exhibitor. **HERE IS THE COUPON:**

*TO ACCESSORY DEPARTMENT,
Universal Pictures Corporation,
730 Fifth Avenue, New York City.*

YOUR LINE OF ACCESSORIES IS THOROUGH IN EVERY WAY.....
I SUGGEST THAT UNIVERSAL ISSUE....
ANY OTHER REMARKS YOU CARE TO MAKE

(Signed)
Theatre
City State

"Les Miserables"

Mordaunt Hall in the New York Times

IT is refreshing to view the French picturization of Victor Hugo's classic, "Les Miserables," after sitting through some of the feeble attempts at shadow stories that come and go in the Broadway cinemas. This production was launched last night at the Central Theatre. It is the same film that was presented in longer form for a single night, in July, 1926, at Carnegie Hall. It was then in fifteen reels and now is in about eleven. The original version, intended for two or more showings, was in more than twenty reels.

In bringing this picture down to a length that makes it more of a commercial proposition in this country, a number of chapters of the French writer's masterpiece have been sacrificed. Paul Gulick and others of Universal Picture Corporation's staff who had charge of re-editing the imposing piece of work have, however, retained all that was possible without flashing too quickly over important incidents. To them it seemed better to exclude a whole chapter rather than give an incoherent idea of an episode. They have thus tightened up the story, and very cleverly employed a flashback to tell of Jean Valjean's initial prison sentence. Other sequences have been handled most carefully.

This pictorial conception of "Les Miserables," *** one that has been produced with remarkable sincerity. It is safe to say that this prodigious task could only have been accomplished with such fidelity to the original document by Frenchmen in their native land. And therefore, although there are bits of theatrical acting, the story itself exudes an atmosphere that is more penetrating to the mind than most of the ordinary film studies. It gives you an idea of the poverty of the olden days and also of the wicked injustice. It reveals the harshness and cruelty of some and then the sympathy, kindness and charity of Mgr. Myriel. It gives you an excellent impression of that ill wind that bodes nobody good—Javert, the haunting legal automaton-like creature, who steps in so often to bring bitterness where there was cheer.

Gabriel Gabrio, a broad-shouldered, determined-looking actor, is efficient as Valjean. Henry Fescourt, the producer of this offering, has occasionally insisted upon rather slow movements, especially where Valjean is contemplating killing Mgr. Myriel. But from the time M. Gabrio appears as young Valjean to his last scene as a gray-haired, life-weary man, the character is well portrayed. Little Andrée Rolane is exceptionally clever as Cosette, the child. Her movements have been brilliantly directed by M. Fescourt. Jean Toulout makes Javert a sar-

"Oswald, the Lucky Rabbit"

Chester J. Smith in the Motion Picture News.

"Trolley Troubles"

IF the first of these new cartoon comedies for Universal release is an indication of what is to come, then *this series is destined to win much popular favor*. They are cleverly drawn, well executed, brimful of action and fairly abounding in humorous situations.

Oswald the Lucky Rabbit, is all of that. Some of his experiences are hilarious and breath taking. He is the conductor of the suburban trolley in this one and it is a trick car that provides plenty of humor. Oswald and the car encounter all sorts of obstacles. They flatten out to run under a cow and they hurdle others, much to the consternation of the bewildered passengers. The laughs are spontaneous and there are plenty of them.

* * *

"Great Guns"

THIS is another of the Oswald Lucky Rabbit cartoons executed by Winkler and *chock full of humor*. The artist has a way of putting real animation into his subjects and of injecting just enough comedy twists to keep the laughs almost continuous.

A bit of the world war atmosphere is injected into this one when Oswald kisses his sweetheart good-bye and enlists. He is next seen in the trenches dodging cannon balls and then in a bare-hand encounter with Big Bertha. Eventually he is blown to bits by a shell, but is gathered up and reconstructed by a Red Cross nurse, who proves to be his sweetheart.

* * *

"The Mechanical Cow"

OSWALD the Lucky Rabbit is the milkman in this Winkler cartoon, which is just as good as those of the series that have gone before. He has the advantage of a mechanical cow in covering his route and the cow is conveniently equipped with skates to speed up the action.

An affair with a milkmaid enlivens proceedings, particularly when the maid is kidnapped in a taxi by an ogre. Oswald pursues the taxi on the donic, persistent and observant character. Paul Jorge acts the part of Mgr. Myriel with charm and sympathy.

There are thirteen principal players in this picture and, according to the program, more than 5,000 persons take part in some of the crowd and fighting scenes.

back of the cow and the fun waxes fast and furious. It all sounds silly in the recounting, but the maneuvers of Oswald and the antics of the cow are surely humorous enough to bring laughter from the most critical audience. *This series is bound to be popular in all types of houses if the present standard is maintained.*

"Oswald" Cartoons

C. S. Sewell in the Moving Picture World

UNIVERSAL is now in the cartoon comedy field with a series drawn by Walt Disney for Winkler Productions in which Oswald the Rabbit is the central character, each release dealing with one of Oswald's adventures. *The first three which are now ready, are corkers*. In addition to striking a new note in cartoon characters by featuring a rabbit, these Disney creations are bright, speedy and genuinely amusing. The gags are funny and the artist has succeeded in imparting a world of pep and humor into his drawings. The animation is good and the clever way in which Disney makes his creations simulate the gestures and expressions of human beings adds to the enjoyment. They should prove worth-while attractions in any type of house. Of the first three it is hard to pick out the best, for they are all good for a lot of smiles and real laughs. "Trolley Troubles" presents Oswald as the skipper of a dinky little trolley on a wild ride over mountains. "Great Guns" shows the hero in action in the trenches and includes a situation where two planes fight each other like pugilists. "The Mechanical Cow" offers the rabbit as an inventor and he has a wild and amusing time with his ingenious milk-producer.

"Trolley Troubles"

From The Film Daily

INTRODUCING Oswald, a rival to the other animal cartoon stars. And Oswald looks like a real contender. Walt Disney is doing this new series. Funny how the cartoon artists never hit on a rabbit before. Oswald with his long ears has a chance for a lot of new comedy gags, and makes the most of them. Universal has been looking for a good animated subject for the past year. They've found it. As conductor on a "Toonerville" trolley, *Oswald is a riot*. This and the two following in the series you can book on pure faith, and our solemn word that they have the goods.

Figure it any —BUT

"I am using Complete Service and am highly satisfied. I have great crowds the days I use Universal." —Fred Cross, Gem Theatre, Victoria Harbor, Ont.

"I have been using Universal Complete Service for a period of two years and it is my money-maker. On a whole the pictures average better than any others I use." —Earl H. Barrett, Liberty Theatre, Quinton, Okla.

"Am just finishing the third Universal Complete Service Contract and have signed for the fourth. They have all clicked one hundred per cent." —R. L. Letsinger, Buffalo Theatre, Braeholm, W. Va.

"This is the fourth Complete Service Contract that I will use and it certainly has done great work for me and every piece of production it is without doubt the finest any theatre can run." —Fred J. Rietbrock, Athens Opera House, Athens, Wis.

"Complete Service Contract has been renewed. We are still playing it and are very well pleased!" —J. C. Platt, Lyric Theatre, Mt. Vernon.

Universal's COMPLETE

any way you like

"I am more pleased with our **THIRD** Complete Service Contract than with our first or second. The pictures and comedies are better and the serials the best yet!"
—Mrs. E. L. Ligget, National Theatre Co.,
McRae, Ga.

"Have just built a new theatre and from now on we have no fear of competition just as long as we use Universal's Complete Service Contract." — C. Vrontiss, Palace Theatre, Pen Argyle, Pa.

"I have run each and every one of these Complete Satisfaction Contracts (the exhibitors' definition of C. S. C.), and have just signed a new contract for Universal Complete Service." — Theo. Maxwell, Mission Theatre, Kingsville, Ont.

"Just finished my old contract and have signed a 1927 contract. If it is only half as good as last year's it will still be 100 per cent to me!"
— Arthur De Lucas, Lansing Theatre,
Lansing, O.

SERVICE CONTRACT

— *Means added profits!*

"TIED UP"

W. C. Tuttle Comedy Western
With PEE WEE HOLMES and
BEN CORBETT

MAGPIE puts on the only clean shirt in the house and rides away to visit Susie Harper, taking with him a puppie which is a gift from Dirtyshirt to Susie. Dirtyshirt buys a shirt from a peddler and pursues Magpie, but the shirt is full of ants and he is compelled to take off all his clothes and jump in a lake. A horse thief, who has stolen Susie's white charger and painted him black, stops at the lake to laugh at the predicament of Dirtyshirt. The latter throws a rock at the tormenter, who dives in to take his revenge, but Dirtyshirt beats him and appropriates his clothes, leaving him a barrel. Dirtyshirt gets the painted horse by mistake and rides to Sue's house where he substitutes a skunk for the puppy in the basket. Magpie presents Sue with the skunk and is thrown off the ranch for his pains. Dirtyshirt then comes up with the puppy and has the inside track with the girl.

In the annual cross-country race Dirtyshirt rides the painted horse to victory and wins the money. Carrie Waite gives the horse a drink and the color runs off his nose. During the excitement the horse thief grabs the money from Dirtyshirt, jumps on the fast horse and is off. Magpie captures him and takes away the money, which he divides, awarding himself half for capturing the thief and giving Dirtyshirt the other half for winning the race.

"YOUTH AND BEAUTY"

Two-Reel Gump Comedy

ANDY and Min go to a mountain resort for a rest. Andy makes Min a present of a very shrinkable sport dress. He goes to the "Fountain of Youth" where the guests are drinking the supposedly revivifying water and rubs some of it on his head. As he stands waiting for the hair to grow a man in the hotel taking a bath loses his toupee which blows out the window and lands in place on Andy's head. The guests and Andy are amazed at the healing properties of the water when they see the new hair. Believing himself young again, Andy tries to spark the flappers, but with no success, as the toupee comes off with his hat.

Min falls in the Fountain of Youth and her dress shrinks dangerously. She hides in the brush while she takes it off to dry. At the approach of the gardener she flees in her undies and sends a dog to Andy with a note ordering him to rush to her aid.

In the meantime a little girl takes the shrunken dress and puts it on. She plays in the Fountain of Youth. Andy rushes up and sees the child in Min's dress playing in the healing

waters. Believing the child to be Min grown young again, he takes her in his arms. She bats him in the nose and he is sure it is Min. He refuses to return the child to its parents, declaring it is his wife. Thinking him a maniac, they pursue him to the hotel where he is met by Min herself, just returning in a policeman's overcoat and a rage. The father of the child is for beating Andy, but Min claiming that pleasure, drags him into the hotel.

"THE FIRE FIGHTERS"

Ten-Episode Adventure Picture
Featuring JACK DAUGHERTY and
HELEN FERGUSON

No. 6—"Fighting Fate"

THE firemen pick themselves up unhurt and hasten to the scene of the riot, where they succeed in driving off the Stewart gang and protecting the work on the new dam. Stewart pores over the town books and finds the record of his agreement with Fred Powers which gives him a hold on the dam property. Powers, who is hiding in Stewart's office at the time, snatches the paper and fights his way out. He finds Mary Kent and reveals his identity. He explains that he cannot force Stewart to accept payment of the loan because Stewart has threatened to have him jailed for the old killing if he makes himself publicly known. Mary agrees to settle with Stewart. She takes the record and tells Stewart that she will give up the paper if he will accept payment. Stewart refuses, but as soon as she leaves his office he sends Fenton in pursuit to get the record away from her.

She drives off. Fenton overtakes her on a mountain road, jumps to her running board and fights for possession of the paper. The car runs wild. Jim, cutting down the hillside on horseback, springs from the horse to the car. He battles Fenton and throws him to the ground. Mary has regained control of the car, but runs into a dynamite charge set off by the workmen on the dam. The explosion appears to be directly under the car, which is hidden by the smoke and flying debris.

"OH WHAT A KICK"

One-Reel Blue Bird Comedy
Featuring SLIM SUMMERVILLE
and FANNY, the Mule

COMING down Hangover Alley with a bun from the night before, Slim sees a group of men trying to master a balky mule. He recognizes his old friend at once. Calling her "Fanny," he rushes up and embraces the animal, who responds touchingly to his affection. He buys the loved creature from the men who ask why he is so interested in the mule.

Universal

"KELCY GETS HIS MAN"

Two-Reel Mustang Picture
Starring EDMUND COBB

CORPORAL Andy Kelcy is in love with Mary Hamilton. Her brother Tom, in league with Angus McGregor and J. Cartier, fur thieves, resents a slur cast upon his sister by Cartier. They fight. He knocks out Cartier, who strikes his head against a rock. Angus feels his heart and pronounces him dead. Kelcy is seen coming toward them at a gallop. Tom flees to the ranch house where his sister urges him to escape, but Kelcy is close on the boy's trail and arrests him in the house. Accepting Tom's promise that he will not attempt to escape, Kelcy gives him a few minutes to say good-by, but as he waits at the corral for the boy to come out and give himself up, he sees him leap on a horse at the back door of the house and ride off at breakneck. In the meantime Angus arouses Cartier, who was only stunned by the fall. Fearing that the Mountie will search Tom and find a letter from one of their colleagues in crime, giving the location of a big fur cache and incriminating them both, they ride out in time to see the rider who looks like Tom being chased by Kelcy.

They knock the Mountie from his horse. He lies stunned while they ride after the fugitive, who has been thrown from the horse and lies face down on the ground. They find the letter in the boy's pocket, read the instructions to meet their man Smith at Moose Hill and then carefully destroy the letter. They turn the prone figure over and are amazed to see that it is Mary dressed in Tom's clothes. She opens her eyes. Cartier is elated. He forces her to accompany them to Moose Hill, where they meet Smith. Tom, who has ridden out as soon as his sister succeeded in drawing the Mountie off his trail, sees them abducting her. He finds Kelcy and tells him. Both pursue the party to Moose Hill, where the fur thieves are arrested after a fight. Double-crossed by Angus, Tom assists in the arrest and turns state's evidence.

Mary accompanies Kelcy to the Mounted Headquarters with the prisoners, because he tells her there is a parson waiting there.

He relates a story of France during the war, where he pictures himself riding on Fanny to a cafe to meet his sweetheart. While he is talking to Mimi, the mule sticks her head through the window and drinks a bottle of wine belonging to the top sergeant. The topper accuses Slim of the wine theft and knocks him cold.

Synopses

"TENDERFOOT COURAGE"

Two-Reel Mustang Picture
Starring FRED GILMAN

HAL BRENNON, who has lived in the West for two years, but is still known as a tenderfoot, sees a party of rustlers making for the border. He informs the sheriff's posse, but is called a liar by Jim McCall, foreman of the Jones ranch and secret leader of the rustlers, who insists that the rustler trail leads toward Nevada. They fight, but are stopped by Helen Jones, half owner of the ranch, who settles the question by sending men on both trails. Hal's report is verified and McCall, suspected of complicity, is fired. Hal proves his mettle by riding an outlaw horse that none of the ranchmen can master. As a result he is engaged as foreman.

The horse herd is ready for shipment when the rustlers return and run off the best part of the stock. Helen sees them and pursues, but she is captured by McCall, who forces her to gallop along with him. Informed of the girl's peril, Hal follows, leaving orders for the ranch outfit to take to the saddle. He beats two of the desperadoes in a galloping fight and then tackles McCall. The ranch men pick up the outlaws and return the horses to the ranch, while Hal convinces the girl that an ideal husband for her would be nobody but himself.

"GEORGE RUNS WILD"

Two-Reel Stern Brothers Comedy
"Let George Do It" Series

GEORGE, newly married, sneaks out of the house and falls in with evil companions bent on flirting. After several disappointments in mashing with strange women they are caught peering through a crack in the high board fence surrounding a school of nature dancing.

The cop pulls off George's pants as he scales the fence in making his getaway. George waylays an effeminate male dancer dressed as a fawn and changes clothes with him. He dances all over the place.

A raving beauty wearing a half mask lures him into a private room and vamps him. It is his wife in disguise. She leaves the room and then comes back without the mask, accusing him. Then she takes out a revolver and shoots into the room where the strange woman is supposed to be. George runs home. The strange woman is there. Also the wife, who frightens George by running all over the house pretending to be shooting at the unknown vamp. A policeman,

hearing the racket, comes in and arrests George, who takes the blame for the killing to shield his wife. She explains to the cop that she has only been curing her husband of flirting.

"THE WRONG MR. WRIGHT"

Universal-Jewel
Featuring JEAN HERSHOLT
Length: 6459 ft.

SEYMOUR WHITE is vice-president of the White Corset company, a concern dying a slow but sure death because of the old-fashioned methods adhered to by Seymour's father, J. Silas White, who refuses to listen to advice from well-meaning employees, who urge him to manufacture corsets and lingerie that will appeal to women of the present day. Seymour, a middle-aged man, has never married because of a childhood sweetheart who jilted him fifteen years before. Seymour receives a letter from his long-lost sweetheart and departs for Atlantic City to see her on the same day that Fred Bond, sales manager of the company, John Wright, cashier, and Wright's daughter, Teddy, conspire to take \$10,000 allotted by White for advertising purposes and manufacture twentieth century lingerie which they show at the fashion review in Atlantic City. Upon discovering the disappearance of his cashier and the \$10,000, Silas employs a private detective and his assistant, who see Seymour scrutinizing a corset advertisement. They decide he might be the missing Mr. Wright and follow him to Atlantic City. Seymour catches sight of his erstwhile sweetheart before she sees him and his love for her immediately cools, as she has grown very fat and has three children tugging at her dress. When she faintly recognizes Seymour, he denies that he is White and, seizing upon the first name he can think of, takes the name of Wright. When he registers as Wright, the detectives are sure they have their man, but the girl asks for more time in order to wring a confession out of Seymour.

When she makes herself attractive to Seymour, he falls desperately in love with her and, forgetting his years of scrimping and saving, dresses in the height of fashion. In the meantime the real Mr. Wright and his daughter enter their new designs in the fashion show and take it by storm, assuring a wave of prosperity for the White Corset Company. The girl detective, instead of wheedling a confession out of Seymour, falls in love with him herself, much to the disgust of her employer.

Seymour gets out of his engagement with the childhood sweetheart by disguising himself as a seedy oaf. Seeing her first love looking like a tramp, she breaks her agreement before witnesses, to Seymour's great joy,

"HIGH AND MIGHTY"

One-Reel Blue Bird Comedy
Starring CHARLES PUFFY

JACK and Jill are in love, but Jill's father, the judge, hates Jack and warns him to keep away from the daughter. The determined couple scorn the warning and are joined in wedlock by Charlie, who has just hung out his shingle as justice of the peace. Then they go on their honeymoon to a mountain resort. Charlie tells the old man that he has just married Jack and Jill. The judge is horror-stricken, for Charlie has not yet been sworn in as justice, and the marriage is therefore illegal. The judge swears Charlie in. Then they follow the couple to the mountain top, pumping themselves up the incline in a handcar, the last electric carriage having just left. Something breaks and they slide down again, but Charlie makes the grade alone and breaks into the room occupied by Jack and Jill. Jack beats him up but Charlie is finally victorious and succeeds in marrying them right. With head bloody but unbowed, he emerges from the room announcing to the judge, who has just arrived puffing, that the couple are now really married. Hearing this, the judge hits him on the head with a club.

"SNOOKUMS DISAPPEARS"

Two Reel Stern Brothers Comedy
"Newlyweds and Their Baby" Series

SNOOKUMS is having his portrait painted. When the painter has his back turned the baby eats the paint and smears it over his face. Posing as Cupid, he shoots the arrow through the canvas. It goes down the artist's throat. While they are pulling it out, Snookums makes his getaway to the apartment of a neighbor who is jealous of his dizzy blonde wife. Dovey chases him into the bedroom with the blonde. The husband comes in red-eyed. Dovey explains his errand, but the baby has gotten away again. The angry husband kicks Dovey out. Snookums gets into the automatic elevator and runs it up and down while his pa tries to catch him above and below by chasing up and down the stairs. The baby gets off the elevator to let the jealous husband and his wife on. As the husband steps off at the ground floor, Dovey plunges into the elevator and embraces the blonde. The baby is missing again. The jealous husband beats up Dovey while the child enjoys the fast play. When Dovey picks himself up and gets back to the apartment, he finds the baby asleep.

for he is now able to straighten out the whole mess and marry the lady detective.

Ali Hartman's Film Fables From Big U

WHY Universal pictures are in such great demand was answered by Joe Weinberg and Traveling Sheik Harry Furst when they traveled the land of Brooklyn and visited the temples known as the Benson, Marlboro, Senate and Stillwell. They summoned the keepers of these various temples in council, declaring to them that their followers had heretofore been deprived of seeing these great pictures, and so that they may both be pleased and joy and great profits be their share the scrolls were signed 100 per cent. (What greater joy is there)

Selah.

* * *

OUR traveling sheik Nat Liebeskind journeyed into the land of the Bronx. The first stopping place was the temple called the Osceola where he held conclave with Frank Peters, the keeper of this temple and enrolled him into our 100 per cent Universal circle. As this is a new member of this joyful band, his membership was hailed with due ceremony when he signed the golden tablets. The next stopping place of the sheik was the circuit of Grob & Knoble temples also of the Bronx where a council was held and the golden tablets were produced and duly signed continuing their membership in the 100 per cent clan when the sheik proclaimed that Universal has the greatest pictures of them all. (How could it be otherwise.)

Selah.

* * *

AND it came to pass that to Leo Abrams the chief of Short Subjects of Big U the thought came that the great serial, "Blake of Scotland Yard," should be presented to the best in our land and therefore he journeyed to the Chiefs of Loew's circuit of temples. After convincing them of the beauty of that picture the chiefs at once signed the tablets in spite of the fact that their temples never played serials before. Then came the Rachmiel and Rintzler Circuit and Siegel and Rosenzweig who also signed the tablets for the entire circuit of which they are the keepers, thereby giving to their followers this masterpiece of serials. (They know their serials.)

Selah.

* * *

AWAR cry went forth when Chief Morton Van Praag proclaimed that all our Universal 100 per cent members must come to our assistance in order to have displayed in our salesroom that beautiful Carl Laemmle trophy so that all the

Keepers of temples in our land should worship at that shrine for the coming year. In order to attain that end we must have playing dates from all Keepers of temples, so, come forward, don't be backward with dates which will serve a double end, by helping us to win the trophy and giving your followers great joy with Universal pictures. (Your treasure chest will overflow.) Selah.

REGINALD DENNY GIVEN WARMEST WELCOME EVER ACCORDED SCREEN STAR IN BRITAIN

(Continued from page 19)

European personalities and celebrated films hung round the chamber.

E. Hewitson, president of the C. E. A., presided, and after a capital luncheon proposed the toast of the honored guest. It was a pleasure, he said, to congratulate a Britisher who had made good, no matter in what country.

Denny's pictures breathed that spirit of comradeship, cheerfulness, and good feeling which appealed to all types of patron, he stated. More of his class of picture would be welcomed.

* * *

Reginald Denny was received with the utmost enthusiasm on rising to reply. It was wrong, he said, to thank him for giving his time to something which pleased his ego more than anything in his life had done. To come back to his country and to receive such a welcome, to have guests like Sir Alan Cobham present in his honor—well, it really *satiated* his ego.

He was proud to have come from an old, old family of actors. His father had tried hard to dissuade him from going on the stage—had told him that great actors always died penniless, but that, having seen his son act, he was convinced Reginald would become a rich man!

"Mr. Laemmle," proceeded the star, "is a man I greatly admire; he has been very kind." Being an Englishman, one of the speaker's greatest ambitions was to get back to England and make English productions. "I think it possible that Mr. Laemmle will allow me to do this, because he is a very sweet old gentleman," he added earnestly. "At one time he suggested that he would make pictures in England, and that he would let me come over and make them. I have been longing for this."

* * *

The Marquess of Donegal presented the guest of honor with a volume autographed by everyone present, representing those who had to do with films in this country, and also a great many of the press, "of which he hoped he might aspire to be a member."

* * *

Keith Ayling, replying on behalf of

Betty Caldwell Cast In Comedy

BETTY CALDWELL, petite, blonde screen actress who has been seen in numerous Western leads and also in prominent feature productions under the Universal banner has been signed for another by the Laemmle organization. She will have an important role in "Summer Knight," one of the series of short length comedies being made under the direction of Ansel Friedberger, starring Arthur Lake with Lillian Gilmore as the leading lady.

CHAMPION WHISKER RAISER ON UNIVERSAL LOT

(Continued from page 18)

clean sweep of it and did the pose in the upper left hand corner on page 18 which even his best friends cannot tell from Cal. Coolidge.

the lay press, said Reginald Denny was the only film star that had induced him to spend 1s. 3d. five times in one week.

Sam Harris, proprietor of *The Cinema*, replying for the trade press, said Universal, with the aid of "Jimmy" Bryson, had done really good work for exhibitors. Mr. Bryson was a showman who knew how to exploit films, which exploitation materially helped the exhibitor to make money.

The British public always enjoyed the films Mr. Denny played in; if he would continue to make that kind of picture they would always be seen with the same delight, and, he hoped, with the same profit to exhibitors.

* * *

Sir Alan Cobham said that his wife was a severe critic of films, but she always enjoyed a Denny picture.

* * *

Before the company dispersed Mr. Denny was besieged for autographs—a form of mild tyranny rendered easy by the fact that his photograph had been distributed to everyone in the room.

The meeting was marked with the utmost enthusiasm throughout.

STERNS CLOSE CURRENT SEASON WITH FIVE STRONG COMEDIES

(Continued from page 27)

Pembroke and starring Charles King. Margery Marcel and Helen Gilmore are the supporting players. King, whose good work has made this series popular, is at his best in this two-reeler. Its box-office value has been proven in a series of pre-release showings.



*—he's no
experiment*

Any exhibitor who has ever played a Gibson picture will tell you that! Gibson has a following—his name means customers—he gets them in! Look over any list of best money makers and you're sure to find HOOT GIBSON PICTURES way out ahead! Every time — every picture. Look over the box office reports— they'll give you the low-down without any bunk. They tell the story. Gibson gets them in! That's why Universal leads the world in Westerns. That's why you're SITTING ON TOP OF THE WORLD WITH UNIVERSAL!

His 1st release this year—PAINTED PONIES from the story by John Hamlin—A Reaves Eason Production and these six others by well known writers such as PETER B. KYNE, etc.:

THE WILD WEST SHOW THE RAWHIDE KID
RIDING FOR FAME GALLOPING FURY
A TRICK OF HEARTS A SOCIETY COWBOY

Hoot

Gibson

—he puts a Shoulder to the Wheel

Watch This
Column
Our Weekly Letter



REGINALD DENNY

Whose new pictures will
delight all film fans

REGINALD DENNY has been a mighty busy young man this past Summer and has made several pictures which I am satisfied will afford the public delightful diversion. One of his best, I think, is entitled "Out All Night," a fast-moving bit of delicious nonsense which shows how many things can happen in twenty-four hours.

DENNY is happily supported by MARIAN NIXON, one of the real beauties of the screen-world whose talent easily matches her charm. In the east are other well-known laugh-makers such as BEN HENDRICKS, BOB SEITER, WHEELER OAKMAN, and DAN MASON — really an all-star cast. It is a William Seiter Production.

"Back to God's Country," starring RENEE ADOREE assisted by WALTER LONG, MITCHELL LEWIS and ROBERT FRAZER an Irvin Willat Production. This is James Oliver Curwood's dramatization of the Northwest and has been fully put on. I know you will enjoy every minute of it.

Also be on the watch for "The Lone Eagle," starring the daring flying forces in RAYMOND HAYWARD and the beautiful BARBARA KENT. This includes NIGEL BRUCE, PENNICK and MARCO. An Emory Johnson Production.

Above all be sure to see our two magnificent pictures, "Uncle Tom's Cabin" and "The Ten Commandments." I believe they certainly deserve it. Write me your opinion of both.

(To be continued)
Send 10c for auto
your favor

If you want to be
your

UNIVERSAL
PICTURE

735 Ave., New York

—he helps you put your show over with your patrons
—that's Carl Laemmle. He never says: "Here's a great picture—go out and sell it."—☞ He says: "It's a great picture and I've already sold it to millions of fans thru my column of national advertising. I know what they think of Universal because they write me thousands of letters every week. ☞ Book Universal and let me help you on the high road to profit."



The Column at the left
will appear in the Saturday
Evening Post of Septem-
ber 10th, 1927.



Sue de Puñicón in 'Back to Back', 'Privates' and 'Midnight Rose'

— UNIVERSAL JEWELS —

Vol. 20

Sept. 10, 1927

No. 5

UNIVERSAL WEEKLY

- and now

Balaban and Katz



Winkler Productions
Walter Disney—Creator
26 One-Reelers

Oswald

The Lucky Rabbit
Cartoon Sensation

UNIVERSAL'S
Sensational cartoon novelty "Oswald" — the Lucky Rabbit ran away with the program at West Coast's

CRITERION
Los Angeles
caused tumults of laughter and applause at the world's greatest theatre—the

ROXY
New York
and now Balaban & Katz book him for their beautiful

CHICAGO
Theatre

—that's
UNIVERSAL'S
SUPER SHORTS
fit for the finest theatres in the land!

“The response of the public to Universal’s ‘Les Miserables’ is little short of amazing!* The public is flocking to see it in New York. Victor Hugo is still being read. The picture is Hugo’s work sincerely and very humanly screened.”

W. A. JOHNSTON

Motion Picture News

*At noon on Sunday, August 28th, the box office at the Central Theatre was forced to close while the police attempted to clear a passageway in front of the theatre. 10 minutes before the box office closed, every seat for the afternoon and evening performances had been sold, so that in order to take care of the overflow a special six o’clock performance was arranged and sandwiched in between the matinee and evening shows. Even this extra performance was insufficient to take care of the crowds and the theatre was compelled to sell standing room only and turn them away — — — *that’s Universal’s sensational special “Les Miserables!”* Standing room only at every performance to date — this is fact! Check with “Variety’s” report on the Central Theatre.

for news of importance turn here →

-and Still C

SOLD OUT
1st performance Monday
Evening, Aug. 22
Sold out entirely **S.R.O.!**

SOLD OUT
3rd performance Tuesday
Evening Aug. 23
Sold out entirely **S.R.O.!**

S
5th
Ev
So

SOLD OUT
2nd performance Tuesday
Matinee Aug. 23
Sold out entirely **S.R.O.!**

SOLD OUT
4th performance Wed.
Matinee Aug. 24
Sold out entirely **S.R.O.!**

that's **UNIVERSAL'S**
Sensational Special **LE**

ing Strong!

SOLD OUT
Performance Wed.
Aug. 24 **S.R.O.!**
Sold out entirely

SOLD OUT
8th performance Friday
Matinee Aug. 26 **S.R.O.!**
Sold out entirely

SOLD OUT
7th performance Thursday
Evening Aug. 25 **S.R.O.!**
Sold out entirely

SOLD OUT
5th performance Thursday
Matinee Aug. 25 **S.R.O.!**
Sold out entirely

SOLD OUT
9th performance Friday
Evening Aug. 26 **S.R.O.!**
Sold out entirely

SOLD OUT

SOLD OUT

MISERABLES

The Sensation

A UNIVERSAL
Film de France Triumph

presented by
CARL LAEMMLE

from the novel by
VICTOR HUGO

"'Les Miserables' is one of the finest, most conscientious and least artificial movies now to be found on Broadway."
—New York Morning World.

"It comes off with extraordinary beauty and credibility. It is recommended to all persons who go to pictures really to be entertained."
—Quinn Martin,
New York Morning World.

"'Les Miserables' is meritorious and worth seeing. Everyone who has read the story will want to see the picture and will be gratified."
—Mark Barron,
New York Herald-Tribune.

"It is refreshing to view 'Les Miserables' after sitting through some of the feeble attempts that come and go in the Broadway cinema... produced with remarkable sincerity."
—Mordaunt Hall,
New York Times.

that's UNIVERSAL'S
Sensational Special

LE

of Broadway!

SOLD OUT
Performance
to Date!

**"Watch
Variety's
Report
on the
Central Theatre."**

"Unusually adept film that holds the interest. Offers far more entertainment value than most of the technically skillful films that emanate from Hollywood. Those who have read the book... and those who have not read the book will be held by the story."
—John S. Cohen, Jr.,
New York Sun.

**"A very excellent picture. Undoubted box office value."
—Exhibitor's
Daily Review.**

**"...erially this film is quite exquisite. You'll be more than pleased with this 'Les Miserables.'"
—New York News.**

**"Interesting."
—Film Daily.**

SOLD OUT

LES MISERABLES

Carl Laemmle Di

(By R. H. Cochrane, Vice-President)

CARL LAEMMLE had nothing to do with writing this. He will not even see it in print before you do.

He could not write it for reasons of delicacy, because it is a straight from the heart talk about another Laemmle—Edward Laemmle—his nephew.

Edward Laemmle is one of the best directors in the picture business. He has made many a corking good picture, filled with box-office goods. He has a fine sense of the drama and he has the capacity for taking infinite pains, which is said to be the mark of genius.

The trouble is that whenever Edward Laemmle turned out a fine picture, Carl Laemmle had to soft-pedal in writing it up in his straight from the shoulder talks, lest readers say, "Well, of course, it's his own nephew. Naturally he praises him." The result was that he leaned over backward to avoid boosting his relative.

It was Edward Laemmle who directed "Winners of the West" several years ago, probably the very best serial ever made. I believe it would put many present-day serials to shame if it were re-issued today.

Do Not Write This

Universal Pictures Corporation)

It was Edward Laemmle who directed "Cheating Cheaters" and "Held by the Law" and "The Still Alarm."

If any other director had turned out these pictures, Carl Laemmle would have felt free to cut loose with his typical enthusiasm. But he soft-pedalled because Edward was his nephew.

And now Edward Laemmle has produced "The Thirteenth Juror," and it would be nothing short of a shame to give it less than its due. From start to finish it shows the stamp of directorial genius—a polished, perfect piece of work.

Edward Laemmle chose for his cast Frances X. Bushman, Anna Q. Nilsson, Fred Kelsey, Sidney Bracy, Walter Pidgeon, George Siegmann, Martha Maddox, Addie McPhail, Lloyd Whitlock and Sailor Sharkey—as fine a group of artists as you ever saw assembled. And, as fine as their work has always been, I must say I think Edward Laemmle showed them how to make it even a little finer in "The Thirteenth Juror."

I hope you'll take special pains to see it yourself. Only in that way can you realize what a superb addition it is to the Universal's remarkable Big Gun list of hits!

The SOUTH

100%

From New Orleans
SAENGER IS IN!
CIRCUIT Grabs U
North Carolina—P
on the Dotted Line!

Sitting on Top of the Wor

TOO!

UNIVERSAL!

As the Wires Flash—
From Texas—DENT
UNIVERSAL! From
UBLIX-SAENGER
Oh-Boy!

ld — That's UNIVERSAL!

The UNIVERSAL WEEKLY

A Magazine for the Motion Picture Exhibitors

Paul Gulick, ~ Editor

Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg., 730-5th Ave. New York City
Copyright 1927 UNIVERSAL PICTURES CORPORATION All rights reserved

Vol. XXVI

SEPTEMBER 10, 1927

No. 5

UNIVERSAL MOVIEGRAMS "Les Miserables" Sidewalk Riot Stopped by Special Performance

TO the cast of "The Symphony," which already includes Jean Hersholt, Marian Nixon and George Lewis, have been added the names of Andrew Arbuckle, Charles Puffy, Charles Clary, Roscoe Karns and Clarissa Selwyn. The first scenes were taken last Tuesday in the Hollywood Bowl with Alfred Hertz conducting his own orchestra before an audience of 50,000.

THE search for the perfect Irishman has been concluded. He was wanted by Universal to play opposite George Sidney in "The Cohens and Kellys in Paris." Choice has fallen upon J. Farrell MacDonald, who was one of the original members of Universal's old Imp Company when Mary Pickford was its star. Needless to say he will play Kelly.

"THANKS for the Buggy Ride" by Byron Morgan, starring Laura La Plante, was started at Universal City this week under the direction of William A. Seiter. Glenn Tryon is the featured player and the cast includes Richard Tucker and Lee Moran.

REGINALD DENNY'S seven week vacation is ended. Monday morning he started at Universal City on a picture provisionally entitled "Use Your Feet." It is an original, adapted by Gladys Lehman and Earl Snell, which will be directed by Fred Newmeyer, who also produced with Denny "Mile-A-Minute Love."

Quick Brainwork of Showman Devises Way to Satisfy Thousands Who Couldn't Get Into Matinee and Evening Shows

UNIVERSAL Pictures Corporation feels it is on the right track in the prominence it has given to the classics. Particularly conclusive and encouraging has been the success of its Victor Hugo classics. After all is said and done, "The Hunchback of Notre Dame" is the most successful picture that Universal ever produced. Its next Victor Hugo effort, "The Man Who Laughs," in which Conrad Veidt and Mary Philbin will be starred under the direction of Paul Leni, bids fair to rival its "Hunchback of Notre Dame."

In the meantime, a French company, Cineromans, had made "Les Miserables" and Mr. Laemmle thought so much of it in its French cutting when he saw it in Paris last year that he decided to release it in America and England. With a more expert cutting and titling, it has been astonishing Universal officials ever since it has opened. In Canada it has played some of the most memorable engagements the Dominion ever saw. Its first week at the Central Theatre in New York gave the wise-aces the biggest shock they have had this year.

In face of the heaviest business, due

UNIVERSAL'S "Les Miserable" is meeting with the most cordial reception from New York theatre-goers. In its first five days its box office record at the Central Theatre shows 15 per cent more than capacity, due to the willingness of so many to stand up to see it.

to important openings, that Broadway has seen, the Central has played to almost \$1,000 more than its capacity.

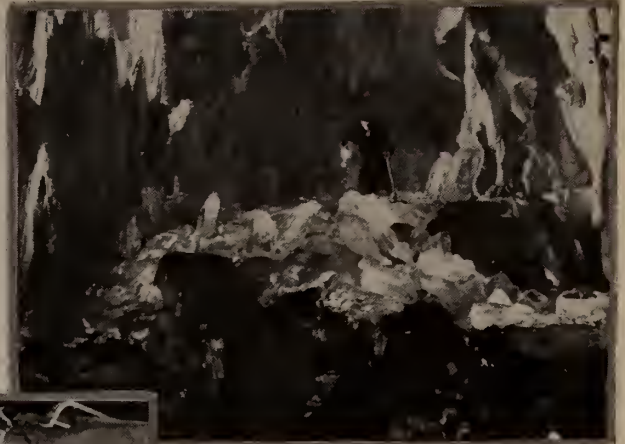
This has been made possible by two things—the willingness of those who wanted to see "Les Miserables" to stand after all the seats had been sold; and an impromptu special performance on Sunday, which added \$800 to the gross.

The story of this special performance is an interesting one. Dave Werner, Carl Laemmle's personal representative at the theatre, appeared at the box office at twelve o'clock. He found the police attempting to clear a passageway in front of the theatre through hundreds of excited persons. It seems that ten minutes after the box office opened, all of the seats for the afternoon and evening performances of Sunday had been sold. With true theatrical compunction, Werner's heart bled at the prospect of losing all of that money on the sidewalk. Scurrying through the theatre with house manager Cooper, they finally dug up a set of tickets and hastily arranged a special performance from 6 to 8.15, between the afternoon and evening performances. At this performance also they had to sell standing room.

Another evidence of the popularity of Victor Hugo's "Les Miserables" is the fact that it was chosen to open the new Montmartre Theatre in Brooklyn. This is to be Brooklyn's finest long-run theatre, and Harry Weingarten, builder and owner, has been permitted to open "Les Miserables" in the city across the bridges concurrently with its New York run.

Highlights from "The Grip of the Yukon"

An Ernst Laemmle Production with Neil Hamilton, Francis X. Bushman and June Marlowe.
The glacier was created at Universal City, California.



Carl Laemmle Broadcasts Call For Prettiest Dimples In U. S.

UNIVERSAL is searching for the girl who has the prettiest dimples in the United States. Carl Laemmle, president of the big film organization, in ads and otherwise, has broadcast a call for photographs of dimpled beauties. He announces that the girl in the United States who has the prettiest dimples, plus charm and intelligence, will be developed at Universal City and starred if she proves worthy.

In sending out this call, the Universal chief calls attention to Laura La Plante, Universal's blonde comedy star, as a criterion. Her dimples have been an important factor in her screen success, he believes.

Meanwhile, Carl Laemmle, Jr., who seems to have inherited his father's predilection for dimples, has discovered a pair of exceptionally pretty dimples in Vienna. They adorn the face of "Dimples" Libo, one of Vienna's most beautiful young women. The young film executive lost no time in signing Miss Libo for Universal Pictures. She is expected to flash her blonde hair and her dimples on America this fall when she comes over to start work at Universal City.

Whether or not the question of dimples will take on an international aspect is not yet known. Carl Laemmle, Sr., has no intention of forsaking his quest for America's

dimpled beauty just because of young Carl's European find. However, it looks as if Miss Dimples America and Miss Dimples Europa are due for a little competitive smiling.

The elder Laemmle's quest was launched in the following words:

"Somewhere in America, there is a girl with dimples who is loved by all around her for the spirit of laughter and good humor she radiates. Universal wants such a girl. The whole world responds to dimples, youthful beauty, to charm and effervescent personality.

"If we can find such a girl and she has intelligence, as well as dimples and charm, I want to broadcast her on the screen for the good she will do. So, if you are a girl with engaging dimples, send Universal your photograph and give your age, height, and the color of your eyes and hair. Notice Laura La Plante. What is it that makes her charm? Is it her dimples or her smile or her clear, frank eyes? Universal is deeply interested in presenting beauty, youth, laughter and the clean sweet things of life."

JACKIE SHERMAN, one of Canada's greatest featherweight fighters, has temporarily vacated the resin ring for a position on Universal's string of studio electricians.



Denny's "The Cheerful Fraud," called "Deux Femmes sur les Bras" ("Two Women in His Arms") in France, recently played the Gaumont-Palace in Paris, the largest theatre in all Europe having a seating capacity of 5000.

Lya de Putti Sails To Make One More Picture In Germany

LYA DE PUTTI, the "Cinema Symphony," who has just completed her two outstanding American successes in Universal's "Midnight Rose" and "Buck Privates," sailed this week for a sixty day "Leave of Absence" granted by American producers in order that she may star in one super-production for the German organization, Phoebus Films. She still has one picture to make for Universal under her present contract.

Miss De Putti remains a reigning favorite in the European cinema, a position she occupied for several years before her great talent was brought to the attention of the American public in "Variety." Since her residence in Hollywood, the German producers and public have repeatedly coaxed her to appear in another German film, and the flattering offer from Phoebus, together with a sense of gratitude to her first public occasions the trip.

It is understood that Miss De Putti will be given the best possible supporting cast, and that her technical staff will be composed of experts. One of the greatest directors will produce the picture which will be made from one of three stories to be selected with

(Continued on page 40)



During Reginald Denny's recent vacation in England he visited the Stag Lane Aerodrome where this photograph was made. In the group from left to right are: William Stack, famous English Shakespearean actor; F. W. Harland-Edgcombe, publicity man for the European Motion Picture Co.; Reginald Denny; and F. E. N. St. Barbe, of the De Havilland Aircraft Co.

Carl Laemmle Takes Up His Pen

Universal President Finds Time in His Busy Days to Tell the Inside Story of the Motion Picture Business for The Saturday Evening Post.

IN the August 27th issue of *The Saturday Evening Post*, the most widely read magazine in the world, appeared the first of a series of articles by Carl Laemmle dealing with the motion picture industry. It is titled "From the Inside" and everyone familiar with the picture business realizes that it is just that—the inside facts about the industry that have never before been told to the public.

To the ordinary man in the street the motion picture industry is a very mysterious affair. He is unbelievably ignorant about its business side. He may be a great fan; may be able to tell the age, former husbands and present color of hair of every prominent woman on the screen, and can probably relate in an awestruck voice the salary with which her press agent credits her. He has also heard of the leaders of the industry and has read the picturesque stories of their rise from poverty to riches in a few short years by merely "getting into the movie game," but that there is a vast, complicated, highly businesslike phase of this strange industry, known as distribution, he is entirely ignorant. It is with this that Laemmle deals in his first story.

The whole industry should benefit from Laemmle's work. When the public learns that pictures are not a bonanza which bring fabulous wealth to a few fortunate ones who are able to attach themselves to the enterprise, but a business as well as an art—a business just like the manufacturing and selling of flapper frocks or standard cream separators—it is going to have a better understanding of the difficulties involved in picture making and a better appreciation of the results.

The man who has spent an entire Spring Saturday afternoon in the rear of Old Man Smith's store in Sauk Center but has come forth in triumph in the end with a fat contract for Fall goods has a feeling of kinship for the fellow who went to the bottom of a mine shaft to sell an exhibitor—who was a mine foreman except on Saturday night—a contract for his season's pictures. It is the little stories like this, of which Laemmle has such a great fund, which humanize the business and take



The opening page of the first of the series of articles by Carl Laemmle in *The Saturday Evening Post* on the motion picture business. This is from the issue of August 27th.

it off the gilded pedestal where it has been so long the object of envy and the target for mud.

In succeeding articles Mr. Laemmle will take up production, advertising, publicity and exploitation, exhibition, in fact all the branches of the eighth largest industry in the United States. He will tell of the development of the picture theatre from the little store show, which was his first contact with this business, to the gorgeous Cathedrals of the Motion Picture of to-day. And again the man in the street will have a deeper interest in his favorite picture house and will understand why it is that his manager is not always able to give him a show which is his own particular idea of just what he wants to see.

Ever since the "10 per cent cut" story came out of Hollywood the peevish patron has found a talking point against the "high" price he must pay for his picture entertainment. If he is of sufficient age—and he probably

is—he recalls "the good old days" when the best shows in town cost only a dime. He forgets that the pictures of those days were crude affairs which he would walk out on today. Laemmle traces the development of the photoplay from the first split reel drama to the ten and twelve reel supers of to-day.

He is creating a pride in pictures. He is telling of their early struggles, their mistakes and the opposition which they found on all sides, and yet how they emerged in the short space of twenty years into the greatest entertainment factor the world has ever known. They are one of the greatest achievements of this age and everyman living to-day should feel a proprietary interest in their remarkable progress.

There have been many articles and books written about the "show business" but Mr. Laemmle's series is one of the very first to emphasize the "business" side.

One of the most important points brought out by Laemmle in his article, and one which every man in the show business should memorize and repeat daily, is that the principles that govern the show business are just the same to-day as they were hundreds of years ago.

"The laws that govern the show business," writes the Universal chief, "were recognized hundreds of years before the moving picture was invented, and the advent of the screen has not altered them in the slightest degree. They are as direct as a straight line, and will not change so long as human nature does not undergo a radical transformation.

"Men and women attend places of entertainment in a holiday mood and are not entertained by that which they do not comprehend. If a considerable portion of the spectators at a moving picture fail to grasp the author's intent until the photoplay is half over and do not sympathize with the disposition he makes of his characters, they are not going to like the picture.

"* * * There is a subtle connection between exploitation and the holiday mood in which people are receptive to all forms of entertainment."

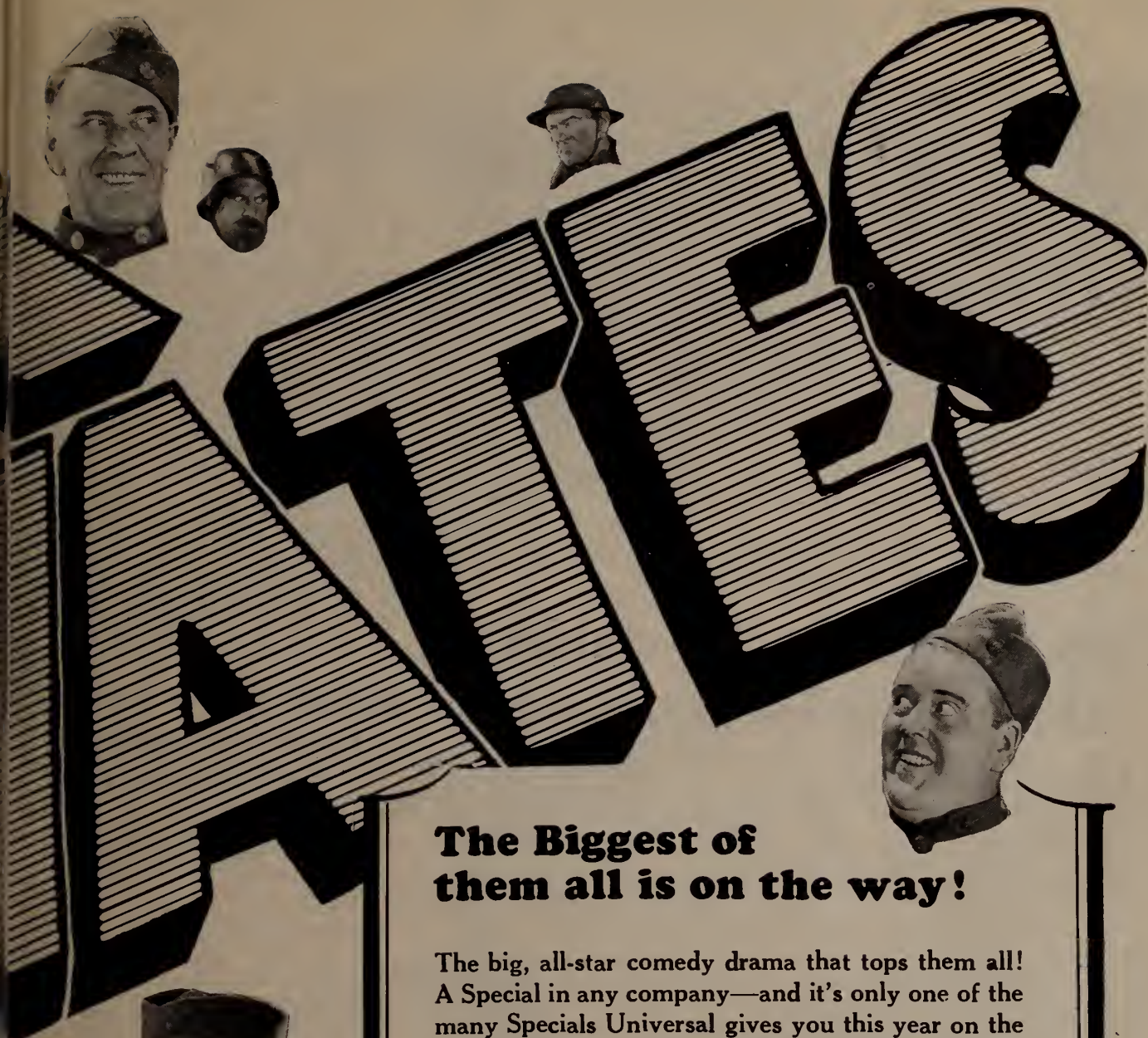


Carl Laemmle
presents

BUCK BARR



Universal's Big Gun Group Pr



MORTARS

**The Biggest of
them all is on the way!**

The big, all-star comedy drama that tops them all! A Special in any company—and it's only one of the many Specials Universal gives you this year on the Big Gun Group!—No wonder all the Big Boys are setting record-breaking deals for Universal this year!

**A MELVILLE BROWN PRODUCTION
starring LYA De PUTTI and MALCOLM
MacGREGOR with ZaZu Pitts**

from the story by Stuart Lake

Protects Your Brick and Mortar



These baby flappers in the contest for "Miss America, Jr." in New York City draw a big hand when International Newsreel No. 69 is shown. They range in age from 3 to 9 years and have all the best tricks displayed at Atlantic City.

May Roadshow "Miserables" Due to Success on Broadway

AS a result of the amazing success Universal is having with "Les Miserables," the Universal Film de France in the Central Theatre, where it has been a complete sell-out since the opening Monday night, August 22nd., it is very likely that the picture will be roadshowed.

A conference call has gone out and Universal sales executives are rushing to New York to decide the matter. Ralph B. Williams, assistant sales director, located in the Southeast, arrived at the home office Monday. Lou B. Metzger, general sales manager, Earl Kramer, Eastern sales director, and H. M. Herbel, Western sales director, who have been out in the territory, were due later in the week.

"Les Miserables" already has been sold in a number of situations, but in the event of its being roadshowed, provision will be made so as to avoid conflict in these situations.

The picture continues to jam the Central Theatre. Monday, the seventh day of the run, was another sell-out, going well over capacity by reason of standees. The total for the first seven days is \$14,818 against a capacity possibility of \$13,743 for the week.

The sell-out that started with the Tuesday matinee last week following the invitation premiere the previous night, lasted throughout the week. The box-office figures for Tuesday, despite a large second night pass list, approximated the money capacity of the house, so large was the number of standees. The free list was suspended after that day. Wednesday, Thursday

and Friday showed grosses well over the money capacity. Even at advance prices for Saturday and Sunday, those two days went well over capacity, for the regular performances, in addition to the added intake from a special supper show on Sunday.

The daily capacity of the Central at the present \$1.50 top scale is \$1884, with an increase to \$2368 on Saturday and Sunday.

The six days ending Sunday night at the Central, show the following figures:

Tuesday	\$1809
Wednesday	1917
Thursday	1886
Friday	1927
Saturday	2484
Sunday	2900

Total \$12,924 for the six days.

This represents more than 400 standees during the six days in addition to the special performance.

Exhibitor Praises International News On Flight Pictures

A GAIN International Newsreel has won the praise of exhibitors with its famous service. The latest instance is the Dole flight pictures which International placed on Western screens before Arthur Goebel landed in Hawaii. Here is a letter about this from Bert Levy, manager

English Actress Signed for Role In "The Symphony"

CLARISSA SELWYNNE, well known English stage and screen actress, who made a pretentious debut in American films twelve years ago under the Universal banner, has returned to her "home" to appear in "The Symphony," Universal's latest starring vehicle for Jean Hersholt.

Miss Selwynne is quite elated over the prospects of appearing in a picture with the famous Danish actor, for in 1917 she played a feature role with Hersholt in "Princess Virtue," a picture starring Mae Murray under the direction of Bob Leonard.

"The Symphony" is an original story by Svend Gade, noted Danish director and author, and was adapted to the screen by Charles Kenyon. It will be directed by F. Harmon Weight under the supervision of Paul Kohner. Others seen in the carefully selected cast are Marian Nixon, George Lewis, Roscoe Kearns, Charles Clarey, Patricia Carron and Torben Meyer.

Richard Tucker and Lee Moran Added To La Plante Cast

RICHARD TUCKER and Lee Moran have been signed for important roles in the Universal-Jewel production "Thanks for the Buggy Ride," which will star Laura La Plante with Glenn Tryon in the leading male role.

"Thanks for the Buggy Ride" will be directed by William A. Seiter, husband of Miss La Plante, and marks the first appearance of Tryon with the petite blonde star. Tryon is considered by many to be the fastest rising comedy star in the industry.

Japanese Gobs Visit Universal

L. T. OKAMOTO, officer of His Imperial Majesty's Ship "Asama," with a party of brother officers and men, made a thorough sight seeing trip through Universal City recently before returning to their ship which was to be in port but a few days.

of the Columbia Theatre, Portland, Ore:

"International scores again!
"We had the actual shots of the start of the Dole Pacific flight, with the take-off and crashes, on the screen before the first plane landed in Hawaii. That's Service!"

MICHAEL STROGOFF: Special cast.—Played this massive production fourth run in my zone and made money. Sure to please.—Nine reels.—Jack Cairns, Brooklyn theatre, Detroit, Mich.—General patronage.

MICHAEL STROGOFF, starring Ivan Moskin (ten reels). This is a great production. I played it three days to very good business. It is a big, spectacular production in every sense of the word. Played, Sun., Mon. and Tues. Good for Sun. Rating, 90 per cent.—J. Edelstein, Garden, Hibbing Minn. (Pop. 15,000).

MICHAEL STROGOFF—Week of May 16 Cold and wet. Good box-office receipts. This very good offering went over very well with all who saw it. Newspapers gave it favorable write-ups.—American Theatre, Pittston, Pa

MICHAEL STROGOFF—Great Northern Theatre. June 13-15. Did good business for the three days.

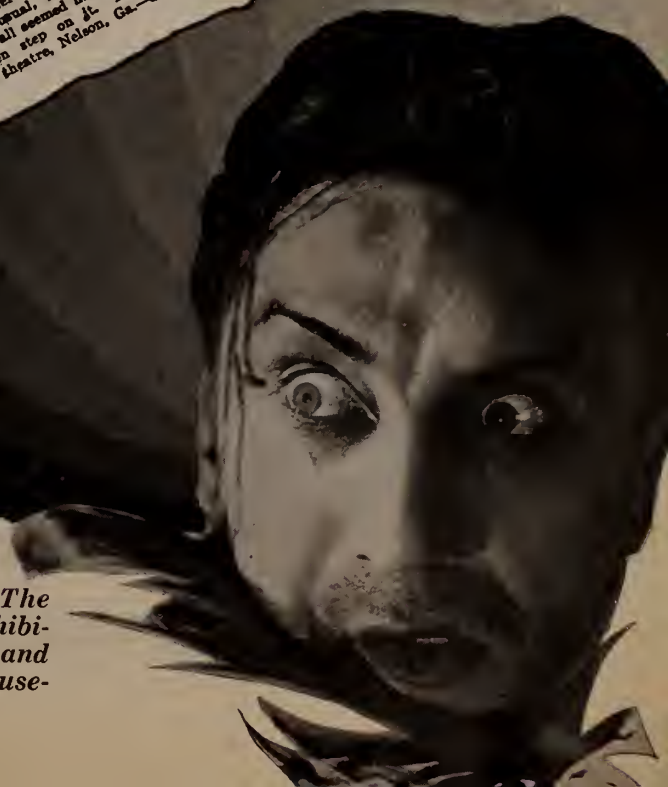
There's Big Money waiting for YOU too!

MICHAEL STROGOFF: Special cast.—April 20. This is a wonderful picture for a foreign one. The colored shots were perfect and it pleased them 100%. A picture that any exhibitor should sign up for, if he hasn't already done so, and get behind it strong. He will not be sorry. Ten reels.—M. J. Babin, Fairyland theatre, White Castle, La.—General patronage.

MICHAEL STROGOFF: Special cast.—90%. Good! It'll please them all, high brows, regular fans, and those that like action and thrills. Several of the boys told me it was one of the best they had ever seen. This is the best European picture I have ever seen and one that'll stand up with some of the finer American made pictures. Plenty of action, suspense and some beautiful and artistic scenes. I noticed that one of our other exhibitors panned this picture, so I didn't advertise too strong or promise too much. But it brought out a number of patrons that will only respond to the unusual, in addition to all the regulars and they all seemed highly pleased. Buy it right and then step on it. Ten reels.—Pat Sharkey, Nelson Theatre, Nelson, Ga.—Small town patronage.

MICHAEL STROGOFF—June 27-28. A good picture that went over very well with the patrons. It proved to be a great attraction for this neighborhood and box-office receipts were aided considerably.—William Wolf, Imperial Theatre, Philadelphia.

MICHAEL STROGOFF—Week of June 13. Warm weather. A strong, dramatic picture that went over very well with all our patrons.—Strand Theatre, Sunbury, Pa.



Reports From The Exhibitor, Exhibitors Herald, and Greater Amusements.

Choose Your Own Cast

CARL LAEMMLE is giving you the unique opportunity of nominating the cast of "Show Boat," the biggest production ever undertaken and adapted from the book by Edna Ferber for which Universal paid the highest price on record.

Who would you like to see in the role of ?

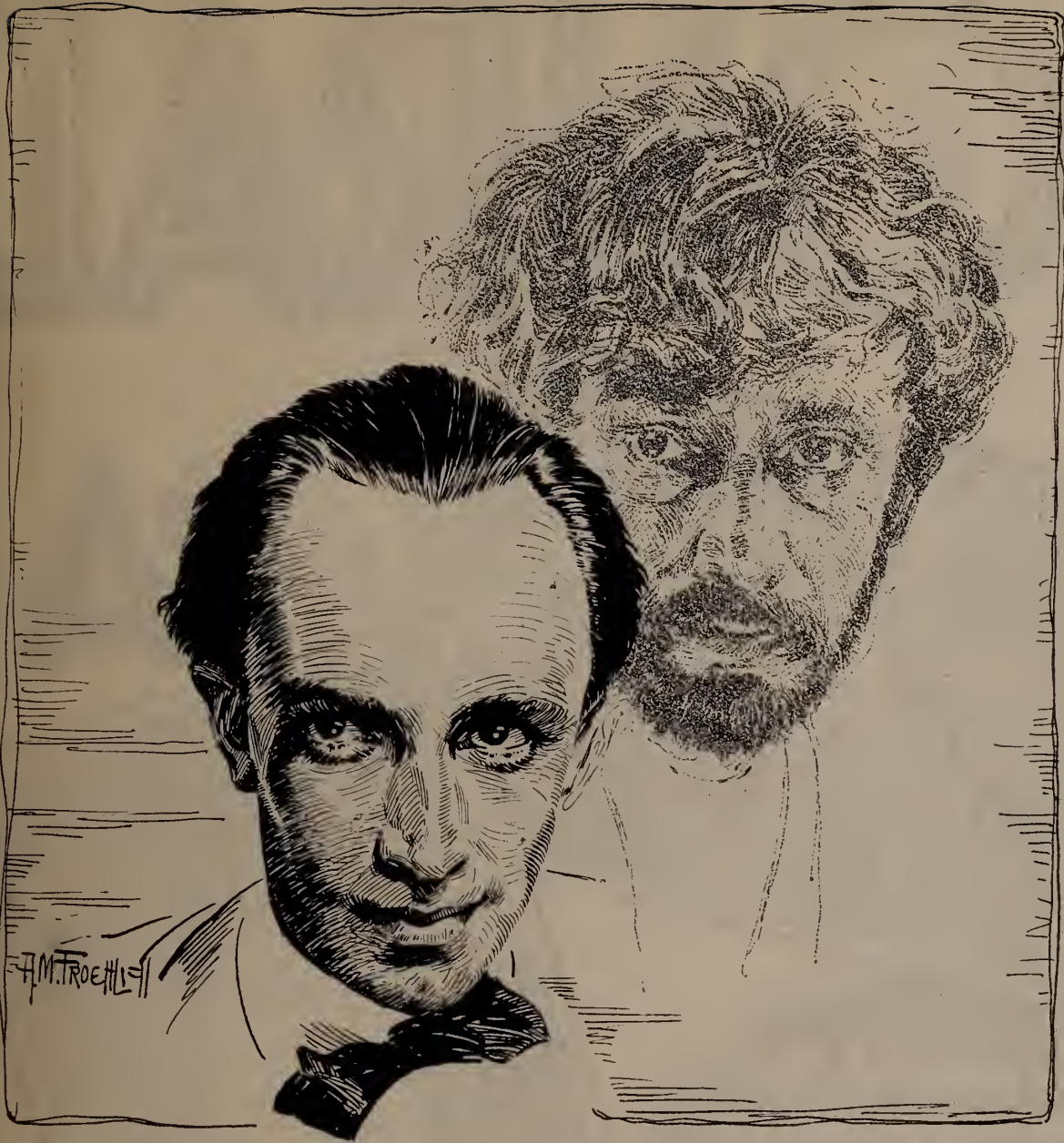
-Magnolia Hawks
-Gaylord Ravenal
-Capt. Andy Hawks
-Parthenia Ann Hawks
-Julie
-River Pilot
-Hetty Chilson
-Ellie
-Schultzzy
-Steve

Name:

Theatre:

City: State:

*Mail to Carl Laemmle, Universal Pictures Corporation,
730 Fifth Avenue, New York, N. Y.*



**a GREAT actor
has arrived! →**

CONRAD

"A"



Only one of the
many specials in
UNIVERSAL'S
BIG GUN -
GROUP
the brick *and* mortar
Pictures!

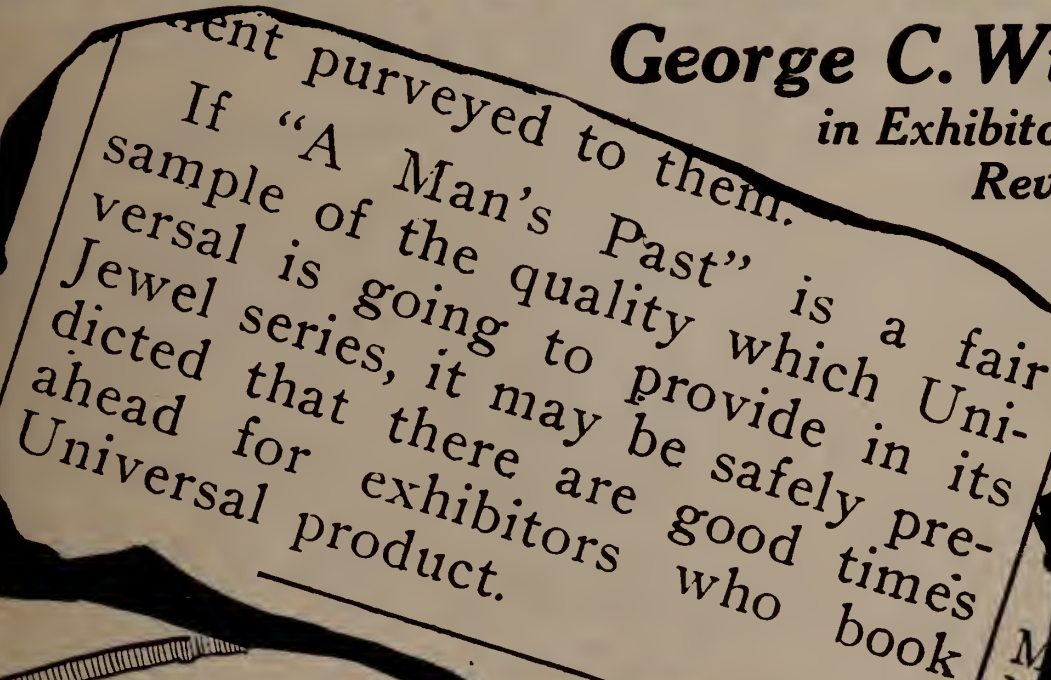
LOWE VEIDT

in

MAN'S PAST

George C. Williams
*in Exhibitors Daily
Review*

says



...ent purveyed to them.
If "A Man's Past" is a fair
sample of the quality which Uni-
versal is going to provide in its
Jewel series, it may be safely pre-
dicted that there are good times
ahead for exhibitors who book
Universal product.

with Barbara Bedford, Arthur Edmund Carew,
Ian Keith, George Siegmann, Charles Puffy

**A George Melford
Production**

"Universal Pictures Are Always Best"

Writes Saturday Evening Post Reader to Carl Laemmle

THEATRE JUST AS PACKED FOR SECOND RUN OF "SUN"

"DURING this week I've seen in La Caridad theatre 'The Midnight Sun' with Laura La Plante and Pat O'Malley. This is the second time that this picture was exhibited in Santa Clara and I'll tell you that the theatre was just as crowded as the first time. Miss La Plante acted wonderfully."

—H. Martinez Ramirez,
Santa Clara, Cuba.

DIRECTION VERY GOOD IN "HELD BY THE LAW"

"I SAW 'Held by the Law.' The picture on the whole was fine, the directing very good. Ralph Lewis gave a very good performance, as did Marguerite de la Motte. Robert Ober was good in his part."

—Elmer Lafferty,
Philadelphia, Pa.

LAURA WON THIS FAN IN "BUTTERFLIES IN RAIN"

"MY idol of the screen is Laura La Plante with her cute dimple and contagious smile. Laura's personality in 'Butterflies in the Rain' won me to her side. James Kirkwood did wonders, too."

—Miss Ruth Schubring,
Cleveland, Ohio.

"HEY, HEY, COWBOY" DRAWS FULL HOUSE

"HOOT GIBSON is the star of them all. His 'Hey, Hey Cowboy' was fine and played to a full house."

—Estey V. Howard,
Turtle Creek, Pa.

UNIVERSAL ALWAYS MAKE WHAT THE PUBLIC WANTS

"TODAY I had the pleasure of seeing the first of 'The Collegians' I have long been looking forward to the time when our leading theatre would bring that series of pictures of college life. We fans adore that type of picture. Universal always makes what the public wants."

—Miss Emma F. Ewing,
Steubenville, O.

"I SAW the 'Love Thrill' which I thought was a very good picture. I never find fault with Universal Pictures. They are always the best. I always look for Universal Pictures. Laura La Plante played in 'The Love Thrill.' She is my favorite actress and always will be. No one can beat her, never, never."

—Miss Sylvia McKay,
Kansas City, Kansas.

HOOT IN "PRAIRIE KING" PLEASES BOYS IN CAMP

"THE boys were pleased with 'The Prairie King' with Hoot Gibson."

—Adolph Miller,
Camp Meade, Md.

"SENSATION SEEKERS" AND "CLAW" VERY GOOD

"QUITE recently I saw 'The Claw,' also 'Sensation Seekers.' Each was a very good picture and highly entertaining."

—E. J. Strife,
Schenectady, N. Y.

"MICHAEL STROGOFF" IS BEST FOREIGN PICTURE

"I WANT to sing the praises of 'Michael Strogoff' which for a foreign made picture, was the best I have seen. The acting of all the players was fine. The magnificence of the picture held your interest. The directing was a fine piece of work."

—Elmer Lafferty,
Philadelphia, Pa.

"TAXI, TAXI!" IS WHIZ; ENJOYED EVERY INCH

"JUST saw your 'Taxi, Taxi!' and want to tell you that it's a whiz. Miss Nixon is a peach—such a sweet, pretty way about her that one can't help falling in love with her. She's a darling. Horton is a continuous scream—nothing overdone, but extremely humorous in every move. The whole cast is excellent. Don't know when I have seen a picture so well done. I enjoyed every inch of it. I try not to miss a Universal. They are all splendid, but this 'Taxi, Taxi!' just caught me right and thought I'd write you."

—Guy Wallace Morton,
Oswego, New York.

"FAST AND FURIOUS" SUITS DENNY PERFECTLY

"I SAW Reginald Denny in 'Fast and Furious' this week and I enjoyed his rare comedy very much. It is a story that suits him perfectly. The race was photographed very nicely. Lee Moran did very well in his part of the mechanic."

—Duncan Boss,
Paterson, N. J.

"BEWARE OF WIDOWS" IS EXCEPTIONALLY GOOD

"BEWARE OF WIDOWS' with Laura La Plante was exceptionally good and I think I enjoyed it more than any of her pictures, except of course, 'The Midnight Sun' which is in a class by itself."

—E. J. Strife,
Schenectady, N. Y.

"RADIO DETECTIVE" IS POPULAR WITH SCOUTS

"I AM assistant scout master here and I am writing this letter in the boys' behalf, regarding your serial 'The Radio Detective.' The boys liked it very much, I don't think any of them missed a chapter."

—Estey V. Howard,
Turtle Creek, Pa.

LAUGHED IN HIS SLEEP AFTER SEEING "CHIP"

"A FEW days ago I went up town to a theatre and saw Hoot Gibson in 'Chip of the Flying U.' It was so good I laughed in my sleep all night."

—Charles Zellner,
Memphis, Tenn.

GOES TO SEE "COLLEGIANS" RATHER THAN FEATURE

"WE regret very much to say that we have witnessed the last of your first 'Collegian' series. I am speaking not alone for myself but for many of my friends. We have gone to one local theatre more often to see your series regardless of the rest of the program."

—Edwin A. Koch,
Riveredge, N. J.

Note—Illustration below is a trifle over half actual size—actual size is 6 columns wide.

A Picture Story From
the Popular Novel by
James Oliver Curwood

"BACK TO GOD'S COUNTRY"

Scenes From the
Universal Picture
Starring
Renee Adoree

CHAPTER ONE



Way up in the frozen North where men are trappers and women are scarce, dwelt Jean De Bois, a stolid French-Canadian, who had but two motives in life. One of them was to provide for his beautiful daughter Renee, whom he loved more than life, and the other was to carry at the end of the season the largest possible takings of furs from his traps to "Frenchy" Leblanc's trading post, where they could be exchanged for the few luxuries the land afforded, and which never failed to bring a

rush of pleasure to the cheeks of his beloved daughter. This year, however, he seemed doomed to disappointment. "Frenchy" said he was overstocked. While Renee tried to peddle a valuable silver fox skin to the sailors from Captain Blake's ship, just arrived, she was watched with interest by Bob Stanton, a young American engineer. Captain Blake cared nothing for furs but Renee aroused his passions, and taking advantage of her ill-success, he offered to buy the skin if she "threw in"

a kiss. Knowing nothing of kisses but those of her father, she innocently enough consented; but no sooner had the captain grasped her in his brawny arms than her womanhood caused her instinctively to shrink from him. Others crowded about, and "Frenchy" angrily demanded that she cease her unfair competition. Her father was busy elsewhere.

(Continued tomorrow)

NEWSPAPER PICTURE STRIPS LIKED BY EDITORS

Circulation Building Six Day Serializations of Universal Pictures
Welcomed by Progressive Newspapers as a Permanent Feature
of Great Interest to Movie Fans.

THERE is something new under the sun—and it is making a hit with newspaper editors from Maine to California. Universal photoplays can now be told to the movie fan newspaper readers by means of illustrated narratives—the stories of the pictures in six daily installments.

The illustration at the top of this page shows in reduced size a fine example of the Universal Picture Strips. The actual size is six columns wide—twelve inches, and five inches deep. Each strip series is in six chapters, making them available for both morning and evening newspapers. Motion picture editors were quick to realize that this was real fan material; the sort of reading matter that they crave, and quickly sensed that as such, the Universal Picture Strips are marvelous circulation builders. And when they learned that similar strips on some twenty-five of Universal's leading pictures could be had for the asking, including free mats, orders began to pour in.

Nearly 200 editors have already been supplied with from one to eight picture strips including the story in picture and narrative form of "Beware of Widows," "The Cat and the Canary," "Fast and Furious," "Painting the Town," "Les Miserables," "Back to God's Country," "Out All Night," and "Silk Stockings."

The newspapers listed below are selected at random from the nearly 200 papers which have sent for mats of the entire series for their movie-sections. The list shows no sectional

*Selected at random from
among the more than 200
newspapers using Univer-
salsal Picture Strips*

*Chicago Daily News
Prescott, Ariz., Journal-
Miner*

*Atlantic City, N. J., Press
Philadelphia Daily Item*

*Dover, O., Daily Reporter
Waukegan, Ill., Daily Sun*

*Peekskill, N. Y., Eve. Star
Seward, Alaska, Gateway*

*St. Joseph, Mo., Gazette
Attleboro, Mass., Sun*

*Fort Wayne, Ind., News-
Sentinel*

Jonesboro, Ark., Sun

preferences, as every state in the Union is represented. Every day brings more orders for these, coming in direct response to letters sent the papers from the Universal home office.

To you wide-awake exhibitors these

strips represent a wonderful opportunity. You have had frequent occasion to ask the newspapers for favors; the picture strip gives you a chance to do the papers a favor. If you will notice that six columns wide and five inches deep is 30 inches—a strip a day for six days makes a total of 180 inches of space the newspaper devotes to boosting the picture which you are to show in your theatre every time it prints a six-day series.

Yet the editors will be glad to use these trips if you will meet them half way. Write to the address below for proofs on the pictures you are going to play. Show them to the newspaper advertising manager, and the editor. If they see (as 200 or more other editors have seen), the circulation building value of the strips, they will ask for the mats immediately. If not, you can well afford as an inducement, to offer to increase your advertising on the picture—inasmuch as the editor is giving you 180 inches of free space. Please note that the title is prominently displayed and in the cut it is only half the size of the original.

You cannot afford to let this get by you. Look over your list of bookings. Check all that have picture strips and write for proofs and mats of those titles. These can be had only from Nat Rothstein, Director of Exploitation, Universal Pictures Corporation, 730 Fifth Ave., New York City.

**It's in the Air!
It's everywhere!**

Universal

Big Mystery Special

**The CAT AND
THE CANARY**

**is
Sure-fire**

A PAUL LENI PRODUCTION

with the perfect cast starring

LAURA LA PLANTE and including Arthur
Edmund Carew, Tully Marshall, Creighton Hale,
Gertrude Astor, Forrest Stanley, Flora Finch.

From the stage play by John Willard.

**U'S CAT' DOES \$16,500; TOPS MON-
TREAL HOUSES.**

—Variety Box Office Report

"Congratulations Cat and Canary. We are playing to bigger business at Madison Theatre than we have received for several months. Picture a great hit."

*—John H. Kunsky,
Detroit.*

"The Cat and the Canary' opened to tremendous business at Aztec Theatre. Standing room only. This despite strongest possible opposition including big special which was filmed in San Antonio."

*—W. Epstein, Mg. Director,
Aztec Theatre, San Antonio.*

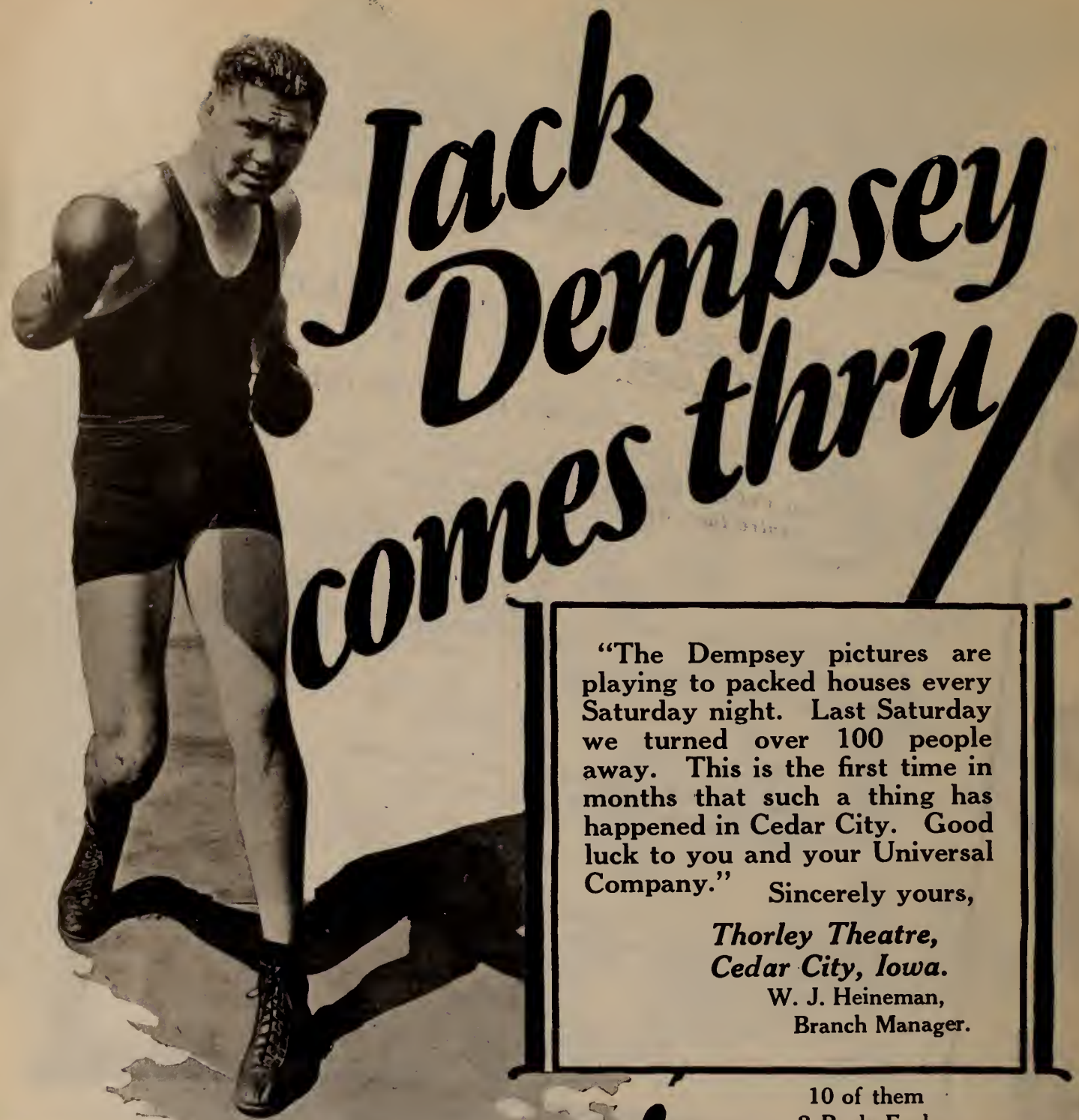
"The Cat and the Canary opened to enormous business. Every day since has seen phenomenally increased attendance. Sure a winner."

*—Eddie Diamond, Manager,
Am. Theatre, Salt Lake City.*

"Packed them in entire run State Theatre—Flint, Mich. Business beyond all expectations. Negotiating for return engagement same theatre earliest possible moment."

*—W. Shaefer, Gen. Mgr.,
Woodward Theatre Co.*

S
D
Y
e!



Jack Dempsey comes thru!

"The Dempsey pictures are playing to packed houses every Saturday night. Last Saturday we turned over 100 people away. This is the first time in months that such a thing has happened in Cedar City. Good luck to you and your Universal Company."

Sincerely yours,

*Thorley Theatre,
Cedar City, Iowa.*

W. J. Heineman,
Branch Manager.

10 of them
2 Reels Each

FIGHT *and* **WIN** *Series*

Two New Comedies Completed by Sterns And Shipped East

TWO new Stern Brothers Comedies, the first to be completed since resumption of work at the Stern studio for the Fall season, have just arrived in New York and are being printed at the Universal laboratory for immediate shipment to all Universal exchanges.

They are "The Newlyweds' Friends," the latest two-reeler of the Universal Junior Jewel series, "The Newlyweds and Their Baby," adapted from the George McManus newspaper comic strip, and "High Flying George," the latest "Let George Do It" two-reeler, also adapted from a McManus comic strip.

Snookums, the baby star who recently toured the country and called on President Coolidge, is featured in "The Newlyweds' Friends." Mr. and Mrs. Newlywed are played by Jack Bartlett and Addie McPhail. The comedy was directed by Gus Meins, who is responsible for all the Newlywed comedies.

Sid Saylor is starred in the "Let George Do It" Comedy, supported by Jane Manners, a newcomer to the Stern lot. Sam Newfield directed the George Comedy, which is an aeroplane picture filled with stunts and comedy flying. It has as many thrills as the bigger aeroplane features and is a decided innovation in two-reel entertainment. Saylor makes the most of the situations and comedy material.



The Cameo Theatre, one of the most popular picture houses in Paris, situated on the Grand Boulevards, recently played "Oh, Baby!" Below the sign, "Oh! Bebe," the French name for this picture, is a notice that the subtitles are given in both French and English.

Comedy Sales Chief Reports Increased Demand for Shorts

HERMAN STERN, sales manager for Stern Brothers Comedies, returned to New York this week after a sales tour of the Middle Atlantic States. He reports a decided increase in the demand for good two-reel comedies.

"There seems to be a definite let-up in the extent to which the better class houses have been going in for prologues and presentation acts," he says. "This has resulted in a corresponding opening of the market for short subjects, with good two-reel comedies getting the break.

"We are feeling this especially in connection with 'The Newlyweds and Their Baby' series. There has been a striking jump in the volume of business being lined up for these two-reelers, even more than might normally be expected as a result of their advance to the grade of Universal Junior Jewels. This means we are getting into many new first run houses that hitherto have gone in more for stage acts.

"The 'Newlywed' comedies are especially strong in the Washington territory. Reports from Ted Schlanger, Universal manager in Washington, show a very healthy increase in the demand for these comedies. Perhaps the visit Snookums paid to the White House last Spring and the remarkable publicity resulting therefrom had something to do this."



Here is Herc McIntyre and the Universal Australasian organization. The photograph was taken at the annual convention in Sydney, where Mr. McIntyre introduced many striking sales innovations. The meeting was one of the most successful ever held.

CAPTAIN Keizo Itsuno, of the Japanese government training ship "Shintoku-Maru," visited Universal City recently with a company of 110 naval cadets. The gobs were taken on a sight seeing tour of the mammoth picture plant before leaving on their return trip to Kobe, Japan.

**Dry
them
tears**



Sitting on Top of the World

DENNY'S Coming

with four new speed marvels for action, gags laughter and box-office pull—four with Denny, the king pin of farce comedy comedians—four made by such sure-fire laugh-makers as Fred Neumeyer, famous Harold Lloyd director—William Seiter, who has given you so many Denny hits, and others who know how to get the most out of any laugh situation. Get set with Denny—'cause this is Denny's biggest year!



World—that's Universal!



Three of the special poses Laura La Plante made with Van Raalte Hosiery which are being used by dealers throughout the country for window tie-ups in connection with the showing of "Silk Stockings."



Laura La Plante's New "Silk Stockings" Linked with Famous Van Raalte Hosiery

TO Laura LaPlante, Universal's famous little blonde, goes the distinction of being the first moving picture star to be tied up with Van Raalte hosiery, one of the finest brands on the market. Their famous slogan, "—because you love nice things," on billboards, in newspapers, magazines and window displays has impressed American women with the fact that Van Raalte goods are quality goods.

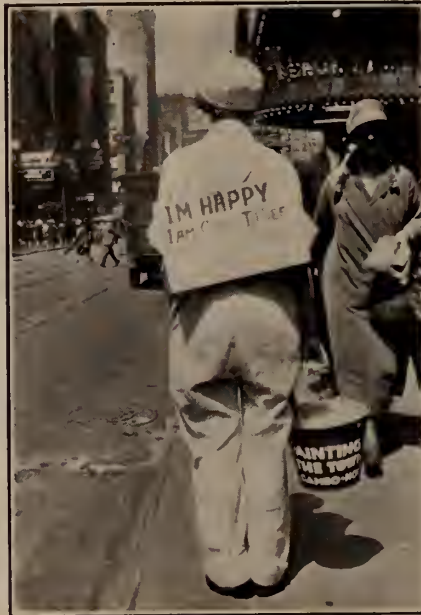
This tie-up, arranged by Lee D. Balsly, working under the direction of Nat Rothstein, head of Universal's exploitation department, was inspired by Laura's first picture for the new season, "Silk Stockings," which is set for release October 2. Window display material, counter cards and sets of photographs of Miss LaPlante wearing Van Raalte hosiery have been prepared by the hosiery company, and an idea sheet filled with suggestions for a special selling campaign to be built around Miss La Plante and her picture has been sent to all Van Raalte dealers. Each salesman now on the road is carrying a portfolio illustrating this tie-up material and when he sells a bill of goods, sells the advertising idea along with it.

According to Leon Allen, advertising manager for Van Raalte, the response to the campaign has been the biggest in their history. Dealers everywhere are writing in for the material and he estimates that there will be between 400 and 500 cracker-jack La Plante windows used in the largest cities and towns in the United States as well as hundreds of other smaller ones. Van Raalte, them-

selves, are back of the hosiery department in 70 large metropolitan stores located from Coast to Coast and in these cases can dictate what shall be done.

Although Van Raalte is an extensive user of quality advertising space being found in *Vogue*, *Vanity Fair*, *Harper's Bazar*, and similar maga-

zines, in the case of the Laura La Plante arrangement, because they wish to get the campaign under way quickly, most of the advertising will be done in newspapers in connection with the stores featuring Van Raalte hosiery and underwear. This space runs anywhere from two columns
(Continued on page 40)



One of the ballyhoo girls used by the Cameo Theatre, Pittsburgh, for "Painting the Town."

Capitalizes Wreck For "Fast - Furious"

IN a recent engagement on "Fast and Furious" at the Strand Theatre, Birmingham, Ala., Earle E. Griggs, who handles exploitation for Universal in the Southeast, capitalized an automobile accident of a day or two before the opening of the picture. He had the wrecked car brought to the theatre where it was placed in the street in front of the house, roped off from the curious. The police department gave their permission to this arrangement as it was considered a good object lesson to those inclined to step on the gas. A banner on the side of the wreck announced:

"This is the result of an accident last week at the corner of _____ and _____ Streets.

"Do not drive FAST AND FURIOUS or this might happen to you."

Clippings from the newspapers describing the accident were pasted on a card which was also placed on the wreck. The car proved a powerful magnet and attracted much attention to the picture.

State American Legion Convention Helps "Buck Privates" to Break House Records

ALTHOUGH "Buck Privates," Universal's hilarious comedy of the American Army of Occupation featuring Lya De Putti, Zasu Pitts, Malcolm MacGregor and Eddie Gribbon, is not scheduled for release until December 4th, it has already had a rousing send-off at the Granada Theatre, Santa Barbara, Calif. This was no ordinary pre-view performance but a World Premiere arranged in connection with the State Convention of the American Legion.

The opening night broke every house record at popular prices and the picture was rated, by men who should know, as being absolutely there. The fact that the "army" in the picture was entirely made up of ex-service men, that the director Mel Brown was a former Legion commander, and the story was written by Captain Stuart Lake who knew what he was writing about from actual experience probably accounts for the picture passing the most critical audience to which it could be submitted with a 100 per cent rating.

At the close of the convention, through the efforts of W. Langton Prager, state historian of the Legion, a resolution was passed giving "unqualified approbation" of the picture, and "sincere thanks" to Universal and Mel Brown.

Exploitation on the picture was chiefly directed toward Legionaires although announcements about the first World Premiere in Santa Barbara were made at Kiwanis, Rotary and Exchange club meetings which



The prologue for "Buck Privates" at the Granada Theatre, Santa Barbara, Calif., put the audience directly into the mood of the picture.

were calculated to engender civic pride. Leading music stores had the song "Buck Privates," dedicated to the picture, on sale and made up special window displays with it.

Cards, 28 by 42 inches in size, advertising the picture were hung in prominent locations throughout the convention hall and special posters were prepared and placed at the information booth, registration booth and housing bureau. Announcement cards and special bulletins were sent out by the Legion to all members in the state of California and Com-

mander Walter Dreyfus talked about the picture at the Post meetings before the opening of the picture.

(Continued on page 40)

Prologue

APRESENTATION which did much toward making the World Premiere of "Buck Privates," at the Granada Theatre, Santa Barbara, Calif., the tremendous success that it was, was devised by Manager Frank Churchill and presented by Frankie O'Farrell and his singing syncopators, the regular house organization. The setting was the exterior of the Gasthaus in the picture with the band sitting on beer barrels. German bar maids serving great steins of beer—Uncle Sam's variety—added to the realistic atmosphere. This is shown in the photograph above.

Opening with the "Overture of 1812," such numbers as "My Buddie," "Pal of Mine," "Rose of No Man's Land," and a military dance by two clever children, a goofy dance by two buck privates and the grand finale of the song "Buck Privates," inspired by the picture, were presented. The trio from the picture, Buddie Jamieson, Eddie Gribbon and Les Bates, sang the song on the opening night. The curtain closed while the band was playing the last chorus of the song, and the main title was immediately flashed without the curtain being opened for bows. The presentation was a huge success and put the audience directly into the atmosphere of the picture.

August 1st '27

Dear Friend:-

Am attending the
American Legion Convention at
Santa Barbara - Sure going big.
Saw the World Premiere of
Universal's picture "Buck Privates"
This picture wont show in your
town until early in 1928 - but
believe me its worth waiting for
Yours-

These post cards mailed out from Santa Barbara, Calif., by hundreds of Legionaires are preparing patrons all over the country for the coming of "Buck Privates."

ANDY TAKES A FLYER: Special cast—Good Gump comedy. Universal is making them better and better and cleaner, too. Pee Wee Holmes Western comedies, the Gumps, Edna Marion and most of Stern Brothers are good. Also Buster Browns. Try a few and see. —Philip Rand, Rex theatre, Salmon, Idaho.—

UNIVERSAL'S STERN BROTHERS COMEDIES. They are real laugh producers and snappy in action from beginning to end. C. G. Brothers, Grand Theatre Grand River, Iowa.

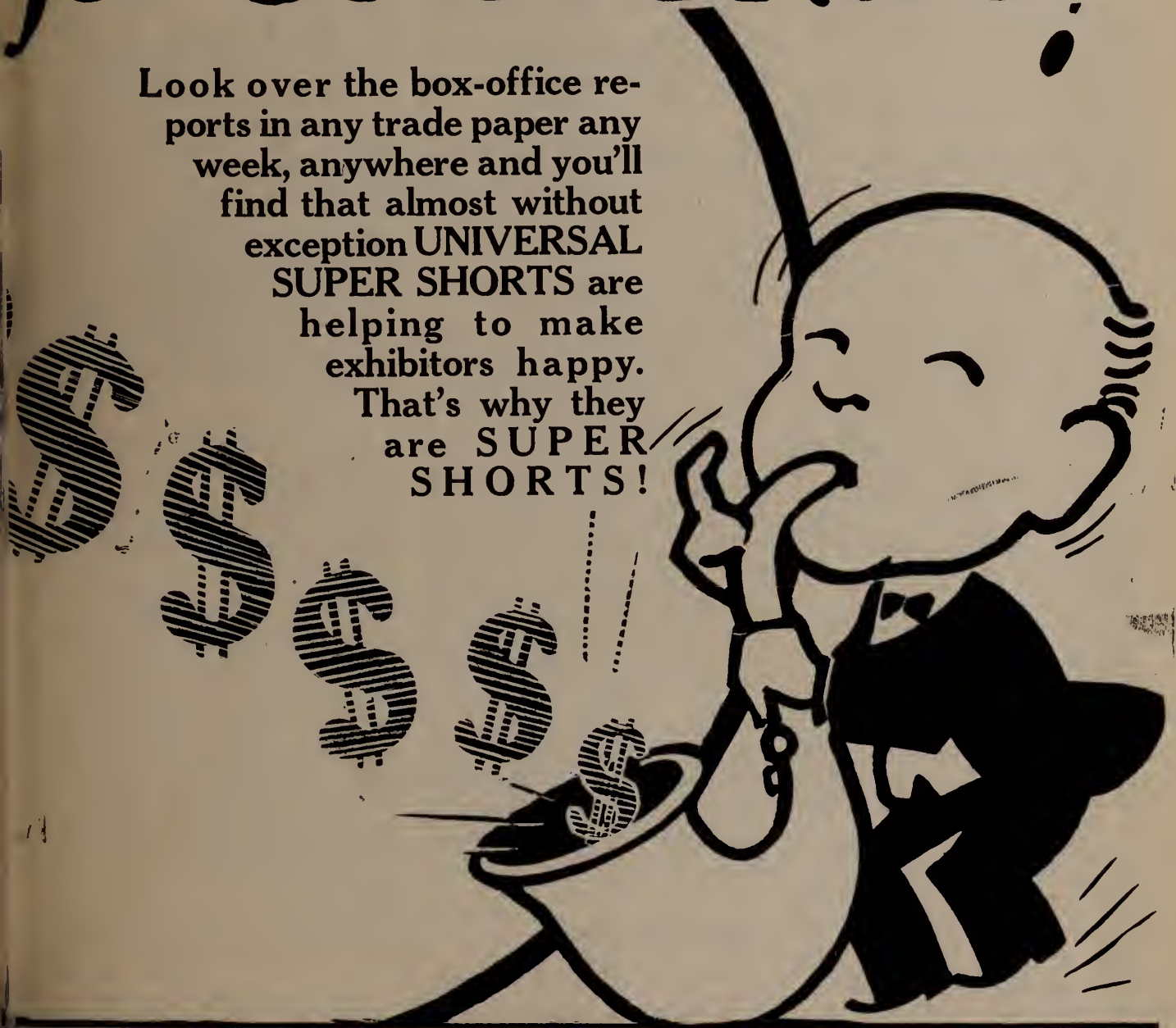
This year's Stern Brothers Comedies include

- 13 Rube Goldberg's "Mike and Ike" series;
- 13 Pop Momand's "Keeping Up With the Joneses";
- 13 R. F. Outcault's "Buster Brown" series;
- 13 Geo. McManus' "Let George Do It" series all made from famous newspaper cartoon strips with country wide circulation.

Universal Shorts

that's nothing new! **for UNIVERSAL!**

Look over the box-office reports in any trade paper any week, anywhere and you'll find that almost without exception UNIVERSAL SUPER SHORTS are helping to make exhibitors happy. That's why they are SUPER SHORTS!



are **Super Shorts!**

Universal's New Product Score

"Les Miserables"

Quinn Martin in the N. Y. Morning World

*** IT is one of the finest, most conscientious and least artificial movies now to be found on Broadway.

It is, indeed, that very stamp of authenticity which is to be found in the newsreel which renders the French cinema's version of the career of the pitiable French ex-convict worthy of attention. While mechanically Mr. Laemmle's print is bad, atmospherically it comes off with extraordinary beauty and credibility. For this reason it is recommended not alone to those who choose to see and read everything bearing the name of Hugo but to all persons who go to the pictures really to be entertained.

They tell me that in its original state "Les Miserables," photographed in France along the roadways and in the villages specified by the author, consisted of twenty-two reels of celluloid.

The average American production, say of the type ordinarily seen in the outlying playhouse, is from six to eight reels. So that it became the task of Paul Gulick of Universal, aided by other experts and scissors, to hack something like twelve reels, or 12,000 feet, out of the story as it had been received on this side of the water.

I think so discerning a surgical operation in the films has not been achieved in years, since the production as it is to be viewed at this time, while occasionally chipped at its joints and impetuous in its continuity, rolls as a whole smoothly enough to its conclusion; gathering dramatic sweep as it moves, granting to all of its important figures quite sufficient time before the camera to explain their missions and their purposes.

In the case of Valjean, M. Madeleine and Champmathieu, parts acted by M. Gabriel Gabrio, a notable performance, both from the point of view of naturalness and faithfulness to type and also from the standpoint of dramatic poise and timing, has been given. And there is expert playing by a half dozen other members of the large cast.

I imagine that much of the tonal loveliness of the picture results from the suggestion that during the unhappy careers of the persecuted Valjean and the sad little street walker, Fantine, a cinema photographer was continuously on the job. By the presentation of a picture such as this, combining as it does a richness of characterization with a lack of me-

chanical brilliance, a fair enough answer is offered to the problem of Hollywood's dearth of importance in spite of its millions.

"Surrender"

Lionel Collier in Kinematograph Weekly (London)

EDWARD SLOMAN has repeated in "Surrender" (European) the excellent characterization that was the outstanding feature of "His People." It is indeed his treatment and the acting, rather than the story, which are going to make the picture a success.

The story is set in the war period on the Austro-Russian frontier, and deals with the love of an Austrian Rabbi's daughter for an unscrupulous Russian prince whom her beauty reforms. The opening is excellent. There is a light touch and good detail work in the visit paid by the prince as an invader to the Rabbi's household. Later the action becomes more melodramatic, but it is all extremely well carried off by the stars, Ivan Mosjoukine and Mary Philbin. The latter has done nothing better since "The Merry Go-Round," while the Russian actor's performance is remarkable. I do not know whether he is the type that women will fall down and worship! like Valentino, he seems to portray rather too cavalier a character here for that, but his histrionic ability easily places him amongst the first dozen best actors on the world's screen.

* * *

ANOTHER European picture, "Love Me and the World is Mine," promises to enjoy a popular success. It is a sensational pre-war Viennese love story and the first picture to be produced in America by E. A. Dupont, the director of "Vau-deville."

"The Cat and The Canary"

R. H. in the Detroit Times

ANY movie that can make an audience squirm and scream and applaud the way the Sunday customers did at "The Cat and the Canary" in the Madison must be rated as a complete success.

Filed almost intact from John Willard's stage play of the same name, the camera manages to inject

"Les Miserables"

C. S. Sewell in the Moving Picture World

IF to be good, a picture should have a widely favored title, pull a full house on a warm night in a theatre not artificially cooled, be neither over the heads of average folks nor below the appreciation standard of the most intellectual, run the gamut of human emotions with convincing sincerity, and hold an audience to the last inch, Universal's Film de France version of Victor Hugo's "Les Miserables" attains this classification.

Even though a "costume" picture with a foreign cast, exhibitors in the few communities where these words hold people aloof should be able to overcome hesitancy by selling the title, the verity of the locale used in filming, the sincere lifelikeness of every characterization, the excellent photography and the deep appeal of the story.

* * *

Except for comedy, which is a mood extraneous to the type, his story touches every emotion, and tends, as Hugo himself said, to destroy the idea that man is doomed to disaster, condemns slavery, teaches the ignorant, influences mankind to lighten darkness and detest hatreds.

The direction carries conviction in the reality of the situations. The editing is smooth. The cast is well chosen, giving a performance that, while not over-stressing, nevertheless brings out every atom of feeling in the powerful story.

There is no offense to any creedists, nothing to prevent Sunday showing. An audience should find enough of pathos, of tenderness, of sweetness over-riding sordidness of environment, to please women, and a sufficiency of action, and of strife and turmoil in the revolution sequences to suit the men.

The picture does not drag at any point.

some thrills that were impossible on the stage.

* * *

And, as I say, they move to such purpose that the Sunday audiences were actually screaming with momentary fear and splitting their palms with relief when the—but go see for yourself.

Tully Marshall, Gertrude Astor and Flora Finch are in the supporting cast, but some of the best acting is done by the very clever camera effects.

ing Hit After Hit With Critics

"A Man's Past"

George C. Williams in the Exhibitors Daily Review

UNIVERSAL home office folks think they have "struck gold" rather unexpectedly in a Jewel feature they have just received from the West Coast studios.

They are quite excited over the matter.

And a pre-view of the picture indicates that they have reason for their excitement.

The picture is "A Man's Past," first stellar vehicle of Conrad Veidt in this country, made under the direction of George Melford.

Universal are frank enough to admit that, while they try to make all of their releases good, this one is a lot better than they expected it would be.

When "A Man's Past" is released it will be hailed as splendid entertainment. Exhibitors will welcome it with open arms.

Captious critics will find in it a number of things to fuss about—for it will be a long time before the perfect picture is made. But that doesn't matter much.

Casting about for an explanation of the mysterious something in the offering which has set the Universal office agog, one is likely to be impressed with the solid, human story value of the picture as the thing that is destined to put it over.

Then, too, there is a suggestion that this man Conrad Veidt may awaken in picture audiences the country over the thought that he is another Emil Jannings.

There is a striking similarity in the manner in which both these able actors, trained on the other side, get their dramatic effects despite the fact that they are entirely dissimilar in physical make-up.

"A Man's Past" will score another triumph for the "plain unadulterated picture" idea.

It is by no means "fussy." There has been no wild and confusing experimentation with new "camera angles."

It is just a simple, straightforward telling of an intensely interesting story by players of ability, including Veidt, Barbara Bedford and Ian Keith, under the guidance of a director who quite evidently has been keeping his ear close to the ground

and has harkened to the public's demand as to how they want their photoplay entertainment purveyed to them.

If "A Man's Past" is a fair sample of the quality which Universal is going to provide in its Jewel series, it may be safely predicted that there are good times ahead for exhibitors who book Universal product.

"Alias the Deacon"

Harold Heffernan in the Detroit News

UNIVERSAL steps in this week with the best contribution to date for the Greater Movie Season campaign. It is "Alias the Deacon," the story of a lovable old card shark, whose soft, unassuming mannerisms lead him up to many soft poker victims. He always gets the money but he always turns it over to some one in dire need of it.

Jean Hersholt plays this role and it is doubtful if a more suitable choice could have been made from all the character specialists in Hollywood. He is an ideal choice and evidently he realized his possibilities for a real triumph because his work shows careful study. To make such a crook a soft-hearted, meandering philanthropist is a task cut out for any actor, but Hersholt seems to have accomplished it with ease.

The story (an adaptation of the play) is not an outstanding one, but the interesting atmosphere and backgrounds, plus the fine characterizations sustain interest all the way. There is a corking good fight scene in which the hero (Ralph Graves) substitutes for a prize fighter to win the down payment on some furniture and much excitement at the finish when the boy is railroaded to prison. This latter situation introduces a train-auto-mobile race in which the guilty party is captured and brought back to face the charge.

There are other splendid characterizations beside that of Hersholt. Ned Sparks gives one of his distinctive, stiff-necked parts, this time as a fight manager, who has his own methods of promoting women. June Marlowe and Graves are satisfactory leads and Tom Kennedy as a fighter adds weight to the comedy.

"Alias the Deacon" has all the ingredients that go to make entertainment for the whole family and it is nice to have a Greater Movie Season come along and bring it to the public a few weeks ahead of schedule.

"Surrender"

L. H. C. in The Cinema (London)

WE do not know how closely this film follows the book from which it was adapted, but Edward Sloman has turned out an impressive production, notable alike for its sincerity and acting. The bare outlines of the story are familiar enough, but the settings and the atmosphere are well off the beaten track. The tragedy of war is also well suggested, although we see no actual fighting. But the outstanding success of the film is the work of Ivan Mosjoukine as the autocratic Russian Prince whose better self is called into active life by the sacrifice of a Jewess. It is neither easy nor a particularly sympathetic role, but Mosjoukine grasps every opportunity afforded him, and uses it with telling effect. The story is a little on the heavy side, but Mosjoukine manages to interpolate very welcome light relief by a variety of subtly humorous touches. Mary Philbin, more lovely than ever, also plays well, while Nigel de Brulier is excellent as the Rabbi Lyon.

* * *

There are several emotionally powerful scenes, but the producer has wisely let the story create its own atmosphere, with the natural result of realistic cumulative tragedy. With the laudable object of creating suspense, some of the scenes are a little prolonged, but that will only make them more deeply interesting to Jewish patrons. There are some beautiful exteriors and an elaborate shot of the Czar announcing war. The photography is beautiful and the detail excellent. The titles breathe the spirit of persecuted Jewry, and on the whole the film presents a very fine picture, collective and individually, of this ancient race.

"Too Much Sleep"

Raymond Ganly in the Motion Picture News

HERE'S a corking good Andy Gump comedy—made good not only through the efforts of Joe Murphy, but considerably more so by Fay Tincher who does her stuff in a way to make some of the younger element in comedies look like mere tyros. Most of the action centers around dumbbell Andy, who manages to reverse connections on the gas and water pipes while making repairs. * * * Director Francis Corby has made the most out of this situation. There are other parts equally good.

"The Best Short Subject"

FRANKLIN THEATRE
FORT VALLEY, GEORGIA

Universal Film Exchange
Atlanta, Ga.

Gentlemen:

I have just shown the fourth of your
"Collegians" and can truthfully say that I think it the
best short subject ever produced by any company, and the

little

(Dorothy
Gulliver) is just about as keen as I have cast an eye
upon in many a day.

Every exhibitor in the U. S. A. that
wants good, clean, wholesome picture entertainment should
buy and show "The Collegians".

Yours very truly,

(signed) Walter L. Brandenburg

Car

The COLLEGE

Best ever Produced!

says Walter L. Brandenburg,
Franklin Theatre, Fort Valley, Ga.

This is the age of youth. Pep and parties. Girls with short skirts and men with flared trousers. New ideas. Action. Joy. Life. "The Collegians" brim with it!

starring

George Lewis

with Dorothy Gulliver, Hayden Stevenson, Eddie Phillips, Churchill Ross. Director of first series, Wesley Ruggles; of second series, Nat Ross.

**UNIVERSAL
JUNIOR JEWELS**



Laemmle Jr's

COLLEGIANS

"PERCH OF THE DEVIL"

Universal Jewel

With PAT O'MALLEY and
MAE BUSCH

(Length: 6807 ft.)

IDA HOOK, a virile and slangy product of the West, casts eyes upon Gregory Compton, a young mining engineer, and determines to marry him. Gregory is prospecting for gold on his ranch near Butte where the young couple afterwards live in a rudely constructed house. Accustomed to the excitement of conquest, Ida complains bitterly of her lonely life on the ranch. Ora Blake, a wealthy young widow, stops at the ranch and hears Ida's tale of woe. She sympathizes with the young self-pitying wife at the same time making herself so agreeable to Gregory that he thinks he has found in her a kindred spirit. He agrees to let Ora take Ida to Europe.

In fashionable continental capitals, Ida gains polish and wins the love of Lord Mobray, but in time she tires of the gay life of Europe and the gallant nobility loses its fascination. She now realizes that her husband is the man she really loves.

A cable announces the discovery of gold on the Compton ranch. Ida can have anything that money will buy, but she craves only the love of Gregory. She replies with a loving message which Ora politely offers to take care of. The latter changes the wording, making Ida appear to be a mercenary wife.

They take the first boat for America. Upon arriving in Butte, Ida does not know what to make of it when Greg fails to meet her at the train. The chauffeur takes her to a magnificent house inhabited only by the servants. When she phones Greg at the ranch, he refers her to his lawyer and hangs up abruptly. Upon the arrival of Lord Mobray, Ida holds a house party in his honor and prevails upon Greg to attend. She is crestfallen when he leaves with the other guests.

She learns from the English peer that Ora is expecting to marry Greg. This is her first intimation of her companion's perfidy. She gets into her car and speeds to Ora's bungalow, where she finds the two in embrace. Greg is called out by a danger alarm from the mine. Ida's European polish is a thing forgotten. With a paper knife in her hand, she advances on her enemy. Ora flees from the house and takes refuge in the mine shaft where she is cornered by Ida. The two women fight. Ida finally gaining a strangle hold.

Greg sees that one of the mine corridors is filling with water. To avoid a calamity he orders the men to dynamite the end of the shaft and let the water flow into the lower shaft. The struggling women are carried away by the flood. Ora clings desperately to the brink of a deep shaft and pleads

with Ida to save her life. Ida gives in and extends a helping hand. Hearing that two women have entered the lower shaft, Greg comes to the rescue. Ida throws the limp form of Ora at his feet in scorn and goes home. She orders her maid to pack up for a journey, but Greg comes in and takes her in his arms. He is back to stay.

**"A STRANGE
INHERITANCE"**Two-Reel W. C. Tuttle Western
ComedyFeaturing BEN CORBETT and
PEE WEE HOLMES

DIRTYSHIRT JONES gets a touching letter from his poor uncle in the East announcing that he is sending his five children for Dirtyshirt to take care of as he is broke and their mother has died.

The children arrive by stage. They are all boys and tough eggs. When Magpie Simpkins tries to feed the youngest milk out of a bottle the youngster breaks the bottle over his head. Later they wreck the home of the cowboys and scatter pillow feathers all over the place.

Dirtyshirt puts them all in a packing case addressed to their father and places it on a wagon. The horses bolt and the box falls down an embankment, crashing at the bottom and releasing the kids just in time to say hello to their father who has followed them West. Dirtyshirt, who has pursued the runaway, is met by his uncle who admits that he was only teasing when he said he was broke, but now that his children have been fathered so badly, he intends to cut Dirtyshirt off without a cent.

**"WHY MULES LEAVE
HOME"**

One-Reel Blue Bird Comedy

Featuring SLIM SUMMERVILLE
and FANNY, the Mule.

FANNY, the mule, is beaten by the tough sheriff who has the pretty girl in his power. She appeals to the chivalry of Slim, who remonstrates with the brute, but to no avail. The mule is offered at auction. Kind-hearted Slim promises to buy Fanny for the girl but he is outbid by the sheriff. Slim gets away with Fanny anyway.

Seeing an Italian making money with a grind organ and a monkey on a string, Slim gets an organ and competes with the performing mule. He calls on the girl for the purpose of living happy ever after on the money he had made with the mule. The sheriff pursues the horse thief, but Fanny hides under the table and puts the sleuth to shame. The girl and the man are wed.

Universal**"THE FIRE FIGHTERS"**Ten-Episode Adventure Picture
Featuring JACK DAUGHERTY and
HELEN FERGUSON**No. 7. "The Plunge of Peril"**

CARL FURNESS, a henchman of Grant Stewart, political boss of Danville, steals Mary's handbag but fails to find the page torn from the county records, which proves Jim Powers' title to the homestead claim left him by his father. Fred Powers, secretly returned to guard his son's heritage, sees Furness in a cabin, and thinks he recognizes him as Clyde Fenton, whom he is supposed to have shot and killed years ago. He tries to stop Fenton, but the latter gets away in a car and goes to the home of Mary, where Renee Duprez, an adventuress employed by Grant Stewart, has entered disguised as a gypsy and is reading Mary's palm. Renee tells Mary that some dark men are plotting to steal an important paper. Then she tells her that the paper has already been stolen. Mary instinctively reaches toward the vase in which the document is hidden, thereby revealing it to Fenton, who grabs it and runs, followed by Renee, to his automobile. Mary jumps into the car and fights for the paper while they speed along the edge of a cliff. Jim Powers, who has come to visit Mary, sees and follows in his car. As he overtakes the fugitive automobile, it veers and falls over the cliff.

No. 8. "Face to Face"

CLYDE FENTON (known as Furness) continues to fight off Jim as the car crashes down the hillside, but Jim beats him and takes from him the county record of his claim to the water rights property. Bested but not yet beaten, Fenton spies on Fred Powers, who calls on Captain Fallon, asking the latter to take good care of the promissory note he signed for Grant Stewart years ago, as this paper bears a thumbprint that will identify the fugitive without making it necessary for him to give himself up to the law. Fenton watches them put the paper away. Later he sneaks in and gets it. The theft is discovered. Mary Kent calls Jim on the phone. He pursues Fenton in an automobile. Fenton deserts his car without stopping the engine, running down a hillside and making for a shack at the bottom. Jim catches him. They fight on the roof of the shack. The roof gives way and they fall through. At the same time Fenton's car begins to move. It topples over the edge of the hill and falls into the shack, crushing the walls to atoms.

Synopses

"SET FREE"

Blue Streak Western
Featuring ART ACORD
(Length: 4634 ft.)

A STRANGER known as "Side Show Saunders," who entertains the crowd in front of the general store with his horse, dog and banjo, wins only the contempt of Holly Farrell, pretty ward of Sam Cole, the proprietor of the store, who has her opinion of a man who will let a poor horse and dog earn his living for him. Saunders, overhearing, tells her he is willing to work, so she offers him, with Cole's permission, a job in the store. Here he becomes popular with the townspeople—and with Holly. In fact everybody likes him except Buck Tanner, a sleek individual who has secured Holly's promise to marry him.

Saunders learns from Cole that Holly is the orphan of the late "Foolish" Farrell, so-called because he put his last cent in a worthless gold mine known as Farrell's Folly.

Tanner is the manager of the Queen mine, from which rich deposits have been taken, entitling the miners to a bonus of \$40,000 which Tanner and his henchmen plan to get away with. At this opportune moment Tanner hears that Saunders is an escaped convict and it suits his purpose to place the blame for the forthcoming robbery on him, so he first informs Holly of the fact that Saunders is "wanted" and then lures him, by means of a forged note, to the supposedly deserted hut at Farrell's Folly Mine. Here Tanner and two henchmen overcome Saunders who lies on the floor stunned by a blow. Another of Tanner's henchmen then turns up unexpectedly and they find out that he has discovered a rich gold vein in the Folly Mine which he has been trying to work in secret. Tanner, seeing a chance to make millions by simply marrying the girl owner, decides to give up the idea of stealing the \$40,000 and drives to the town to find Holly, leaving Saunders, who is apparently unconscious, locked in the hut. Holly, who does not love him, but who is scrupulous about keeping promises, goes with him to the county seat to be married.

Saunders' horse and dog loosen a boulder that crashes through the hut, freeing him. He races to the general store where Tanner's henchmen accuse him of being an escaped convict. They incite the mob against him, but Saunders escapes to the county seat, pursued by the townsmen. He reaches the justice's office in time to stop the wedding. The sheriff enters and Tanner accuses Saunders, but Tanner and

his helpers are the quarry the sheriff is after.

Saunders then exhibits his credentials as a detective sent to run down the Tanner gang. The report that he was an ex-convict was circulated by himself to trap Tanner, but the report that he is in love with the girl and is going to marry her right away is true.

"SOME MORE EXCUSES"

Two-Reel Stern Brothers Comedy
"Excuse Maker" Series

A SINISTER and vicious looking character plants himself in Charlie's house and frightens his wife. When Charlie returns from his law office the evil one grabs him by the arm with claws that feel like iron and commands him to go home with him at once to draw up a will, bringing his wife along as a witness. Afraid to do otherwise, they go with the maniac who drives them over a mountain road at a perilous speed. When Charlie demands that he be given the wheel, the nut takes it off and gives it to him while the car speeds madly on without a driver. They reach the lunatic's house in safety and he orders them to take a drink that he has poured out for them. Fearing dirty work, they throw their liquor on the floor where it explodes. Charlie then gets trapped in the cellar where he is attacked by an ape. He flees to the room above, which is an operating room. The lunatic awaits him with gloating eyes and sharpens a knife while he announces that he is going to operate on Charlie. Tearing off his beard, he introduces himself as the man Charlie sent to the asylum. At the last bitter moment the keepers arrive and take their man back to the bug house.

"BROKE AGAIN"

Two-Reel Gump Comedy

A NDY GUMP, broker, is wiped out in a stock slump and hunts for a job. He is engaged as the "Inquiring Reporter" on a newspaper and instructed to ask the citizens what they think of marriage. He calls on Peggy Brown, who has been married six times and is supposed to be an authority on the subject. Peggy has just thrown her husband out of the apartment after breaking a number of dishes over his head.

Gump enters just in time to have a flower pot broken on his bald spot, but Peggy apologizes and tries to right matters by treating him to her husband's cigars and wine. The husband returns, sees Andy with his wife and throws him out.

Andy sees a fire across the street. He runs up the ladder and attempts

"THE WESTERN WHIRLWIND"

Blue Streak Western
Featuring JACK HOXIE
(Length: 4,967 ft.)

JACK HOWARD, returning from the war, and learning from his mother that his father, the sheriff, has been killed by an unknown assailant, gets the mayor of Gold Strike to swear him in as sheriff, and he resolves to avenge his father, bringing the murderer to justice, but is hooted and jeered by the thugs of Gold Strike, headed by Jeff Taylor—business unknown, but always flush with money—who has just spread a tale of Jack's cowardice in the war.

Jack's mother pleads with him for his safety and exacts from him the promise that he will never expose himself to danger—for her sake. He keeps the promise and is bullied and despised as a coward by the townspeople. The gang becomes more insolent, committing depredations and robberies with no interference from the sheriff. Finally the bank is robbed by Taylor, who leaves behind him a glove belonging to Jack. The town posse sets out to get Jack. The fleeing bandits break into Jack's house and ransack it while his mother calls vainly for help. In the meantime Taylor has tricked Jack's girl, Molly, into going with him to a mountain shack, where he proposes marriage and attempts to force his affection.

Jack returns to his house and finds it in chaos. Securing from his mother a release from his promise, he pursues the bandits to their mountain lair, which he has discovered during his layoff from duty, and bests them in a fight. From one of them he forces the confession that Taylor fired the shot that killed his father, also that Taylor was at this moment abducting Molly. Leaving his dog, Rex, to watch the captives, Jack rides after the racing buckboard in which Taylor is making for the border with the girl. Leaping from his horse to the wagon, he drags Taylor to the ground and knocks him out. The buckboard races on with the girl, who has lost the reins. Jack, following jumps from his saddle to the backs of the run-aways and rides them, Roman style, to a stop. The gang is arrested and Jack is again a topper, knowing no boss but Molly, who has knocked him for a row of wedding bells.

to photograph the fireman performing a rescue. The fireman knocks him to the opposite balcony where Gump climbs in the first window and finds himself again in Peggy's apartment facing the angry husband. The latter battles him on the balcony while the firemen hold the life net below. Gump is thrown from the balcony and just misses the net.

Ali Hartman's Film Fables From Big U

THE great Shah Irving Gerber, who presides over the temples called Photoplay, Eagle, Monroe, 72nd Street and 79th Street, renewed his membership in the 100 per cent Universal tribe with great pleasure. The Shah is spreading the good tidings in the land of Yorkville so that his followers will rejoice when this great news will be broadcast: that for the coming year there will be great entertainment and, the Shah will have to procure another treasure chest to hold the profits which will accrue to him. (Irving is the works.)
Selah.

* * *

ABE LEFT who presides over the temples called the Star and the Art in the land of the Bronx is hereby granted what we call a vacation. After laboring with Net Liebeskind, our traveling sheik, to enroll in the tribe of 100 per cent Universal for both temples we hereby authorize Abe to go anywhere he, pleases and enjoy all the pleasures that may come his way, and may there be many. (Abe is a prince.)
Selah.

* * *

TRAVELING Sheik Lew Levy one sunny day mounted his ship of the desert, traveled to the land of New Jersey to the town of Woodbridge, where he met Shah Marcus who presides over the temples called New State in Woodbridge, Hawthorne at Hawthorne and Highland Park of the town of the same name, procured audiences with him, extolling the greatness of Universal pictures and the profits which will come to him when his followers will crowd to his temples and the added glory which he will achieve, so he signed for a full membership of our tribe 100 per cent. (Marcus knows good pictures.)
Selah.

* * *

ONCE more came to our gates that great exponent of Universal pictures Lee Ochs, who looks after the destinies of the Costello and Uptown temples in the land of Manhattan, seeking prestige which they give him not counting the treasure which they bring to him and the entertainment to his fellowmen, so Lee renewed his good standing in our ever increasing tribe. (Lee knows his pictures.)
Selah.

* * *

WE are informed by Cadi Leo Abrams, who looks after the fortunes of Universal short subjects including that lively animal Oswald the Lucky Rabbit, that with

every jump the animal makes, and he makes many, he carries with him all the other subjects such as comedies, serials, in fact all product of that class, into all the temples of our land, the great and the small inclusive. (How could it be otherwise.)
Selah.

42-Year-Old Chapps Playing Their Part In "Vanishing Rider"

NELSON McDowell, appearing in Universal's serial "The Vanishing Rider" claims to possess the most photographed pair of cowboy chapps in the world.

They have been in his wardrobe for the past forty-two years and were originally worn by him while he was a cowpuncher on a ranch in Montana. He left the sage and cactus to appear in a comedy stage skit in which he wore them for twelve years.

Making his screen debut when motion pictures were still in swaddling clothes, he again adopted his role of cowboy and has worn them since in innumerable Western productions. Although the leather and fur on the chapps show considerable wear they are still serviceable and as he predicts, "Will last until they film Mars in ruins."

LYA DE PUTTI TO MAKE ONE MORE PICTURE IN GERMANY

(Continued from page 12)

an eye to box office, as well as artistic possibilities.

Miss De Putti is probably the most versatile of the "imported" players, as she is equally convincing in tragedy or comedy and has handled "vamp" roles just as effectively as ingenue parts.

She was born in Vesce, Hungary, and at the time of her "discovery" by Jo Mai, the German Griffith, she was a dancer in Berlin. She made numerous pictures, some of which, like "Manon Lescaut" and "Variety" have been released in this country.

It is not improbable that the Phoebus picture will be released here, thus solving to some extent the "Kontingent" problem by giving American exhibitors a film replete with German artistry combined with American box office ideas and the pulling power of an American box office name.

Upon completion of the Phoebus picture, Miss De Putti will return to the land of her adoption and resume the brilliant screen career which awaits her.

Movie Star's Mother Takes First Ride On Modern Train

MRS. E. COBB, mother of Edmund Cobb, Universal western motion picture star, arrived in Los Angeles recently from Albuquerque, New Mexico, making her initial trip to Southern California, and her first ride on a modern train.

Mrs. E. Cobb, who is to spend a two months' vacation in the film capital, has never before ridden in a modern train, her first ride behind a locomotive being made thirty-five years ago when wood burners dominated travel by rail.

When ushered from the station by her famous movie son, she remarked, "My, that's the nicest train I ever rode in."

STATE AMERICAN LEGION CONVENTION HELPS "BUCK PRIVATES"

(Continued from page 31)

The American Legion Weekly gave a page to an illustrated advance story about the Santa Barbara showing of "Buck Privates" and another after the picture had been seen. The Weekly, of course, covers the entire United States and has brought the name of the new Universal film into every section of the country. Another phase of the campaign which was arranged for the benefit of other exhibitors who will play the picture, was the distribution of 3,000 post cards among those in attendance at the convention to be mailed to friends throughout the United States. One of these, multigraphed on government post cards, is shown on page 31.

An extensive billing campaign, including twenty 28-sheets, and increased newspaper advertising completed the exploitation for this picture in which the theatre was assisted by H. D. McBride, Universal exploiteer attached to the Los Angeles Exchange. An extra amount of publicity was also carried by the local newspapers due to the unusual features of the showing.

LAURA LA PLANTE'S NEW "SILK STOCKINGS" LINKED WITH FAMOUS VAN RAALTE HOSIERY

(Continued from page 30)

seven up to half a page, and will, without doubt, be of more value to exhibitors than magazine space.

This Van Raalte tie-up plus the Kellogg Pep tie-up should make Miss La Plante one of the best known women on the screen this Fall and wise showmen will set in one or more of her pictures while the campaign is at its height.

Are YOU "overlooking the best buy on the market?"

GREENLAND THEATRE
Greensboro, Ga.

Gentlemen:—

I've done t! After three years of procrastination I have finally seen the dawn. Though an exhibitor of several years experience and having run Universal pictures for the last nine years, I must admit that since the inception of the Complete Service Contract until now, I have not been interested in it. I am frank to admit, however, the matter had never been made clear to me and my opinions on the subject were wrong.

Today, it is different. I have just bought the 1927-28 Complete Service Contract, and had the matter been made as clear to me before, there is no doubt, but what I would have been signing my third instead of my first Complete Service Contract.

There is no need for me to go into details concerning the merits of your proposition, they are manifold; to all small town exhibitors I suggest that they lend an attentive ear and let the Universal salesman show them a proposition that speaks for itself.

In conclusion I would say that they study Complete Service and, no doubt, they will learn they have been overlooking the best buy on the market.

Good wishingly yours,

(signed) Mrs. W. M. Kimbro.

Sign
Universal's
Complete
Service
Contract



NATIONAL ADVERTISING

Tie your own advertising to it!—It's a real go-get-'em tie-up for any picture house! Tell 'em you've got the pictures they've been reading about—tell 'em strong—tell it to 'em in words and phrases every one can understand—say to them "I've got the pictures Carl Laemmle makes for you because you asked him to—the pictures Carl Laemmle nationally advertises every week in the Saturday Evening Post and every month in Photoplay Magazine"—every single issue of these two greatest magazines in their fields. NATIONAL ADVERTISING! CARL LAEMMLE'S National Advertising! It's a great patron puller for YOU!

The column at the right is from the Saturday Evening Post of September 17th, 1927.

Watch This
Column
Our Weekly Letter



DOROTHY GULLIVER
One of Universal's Charming
Young Stars

I am doing everything possible to clothe Universal Pictures in beauty so that every one may leave a pleasing impression. The whole world loves beautiful faces and figures—beautiful clothes—beautiful scenery and settings.

Oftentimes the movie-fans prefer more beauty and less talent, but my efforts are directed towards securing both. When beauty and talent balance, and the story is good and the director capable, the result can never be in doubt.

Universal Pictures coming to you offer many of the noted beauties of the screen in LAURA LANPLANTE, MARY PHILBIN, BARBARA KENT, MARIAN NIXON, JUNE MARLOWE, DOROTHY GULLIVER and LOIS MORAN. Moreover, they are all talented and successful. You will see them rather often in Universal's list of pictures for Fall.

Be sure to see HOOT GIBSON in "Painted Ponies" if you like Wild West stories, hard riding and courage. The story is out of the ordinary, and the picture has many thrilling scenes. The titan-haired beauty ETHLYNE CLAIR supports GIBSON. Reeves Eason directed.

Also watch for "Cheating Cheaters," from the stage success by Max Marcis, starring BETTY COMPTON and KENNETH HARLAN. This picture I can cordially recommend. It had a long and successful run as a stage-play. It is a story of the underworld and has splendid dramatic power. Please let me know what you think of it as well as other Universals you see.

Carl Laemmle
President

(To be continued next week)

Send 10c for autographed photograph of your favorite Universal star

If you want to be on our mailing list send in your name and address

**UNIVERSAL
PICTURES**
730 Fifth Ave., New York City

UNIVERSAL WEEKLY

Vol. 26

Sept. 17, 1927

No. 6



Laura La Plante in
"SILK STOCKINGS"

UNIVERSAL-JEWEL

SNOOKUMS

—the best-loved
baby on the
screen!

**“A dandy!
Grownups
laughed and
all the kids
hooted!”**

—L. M. Bennett,
M. W. A. Hall,
Pillager, Minn.



Stern Brothers Productions
from George McManus' famous
cartoons. 2-reels each. 12 of them.

Universal Junior Jewels

Sitting on top of the World
that's UNIVERSAL'S
Big Gun Group!

The CHINESE PARROT ★
LARRY DOUGLASS
Satur. 10:30
C. of stars: Ruth Martin,
Stuart McQuinn and others
Story by PAUL LEVIN
Production

WE AMERICANS ★
The picture should be
the show on air at our
head office in all our
Sponsored by Paul Leppel
Production

The FOUR FLUSHER
Lester Lewis and Milton
Brodie play with Phillip
Stevenson, Eddie Hall,
Christina Moore and Bill
Brown Production

The FLYING HUT
A comedy of "S. TRAVEL"
with Tom Walls and Lloyd
Hughes
WALLS CRAFT PRODUCTIONS

The SHIELD OF HONOR
Starring the latter Johnson
Dorothy F. Jones Johnson, Ralph
Niles, Bonnie Coulter and
Johnnie Arnold
HERMAN PRODUCTIONS

The LONE EAGLE
The amazing story of Amer-
ica's first intercontinental
mail carrier, Barbara Ryan
and Jay Johnson
Production

KID GLOVES
From the magazine story by
Harold Brummage, starring
CHARLES BRAY with James
Cagney, Johnnie Johnson and
Victor Jory
Production

SURRENDER! ★
Based on the novel by
Harrison Salisbury
Starring MARY PHILIPS
and ARNOLD STOLYAR
Production

The SMALL BACHELOR ★
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

MIDNIGHT ROSE
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The THIRTEENTH JUROR
Henry Travers, George
Seymour and George
Seymour
Production

IN WASHINGTON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The GIRL SHOW
The story of the life of the
great show girl
Production

**HOOT GIBSON in
7 BIG GUN JEWELS**
Exhibitor's Box Office Reports call the whole
story about Hoot Gibson sure-fire year in
and year out in 7 new big ones, each by a
prominent author such as Peter D. Kyne.
Look 'em over grab the date book
The Wild West Show Colossal Fury
The Rawhide Kid A Tack of Horses
Riding for Fame Painted Ponies
A Society Cowboy

The IRRESISTIBLE ★
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

BUCK PRIVATES
A comedy of the
soldier's life
Production

MARY'S PAST
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

MT. WASHINGTON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The WONDROUS ONE
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

The CAPTIVE OF THE TUKON
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

ALIAS THE DEACON ★
The story of the year by
John D. Hyatt and Jerry
Herman
Production

BACK TO GOD'S
COUNTRY
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

CREATING CHEATERS
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

THANKS FOR THE
RUGG RIDE
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

HOT WHEELS
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

FINDERS KEEPERS
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

SILK STOCKINGS
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

WILD BEAUTY
Starring a comedy
cast of stars including
Kenny Rogers, Barbara
Bryant and Helen
Heller
Production

★ These seven leaders would be special with any other company in the business.

The
BIG GUNS
are
BOOKING
the
**BIG GUN
GROUP!**



Min- at the r edu- by. loinc. that us the us. r us other mod- tional about e to tual

De Putti Busts Records With "Buck Privates" It's a Comedy Ri

SANTA BARBARA, Aug. 21. Lya De Putti, in "Buck Privates," Universal war comedy, has smashed all records here at the special showing of the Granada Theatre, where it was shown to packed houses at top prices. A tie-up with the American Legion added to the popularity of the film. The film is scheduled for release November 6.

Built around the Army of Occupation!



Carl Laemmle presents

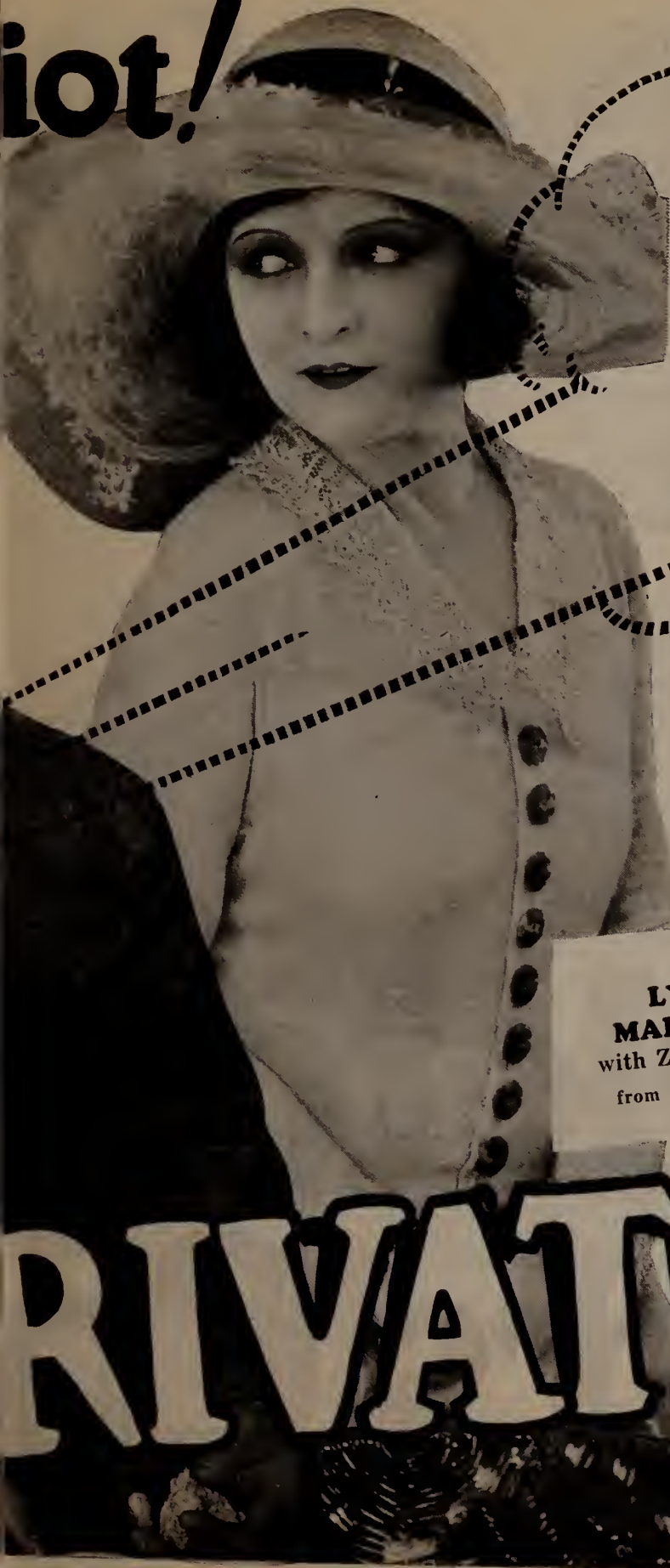
"BUCK PRIVATES"

A Melville Brown Production

Opens
E. 3
spectacle,
en at the

MA
date.

riot!



The Big Guns
are **BOOKING**
the Big Gun
Group!

Blumfield Circuit, S. Francisco
Lake Amusement Co., Minn.
Roden Circuit. . . . Kansas City
Mason Circuit. Seattle
Milwaukee Theatre Circuit

—and more and more
and more!

starring
LYA De PUTTI and
MALCOLM MacGREGOR
with Zazu Pitt and Eddie Gribbon
from the story by Stuart N. Lake

RIVATES!

**The Big Guns are Book-
ing the Big Gun Group!**

American Theatre . . . Salt Lake
Rialto Theatre . . . Butte, Mont.
Great Falls Amusement Co.,
Schoenstadt Circuit . . . Chicago
Orpheum Theatre Circuit,
Carsten Dannken . . . Salt Lake

**—and more and more
and more—**

Thrill

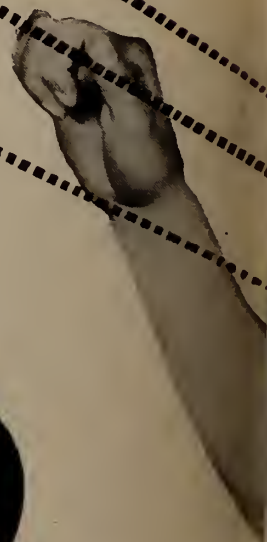
Says
**Chicago
American**

Carl Laemmle *presents*

JAMES OLIVER
CURWOOD'S *Greatest Story*

**Back to
God's Country**

An Irvin



iller!



starring
**RENEE
ADOREE**
with Walter Long, Robert Frazer,
Adolphe Milar, Mitchell Lewis.

Willat-Production

untry



HOOT HITS T

*No. 549. ---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation*

YOU cant know what real riding is——

You cant know what a real rodeo looks like——

You cant know red-hot screen action——

—until you have seen Hoot Gibson in his very latest creation, "Painted Ponies."

Here is a western which YOU made, or rather, you ordered it made. It contains exactly the audience stuff which you insisted we must dish up with Hoot Gibson.

It is Hoot Gibson at his hootingest!

Does he ride? I'll say he does! Does he work like the devil? You bet he does. Does he do hair-raising rodeo stunts and take his life in his hands to give your audiences the kind of red meat they demand? He most certainly does.

Part of this story is built around a sensational rodeo. Universal has given you rodeo pictures in the past and I thought

HE LEATHER

we had struck the highest possible peak in some of them. But I hadn't seen this one.

As I sat and looked at the stirring scenes in "Painted Ponies"—some of them made at terrific risk to give the movie fans what they want—I pictured the effect of this production on an audience. It cannot be anything short of a riot. The exciting parts will fairly raise them out of their chairs and the comedy parts will rock them with laughter.

"Painted Ponies" gives Hoot Gibson a chance to show everything in his bag of tricks, and he shows more stuff than you ever knew him to be capable of.

"Painted Ponies" is western to the very core. The whole story is western. Every character is western. The millions upon millions of fans who love the great outdoors and who never tire of seeing a faithful portrayal of western action stuff on the screen will thank you for showing this gem of the land of the setting sun.

Did you ever, in all your born days, see anything like the record Universal is making this year—and do you know of any company which is even a close second?

The Big Guns are **BOOKING**
the Big Gun Group!

Great Lakes Theatre, Buffalo; Rogers Sherman Theatre,
New Haven; Odeon, Strand, Mozart, Canton; Wood-
ward Theatre Co., Detroit; Auditorium Theatre, Que-
bec; Lyceum and College Theatres, Winnipeg; U. B. O.
Circuit, New York.

...and more and more and more!

The
**CHINESE
PARROT**

A Paul Leni Production



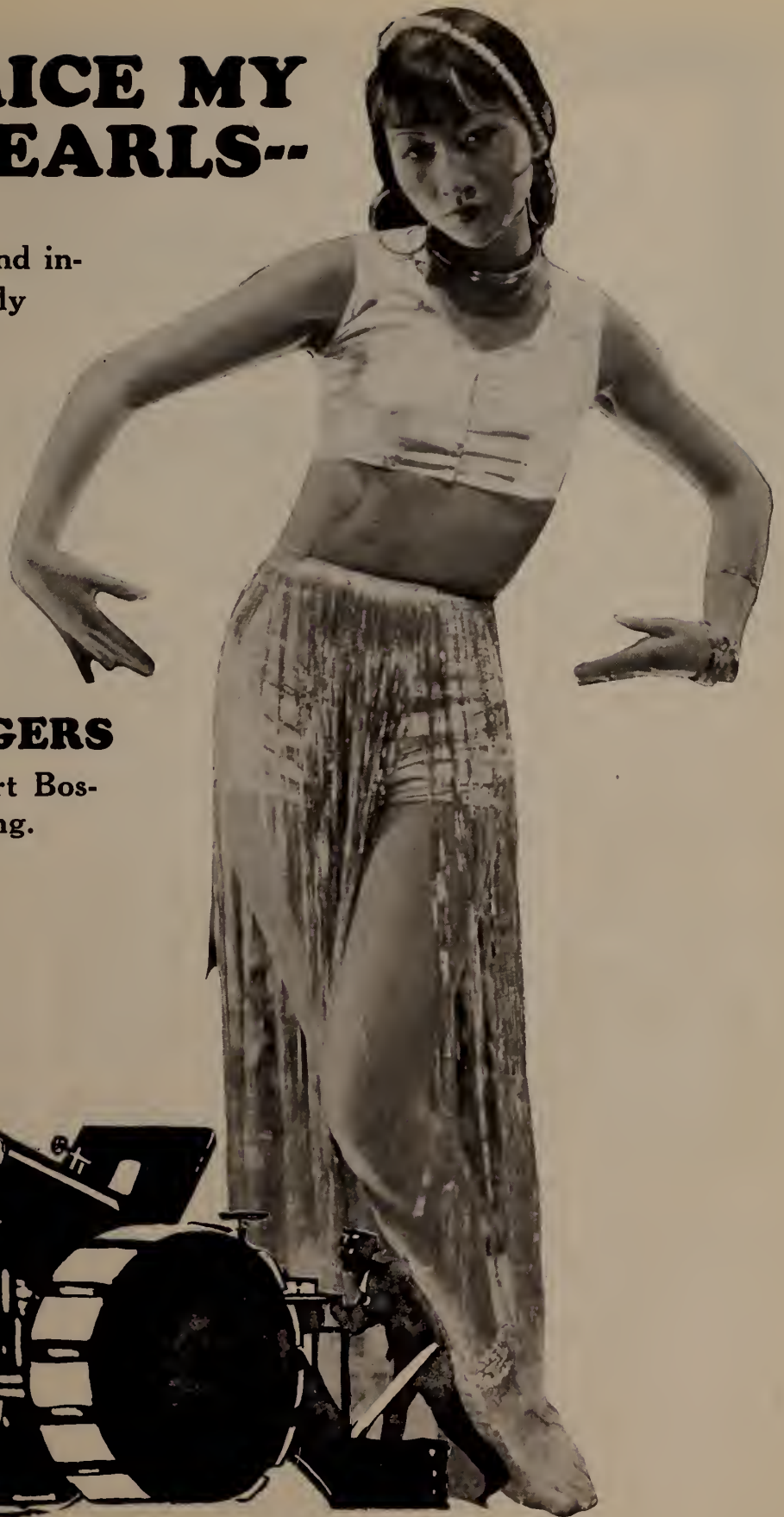
WHAT PRICE MY LADY'S PEARLS--

what a network of crime and intrigue to get that perfectly matched necklace and what a picture it makes!

From the Saturday Evening Post story and best-selling novel by

EARL DERR BIGGERS

with Marian Nixon, Hobart Bosworth, Anna May Wong.



The UNIVERSAL WEEKLY

A Magazine for the Motion Picture Exhibitors

Paul Gulick, ~ Editor

Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City

Copyright 1927 UNIVERSAL PICTURES CORPORATION All rights reserved

Vol. XXVI

SEPTEMBER 17, 1927

No. 6

UNIVERSAL MOVIEGRAMS

NOW that the Cohen and the Kelly have been selected for "The Cohens and Kellys in Paris," the rest of the cast is rapidly being filled up at Universal City. Vera Gordon, of course, will play Mrs. Cohen. Gertrude Astor will have an important part, as well as Gino Carado, a newcomer to Universal City, who doesn't have to make up to look like a French count.

HAVING completed "The Rawhide Kid" by Peter B. Kyne, Hoot Gibson starts immediately on "A Trick of Hearts" under the direction of Reaves Eason. "A Trick of Hearts" is adapted from an original story entitled "Western Suffragettes" and the Universal star will be supported by a cast including Georgia Hale, Nora Cecil, Dan Crimmins, Rose Gore, Joe Rickson, Howard Truesdale, George Ovey, Heine Conklin and Grace Cunard, who plays the lady constable.

VIRGINIA GRAY, who was little Eva in "Uncle Tom's Cabin" and who is under a five years' contract to Universal, has been cast as the prize pupil in "The Symphony," featuring Jean Hersholt, Marian Nixon and George Lewis.

THOUGH "The Cat and the Canary" has played a number of pre-releases showings and established itself as a tremendous drawing card in other cities, it will not open in New York until Friday of this week when Universal takes over the Colony Theatre and brings Dr. Riesenfeld back to Broadway as its directing genius.

Laemmle Developing New Stars And Searching for More

JUST before leaving on his annual trip to Europe, Carl Laemmle, president of Universal Pictures Corporation, made the statement that the present galaxy of film stars was twinkling less and less brilliantly. He added that the places of the present stars will be taken by new faces, some of which have not even been seen on the screen as yet. In an effort to do his part to supply the demand of moving picture audiences for new faces, he has already made a splendid start with the younger generation. To the four already proven screen actresses, Marian Nixon, Barbara Kent, Barbara Worth and Dorothy Gulliver, he has just added three from whom he expects splendid results. They are Lillian Gilmore, Helen Foster and Dimples Lido.

Further than this, Mr. Laemmle is broadcasting an appeal for more dimples. "Somewhere in America," he says, "there is a girl with dimples who is loved by all around her for the spirit of laughter and good humor she radiates. Universal wants such a girl. The whole world responds to dimples, youthful beauty, to charm and effervescing personality. If we can find such a girl and she has intelligence, as well as dimples and charm, I want to broadcast her on the screen for the good she will do. So, if you are a girl with engaging dimples, send Universal your photo-

IN THE cast of "Use Your Feet," the Fred Newmeyer feature on which Reginald Denny embarks this week at Universal City, will be Mary Carr, Hayden Stevenson, Gertrude Howard and Frank Hagney. Barbara Worth has been elected lead-

ing and give your age, height and the color of your eyes and hair. My production experts will be the judges. The test will be in all things sincere."

Lillian Gilmore, one of the new long-term contract players, is splendidly provided with dimples and gives every evidence of having plenty of "it." She is the daughter of Barney Gilmore, the well known actor, who with his wife, Mina Shirley, also a professional, is conducting a school of acting. Miss Gilmore has been on the stage for three years.

Helen Foster is a product of western pictures. She was born in Oklahoma City and raised on a ranch. She can ride better than most of the so-called western stars. As an extra finish to her private finishing school education, Helen took a course in dramatic art in California. From that it was only natural for a person of her petite and piquant beauty to gravitate to the screen, where she played her first part as an extra and her second as leading woman to Fred Humes in "Hands Off." Miss Foster is now playing the leading role in "Haunted Island," a Universal serial starring Jack Daugherty.

Dimples Lido is a discovery of Carl Laemmle, Jr., who is abroad with his father. It was on the beach at Lido that the discovery was made, and the contract signed as shown on the opposite page. The prepossessing young woman, who has the deepest dimples since Lillian Walker, had also a name which would have immediately sunk her in America. So the Carl Laemmles, senior and junior, decided to call her Dimples Lido, there being background and authority for each name. Dimples Lido will return with the Universal executives on the Berengaria on October 1st.



Carl Laemmle, Jr., and his discovery, Dimples Lido.



Dimples signs her contract on the beach at the Lido.

Universal Opens \$750,000 House In Kenosha, Wis.

UNIVERSAL opened its new Kenosha Theatre at Kenosha, Wis., on September 1st, with one of the most brilliant premiere gatherings that state has known, according to advices received by Dan Michalove, general manager of the Universal Chain Theatrical Enterprises, Inc., from N. J. Blumberg, manager of its subsidiary company, the Milwaukee Theatre Circuit, Inc.

The Kenosha Theatre represents an investment of \$750,000.00 and was built by the United Studios, Inc. of Chicago. Ralph L. Beaudry is the architect. The house seats 2250. In addition to the theatre, the building contains two stores and apartments.

The theatre occupies a plot of 85x100 ft., fronting on Main and South Streets. It has a very beautiful front worked out in terra cotta and tile. It has every modern equipment and is one of the finest theatres in the state.

The local newspapers have been exploiting the theatre very heavily as an example of civic progress. The Kenosha Evening News celebrated the opening by putting out an elaborate special section to their paper. The whole city is enthused over the project.

The Kenosha will operate on a combination policy of pictures and vaudeville with three changes a week.

Big Saenger Circuit Signs For All Universal Product

ARRANGEMENTS have just been completed between the Universal Pictures Corporation and the big Saenger Circuit of New Orleans for the presentation of all Universal product for the new season in the widely-spread Saenger houses. This is one of the most important deals of the year for Universal and means that the Laemmle output will reach the

first-run screens in more than a hundred situations in the South as well as a large number of subsequent run bookings.

The deal was arrived at by the executive heads of the two big film organizations; Lou B. Metzger, general sales manager for Universal, and E. V. Richards for Saenger. Metzger was assisted by Earl Kramer, his Eastern sales director, by Ralph B. Williams, assistant sales director for the Southeast, and by several local managers.

The arrangement involves primarily the Saenger Circuit proper, 49 situations in the New Orleans territory, including a number of houses in New Orleans and duplicate houses in many other cities. It also includes the Saenger-Publix Circuit of North Carolina, involving six important towns; the Dent Circuit of Texas, embracing 16 towns and cities, and the Horowitz Circuit of Houston.

Thus the deal concerns theatres in Louisiana, Texas, North Carolina, Mississippi and elsewhere. The pictures involved include everything from the Universal Super Productions, down through the entire release schedule of Denny, Specials, Jewels, Thrill Features, Comedies, Serials, Featurettes, and newsreels. It places Universal in an enviable position in the South.

Dorothy Gulliver Loaned to Warners For Dog Picture

DOROTHY GULLIVER, who played the leading feminine role in the entire series of Universal's "The Collegians," has been loaned by that organization to play a featured role in "The Dog of the Regiment," which Warner Brothers will produce starring Rin Tin Tin.

Although Miss Gulliver has been in pictures less than two years, she has already established an enviable record as one of the most promising of the younger generation of players. She has just completed a featured role in the Universal-Jewel "The Arm of the Law," under the direction of Emory Johnson.

"Chinese Parrot" Big Success At World Premiere in London

"THE CHINESE PARROT," Paul Leni's second production for Universal, had its world premiere this week in London and was hailed as a screen achievement. This is the first time on record that a Universal picture, made in Universal City, has had its premiere outside of America. It is considered remarkable and indicative of the entertainment value of the picture that it should have made such a hit in London. It is a typical American mystery melodrama, directed by Leni, a recruit from UFA.

"The Chinese Parrot" is from a very popular novel by Earl Derr Biggers. The featured players include Hobart Bosworth, Marian Nixon, Edmund Burns, Albert Conti, K. Sojin, and Anna May Wong. Leni was entrusted with its production following his excellent work with "The Cat and the Canary," another mystery melodrama which he did with such success that it was greeted as a super-production and is being used to open the B. S. Moss Colony Theatre as a regular Broadway first-run house under the direction of Dr. Hugo Riesenfeld.

The London trade and lay press were extravagant in their praise of "The Chinese Parrot."

Here are some of the comments:

The Daily Mail: "Film full of suspense. Packed with clever touches which raise it far above the level of ordinary screen thrillers. Sojin a marvelous actor."

Film Renter: "Undoubtedly the finest mystery drama produced. Abounding in thrills. Ingeniously presented with the aid of astounding photographic effects. No hesitation in recommending this to every class of showman."

Faulkner's Film Review: "Sound mystery drama. Highest form of screen entertainment. Marvelous."

News of the World: "Amazingly weird mystery play. Extraordinarily able character actor in Sojin. One of the few pictures which really carries out its preliminary promise in thrills."

Manchester Guardian: "Noteworthy. Ranking second to none. Leni a genius for mystery dramas."

Bioscope: "Melodramatic story with popular appeal. Amazingly well acted. Produced with originality and spectacular effects. Will interest any audience."

Cinema: "A combination of direction, photography, staging, acting

rarely excelled in any country. Most original, entertaining mystery melodrama ever made."

Westminster Gazette: "At last a real thriller. Weird, enthralling, masterful production. Acted in a masterful manner."

HELD FOR RELEASE



LeRoy Alexander Jr., son of LeRoy Alexander, manager of the Universal Film Exchange, who became mixed up in some of the 8,000,000 feet of films that the exchange has on hand ready for release as soon as the present movie dispute is settled.

Photo by Chicago Evening American staff photographer.

LeRoy Alexander, Jr., son of the Universal assistant sales director located in Chicago, gets his picture in the Chicago Evening American all mixed up with the new product.

Hoot Gibson Starts "Trick of Hearts"

WORK has begun at Universal City on a new Hoot Gibson Jewel. It is entitled "A Trick of Hearts." Georgia Hale is one of

Universal Moves El Paso Exchange To San Antonio

MARTIN SCHIFF, traveling auditor for Universal, has just returned to the Universal home office from San Antonio, Texas, where he effected the transfer of the Universal sales exchange from El Paso to San Antonio. He is very enthusiastic over the new territory and says San Antonio already is a booming exchange center.

The San Antonio office was officially opened July 31st. It has made rapid strides since that time, he states. The new centre takes in a large and very progressive section of the Rio Grande valley and the Gulf Coast, thus relieving Dallas of long hauls for this rapidly growing territory.

In the re-alignment of territory, the New Mexico towns formerly served by El Paso have been transferred to the Denver exchange, and the few Arizona towns to Los Angeles. R. I. Payne is the manager of the new office, which is located in a new up-to-date building constructed especially for Universal. The layout makes for the utmost efficiency, says Schiff. The home office representative spent many weeks effecting the change-over and re-assignments.

Taylor Corrals Original Ranch Riders for Serial

A FEW years ago a group of selected cowpunchers and hemen Westerners were organized at Universal City and appeared on the screen as the Universal Ranch Riders. They appeared regularly in feature western films with Hoot Gibson and later in series of short length pictures, and were the pick and pride of "Uncle" Carl Laemmle, himself.

Due to retirement and numerous other changes the group was somewhat disorganized but their work was so far superior to that of a hit-and-miss gathering of cowpunchers that when Ray Taylor, one of Universal's most prominent serial directors, decided to make "The Vanishing Rider" starring William Desmond with Ethlyne Clair, he called all of the old members that he could reach for his new picture.

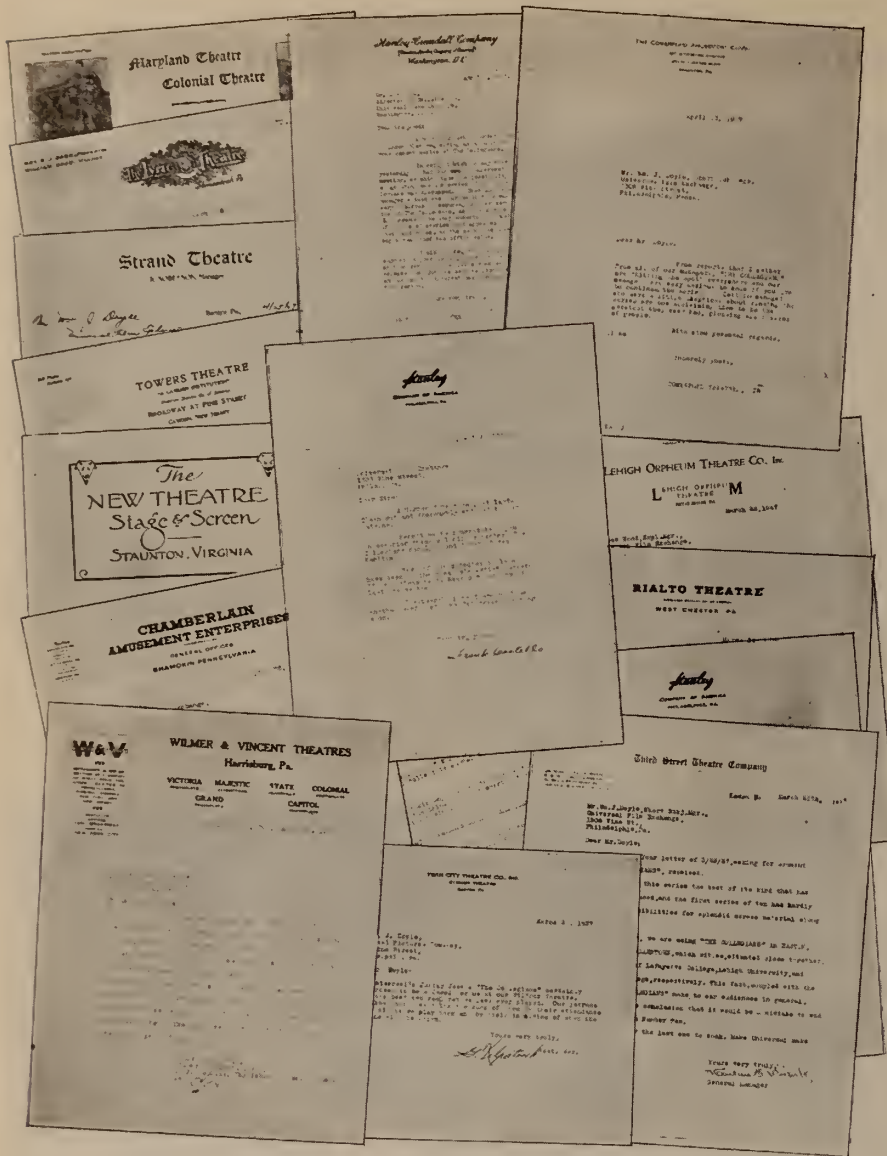
the principle supporting players. Others in the cast are Nora Cecil, Dan Crimmins, Rose Gore, Joe Rickson, Howard Truesdale, George Ovey and Heinie Conklin. Reaves Eason is the director.

A Gripping, Emotional Story --- "Surrender"



A little Polish village on the edge of the war zone; a rabbi's daughter who falls in love against her will; a Russian prince who comes as an invading conqueror and leaves as the conquered one; these are the ingredients which make up the powerful drama, "Surrender," starring Mary Philbin and Ivan Mosjukine under Edward Sloman's direction.





A few of the letters Universal has received from exhibitors asking for another series of "The Collegians."

You Asked for More "Collegians" ---We Give Them to You

ALMOST before the first series of "The Collegians" had fairly started on the screens of American theatres came anxious inquiries from exhibitors as to whether Carl Laemmle, Jr., could not be persuaded to write another series. These peppy two-reel featurettes won instant popularity and have the remarkable record of never having received an unfavorable criticism from either a theatre manager or patron.

Although Universal has received hundreds of letters from exhibitors all over the country, telling of their suc-

cess with these college comedies and asking for more, William J. Doyle, short subject manager in the Philadelphia Exchange, decided he would find out for himself just how these subjects were going and whether the majority of theatre owners and managers wished them continued. So he wrote to all accounts in his territory asking for their honest opinion of "The Collegians." The result left no room for doubt. *They all wanted more.*

"** *am well aware of the fact that you are about to leave for the

convention in Chicago in the next few days," wrote W. L. Heiss, assistant manager of the Chamberlain Amusement Enterprises, Shamokin, Pa., "and should you care to do something for the benefit of the company during the convention, you might impress on the gold pencil boys of New York that they continue to include this product ('The Collegians') in their next group, as by all means it proved to be an A-1 short subject. Am taking this means of calling them short subjects. *However, in most cases they prove to be the feature of the bill.*"

From Harlan E. Woehrl, general manager of the Third Street Theatre Co., Inc., Easton, Pa., came this reply:

"I consider this series the best of its kind that has ever been produced, and the first series of ten has hardly tapped the possibilities for splendid screen material along these lines.

"We have only the last one to book. Make Universal make more."

J. J. Payette, general manager of the Stanley-Crandall Co., Washington, D. C., wrote:

"Yesterday we had our weekly managers' meeting at which time the possibility of securing another series of 'The Collegians' was discussed. Each and every manager voiced the opinion that he was very desirous of securing another series of 'The Collegians,' as this series had proven to be very entertaining and of a type of stories that appealed to their audiences at the same time having a real good box-office value.

"I wish to request that you suggest to your company that they make another series of 'The Collegians' and release them just as soon as possible."

The same thought was expressed by J. M. Frere, manager of the Rialto Theatre, West Chester, Pa. He said:

"They ('The Collegians') have a particular appeal in this town, no doubt due to it being a student centre and, of course, my reasons for getting the series. Still this audience is a critical one and I have heard nothing but praise to date.

"Please don't stop making these as I am anxiously awaiting the next, and only the other day I enquired about them."

"From reports that I gather from all of our managers, 'The Collegians' are 'hitting the spot' everywhere and our managers are very anxious to know if you are to continue the series," wrote W. H. Cadoret of the Comerford Amusement Co., Scranton, Pa. "Certain managers who were a little skeptical about running the series are now acclaiming them to be the greatest they ever had, pleasing all classes of people."

From E. L. Trenchard, the Stanley Company of America manager in Lancaster, Pa., came this word:

"As you probably know, thus far in the series 'The Collegians' have always proved money makers for us. I do not attribute this to the vogue

(Continued on page 40)

When all is said and done, there's nothing like a



The New Ones:

- "Good Morning Judge"
- "Use Your Feet"
- "Mile-a-Minute Love"
- "Out All Night"

Directed by Fred Newmeyer,
William Seiter, and other
ace directors.

**And all are Super
Comedies!**

Denny

— because, as every exhibitor knows, Denny is one of the few sure things in the picture business. Play him for a winner every shot!

to put *pep*
in the **BOX OFFICE!**

*A Whimsical
delight of
laughter and
love!*



Norman Kerry



Lois Moran



The Big Guns
are BOOKING
the Big Gun
Group!

West Coast Theatres
Stanley Company . . Philadelphia
Coston Booking Circuit, Chicago
Griffith Bros. Oklahoma
Hostettler Circuit Omaha
Capital Seers Enterprises,
 Kansas City
Aztec Theatre San Antonio
Liberty Oklahoma City

**—and more—and /
more—and more •**

“The Irresistible Lover”

starring

Norman Kerry
and Lois Moran

A William
BEAUDINE
Production

supervised by Carl Laemmle, Jr.



Universal Pictures Win Patron Popularity

Readers of Carl Laemmle's Column in The Saturday Evening Post Write the Universal Chief Their Opinions of His Pictures.

YOUNGER SET EAGERLY AWAIT NEW 'COLLEGIANS'

"I HAVE just finished seeing the last of the series of 'The Collegians.' We of the Springfield younger set are eagerly awaiting the remaining ten series. What I think of George Lewis could hardly be adequately expressed in words. He is simply magnificent to say the least. He is exactly suited to portraying the type of college youth that was given him in 'The Collegians.' Vivacity, spirit, courage and the appeal of youth make him the type of youth that we all aspire to be; yet with all the plaudits that he must of a necessity receive, he remains modest, unassuming, with his ego normal. Dorothy Gulliver is great, too. I, for one, think she is one of the loveliest of the horde of Universal feminine actresses. A rousing cheer for Carl Laemmle, Jr., who has made the series 'The Collegians' possible."

—Lee Hoagland,
Springfield, Mo.

NO ONE CAN AFFORD TO MISS "STROGOFF"

"IT IS with great pleasure that I express my opinion of the Universal Film de France Triumph 'Michael Strogoff,' which ranks with the biggest productions ever produced. Truly it can be taken for a granted fact that it makes first-class entertainment. The two full reels of colored film and the most thrilling hand-to-hand battle ever filmed add to the greatness of this mighty masterpiece. A most dramatic screen show no one can afford to miss. I've enjoyed it more than I have ever enjoyed a picture before, and I do not hesitate in saying that pictures of this type are always a big success."

—Milo Zeman,
Cedar Rapids, Iowa.

FINDS "THE LOVE THRILL" CLEAN AND LAUGHABLE

"SAW 'The Love Thrill' at the States Theatre, Martinez, on Sunday and will say that I enjoyed a clean-cut and laughable picture. Mons. Washburn and the others as well as the girls are to be complimented and you in particular also have the respect of the country folks where young people gather for an afternoon of entertaining."

—W. E. Madison,
Port Costa, Calif.

DENNY DID GOOD WORK IN "FAST AND FURIOUS"

"REGINALD DENNY made a good job, I thought, out of 'Fast and Furious' and I enjoyed it immensely."

—Miss Eleanor Merriam,
Chicago, Ill.

SAYS LAURA IS AT BEST IN "BEWARE OF WIDOWS"

"LAST night I saw Laura La Plante in 'Beware of Widows,' and within the short lapse of twelve hours I am hastening to tell you how good it was.

"I do not think I have ever witnessed Laura La Plante in a picture wherein she has done better. I wish to congratulate you on having such a superb little comedienne in your employ. Don't let her get away from Universal. She has that obvious, yet indescribable something in her technique which makes for charming comedy."

—W. B. Donnelly,
Utica, New York.

"ALIAS THE DEACON" WINS PRAISE OF SPORT WRITER

"IT WAS my privilege to see another Universal picture, 'Alias the Deacon.' I can truthfully say that I have never witnessed a more delightful, charming screen production. Certainly the director and others connected with 'Alias the Deacon' are to be congratulated on their work. There was humor, pathos, charm and every other element that goes into the making of a good theatrical entertainment.

"There was one part I enjoyed particularly. That was the prize fight between the hero and the professional pugilist. As a sporting writer I attend many hundreds of fights in the course of a year. I know, of course, that no amateur stands a chance in the world against the poorest professional and I was horribly afraid that the intelligence of the picture was going to be spoiled by having the hero knock out the pro. The fact that he didn't speaks well for the director and author.

"Technically, the scenes of the fight were excellent. The hero stalled and clinched and tied his man up close just as I have seen thousands of fighters do in real rings in an effort to 'stay the limit.'"

—Bertram J. Gumpert,
New York City.

GLENN TRYON WINS FAN WITH "PAINTING TOWN"

"RECENTLY in Memphis I had the pleasure of seeing 'Painting the Town,' starring Patsy Ruth Miller and Glenn Tryon, who incidentally, was heretofore quite unknown to me. Of course, Patsy was wonderful—she always is—but Glenn! He certainly made the biggest hit I've seen in months. I'm sure not one person in the audience failed to enjoy the picture, and the theatre—Pantages—was filled. Since then, I have looked up Glenn Tryon in current film magazines, and I find that he has formerly played in screen comedies. Well, he certainly belongs there. His style seems to me to be an entirely new one and it is surely pleasing. I hope you will star him in many more splendid pictures; he appears to be well worth it."

—Miss Dorothy Hamilton,
McCrary, Ark.

ENJOYED EVERY FOOT OF "BUTTERFLIES IN RAIN"

"I RECENTLY had the pleasure of seeing a Universal Picture, 'Butterflies in the Rain,' with Laura La Plante and James Kirkwood in the leading parts and I wish to say right here that I certainly enjoyed every foot of it. Miss La Plante's work was a delight and in my opinion she is the prettiest actress of the screen. Her costumes were exquisite and in perfect taste throughout the entire photoplay. The remainder of the cast carried their parts in a manner that was a credit to them. The settings and photography were beautiful and helped the picture a lot. Judging from the audience assembled, the picture was a big success here."

—Vernon Fitz,
Waynesboro, Pa.

"BACK TO GOD'S COUNTRY" WILL BE REMEMBERED

"NO WORDS can express my reception of 'Back to God's Country.' Such acting, such directing and such beautiful scenes make it a picture to be long remembered. Renee Adoree at her best and a new mark for Robert Frazer. Even Walter Long wins new honors. All in all it's a great boom to the stars, director and your company."

—Lawrence Raymond,
Buffalo, N. Y.



Ariel Vargas, famous International Newsreel cameraman, is shown making a close-up view of military activities on the Honan battle front. With the renewal of fighting in China, Vargas has been in the thick of it and has been securing some remarkable pictures for International.

Universal Signs Lillian Gilmore For Five Years

LILLIAN GILMORE, one of Hollywood's most promising young starlets, has just been signed for five years by Universal and will be developed into stellar magnitude as rapidly as possible. She already has appeared in several Universal pictures and has made a great hit.

Miss Gilmore is the daughter of Barney Gilmore, famous actor-playwright, and Mrs. Gilmore, who was Mina Shirley, one of the noted Shirley Sisters of vaudeville and stage fame. The young Universal player, who is just eighteen, has been in pictures only a few months.

Her first stage role was the ingenue part in the road company of "Lightnin'." After leaving that company she went back to school and finished at the Hollywood Girls School. Her first screen work was in "The Quest." She started with Universal in support of Fred Gilman in the Texas Ranger two-reelers, and also played with Arthur Lake in several Drugstore Cowboy Comedies. Her work was so exceptional she was promoted to features and played the leading feminine roles opposite Ted Wells in "Straight Shootin'" and then opposite Al Wilson in "The Phantom Flyer." Her work in these two features convinced Universal that she is a "find."

Stanley-Crandall Circuit to Be 100% Universal in 1927-1928

A DEAL has just been completed between J. J. Payette, general manager of the Stanley-Crandall Corporation, and Ted Schlanger, Universal manager in Washington, D. C., which will make the S-C circuit a 100 percent user of Universal pictures during the coming twelve months. Payette practically doubled his picture arrangement with the Laemmle organization.

The deal covers sixteen houses in eleven situations, the most important of which are the Ambassador, Tivoli, York, Avenue Grand and Apollo in Washington; the Tivoli in Frederick, Md., and the Tivoli in Martinsburg, W. Va. Outstanding in the product involved are "The Cat and the Canary," "Les Miserables," and "The Cohens and Kellys in Paris," three Universal supers, all the Jewels, Hoot Gibson pictures, the Dynamite (dog star) pictures, the Al Wilson aviation pictures, and the short product, including serials.

It is noteworthy that the Ambassador, the finest house in Washington, is now running matinee shows of "Blake of Scotland Yard," Universal's current de luxe serial. All other S and C houses are running this serial regularly at their night performances. The Washington circuit has just had an exceptional run of business with "Painting the Town," Universal's current hit.

Schlanger, who is now in New York conferring with Universal sales heads, states that the new arrange-

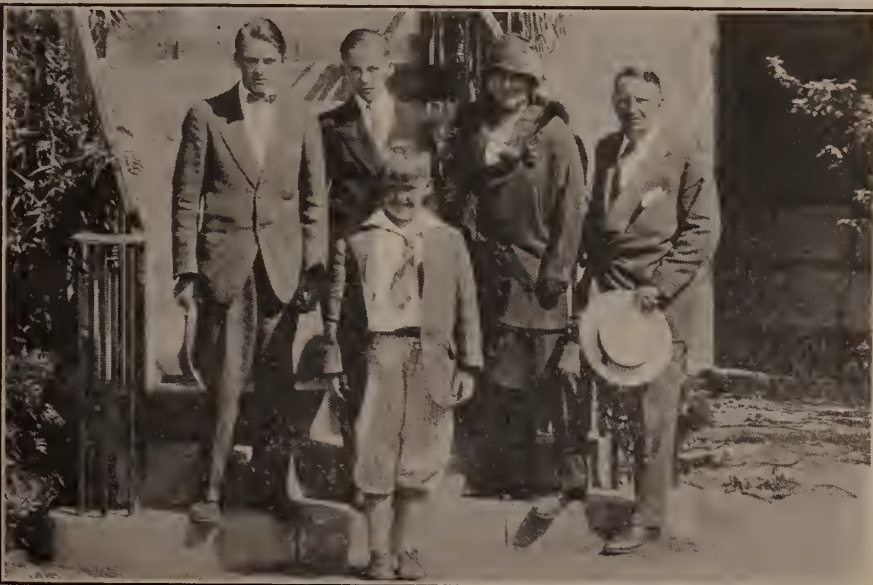
ment with the Washington Circuit is exceptional because of the values involved.

"Mr. Payette did not hesitate to compliment Universal upon the worth and box-office value of our new product," said the Washington exchange manager. "He not only complimented us, but he fitted his deeds to his words. It is a very excellent deal."

International News Cameraman Gets Striking War Shots

ARIEL L. VARGES, intrepid International Newsreel cameraman in China, is in the thick of the fighting again. For several weeks China was comparatively quiet, but recently the Red Army of Cantonese renewed its attack upon the Honan front. Vargas was with the Shantung forces at the time and secured remarkable pictures of the fighting, which are shown in International Newsreel No. 71. Vargas was at the scene of the battle in which the Reds were put to flight, retreating pell-mell before the heavy fire of the Shantungese.

The pictures show that the Shantung Army is remarkably well equipped. Tanks, big guns and airplanes are now used by the Shantungese with deadly effect upon the rebellious Reds.



William W. Hawkins, general manager of the Scripps-Howard newspapers, and his family recently paid a visit to Universal City where they greatly enjoyed watching the wheels of the big movie plant go round.

The Big Guns are Booking the Big Gun Group!

KEITH'S CIRCUIT, New York and Ohio
WILMER & VINCENT CIRCUIT, Pa.
HARRY BRANDT CIRCUIT, New York

SPRINGER CIRCUIT, New York
SAENGER CIRCUIT, New Orleans

PUBLIX - SAENGER CIRCUIT, North Carolina
DENT CIRCUIT, Texas

-and more
-and more
-and more

WE AMERICANS!

From the Broadway stage success by Milton Gropper and Max Siegel.

An EDWARD SLOMAN PRODUCTION

Supervised by Carl Laemmle Jr.





What Showmen Think of Universal

Highly Enthusiastic Over New Program

I HAVE just signed my third Complete Service Contract with your Mr. Salley and during my sixteen or more years of motion picture experience, I consider Universal's Complete Service Contract most satisfactory.

"It gives me great pleasure to commend you particularly on your 1927-28 product as it includes some outstanding features and special two reel comedies, which I think should have strong appeal to small town exhibitors who are in need of a versatile program, where many changes are necessary during the week.

"I feel too that the changes made in the western feature line-up are most satisfactory and I know Mr. Ted Wells, as Mr. Harrison has said, will prove to be the western find of the year. 'Dynamite,' the wonder dog series, should be a decided addition to your program, and for the aviation thrill series, I can say there's nothing like them on earth."

—L. Hall, Manager,
Dixie Theatre,
New Brookland, S. C.

"U" Line-Up Looks Better Than Ever

AS I was one of the first to buy the complete service after using it the past two years I think that ought to be evidence enough that I was well pleased with it.

"And Universal's lineup this year looks better than ever. I see no reason why they won't click at the box-office. And I for one am mighty glad to be able to say that I have the complete lineup."

—S. A. Davidson,
Royal Theatre,
Cherryvale, Kan.

Signs His Fourth C. Service Contract

WE have used all of the Universal Complete Service Contracts and signed the fourth.

"Our house is running a 100 per cent Universal. Each succeeding year, your product exceeds our fondest expectations in the film industry."

—Dr. M. J. Ruzicka, Mgr.,
Prague Opera House,
Prague, Nebraska.

"Cat and Canary" Packs Them In

JUST concluded a phenomenal engagement of 'The Cat and the Canary' at the State Theatre, Flint, Mich. Packed them in for entire run with business beyond all expectations. Negotiating with your Detroit manager for return engagement at the same theatre at the earliest possible moment. Thank you for a wonderful picture and fine cooperation from the Detroit office."

—W. Shaefer, Gen. Mgr.,
Woodward Theatre Co.

"Cat and the Canary" Is Sure-Fire Puller

AGAIN a Universal Picture has proved a triumphant success here. We have just completed our engagement of 'The Cat and the Canary' and it will no doubt interest you to know that I consider this picture one of the finest I have ever had the pleasure of playing. It ranks supreme from every standpoint. First, I think it is the greatest mystery thriller ever screened. Secondly, a high degree of perfection has been attained in its production, and most important from the exhibitors standpoint it is a sure-fire business puller.

"There is no doubt that my experience with the picture can be duplicated by every live exhibitor who will take advantage of booking this picture; the word of mouth advertising created by it increases its popularity during its run.

"The superb cast headed by Laura La Plante handle their respective parts admirably.

"My business with this picture was exceptionally big, and this is the first time I have experienced such a whole-hearted demonstration by any audience witnessing a picture, the enthusiastic outburst during the running of the film and the shrieks were so loud that at times it became deafening.

"I wish to congratulate you and the Universal Film Corporation on their wonderful line-up of product for the new season."

—Arthur Friedman,
Managing Director,
Rialto Theatre,
Racine, Wis.

Thinks New C. S. C. Worth Big Increase

I FEEL so elated over the fact that I can now sit back and rest easy, I am going to write you a few lines and tell you the cause of it all.

"For years I have been a buyer of Universal pictures. Some years I have done much better with them than others, but taking the situation year after year they have been most successful for me.

"Your Mr. Rosenthal called on me a few days ago and, as you know, I have again signed up for your marvelous Complete Service Contract and also for the Specials.

"You will note that I have paid you considerably more for the Complete Service this year, more than I ever intended to pay for pictures, but after carefully studying your entire product for the coming year I feel that even though I have paid much more than ever before I will be amply repaid on my investment through the immense box-office power of this group of outstanding pictures.

"If realization meets my anticipation I will be most satisfied and I am certain it will this season more than ever before."

—Ralph A. Steele, Manager,
Alexandria Amusement Company,
Alexandria, Va.

Wants 20 Episodes Of "The Collegians"

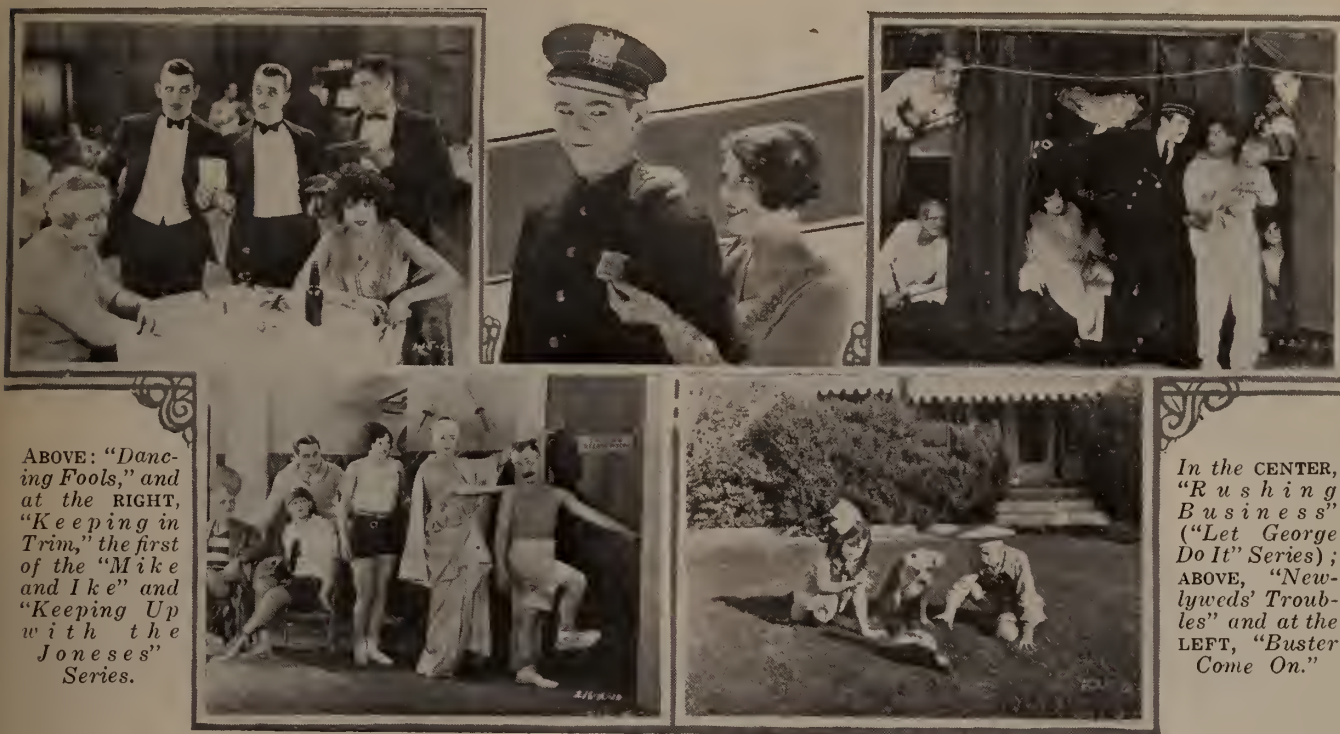
I MUST write and tell you how good 'The Collegians' are going. I have only shown two episodes so far; but from the results received wish it was in 20 episodes. I knew from the first episode that it was going to go over big."

—C. T. James,
Nemo Theatre,
East Bartow, Fla.

Entirely Satisfied With Two C. S. C.'s

I HAVE used your complete service contract for the past two years and find it entirely satisfactory."

—John Scheifenhaimer,
Falls Theatre,
Chagrin Falls, Ohio.



ABOVE: "Dancing Fools," and at the RIGHT, "Keeping in Trim," the first of the "Mike and Ike" and "Keeping Up with the Joneses" Series.

In the CENTER, "Rushing Business" ("Let George Do It" Series); ABOVE, "Newlyweds' Troubles" and at the LEFT, "Buster Come On."

Stern Brothers Launch New Line-Up Announcing Four Months' Supply

THE long-heralded Stern Brothers product for the new season, which represents a complete change-over at the studio plant of that comedy-making corporation, has just been launched. A full half a year's supply of the two-reelers are on hand, it is asserted. The current announcement includes release dates up through December, with the information that prints of all so scheduled already are in the exchanges and available for pre-viewing, or even for pre-release runs.

Julius Stern, president of the Stern Film Corporation, in announcing the new year's releases, points out the new production policy of the Sterns and its results as shown by the entertainment value of the new line-up.

"Our new product, consisting of one Universal Junior Jewel series of twelve two-reelers, and four Stern Brothers series of 13 two-reelers each, will mark, we hope, a new epoch in the two-reel comedy field," he states. "In production expense, it is characterized by a distinct advance over anything we ever attempted before. This applies to the personnel of the stars and players as well as the directorial talent, the scenario and gagman and to the technical details.

"It is in the quality of the material used in adapting the new product that

our 1927-1928 line-up is particularly notable, however. This quality is the result of a definite policy, based upon careful study.

"All of our new comedies are based on popular newspaper comic strips. All five series are adapted directly from the work of intensionally known cartoonists. This is due to our

New "Newlywed" Reaches New York

THE Universal Home Office reports the receipt of the first of the new season's "Newlyweds and Their Baby" comedies in from the coast. It is entitled "The Newlyweds' Friends," and features Snookums, the Stern Brothers baby star.

It is cited as an excellent example of the high grade being attained with this series under the new Universal Junior Jewel releasing arrangement. It was directed by Gus Meins at the Stern Brothers studio. Jack Bartlett is the new Mr. Newlywed and Addie McPhail the new Mrs. Newlywed. Both are excellent in these supporting roles. The comedy is reported to be very dressy in sets, cast and costumes.

decision that the newspaper comic strip offers the best material for screen comedy adaptation yet discovered. The comic strip itself is a moving picture, told in four or twelve pictures instead of the many different pictures that go to make up two reels of motion pictures.

"We find the comic strips characters ideally suited to the grotesque characterizations necessary in screen comedy. We find the situations 'made' for the screen. A little elaboration of plot, the addition of gags and a building up of the situations gives us perfect comedy.

"The greatest advantage of all, however, is the fact that every newspaper reader knows our characters and is delighted to see them all over again on the screen. Comic strip fans, and their name is legion, become screen comedy fans as soon as our comedies are heralded. Exhibitors have found that these comic strip adaptations sell themselves. There is a ready-made public waiting for them. It numbers millions.

"Our choice of comic strips for adaptations was a happy one. Our leading series, now being released as a Universal Junior Jewel series, is 'The Newlyweds and Their Baby' taken from the famous comic strip by

(Continued on page 40)



SUR

Powerful!

The Big Guns are Booking
the Big Gun Group!

ALEXANDER FRANK AMUSE-
MENT CO., Iowa

WHITEHURST CIRCUIT,
Baltimore

K. & C. OPERATING CO.,
Binghamton

BRODY CIRCUIT,
Cleveland

KEITH'S THEATRE, Rochester

AMERICAN THEATRE,
Salt Lake City

COMMERCE REALTY CO. &
ALAMO AMUSEMENT CO.,
San Antonio

PLAYHOUSE and RIALTO
Theatres, Hudson

— and more — and more — and more

CARL LAEMMLE Presents

MARY PHILBIN
IVAN MOSJUKINE

From the play "Lea Lyon"

An Edward Sloman production

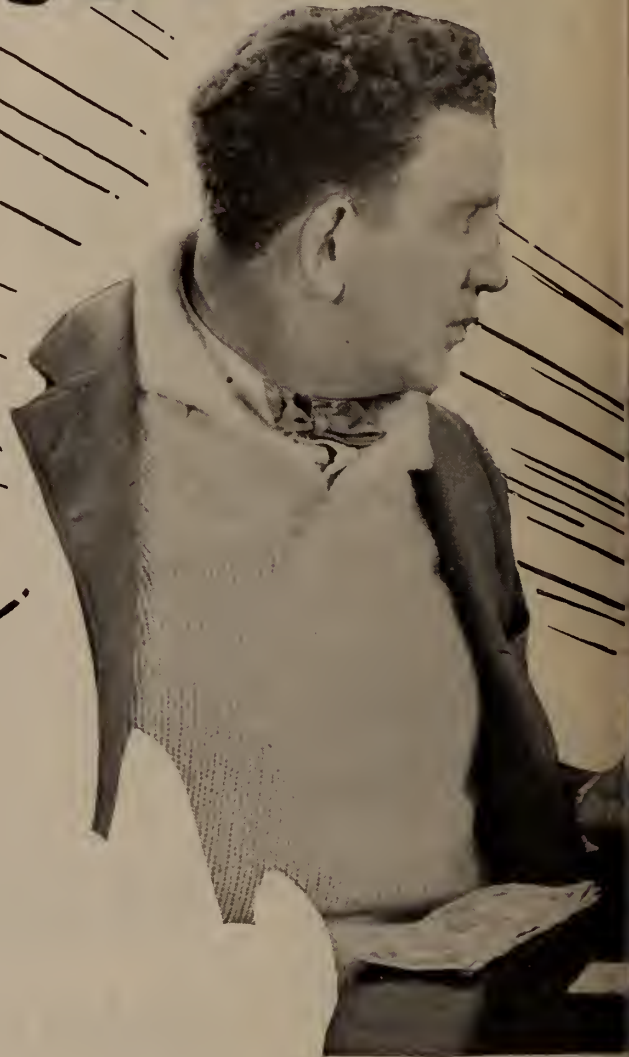
RENDER

**The Big Guns
are Booking
the Big Gun
Group!**

B. & K. Midwest (Burford-L&T)
Cooney Bros., Chicago
Eastman Theatre, Rochester
Karzas, New York
Mike Glynn, New York
Skouras Bros., St. Louis
Shine Circuit, New York State

**— and more and more
and more!**

It drew



The stage hit of the year by John
B. Hymer and Leroy Clemens.

Starring JEAN HERSHOLT
with June Marlow, Ralph Graves,
Myrtle Stedman, Tom Kennedy.

Alias the D

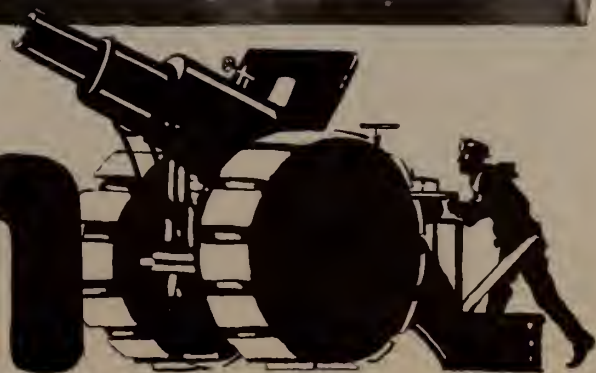
them in for Roxy!

*—It will
draw them
in for you!*



AN EDWARD SLOMAN PRODUCTION

eacon



Speedy Car and Slow Buggy Exploit "Fast and Furious" at Great Lakes

TWO street ballyhoos, which served to emphasize each other through contrast, were used in connection with the showing of "Fast and Furious" at the new Great Lakes Theatre in Buffalo, N. Y. The manager of this house is H. M. Addison, who knows his exploitation, and in the case of the Denny picture he was assisted by A. J. Sharick, Universal exploiter, another expert in this line.

From the local Studebaker agency they secured the use of two cars to drive about town for five days with big banners on each side. The banners announced:

**"FAST AND FURIOUS"
5,000 Miles in
5,000 Minutes
STUDEBAKER
DID IT!**

See How This Great Road Race Was Run by **REGINALD DENNY** in The Great Racing Picture at the Great Lakes Theatre

ALL THIS WEEK

Then for contrast an old buggy was resurrected from someone's barn and through a special permit from the police department the first horse and carriage to appear on Main Street in 20 years jogged up and down the main stem for five days. Banners told that "Fast and Furious" was at the Great Lakes and referred to the equipage's speed as "The pace that kills."

The local representative of the Kellogg Company, makers of the breakfast food Pep which has been tied up with Denny, arranged to have the Denny-Pep ads run in the local news-

of Denny and "Fast and Furious" stills were added to the material issued by Kellogg.

Sharick, as is his custom, also arranged a number of window displays using the Denny tie-up photos made by Universal. These windows included a sports goods store, a typewriter exchange, a photo supply shop and a hat store.

These windows, supplemented by the ballyhoos illustrated at the left, gave the picture a big send-off and helped to fill the big new Great Lakes Theatre with pleased patrons.



The Victorian and the modern version of "Fast and Furious" vehicles which were used in Buffalo, N. Y., to advertise the Denny picture playing the new Great Lakes Theatre.

papers at the time the picture was showing at the Great Lakes. He also put out 500 Denny one-sheets prepared by the Kellogg Company to which date strips were attached. These served as the center of window displays in 500 stores selling Kellogg products. Eight by ten photographs

Newsboys' Race Exploits Denny Film

A NEWSBOYS' "Fast and Furious" race featured Russell Brown's campaign on the Universal-Denny picture when it played the McDonald Theatre, Eugene, Ore., which he manages for Universal Chain Theatrical Enterprises, Inc. Brown tied up with the Eugene Daily Guard which sponsored the race and gave it front page space. The theatre offered free admittance to a special matinee showing to all the newsboys who competed in it. The race was run through several of the busiest streets of the city and proved a fine ballyhoo.



"Held by the Law," put over in San Jose, Calif., with the co-operation of the police department, drew capacity business. Manager Frank Velsey exploited the attraction to a fare-thee-well, saying that the rental on Universal pictures leaves extra money available for exploitation.



Two paint store windows and a painter's truck which boosted "Painting the Town" and the "Paint Up Campaign" in Fort Myers, Fla.

City Has "Paint and Clean Up" Campaign In Connection with "Painting the Town"

CLAUDE F. LEE, manager of the Omar and Arcade Theatres in Fort Myers, Fla., started something when he booked Universal's summer special, "Painting the Town," for showing at the Omar Theatre early in August. He sold the idea of a "Paint-Up Campaign" to the Chamber of Commerce in his city and for two weeks the entire town was exploiting his picture.

Like most Florida cities, Fort Myers is eager to attract as many winter visitors as possible and to that end the Chamber of Commerce has a Beautification Committee whose duty is the beautifying of the city. This committee issued the "Paint Up" proclamation, and the Fort Myers Press and the Tropical News took up the call in their news and editorial columns. Front-page stories started off the campaign.

Mr. Lee did his bit by offering a free ticket to the Arcade during the run of "Painting the Town" to every purchaser of \$2.50 or more worth of paint, and a month's pass to the person who was first to complete the painting of a residence or major building after a certain starting date.

With these two inducements to the purchase of paint both the Press and the Tropical News sold co-op. pages

to paint dealers which had the theatre's ad in the center of the space.

The paint stores also dressed special windows with inviting cans of fresh paint backed by huge "Paint-Up Campaign"—"Painting the Town" hand-lettered signs and "Painting the Town" cards and stills. "Painting the Town" banners covered the sides of their delivery trucks.

The Beautification Committee became so enthusiastic about their campaign that they offered free flower seeds and plants to all who wanted them. The Atlantic Coast Line, the big Florida railroad company, set an example to the rest of the community by starting off the two weeks' clean-up period with a new coat of paint on their freight station and laying

out a lawn and flower beds on the boulevard side of the station.

And all through the campaign there was no feeling of publicity for the theatre. Instead Mr. Lee was helping "to stir up the city's enthusiasm by showing a special feature picture, 'Painting the Town'."

Tickets Awarded For Best Lists of "Greatest Mothers"

"WHO are the world's greatest mothers?"

This question was asked the newspaper readers of Buffalo by the Buffalo Press and was followed

up by the statement that tickets to the Great Lakes Theatre would be given to the best lists of "world's greatest mothers" during the showing of "The world's greatest mother picture." This tie-up brought columns of publicity, not only on the contest, but general news about the picture as well.

From the city hall, the theatre, which is managed by H. M. Addison, obtained a list of all the (Continued on page 40)

PAINTING THE TOWN

FREE		FREE
<p>It doesn't cost you a cent to see "Painting the Town" at the Omar Theatre. In addition to the showing of a new picture of world-famous special actor, Claude F. Lee, a special subject to the Chamber of Commerce.</p>	<p>Paint-Up Time</p> <p>Applied for by August 15th, to Paint Up Time. The first 1000 people to apply will receive a free ticket to the Omar Theatre. The first 2000 people to apply will receive a free ticket to the Arcade. The first 3000 people to apply will receive a free ticket to the Chamber of Commerce.</p>	<p>Specialty tickets to see "PAINTING THE TOWN" at the Omar and Arcade Theatres.</p> <p>ALABASTINE For Interior Walls TURBIDINES, OILS AND MISCELLS Heitman Evans Co.</p>
<p>Proud of Your Home?</p> <p>It doesn't cost you a cent to see "Painting the Town" at the Omar Theatre. In addition to the showing of a new picture of world-famous special actor, Claude F. Lee, a special subject to the Chamber of Commerce.</p>	<p>I Booked</p> <p>Applied for by August 15th, to Paint Up Time. The first 1000 people to apply will receive a free ticket to the Omar Theatre. The first 2000 people to apply will receive a free ticket to the Arcade. The first 3000 people to apply will receive a free ticket to the Chamber of Commerce.</p>	<p>Specialty tickets to see "PAINTING THE TOWN" at the Omar and Arcade Theatres.</p> <p>EMERALD PAINTS AND VARNISHES Complete stock and more. We can match any brand of the best of furniture to suit your wishes. Fort Myers Paint Company Phone 412</p>
<p>Odum & Gilliam PAINTS, OILS AND FINISHERS SUPPLIES 1010 Broadway, Fort Myers, Florida</p>	<p>Especially for the "Paint Up Campaign"</p> <p>Applied for by August 15th, to Paint Up Time. The first 1000 people to apply will receive a free ticket to the Omar Theatre. The first 2000 people to apply will receive a free ticket to the Arcade. The first 3000 people to apply will receive a free ticket to the Chamber of Commerce.</p>	<p>Specialty tickets to see "PAINTING THE TOWN" at the Omar and Arcade Theatres.</p> <p>Fort Myers Plate Glass Co. 1100 West Central Avenue Phone 412</p> <p>Windshields - Mirrors</p>
<p>Odum & Gilliam PAINTS, OILS AND FINISHERS SUPPLIES 1010 Broadway, Fort Myers, Florida</p>	<p>PAINT THE TOWN WITH DEVOE PAINT Fort Myers Lumber Co. Broadway, Phone 412</p>	<p>Specialty tickets to see "PAINTING THE TOWN" at the Omar and Arcade Theatres.</p> <p>PAINTING THE TOWN August 1st to 15th is Paint-Up-Time FOSTERED BY Beautification Committee OF THE Fort Myers Chamber of Commerce</p>

"PAINTING THE TOWN"		
FREE	FREE	FREE
<p>It doesn't cost you a cent to see "Painting the Town" at the Omar Theatre. In addition to the showing of a new picture of world-famous special actor, Claude F. Lee, a special subject to the Chamber of Commerce.</p>	<p>It doesn't cost you a cent to see "Painting the Town" at the Omar Theatre. In addition to the showing of a new picture of world-famous special actor, Claude F. Lee, a special subject to the Chamber of Commerce.</p>	<p>It doesn't cost you a cent to see "Painting the Town" at the Omar Theatre. In addition to the showing of a new picture of world-famous special actor, Claude F. Lee, a special subject to the Chamber of Commerce.</p>
<p>PAINT UP</p> <p>Applied for by August 15th, to Paint Up Time. The first 1000 people to apply will receive a free ticket to the Omar Theatre. The first 2000 people to apply will receive a free ticket to the Arcade. The first 3000 people to apply will receive a free ticket to the Chamber of Commerce.</p>	<p>PAINT UP</p> <p>Applied for by August 15th, to Paint Up Time. The first 1000 people to apply will receive a free ticket to the Omar Theatre. The first 2000 people to apply will receive a free ticket to the Arcade. The first 3000 people to apply will receive a free ticket to the Chamber of Commerce.</p>	<p>PAINT UP</p> <p>Applied for by August 15th, to Paint Up Time. The first 1000 people to apply will receive a free ticket to the Omar Theatre. The first 2000 people to apply will receive a free ticket to the Arcade. The first 3000 people to apply will receive a free ticket to the Chamber of Commerce.</p>
<p>PAINT UP</p> <p>Applied for by August 15th, to Paint Up Time. The first 1000 people to apply will receive a free ticket to the Omar Theatre. The first 2000 people to apply will receive a free ticket to the Arcade. The first 3000 people to apply will receive a free ticket to the Chamber of Commerce.</p>	<p>PAINT UP</p> <p>Applied for by August 15th, to Paint Up Time. The first 1000 people to apply will receive a free ticket to the Omar Theatre. The first 2000 people to apply will receive a free ticket to the Arcade. The first 3000 people to apply will receive a free ticket to the Chamber of Commerce.</p>	<p>PAINT UP</p> <p>Applied for by August 15th, to Paint Up Time. The first 1000 people to apply will receive a free ticket to the Omar Theatre. The first 2000 people to apply will receive a free ticket to the Arcade. The first 3000 people to apply will receive a free ticket to the Chamber of Commerce.</p>

Claude F. Lee engineered co-op. pages in two Fort Myers papers for the "Paint Up Campaign," which he put over in connection with "Painting the Town."

CONRAD



With ARTHUR EDMUND CAREW, Barbara Bedford, George Siegmann, Ian Keith, Charles Puffy.

A George Melford Production

One of Universal's Big Gun Group

VEIDT

in

MAN'S PAST"

George C. Williams
(Editor Ex. Daily Review)

Says:

It will be hailed as splendid entertainment. Exhibitors will welcome it with open arms. There is a suggestion that Conrad Veidt may awaken in picture audiences the country over the thought that he is another Emil Jannings."





UNUSUAL!

**—-that's what this
New Horizontal 3 Sheet Is.**

Not an exhibitor in the country will want to exploit his UNIVERSAL SERIALS without a generous display of these unusual JUNIOR TWENTY-FOUR SHEETS, suggested, as you all know, by exhibitors themselves.

This horizontal THREE SHEET has all the wonderful color, attention-getting qualities of the twenty-four sheet made in the past for theatres who wanted to bill their serials BIG. Here is the chance to bill them BIGGER THAN EVER!—*Everybody!*

Let your patrons—and those you want to get—know the circus is in town. And let that circus be *YOUR THEATRE*, showing Universal Serials, backed by the greatest line of accessories ever issued by any company on any picture, large or small.

“UNIVERSAL ACCESSORIES MAKE UNIVERSAL SERIALS MONEY-MAKERS”

More Critics Rave About "Les Miserables"

J. C. Oestreicher in the Brooklyn Times.

A STRIKINGLY unusual example of foreign cinema technique was placed upon Broadway's dissecting table last week when "Les Miserables" arrived at the Central Theatre for an indefinite period. The film was made in France by the Gallic co-ordinator of Universal Pictures, and as French pictures of any sort are few and far between on this side of the water, this one can hardly fail to interest students of the films.

"Les Miserables," of course, was adapted from the novel of the same name by Victor Hugo. This is not the first time "Les Miserables" has found its way into the film. Some seven or eight years ago, a long-drawn out, not particularly interesting cinema interpretation of the work was placed before the public eye for a comparatively brief space of time, and the piece, despite its magnitude of eleven reels, a sizeable undertaking in those days, went almost unnoticed.

* * *

One could not help to notice this new issue, however, for the press-agents hailed it as a successor to "The Hunchback of Notre Dame," and it was accorded the panoply of a brilliant first night, with arc-lights on the sidewalk and all the trimmings. Further than that, it was given a special pre-showing last year before a very, very distinguished audience at Carnegie Hall. At that time, speeches were made by French diplomats, hands were wrung in ecstasy over a new bond that would weld more strongly than ever the tie of friendship between France and America, and it was quite impossible to take a step without tripping over one celebrity or another.

Those who were accorded the privilege of seeing that special presentation, sat for more than three hours and saw something like twelve or thirteen reels. All were informed that the picture in its original state ran no less than twenty-two reels, and extensive literature handed out told that London had gone head over heels about it, even to the extent of setting a cinematic precedent by seeing the entire film, uncut, at two performances on successive nights.

* * *

* * * The film is mounted and photographed beautifully, and the actors and actresses for the most part give

really remarkable interpretations of the famous characters. Gabriel Gabrio makes a splendid Jean Valjean, and Jean Toulout could not have been better as the wily inspector of police, Javert. Sandra Milowanoff is excellent as Cosette, and Andree Rolane

Grace Cutler Cutler in the Brooklyn Eagle.

IT will be interesting to observe just how long "Les Miserables," the only "special" picture disclosed during the past week, holds its own among the seven other two-performance-a-day photoplays now on Broadway. For this screen translation of Victor Hugo's novel is no closer kin than step-sister to the more ambitious productions from Hollywood. To call it a step-sister is not to disparage it. "Les Miserables," as presented at the Central Theatre, seems, to this looker-on, to contain the very heart of the book from which it was made. It is moving, absorbing, exciting.

* * *

"Les Miserables" * * * rejoices in the presence of one Gabriel Gabrio, who has the difficult role of Jean Valjean, the convict whose soul the priest bought and dedicated to good. Monsieur Gabrio gives a thoroughly satisfying characterization. Reformed and respected, he manages to convey a sense of the fear that is always in his mind—the fear of being recognized as Jean Valjean, ex-convict.

There is another splendid characterization in the picture. That of the child, Cosette. Played by Andree Rolane, Cosette is the most appealing, the most pathetic waif that has ever been browbeaten or made to go barefoot on either the stage or screen.

Much of the sincerity of the production may be traced to the unmistakably authentic settings. French villages, the Luxembourg Gardens, low-ceilinged cafes and narrow streets provide backgrounds far more effective than any studio sets could be.

All in all, "Les Miserables" is well worth your attention.

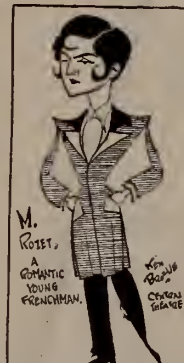
N. Y. Journal of Commerce.

"LES MISERABLES," the French film that Universal has imported, opened at the Central Theatre Monday evening and proved much more interesting and commendable than one might have anticipated. The shortening of "Les Miserables's" original 22 reels to 11 reels must have effectively removed all of this film's superfluities, and in its present form it constitutes an illuminating example of how an historical novel can be made into an entertaining photoplay.

Viewing "Les Miserables" With Ken Browne



The New York American devoted a three-column, eight and a half inch deep, space, to Ken Browne's impressions of the five leading characters in "Les Miserables" — Cosette, Jean Valjean, Javert, Cosette grown to womanhood and Marius.



STUDENT PRINCIPAL

DIAGONAL PRINCIPAL

gives a most appealing performance as Cosette the child.

"Les Miserables" is illustrative of to what ends the foreign film makers will go to accomplish a purpose. It is obvious from the start that they wished the film to be an absolutely loyal interpretation of the book, devoid of mawkish sentimentality, unsullied by modernistic tricks and devices. They went about it in much the manner that Cecil B. DeMille made "The King of Kings." The work, they reasoned, was too great to be tampered with, too precious to be spoiled by anything less than an absolutely letter-perfect and loyal screen interpretation of the author's words. Consequently, the characters look just as though they had stepped from between the pages; the tragic life of Valjean was followed with utter loyalty and adherence to the original theme.

Did you s

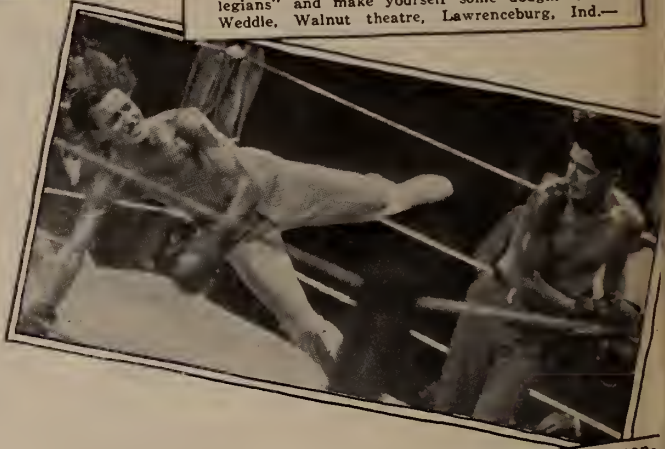
Sizzling stuff. The kind to serve to a jaded audience to make 'em sit up, take notice, and give 'em a rousing cheer. And fans do. They cheered so much we had to give 'em a second series. Even more popular than the first.

starring
George Lewis
 with Dorothy Gulliver, Hayden Stevenson, Churchill Ross, Eddie Phillips. Director of first series, Wesley Ruggles—of second series, Nat Ross.



THE COLLEGIANS: I consider these as good as any two reel subjects that have ever played my house. They are clean, full of pep and youth, and everybody likes them. The athletic stuff is good. Am sure your patrons will like them. Two reels.—S. B. Johnson, Regent theatre, Cleveland, Miss.—

THE COLLEGIANS: Special cast—No. 1. Boys, this is the best short subject money can buy. But why don't they make them in about 7 reels? Used this on an off night and business just about tripled for the night. Buy "The Collegians" and make yourself some dough.—J. B. Weddle, Walnut theatre, Lawrenceburg, Ind.—



COLLEGIANS (Uni.), (two reels). We consider these absolutely the best short subjects on the market both from the standpoint of box office value and entertainment. Played Fri and Sat.—C. P. Wisch, Grand, Mohall, N. D. (Pop. 651).
COLLEGIANS (Uni.), (two reels). This is one of the best two reel pictures I have ever run. Each episode is a real feature in itself. I am glad I am running it.—R. G. Risch, Scen Appleton, Minn. (Pop. 1,600).

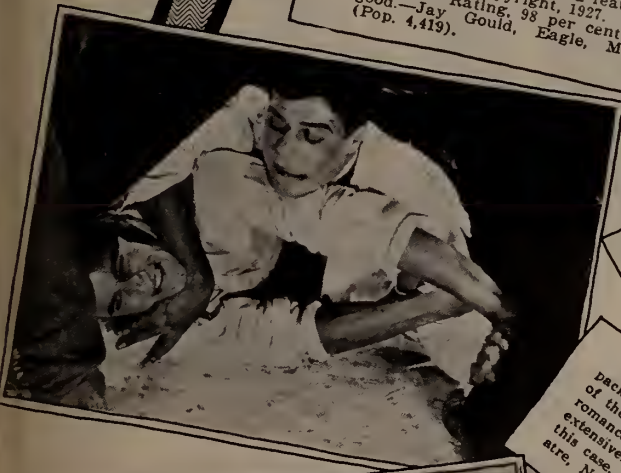
**UNIVERSAL
 Junior Jewels**

Carl Laemmle Jr's

The COLLEGIANS

PEEP?

COLLEGIANS (Uni.), (two reels). Without a doubt one of the best short subjects ever made. These can be billed like a feature and are better than many. Copyright, 1927. Played Sat. Good for Sun. Rating, 98 per cent. Film condition, good.—Jay Gould, Eagle, Montevideo, Minn. (Pop. 4,419).



THE LAST LAP: George Lewis—"Collegians No. 4." The more you see of this the more you want to see. Pleased everybody. Some come to see the "Collegians" when they don't care anything about the other picture. A great drawing card at the box office. Two reels.—O. R. Young, Palace theatre, Naples, Tex.—General Patronage.



THE COLLEGIANS: These two-reelers are decked with more real entertainment than many of the five or six reel comedies. Action, humor, romance and clean, white not in the habit of extensively advertising short subjects, I do so in this case. Two reels.—Peter Elyama, Victory theatre, Napoleonville, La.—General patronage.



THE COLLEGIANS: Ed Lewis—Am sorry to say that this was the last one, for they sure are business getters for me, and watching for the day when the next number of them start, as my folks here are anxious for me to get them. Have had more comments on them than any short reel series I ever run. No one can go wrong on buying the "Collegians." Two reels.—W. L. Rockwell, Odeon theatre, Cottonwood Falls, Kan.—Small town patronage.



GIANS

Libee



OSWALD — the Lucky Rabbit in 26 One Reel Cartoons created by Walt Disney.—Winkler Productions.



The four men in the other square are all nationally syndicated creators of cartoon strips syndicated throughout the country—and

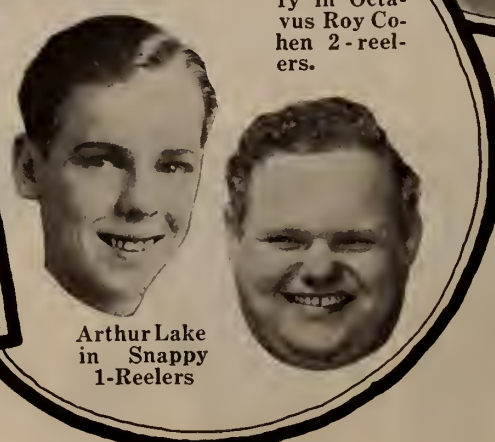
STERN BROTHERS

gives you each of them in a series of 13 separate 2-reelers: Rube Goldberg's "Mike and Ike" —Pop Momand's "Keeping Up with the Joneses"—George McManus' "Let George Do It," and R. F. Outcault's "Buster Brown."



Charlie Puffy in Octavus Roy Cohen 2-reelers.

ANI GUM in 12 2 - Re from carto strip by Sid Smith.—Samuel Ronkel Product



Arthur Lake in Snappy 1-Reelers

WIN are

ause

UNIVERSAL scours the country to get the best newspaper comics, nationally known fun-makers, all heavily and widely publicized thru syndicate cartoons, and big circulation newspapers and magazines and because UNIVERSAL backs every short reel feature with a record of 20 years of KNOWING HOW!—that's the reason why

IVERSAL Shorts *Super Shorts!*

"SENSATION SEEKERS"

Universal-Jewel

With BILLIE DOVE and HUNTLEY GORDON

(Length: 7015 ft.)

RAY STURGIS, leader of the fast younger set of a fashionable Long Island resort, is engaged to "Egypt" Hagen, another member of the set who holds no objections to roadhouse parties, liquor or tobacco. The various families of this set are ardent church-goers of the Rev. Norman Lodge's flock. Egypt is arrested in a roadhouse raid and at her mother's bidding the Rev. Lodge gets her free. Lodge is captivated by her misdirected efforts but does not preach. When Ray wears a costume made of newspaper headlines concerning Egypt's arrest to a fancy dress ball she is offended and finds she is not her old exuberant self. She is constantly in the company of Lodge and her bad reputation causes the church people to take the matter up with the Bishop.

Running away from the country club party in a daring Oriental costume she visits Lodge and his mother and hides behind the door when the Bishop arrives. He discovers her and cautions Lodge in her presence. Lodge wants to marry her and they admit their love but her humiliation causes her to run away with Sturgis that night. The yacht is wrecked but Lodge and the Bishop, following, are able to rescue Egypt while Sturgis is drowned. Whereupon the Bishop sees that it is true love and consents to perform the marriage ceremony.

"A RANGER'S ROMANCE"

Two-Reel Mustang Picture

Starring FRED GILMAN

BUD KANE, newly appointed Texas Ranger, stops a runaway buckboard and saves the life of Edith Merrill, with whom he rides home. He meets her father, Bill Merrill, who has bought a gold mine from Ezra Slicker, a smooth crook, and has been working it for some time without finding an ounce of pay dirt. Slicker laughs up his sleeve and wonders whether Bill will be fool enough to pay off the mortgage on the mine, which will fall due soon.

He changes the color of his smile when he hears that the mine adjoining Bill's has turned out to be a bonanza. He orders his men to abduct Bill or to do something to keep him from digging until the mortgage falls due. They hide in the mine shaft and attack Bill when he goes in to strengthen the supports. While they are battling a support gives way and Bill is pinned under a cave-in. He is pulled out by the ranger, who is calling on Edith. With his arm in a sling, Bill is unable to dig.

Slicker calls to demand the mort-

gage money, which is due at noon. Bill cheerfully sends Edith to the bank for the money, explaining that the cave-in uncovered pay dirt. Slicker orders his men to see that she does not arrive in time. They pursue her. The ranger sees and follows. He beats the two horsemen at riding and fighting, gets the girl home on time to pay off the mortgage but advises Bill to keep his money because Slicker is wanted for more serious crimes than claim jumping and swindling.

The young ranger has something important to tell the girl, and she seems willing to listen.

"CIRCUS DAZE"

Two-Reel Gump Comedy

CIRCUS day. Andy Gump buys from a sharper a "guest badge" which is supposed to entitle him to a free seat. He is thrown out of the entrance several times when he tries to pass without a ticket. Then the detective chases him to a mellon stand where Andy places his bald head on one of the shelves with the rest of the mellons, until his disguise is penetrated. He hides in a shooting gallery and the detectives nearly kill him with a Winchester.

Andy then sneaks under the tent, followed by the dick. He jumps onto a stage where a hypnotist is working. The professor tells him he is the world's champ slugger. He believes it and knocks out the prof. Then he runs to the main stage where \$1000 is being offered to anyone who can stay with the strong man for five minutes. Andy knocks out the Big Boy. Min climbs onto the stage and knocks out Andy, waking him from his hypnotic sleep. She takes the thousand away from him and they go home.

"JANE'S HONEYMOON"

Two-Reel Stern Brothers Comedy

"What Happened to Jane" Series

ON the first morning of his married life with Jane, Earl takes so long to kiss her goodbye that he is late again at the office and is on the brink of being fired when Jane adds to the fury of the boss by calling her husband on the telephone repeatedly. Earl covers it up by pretending that Jane is calling to ask the boss and his wife to dinner. Jane has never done any cooking but decides to go through with it.

After tasting the first two courses the boss runs out dragging his wife with him and shouting over his shoulder that the newly married couple are in a plot to poison him. This brings about hot words between the love birds, who turn up next day in the divorce court. Jane charges cruelty and is granted a degree.

On the court house steps the two become sentimental. They make it all up again and rush for a church to be re-married.

Universal

"HELD BY THE LAW"

Universal-Jewel

With All Star Cast

(Length: 6929 ft.)

TRAGEDY replaces gaiety at the engagement party of Mary Travis and Tom Sinclair when his cousin, Boris Morton, a gentleman black sheep, facing exposure for the theft of a necklace from one of the guests, shoots Sinclair's father in the back while the two fathers are drinking a toast in the library. Morton, with the cunning of desperation, casts the gun from his gloved hand into the room and joins the horrified guests as one of them. Tom Sinclair, stunned by the tragedy, unconsciously casts suspicion on Mary's father.

The only evidence against Morton, the real killer, is the glove with which he handled the gun. The detectives examine all the gloves of the guests, hoping to find one bearing the oily imprint of the gun handle, but Boris has dropped his gloves into a vase.

Travis is convicted of the murder and sentenced to die.

Although Mary has broken the engagement, she turns to Tom in the last moments to save her father. She meets the girl from whom Boris stole the necklace, and learns that Tom's father was aware of the theft. She suspects the truth and enlists the aid of the detective who arrested her father. They lay a trap for Morton, who is induced to accompany Mary to the scene of the crime, ostensibly in the flimsy hope of unearthing new evidence that will free Travis.

When Morton is left alone, he attempts to retrieve the tell-tale gloves and is arrested in the act by the detectives, who are waiting. Travis is saved from the electric chair and Mary and Tom are reconciled.

"A PARTY MAN"

One-Reel Blue Bird Comedy

Featuring CHARLES PUFFY

PUFFY, candidate for district attorney, gives a dinner at which his wife's mother makes a bad impression by dipping her doughnuts in her coffee. When the mayor refuses to flirt with her she throws china at him and finally invites him to get up and fight like a gentleman. Puffy gets up to give an address and the mother-in-law spoils it by butting in. Puffy tells his wife to get some cops and have the place raided to save his reputation. He is arrested and heaves a sigh of relief when he is thrown in a cell. He forbids his wife to bail him out until she gets her mother to leave town. When he starts to sit down on his iron bed he finds that his mother-in-law is occupying the same cell.

Synopses

"THE FIRE FIGHTERS"

Ten-Episode Adventure Picture
Featuring JACK DAUGHERTY and
HELEN FERGUSON

No. 9—"Wanted for Murder"

JIM beats Fenton in a fist fight and takes the stolen document away from him. He tries to take Fenton back a prisoner but he gets away. Fred Powers follows Fenton to a shack where he identifies him as the man he is supposed to have killed years ago. They fight. Fred binds Fenton to a cot and then goes to town where he enters a town council meeting being conducted by Stewart. The latter is telling the councilmen that Powers has been declared legally dead and that he (Stewart) will now take title to the Powers property. Powers reveals his identity and is placed under arrest for the murder of Fenton. Under these conditions Jim Powers meets his father for the first time within his memory.

Old Fred tells Jim that Fenton is tied in the shack. Stewart orders his henchmen to free Fenton and get him out of town so that Fred's innocence cannot be proven. Jim and Mary Kent race toward the shack in the fire chief's gig. Stewart's henchmen pass them in a car, taking off a wheel of the carriage. The horses break away and the light vehicle, with the lovers in the seat, runs off a cliff.

No. 10—"The Reckoning"

STEWART'S henchmen free Fenton from his bonds and hide in the cellar at Joe's place while Jim and Mary pick themselves up after the fall. Jim follows Stewart to Joe's place and Mary, fearing for his safety, shadows him. He breaks into the cellar and fights Stewart's henchmen. Mary puts in an alarm and the Danville Fire Boys come to the rescue, subduing the gang with a stiff stream from a big hose.

Stewart and Fenton are arrested and the identification of the latter makes Fred Powers a free man. Jim comes into the valuable property and marries Mary Kent.

"I'M THE SHERIFF"

Two-Reel Gump Comedy

ANDY Gump, who has just been elected sheriff, is planting pods in his garden while Chester plays with a box of torpedoes. Andy plants the torpedoes by mistake and every time he pats one with the spade there is an explosion. He throws one of the pods over his shoulder. It lands in a neighbor's yard, explodes

there and infuriates the neighbor who threatens to beat up Andy if he will take off his badge. Afraid to show the white feather in front of Chester, Andy takes off the badge, but when the neighbor comes over the fence to punch him he tries to find the badge again. He gets Chester's Boy Scout badge by mistake. The neighbor laughs at it and beats him.

The Gumps go riding and a tire goes flat on a hill. The spare tire gets away and rolls down the hill, Andy in pursuit. It rolls right into a tire store and takes its place alongside the stock. Andy tries to lift his tire but is stopped by the proprietor, who turns out to be his tough neighbor. Andy buys back his own tire, which blows out as he is carrying it back to put it on the car.

"IN FOR LIFE"

One Reel Blue Bird Comedy
Featuring NEELY EDWARDS

NEELY'S marriage to Connie is stopped by the irate parents of both parties, who storm the office of the justice of the peace.

The love birds fly off in a car, hoping to distance the pursuing parents. They get a speed ticket and are much worried until Neely meets a lawyer friend who tells them he will use his political pull to fix them up. They call at his office half an hour later to be told that he is serving ninety days for speeding. Going out again they find on their car another ticket for parking too long, another for standing in front of a fireplug and numerous other tickets for additional violations. They try to tell the cop that they are not the owners of the car. They get another ticket for lying to a cop.

In court Neely tells the magistrate a touching cock-and-bull story of his hard luck. His Honor makes an example of the pair by marrying them.

"BUSTER'S SLEIGH RIDE"

Two-Reel Buster Brown Junior Jewel

BUSTER, Mary Jane and Tige blow up an air mattress and go to sleep on it. Their bed carries them aloft like the magic carpet, and after a wild ride through the clouds tips them out on a snowy mountain-top. Tige goes to fetch fire wood. He trips and falls. Rolling down the slope, he becomes the core of a big snow-ball that crashes against a tree and releases the trembling prisoner.

They find a toboggan in a deserted hut. Getting aboard, they all slide down the mountain-side until they are stopped by a big tree. Continuing their journey on foot, they hang their hammock in a tree-top and go to sleep until the wind blows them out. They fall into a snow bank and wake with a jolt to find themselves on the air mattress where the nightmare started.

"THE MYSTERY CLUB"

Universal-Jewel
With AN ALL-STAR CAST
(Length, 6,969 ft.)

THE Mystery Club is an organization of millionaires, the youngest member of which is Dick Bernard. At the instigation of Cranahan, they wager that crimes can be committed without detection by the police, the arbiter of the wager being Inspector Burke. An agreement is drawn up which calls for the forfeiture of \$25,000 should any crime go awry. They draw lots to decide which of the members is to be the criminal. None of the members know which of them has the double X, Burke being the sole possessor of the details.

The next night the papers carry the news that Burke has been murdered. Alarmed as they are, the members agree to cancel the agreement, but upon opening the safe they find that the paper is missing. The jewels of Mrs. Vanderveer are stolen and she finds in place of the gems a note implicating the club. Confronted with the theft, all the members suspect one another. Nancy Darrell, a beautiful girl with whom Dick is in love, surprises them by telephoning that the jewels will be returned upon payment of \$50,000. Unwilling to face the public scandal, they make up the amount. Dick delivers the money to a low dive where he is astonished to find the lovely Nancy on familiar terms with some rough characters. No sooner is he inside the club again than a note is slipped under the door announcing that the Fairchild baby had been kidnapped for a ransom of \$25,000. Again fearing notoriety, they pay.

A clever forgery costs them another \$100,000 and a jewel robbery is then laid at their door. Dick, following Nancy to a rooming house, where he believes the jewels are hidden, fights off a thug who attempts to make love to the girl. She saves Dick by stopping the final thrust and he escapes to the club where he is astounded to see Cranahan, a club member, embracing the girl he has just left.

Cranahan, who has been vainly trying to collect money from the club members to endow the institute for reclaiming criminals, of which he is the head, introduces Nancy as his niece and explains that it was all a hoax to get the club members and others interested in the subject of criminology. The crimes were perpetrated and executed by some of the inmates of his institution, with the connivance of Inspector Burke.

So relieved are the members to get back their money and to find themselves relieved of the crime burden, that they gladly contribute handsome checks to the institution.

Dick feels he is getting a bargain when he takes the priceless Nancy in exchange for his generous check.

STERN BROTHERS LAUNCH NEW LINEUP

(Continued from page 23)

George McManus, one of the world's leading cartoonists. Snookums, the remarkable Stern Brothers baby star, is featured in this series and has achieved amazing popularity throughout the country. Jack Bartlett and Addie McPhail are Mr. and Mrs. Newlywed in the new Junior Jewel series.

The four Stern Brothers series, totalling to a two-reel comedy for every week in the year, are as follows: the 'Let George Do It' series, also from a popular George McManus comic strip; the 'Keeping Up with the Joneses' series, adapted from Pop Momand's long established comic strip; the 'Buster Brown' series, from R. F. Outcault's famous comic strip; and the 'Mike and Ike, They Look Alike' series, taken from the well known strip by the famous Rube Goldberg.

"Sid Saylor is the star in the 'Let George Do It' comedies. Harry Long, Stella Adams, Gene Laymon and Addie McPhail are the principles in the 'Keeping Up with the Joneses' series; little Arthur Trimble, Doreen Turner and Pete the dog star, are the trio in the Buster Brown comedies, and Charles King and Charles Dorety are the foolish twins in the 'Mike and Ike' series. Appearing in these comedies are the pick of Hollywood's beauties, including such favorites as Jean Doree, Margery Marcel, Dolores May, Charlotte Dawn, Marie Woods, Marny Elwyn, Doris Eaton and similar screen ingenues.

"Our directorial force is without peer in the comedy field. Chief among the megaphone wielders at the Stern Brothers studio are Gus Meins, Francis Corby, Scott Pembroke and Sam Newfield."

The Stern Brothers release schedule for the next four months, beginning with the first release of the new season, is as follows:

Universal Junior Jewel Series

Sept. 5—"The Newlyweds' Troubles." ("The Newlyweds and Their Baby" series.)

Oct. 3—"The Newlyweds' Surprise" ("The Newlyweds and Their Baby" series.)

Nov. 7—"The Newlyweds' Mistake" ("The Newlyweds and Their Baby" series.)

Stern Brothers Comedies

Aug. 31—"Rushing Business" ("Let George Do It" series.)

Sept. 7—"Keeping in Trim" ("Keeping Up with the Joneses" series.)

Sept. 14—"Buster, Come On" ("Buster Brown" series.)

Sept. 21—"Dancing Fools" ("Mike and Ike" series.)

Sept. 28—"George Steps Out." ("Let George Do It" series.)

Oct. 5—"Society Breaks" ("Keeping Up with the Joneses" series.)

Oct. 12—"Buster's Home Life." ("Buster Brown" series.)

Oct. 19—"All for Uncle." ("Mike and Ike" series.)

Oct. 26—"Picking on George." ("Let George Do It" series.)

Nov. 2—"Passing with the Joneses." ("Keeping Up with the Joneses" series.)

Nov. 9—"A Disorderly Orderly." ("Let George Do It" series.)

Nov. 16—"Buster, What's Next?" ("Buster Brown" series.)

Nov. 23—"Oh! Mabel!" ("Mike and Ike" series.)

Nov. 30—"On Deck." ("Let George Do It" series.)

Dec. 7—"Showing Off." ("Keeping Up with the Joneses" series.)

Dec. 14—"Run Buster." ("Buster Brown" series.)

Dec. 21—"There's A Will." ("Mike and Ike" series.)

Dec. 28—"Model George." ("Let George Do It" series.)

TICKETS AWARDED FOR BEST LISTS OF "GREATEST MOTHER"

(Continued from page 29)

couples who had procured marriage licenses during the month of June and to each of these a postcard was sent inviting them to be the guests of the Great Lakes Theatre while the Universal feature was playing there. "It's the greatest story of marriage ever presented," ran the copy on the card.

Window displays tying up with the picture were arranged with flower shops, a department store, drug store, typewriter exchange, etc., and did their bit to spread the news of the showing at the Great Lakes. Andy Sharick, Universal exploitation man, helped Mr. Addison with the campaign.

YOU ASKED FOR MORE "COLLEGIANS" — WE GIVE THEM TO YOU

(Continued from page 14)

for college stories in general, but it seems, from observation, that their main point of patron appeal lies in the fact that they have caught the present day youth spirit and are clean and snappy.

"The Collegians' have filled a niche in our program which no other short subjects have yet filled to the complete satisfaction of our patrons.

"Personally, I believe that Universal would be fulfilling a need by continuing this, or a similar series."

"Universal's Junior Jewels, 'The Collegians,' certainly have proved to be a Jewel for us at our Wil-Bor Theatre," wrote G. Kilpatrick, assist-

Ali Hartman's Film Fables From Big U

THOSE enterprising members of the 100 percent Universal tribe, Rachmil and Rinzler, declared a festival at the opening of their new temple called the Congress with due ceremony which, despite the elements, was attended by great crowds who showed their pleasure of this beautiful structure as an added chain to their circuit. The ceremony was attended by a large force, managers and their traveling sheiks of Big U, namely, Chief Morton Van Praag, assistant chiefs Leo Abrams, Joe Weinberg and Nat Goldberg and traveling sheiks Kusiel, Furst and Strauss. Refreshments were given the travelers and their followers who offered toasts to the success of the temples when the waters of Araby were imbibed. (Here's wishing them a huge success). Selah!

MONTMARTE, that beautiful temple in the land of Brooklyn, opened its gates to its followers on Friday with that great epic, "Les Miserables," and both were received by the enthusiastic masses in attendance with great applause. Mr. Weingarten, who built this temple, is to be congratulated for giving to the Brooklyn people a beautiful temple to be devoted to high class pictures and presenting Universal's great picture for the first time in Brooklyn. (A great addition to Brooklyn). Selah!

OUR bookers and traveling sheiks are about to enter into a contest for wives and sweethearts and are enthusiastically entering them as contestants. Here's hoping that they all will win the approval of their chiefs and get a share of the mazuma which is contributed by our head chief, Carl Laemmle. (Go to it, boys!) Selah!

ant manager, Twin City Theatre Co., Inc., Easton, Pa. "It is the best two-reel bet we have ever played. Our patrons also show that they think the same of them by their attendance on the nights we play them and by their inquiries of when the next one will be shown."

And so on. We cannot quote all the letters Mr. Doyle received or all the letters other Universal exchanges and the Home Office have received, but we can answer them all by producing and releasing another series of "The Collegians" with the same cast but another director, Nat Ross. And that's just what we're doing. The first one, "Crimson Colors," is released September 12th.

Once a Signer ! Always a Signer •

"I am signing my **FOURTH** Universal C. S. C. for our three towns, and am more than satisfied with the three C. S. C.s I have used."—

—H. H. Kirk, Lundale, W. Va.

"I have been using Universal C. S. C. for a period of **TWO** years and it is my money-maker—the pictures average better than any others I use."

—Earl H. Barrett, Liberty Theatre, Quin-ton, Okla.

"I have used C. S. C. for the past **THREE** years. It is the best service offered to a small exhibitor. The exhibitor who does not buy this C. S. C. does not know its value."

—J. Dicharry, Lincoln Theatre, New Orleans, La.

"Just signed my **THIRD** C. S. C. During my sixteen years of motion picture experience, I consider Universal's C. S. C. most satisfactory."

—L. Hall, Dixie Theatre, New Brookland, S. C.

"I am more pleased with our **THIRD** C. S. C. than with the first or second. I cannot see how our circuit could get along without it."

—Mrs. F. L. Liggett, National Theatre Co., McRae, Ga.

"Recently signed the **FOURTH** Universal C. S. C. Every piece of product on it is the finest any theatre can run. I am more than satisfied with Universal."

—Fred J. Rietbrock, Opera House, Athens, Wis.

—because C. S. C.
satisfies!

UNIVERSAL'S COMPLETE SERVICE CONTRACT

Ring the bell every shot!

Watch this
Our Weekly Letter



"The Canary"

Those who did not see the story of "The Canary" which is the country's most universal production, starting drama on it and ap...

It is remarkable all-star play headed by LAURA LA FORREST EDMUND HALE, TRUDE A. GEORGE MATTOX, and JOE M...

The story is on the will of an e...



"Alien" starring JEANETTE LINDBERG and JUNE MATHIS. The story by John G. ... it will be re-tion by the real drama, delightful con-Edward Slo...

Keep "Uncle" one of the great magnific-les," you writ...

Send it you: UN P I C 730 Fif AL ES City

did not of "The Willard's throughout miss Uni-of this very have passed, enthusiasm.

marked by ARTHUR IGHTON LL, GER-FINCH, WARTHA LEFIELD

haire who hat the will ed twenty et his death our of mid-his gloomy home. The ooky in the and Paul e director, ed himself ury in the

"starring JEANETTE LINDBERG and JUNE MATHIS. I am sure re approba-d. There is ry, and de-lightful con-Edward Slo...

Also the Misera-ck. Will em?

me President ph of end in

When Carl Laemmle's Saturday Evening Post Column makes its weekly appearance, it is an event in thousands of homes. The first thing looked for in the magazine.

Straight-from-the-shoulder, it rings true. Informative, it gives folks the straight dope on forthcoming pictures — Universal Pictures.

This advertising is read. Faithfully. Consistently. It's a mighty good kind of advertising to have working for you.



The advertisement on the left will appear in The Saturday Evening Post of October 1, 1927,

UNIVERSAL WEEKLY

Vol. 26 No. 18

Dec. 10, 1927.



"Watch this
Young Man."
Carl Laemmle

GLENN TRYON
in
"A Hero for a Night"
Universal
Jewel

Consistently Good! *-that's Universal!*

UNIVERSAL PRODUCT. We find that Universal has the most consistent pictures on the market. Giles Master, Strand Theatre, Gallup, New Mexico.

from M.P. World.

YOU can't run your theatre on one or two big hits a year—and you know it. You need bread-and-butter pictures. Pictures that protect your brick and mortar. That will bring in the cash customers every day in the year. And you get *them* from Universal. Specials? Here, too. Shorts? Likewise. Westerns? Best in the world. Quit your shopping. Come to the company that gives you *everything!*

Universal—the Backbone of Your Program

From the Moving
Picture World of
October 29, 1927.



OSWALD, THE LUCKY RABBIT. (Uni-
versal-cartoon.) Our first Oswald came
while I was out of town. My wife, selling
tickets, said that it made her laugh to hear
the peals of laughter coming from the hall.
My projectionist said, "Book all the Oswalds
that you can, as they are the funniest films
that we have ever had. I put it on with
Denny in "Take It From Me." Made a fine
show with a good attendance. Draw farm
milling class. city 10,000.
Parsons, Parsons Hall Marcellus, New York.

Even the ticket taker laughed. The patrons were roaring in glee! That's what your crowd will do when you show one of the new Oswalds. Get your Universal exchange manager to line you up with an Oswald for Joy Week. You'll be glad of this tip!

Walt Disney's screaming cartoons. Winkler Productions.

26 one-reelers.

Released by UNIVERSAL

The LUCKY RABBIT Oswald

Universal Shorts are Super Shorts!

PASTE THIS

*No. 561.---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.*

A MAN'S sort of foolish to make predictions in this wonderful moving picture business, but I feel a prediction coming on and I might as well get it out of my system. Here it is:

In no time at all—so soon that it will be one of the things talked about in picture circles — this new star developed by Universal—Glenn Tryon—will be one of the very best money-makers at your box office.

Paste that in your hat. Dont forget it. I'll remind you of it again very soon.

Remember that name—Glenn Tryon. Remember that in the year 1927 it was predicted by your Uncle Carl that in no time at all Glenn Tryon would become a household word.

If I had only one picture by which to judge him, for instance, "Painting the Town," I would be amply justified in making this prediction. But I've got more than that. He has been working on the Universal lot ever since that picture was made and he has shown that he has even more "stuff" than he showed in that remarkable production.

IN YOUR HAT

He's a happiness boy. He depends upon no clown trademark. He depends upon no one single thing, but he has everything.

The directors who have worked with him tell me he is a veritable gold mine of comedy. They never have the least bit of difficulty in getting him to put over a scene in just the right way—with just the right touch of farce or straight acting or even burlesque when needed.

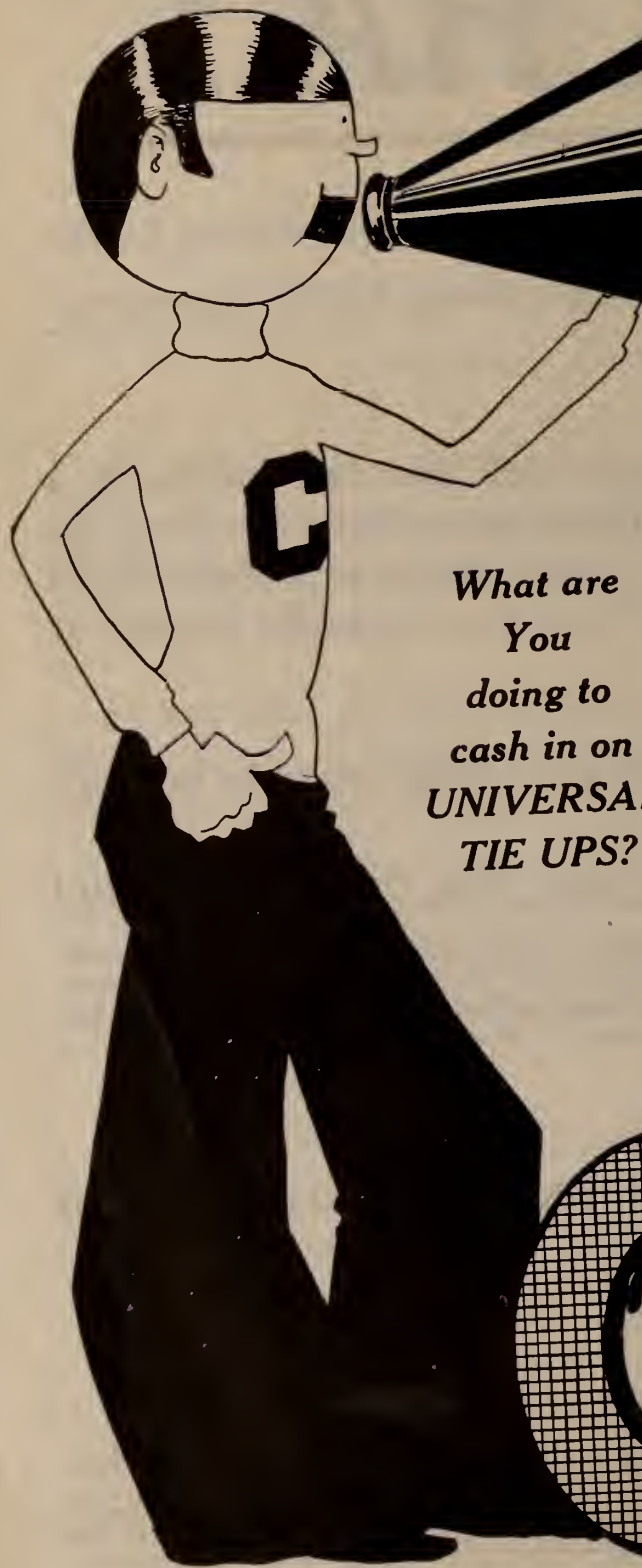
In addition to this he is a personable chap—easy to look at.

In Universal pictures he is giving you something brand new in the comedy line—something which will please the most exacting high-brow critics and yet something which will make the kids yell with glee.

Not many people can deliver all that to the screen. You can count them on your thumbs!

Watch this young fellow.

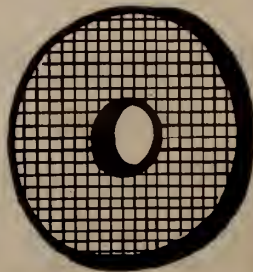
Be just smart enough so that you will have first call on all his future pictures or I'm very, very much afraid you'll soon be kicking yourself with much severity.



What are
You
doing to
cash in on
UNIVERSAL
TIE UPS?

starring
GEORGE LEWIS
with Dorothy Gulliver, Hayden
Stevenson, Churchill Ross, Eddie
Phillips. Directed by NAT ROSS
UNIVERSAL
Junior Jewels

Carl Laemmle Jr.



W! World-beating tie-up with Adler!

YOU'VE seen Adler Collegian Clothes advertised in smashing two-page spreads in the greatest weekly publication in the world—The Saturday Evening Post. And you've longed for a tie-up with a great national company like that. Well, you have it! Universal did it for you—again. The Adler Company has instructed every one of their 2,000 dealers to be on his toes to tie up with you every time you play "The Collegians." That means exhibitors in every sizeable town of the country are in on this. Hop to this great opportunity for profits. Read the dope in the next column.

The DETAILS

1. Broadsheet sent to all Adler dealers explaining the tie-up in detail and encouraging the tie-up. Broadsheet contains 16 tie-up stunts.
2. Your Adler dealer's window available for tie-up displays every time you play "The Collegians."
3. Adler offering free tie-up material to dealers—including George Lewis stills, mats for newspaper ads, publicity stories, movie slides.
4. Many Adler dealers willing to offer free suit as local contest prize in return for advertising space in your programs.
5. Adler featuring "Collegian" tie-up in its trade advertising.
6. Adler Collegian Clothes advertised in the world's greatest weekly—The Saturday Evening Post.
7. Two thousand Adler dealers in the U. S. in on it—covering practically every sizeable town.

Further information and suggestions in the Universal Weekly of November 19th and at your Universal Exchange.

collegians

They went

What did you think of
GLENN TRYON
 -in-
"A HERO FOR A NIGHT"
 (UNIVERSAL - JEWEL PRODUCTION)
 Please give us your comment
Excellent entertainment. It takes a lot to make me laugh but this one surely did the trick.
 Name *Matilda Focust*
 Address *549 W. 163 St. N.Y.C.*
 (SEEN AT CENTRAL THEATRE, NEW YORK CITY)

What did you think of
GLENN TRYON
 -in-
"A HERO FOR A NIGHT"
 (UNIVERSAL - JEWEL PRODUCTION)
 Please give us your comment
Marvelous. Tryon's personality is a delight.
 Name *Beatrice Park*
 Address *540 W. 144 St*
 (SEEN AT CENTRAL THEATRE, NEW YORK CITY)

What did you think of
GLENN TRYON
 -in-
"A HERO FOR A NIGHT"
 (UNIVERSAL - JEWEL PRODUCTION)
 Please give us your comment
Better than painting the town" and that was great.
 Name *Vera Lapidus*
 Address *549 Empire Blvd. Bklyn, N.Y.*
 (SEEN AT CENTRAL THEATRE, NEW YORK CITY)

What did you think of
GLENN TRYON
 -in-
"A HERO FOR A NIGHT"
 (UNIVERSAL - JEWEL PRODUCTION)
 Please give us your comment
Production was very clever & quite up to the minute.
 Name *Mrs B. Rogers*
 Address *865 Walton Ave Bronx*
 (SEEN AT CENTRAL THEATRE, NEW YORK CITY)

What did you think of
GLENN TRYON
 -in-
"A HERO FOR A NIGHT"
 (UNIVERSAL - JEWEL PRODUCTION)
 Please give us your comment
I think it was a very clean & screaming funny comedy.
 Name *Mrs J. Bohanna*
 Address *357 Madison St. Bklyn*
 (SEEN AT CENTRAL THEATRE, NEW YORK CITY)

What did you think of
GLENN TRYON
 -in-
"A HERO FOR A NIGHT"
 (UNIVERSAL - JEWEL PRODUCTION)
 Please give us your comment
One of the best & funnest pictures I have seen.
 Name *Vincent Ostum*
 Address *4310 Richardson Ave N.Y.C.*
 (SEEN AT CENTRAL THEATRE, NEW YORK CITY)

A William James Craft Production

ALL HEROES

wild over-

GLENN TRYON



A PICTURE - WISE public—hardened to the usual stuff—saw Glenn Tryon, Carl Laemmle's great find, at a cold showing in the Central Theatre on Broadway, N. Y., and pronounced his latest the screen's finest. Reams of praise for Glenn Tryon. A house rocking with unrestrained laughter. Cries of "better than 'Painting the Town'." We have it in writing. At the left a few cards. At the right a sample of the hundreds of raves. Read the writing on the wall, Mr. Exhibitor. One of the greatest comedy hits of years is on the way!

Here They Are!

"Marvelous. Glenn Tryon's personality is a gift all right."—Beatrice Park. "Glenn Tryon is a wonderful find. Picture most enjoyable."—Mrs. H. Sachter. "Excellent entertainment. It takes a lot to make me laugh, but this one surely did."—Matilda Locust. "Better than 'Painting the Town,' and that was great."—Vera Lapidus. "Delightfully amusing. A nice, clean comedy suitable for young and old. Ought to be a big success."—Eva French Phipps. "The funniest I have ever seen. A laugh every minute."—Mr. P. F. Levy. "Delightfully humorous. Glenn Tryon is great."—M. Sherman. "Production was very clever and right up to the minute."—Mrs. B. Prager. "One of the best and funniest pictures I have ever seen."—Vincent Ostum. "Screamingly funny comedy and very clean."—Mrs. J. G. Bohanna. "Screamingly funny—novel, timely—a treat!"—Mrs. Helen A. Hawley. "A very good picture. Anyone who will see it will have hours of real enjoyment."—Frieda H. Epstein. "Funniest and most thrilling picture I've seen in years."—Samuel J. Kaplan.

Book it
for
**JOY
WEEK**

What did you think of
GLENN TRYON
—in—
"A HERO FOR A NIGHT"?
UNIVERSAL - JEWEL PRODUCTIONS
Delightfully humorous

— you think of
GLENN TRYON
—in—
"A HERO FOR A NIGHT"

A HERO FOR A NIGHT!

DENNY

WESTERN UNION TELEGRAM



NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	White
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise character is indicated by the symbol appearing after the check.

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	White
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise character is indicated by the symbol appearing after the check.

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

NOVEMBER 24, 1927

UNIVERSAL PICTURES CORP
730 FIFTH AVENUE NEWYORK

ON YOUR TOES BOOKED SIGHT UNSEEN ON STRENGTH OF ADVANCE CLAIMS MORE
THAN CAME UP TO MY FONDEST EXPECTATIONS AT OPENING OF OUR NEW O'SKOSH
THEATRE TODAY STOP CAPACITY HOUSE CHEERED AND APPLAUDED AND YOU CAN
SHOUT FROM HOUSE TOPS THAT ON YOUR TOES IS DENNY AT HIS VERY BEST STOP
MOST SUCCESSFUL OPENING

S W MILLER GENL MGR FISHERS PARAMOUNT THEATRES I

Book it
for
**JOY
WEEK**

Carl Laemmle
presents
**Reginald
DENNY** in
"On Your Toes"

A Fred Newmeyer Production

UNIVERSAL SUPER
COMEDY

**AT
HIS**

BEST!

—Says S. W. Miller, Fishers Paramount Theatres

NO doubt about it. We told you so. S. W. Miller believed it. And cleaned up beyond his fondest expectations. For Denny does everything in "On Your Toes." Dances. Fights. Makes love. Cuts comic capers. And how! Read Mr. Miller's wire. Study it. There will be hundreds like it. Play "On Your Toes" and you'll send us a similar wire!



h Barbara Worth,
yden Stevenson,
nk Hagney, Mary
r, Gertrude Howard.
de by the pro-
ducers of "Uncle
Tom's Cabin."

Without high-pressure
presentations. Without ex-
tra shows. Denny topped
them all in box-office re-
ceipts for picture draw
alone!

DENNY
Holds Year's Record for
PARAMOUNT
THEATRE

The UNIVERSAL WEEKLY

A Magazine for the Motion Picture Exhibitors

Paul Gulick, ~ Editor

Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City

Copyright 1927 UNIVERSAL PICTURES CORPORATION All rights reserved

Vol. XXVI

DECEMBER 10, 1927

No. 18

UNIVERSAL MOVIEGRAMS

“UNCLE TOM'S CABIN” opened in Detroit at the Shubert Lafayette Theatre on Sunday, November 27th. This is the second city in the United States in which this Universal super-production is playing, its New York premiere at the Central Theatre having occurred four weeks ago.

TWO stories were purchased this week by Universal for the use of Conrad Veidt, who is now finishing his role of Gymplaine in “The Man Who Laughs” under the direction of Paul Leni. The first of these is “The Devil,” a novel by Alfred Neumann, the scene of which is laid in the court of Louis XI; and the second is “Grease Paint,” a story of stage life by Svend Gade.

THE Peter B. Kyne story tentatively known as “The Freedom of the Press” went into production at Universal City on Monday, with George Melford directing. Lewis Stone heads the cast, which includes Marceline Day, Donald Keith, Robert Emmett O'Connor and Wilson Bengé.

KATE PRICE, having finished her part in “The Cohens and Kellys in Paris,” has been cast for “Has Anybody Here Seen Kelly?,” the Bessie Love feature which Willy Wyler is directing for Universal.

EDWARD SLOMAN is rapidly completing the selection of players for “We Americans,” the Broadway stage play by Max Siegel and Milton H. Gropper which is being picturized by Universal. Latest additions to the cast are Daisy Belmore,

Expert on Royal Kissing Engaged for “Man Who Laughs”

Hilda Grenier Tells Paul Leni the Way They Did It
In the Time of Good Queen Anne

WHO is privileged to wear a hat in the House of Lords and what kind of a wig should be worn? What should be said when kissing the hand of a queen of England—more especially what was said to “Good Queen Anne?”

When Universal began making plans for the filming of Victor Hugo's novel, “The Man Who Laughs,” the above and many similar questions arose to be answered and answered correctly. Director Paul Leni spared no pains in getting first-hand information from abroad as to the proper settings for the scenes in this picture. An envoy was sent to England who brought back sketches and pictures of the tapestries used in the Queen's music room, in the House of Lords Chamber as it was during the reign of Queen Anne, and other royal chambers and no expense was spared to obtain faithful reproductions of these historical scenes.

But the manners and customs of queens and lords is not something which Americans either know or study readily. So when the time arrived to start production it was discovered that no one could tell whether, for instance, the lady-in-waiting to the queen bowed once, twice or three times when she came within the royal presence or if perchance they shook hands. And did they back out of the room or go out head first?

The House of Lords also presented many mysteries. Even after the question of how the place looked had been settled by getting a wood cut and a replica of the famous “Painted Chamber” which was destroyed by fire in 1834, and the costuming had been pronounced “authentic,” there were still many things “up in the air.”

Just as Leni was beginning to fear a delay in order to study the manners and customs of the court of Queen Anne, Hilda Grenier was referred to him as a person who knew the things he needed for his picture.

Mrs. Grenier has spent the greater part of her life in royal presences. She was a close personal attendant for many years to the present Queen Mary of England; previous to that experience, she was with Princess Sofia of Germany. She had lived in Windsor Castle; she knew the traditions and history of Queen Anne.

In addition to her knowledge of present customs, Mrs. Grenier has been all her life a great student of the customs of royalty, especially of her mother country, England. Her credentials were from no less a personage than Queen Mary herself and they bore the guarantee of the British Consul.

Her addition to the working force of the Leni picture has more or less brought order in the court. Ladies-in-waiting learned the proper deportment. The queen has received the proper homage due from loyal subjects, according to the time of Queen Anne. In the House of Lords, “wool-sacks” were provided for those fa-
(Continued on page 40)

Rosita Maristini, Eddie Phillips and George Lewis. Al Cohn has written the screen adaptation for “We Americans.”

“The Cohens and Kellys in Paris” Make Even a Duel a Laughing Matter



Cohen gives a few last cheering words to Kelly before the guns are handed out in the grand manner.

He who gets slapped in Paris ends up in a duel. George Sidney and Gino Carrao ready for action.

Duels in France are very highhat affairs even if the red cross stretcher lurks on the side lines.



Cohen and Kelly don't look exactly happy as the Count's allies provide a wide range of weapons.

J. Farrel MacDonald, as Cohen, refuses to act as if he liked seeing his friend killed at sunrise.

SOUTHERN NEWSPAPER PRAISES "UNCLE TOM'S CABIN"

A SPECIAL correspondent wrote the following enthusiastic review of "Uncle Tom's Cabin" to the Baltimore Sun:

"The most beautiful thing about the bringing of 'Uncle Tom's Cabin' to the screen is that the Civil War isn't fought all over again; the bitter hatred of the Harriet Beecher Stowe book has been eliminated.

"What remains is a well-made, sometimes moving and generally interesting film. Skill has been put into its cinema construction—skill of the sort which should cause the censors of things movie through the Southern States to cease holding objection to anything dealing with slavery as an institution.

"For the film's makers, Universal, and the film's director, Harry Pollard, have exercised what we may best call discretion; they have emphasized the personal side of the film to a fine and thoroughly commendable exclusion of the sectional hatred, the race hatred and the political hatreds which brought on the Civil War and which have, to this day, been touchy subjects in some parts of the South.

Frightfulness Discarded

"Thus they have left us the story of 'Liza, her husband, Harris, the rascally Lawyer Marks (who looks like a toothless Coolidge), the altruistic Shelbys, poor old Uncle Tom, Topsy, Eva and the final happiness. All of this is so much better than if they had brought us a long, involved story of the underground railroad system of slave smuggling; a frightful picture of the carpet-bag rule and other things of a like nature.

"Picture people, above all others, know the value of humanity—so-called—in their films; they know that one lovable character able to arouse the sympathy of an audience is worth a dozen cold, frigid folk in high places. The formula holds good. The skin of Uncle Tom may be as black as the ace of spades, but Uncle Tom has a heart of gold—this is very carefully pressed upon us, and the audience having been made privy to the fact, is quite obliging in giving of its tears and sympathy.

Two Years in Production

"'Uncle Tom's Cabin' is the picture upon which Universal Pictures Corporation has been lavishing time and great sums of money for the past two years. Month after month passed before river conditions were right for Liza to cross the ice. By the shores of the useless Susquehanna the entire company waited a winter or so ago, waiting impatiently for the ice floes

to start their grinding, crushing journey down to Havre de Grace and points South. The writer's recollection is that the flight across the ice wasn't made on the Susquehanna, but wherever it was secured a good job was done.

"We see the almost white Liza, bearing her baby Harry, leaping from one cake of ice to another, the bloodhounds of her pursuers hot on the trail, while on the far Ohio shore (the flight, you must recall, was from Ole Kaintuck' over to Ohio—from a slave State into a free State)—the helpful Quaker, Phineas Fletcher, waited to lend assistance.

Uncle Tom Is Sold

"Then there is the story of the Shelbys, kind slave owners who were forced by money troubles to sell Uncle Tom, most faithful of the slaves, down the river to the slave market at New Orleans.

"On the river boat, as it churned its way down the muddy Mississippi,

the devilish Topsy steals from the puritanical Miss Feely, steals and is caught in the act.

"Everything happens but one—Topsy never once says that 'she just growed.'

Negro Actor Good

"The best performance in the film is given by a Negro actor, James T. Lowe. He is a tall, upstanding fellow, strong of face and gentle in his demeanor. Margarita Fischer is the 'Liza, a little too white in her make-up perhaps for the role, but skillful in certain of its emotional requirements. Arthur Edmund Carewe is the George Harris, her husband, and this splendid actor never quite as famous as he should be if fame went in ratio to good work.

Well-Made Film

"'Uncle Tom's Cabin' seems a sincere effort. It is, we think, a well-made film, and if its biggest moment, the escape over the ice, does come a bit early in the film, one can always be compensated for the fact that the second section is filled with some views of Mississippi river boats, those old stern-wheelers, quite as fine and interesting as anything you're likely to see in that line.

"You will never imagine, until you have seen this film follow the course of one of those flat-bottomed boats down the river, just how interesting they can be. It seems here that they sneak up on the most unsuspecting shores, haul the gangplank, unload the passengers and freight and then quietly poke along down the river. The ease with which those boats navigated shallow water is quite amazing—almost as amazing as 'Liza's happy and lucky escape from those villains who pursued her."

Rare Tribute Paid To Conrad Veidt

A N unusual tribute to histrionic ability, fit to go down in the archives of motion picture history, was paid to Conrad Veidt, Universal star, yesterday, when 250 extras burst into spontaneous applause after Veidt had completed an especially emotional scene.

This compliment was paid to Veidt on the set of "The Man Who Laughs" in which Veidt is co-starred with Mary Philbin under the direction of Paul Leni.

Very few of the extras misunderstood the scene despite the fact that Veidt spoke his lines in German.

WATCH
for CARL LAEMMLE'S
special
**JOY
WEEK**
Releases
Dec. 25-31ST



Uncle Tom sat in his chains, cheered up by a sight of that angelic Miss Eva St. Clare, an only child, whose desire was law with her adoring father—she wants Uncle Tom and he is bought for her. Here the Topsy episodes follow; those episodes wherein

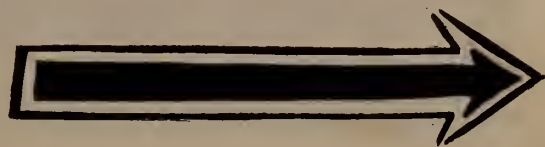
VARIETY

- the exhibitor's bible -

has the
right
dope!

VARIETY

tells



The Who



"The Cat and the Canary"

PICTURE

VARIETY

8

Garrick (F. & R.) (2,000; 60). "Cat and Canary" (U). A real boxoffice knockout. Without stage assistance it caused surprising rush.

Minneapolis, Nov. 22. "Cat and Canary" held the center of the spotlight here last week. At the Garrick, minus stage presentation or supporting units, aside from the short screen subjects, this mighty thriller demonstrated Herculean strength.

The greatest cast ever assembled, headed by LAURA LA PLANTE with Arthur Edmund Carewe. A PAUL LENI PRODUCTION. Based on John Willard's startling play. Presented by Carl Laemmle. Spooks! Thrills! Laughs!

Both Universal L

le Story!

Victor Hugo's immortal masterpiece. Universal's successor to "The Hunchback of Notre Dame." A Universal Film de France Triumph! Presented by Carl Laemmle.

Wednesday, November 23, 1927

S
Criterion (W. C.)—"Les Misérables" (U) (1,600; 25-75). Universal importation proved knockout on first week for this round the corner house. \$13,100.

Lowe's State (3,218; 50)—"Les Misérables." In this French town immortal tale of Victor Hugo has always drawn, and this screen version topped all its predecessors at \$15,100.



Victor Hugo's "Les Misérables"

ing Run Specials!

"A Hero for a Night" Rings the Bell With the Trade Paper Reviewers

LAST Tuesday, Universal held a special mid-day preview for the newspaper and trade paper representatives of Glenn Tryon's latest comedy film, "A Hero for a Night." The audience rocked with laughter and justified Carl Laemmle's predictions about his comedy find. This is Tryon's second starring vehicle, and is even funnier, so say the critics, than "Painting the Town," the first which won him a high place among screen humorists and a long term contract with Universal.

Chester J. Smith, in *Motion Picture News*, writes:

"Occasionally there comes along a comedy that gets away from the slapstick and knockabout stuff and advances some real humor in the way of situations, gags, hokum, or call it what you like. Such a one was Glenn Tryon's 'Painting the Town,' which brought him a long term contract with Universal. They said then it would be difficult to get Tryon material to match up with 'Painting the Town.'

"Well, they have dug up material in 'A Hero for a Night' for this newly-made star which matches his last vehicle, and, if anything, goes it one better. And Tryon more than lives up to all the nice things said about him following his last effort. He has the personality for this type of comedy, he is chock full of gags that add spice to the picture, and he undoubtedly has a keen sense of comedy values.

"In 'A Hero for a Night,' Tryon is much the same type as he was in 'Painting the Town.' He is a fresh guy, almost to repulsion, but he makes you like it. And in connection with his taxicab he has some inventions again, which are worked by the mere pressure of a button from his driver's seat. A button is pressed and there is revealed a compartment supplied with skates, obviously to prevent walking back home. In another compartment is a veritable make-up shelf.

"Tryon is ambitious to become a flyer and participate in the trans-Atlantic race, but he has no backing for the flight until the arrival at the watering resort of Samuel Sloan, wealthy manufacturer

of shaving soap, and his beautiful daughter, accompanied by a male secretary and a nurse.

"The secretary and the nurse are plotting to ruin the elder Sloan in the stock market at the same time as Tryon is endeavoring to win the beautiful daughter, Patsy Ruth Miller. It becomes necessary for Sloan to arrive back in New York the next morning to prevent utter financial ruin. Miss Miller enlists the services of Tryon and his aeroplane and the trio set sail. When aloft, they are apprised by Tryon of the fact that he has never before been in the air and has gained his knowledge through a correspondence course, which has not yet included how to land.

"In the absence of a knowledge of navigation Tryon sets a course which

carries him over Newfoundland, the Irish coast, into France, across the Balkans and into Russia, without any of the trio knowing just where they are. Eventually forced down in Russia, the title tells you they must be in the Bronx, as no one knows their language. The success of the flight saves the Sloan fortune.

"Incidentally the titles are about as snappy as have been seen in a comedy for some time and add much to the effectiveness of the picture. They presume at one time, because of the number of roads beneath them they "must be in Rhode Island." The combination of Miss Miller and Tryon is a happy one and the work of the entire cast, including the monkey, is exceptionally good.

"Drawing Power: Should go exceptionally well in any type of house. Exploitation Angles: The popularity of the star and Patsy Ruth Miller; the trans-Atlantic flight."

The *Motion Picture World* adds its favorable comment:

"Glenn Tryon, in his initial starring vehicle for Universal, takes this uproarious burlesque on aviation, hurls it aloft to high altitudes of hilarity, twists its propeller to an unbroken array of gags, flaps its wings into continued realms of mirth, and makes it hum with action throughout.

"Good old hokum of the most fundamental order gilds the scene and Tryon's unflinching smile and 'village hecker' mannerisms guide the plot. The crowd took to it and roared its approval.

"The story is pure farce, with overtones of sly, satirical digs at the epidemic of trans-Atlantic aviation which seems to have caught aspirants to world-wide fame in a demon clutch. Glenn sails along in an irrepressible momentum of gaiety and imperiousness to difficulties which is contagious, to say the least. To be sure, the material, from a story standpoint, is pure nonsense, but of that entertaining kind which gives patrons a good time in the theatre.

"No opportunities for playing on the susceptibilities of the dear old public have been overlooked, at one instance a large portrait of Lindbergh
(Continued on page 40)



This jolly Christmas one-sheet is available to exhibitors of the special holiday release of the Oswald Comedy, "Empty Socks."



Francis X. Bushman tries to convince Walter Pidgeon that he has committed the murder in "The Thirteenth Juror."



Much of the tense action in "The Thirteenth Juror" occurs in the courtroom trial scene.



Anna Q. Nilsson, Walter Pidgeon and Fred Kelsey give fine performances in Universal's courtroom photodrama.

"Thirteenth Juror" Proves Exciting At Colony Theatre World Premiere

"THE Thirteenth Juror," Universal's thrilling adaptation of the stage play by Henry Dodge, won the Broadway honors last week, according to the critics, when it opened at the Colony Theatre, New York City. The photoplay is equipped with a well-knit plot, a fine cast including the old favorite, Francis X. Bushman, and the ever popular Anna Q. Nilsson, and intelligent directing by Edward Laemmle, who sustains the suspense to a surprising denouement. The courtroom climax is the sort of tense stuff that will pack houses and keep them hushed with excitement.

If you think we are prejudiced in favor of our film child, just read what the hard-boiled critics have to say:

George Gerhard in the *Evening World*:

"With no surrounding fanfare, Dr. Hugo Riesenfeld puts on a feature picture at the Colony this week called 'The Thirteenth Juror,' which is one of the most creditable on Broadway. And, to make it all the more enjoyable, a movie fan may see it without being put to the necessity of wading through hours of extraneous entertainment.

"The picture is an out-and-out melodrama, the kind which your inveterate movie-goer loves to watch. And it has one of those unexpected climaxes. In it Francis X. Bushman, erstwhile strutting hero, portrays the role of a criminal lawyer fighting before the bar for the life of a friend, and he reveals a brand of histrionics heretofore unsuspected of him.

"Indeed, Mr. Bushman stands before the bar of justice pleading for his client for the greater part of the

picture, and in this manner the story is unfolded. It is crammed with suspense, the kind which one finds usually in celebrated murder trials, but this one develops in a manner unlike any trials that have gone before.

"Edward Laemmle directed this feature, and in it he has displayed an unerring intelligence. Indeed, there were times when one feared that he would slough off into maudlin sentimentality, but he always managed to keep his material in hand and bring his tale to a stirring denouement. What that denouement was we would rather not divulge, because it would mar your enjoyment of it when you see it for yourself.

"Anna Q. Nilsson portrays the feminine lead and displays an unaccustomed repression for this sort of character. At all times she was convincing, and her husband, portrayed by Walter Pidgeon, was just as good as she is. George Seigmann plays the part of the politician, which is the villain role, and as usual he was excellent. Martha Mattox, too, as the lawyer's housekeeper, kept up the good work.

Probably the feature of this picture, though, is the work of Bushman, who seems to have come back with a bang."

Harriette Underhill in the *Herald Tribune*:

"As we recall, the program notes in motion picture theatres regarding the merits of the feature pictures seldom have been convincing. So, when we read from the program at the Colony Theatre, 'The Thirteenth Juror is a thrilling melodrama with a courtroom trial for a grand climax,' we didn't believe a word of it. It is like mother's telling of the beauty and brains of her offspring. However, it took only a few moments to convince us that the author of the paragraph was a truthful man and, just as promised, the courtroom trial was a grand climax.

"Francis X. Bushman is a much better actor than he was fifteen years ago, while his manly beauty has diminished not a whit. It is he who gives such a gorgeous performance as Henry Desmond, a successful criminal lawyer, who plays upon the heart-strings of the jurors and never loses a case. At the end Desmond voluntarily exclaims, 'I am being punished for the many times I have released dangerous criminals on society. I have never lost a case; and now, with my first innocent man to defend, I am a failure.'

"Then follows a denouement which probably will be a surprise to all who see the picture, and we intend to let it remain one. But don't miss it!

"Anna Q. Nilsson is the leading lady. * * * We liked Walter Pidgeon very much as Richard and all the

(Continued on page 40)



"Uncle Tom's Cabin" Successful Premiere In Shubert's Lafayette Theatre, Detroit

"UNCLE TOM'S CABIN," Universal's two-million dollar production of the famous ante-bellum story and play, had its first premiere out of New York City last Sunday night when it was presented in Shubert's Lafayette Theatre, Detroit, before a brilliant audience. This is the first road-show opening of the picture, which is expected to enjoy a long run in Detroit. The picture is in its fourth week at the Central Theatre, New York City, with steadily mounting box-office results.

The Detroit opening was on the same colorful scale as the world premiere of the picture at the Central. The house was crowded with prominent State and City officials, exhibitors and other leading citizens of Detroit. This representative audience was so moved by the beauty and the excitement of the screen drama that it laughed, cried and applauded spontaneously throughout the story, according to the reviewers.

Three executives from the Universal home office in New York journeyed to Detroit for the opening. They were Paul Gulick, director of publicity; Sydney Singerman, manager of the program department, and Wayne Pierson, in charge of "Uncle Tom's Cabin" roadshows. They report an exceptionally successful send-off for "Uncle Tom" in that city and an enthusiastic attitude on the part of exhibitors who saw it.

An idea of the reception accorded to the picture by the motion picture critics may be had from the following excerpts:

Harold Heffernan in the *Detroit News*:

"There was considerable cheering last evening at the Shubert Lafayette Theatre, where Universal's expensive edition of Uncle Tom opened its local engagement. * * * The opening crowd became pretty much worked up over the situation showing Eliza making her escape over the ice, and with good

reason. It registers as one of the most effective thrill stunts in the movie catalog. Some of the cheering spectators had seen Eliza give Mr. Haley the slip before, but never in such spectacular or satisfactory fashion.

"Universal's 'Uncle Tom's Cabin' is downright, frank melodrama, a tear-wringer if there ever was one, but beautifully produced. For sentimental reasons alone this current Uncle Tom should live as long as the play."

Charles J. Richardson in the *Detroit Evening Times*:
"This picture is a hum-dinger for action throughout its numerous reels. Liza's escape across the ice and rescue at the brink of a falls is a gem for thrills. Simon

Legree's brutality provides a climatic punch which sends shivers through the collective bones of the spectators. Sunday's first night audience laughed, cried and applauded spontaneously all through the story. Their reception indicated that the picture will have a long and prosperous run.

Ella H. McCormick in the *Detroit Free Press*:

"The screen version leaves all of the old-time 'stupendous, mammoth, gigantic'—this has ever been the accepted way of advertising an 'Uncle Tom's Cabin' show—production quite in the discard. Nothing that the most loyal Uncle Tom theatre-goer has ever seen will again be able to stand up under its superlative adjectives. The ultimate in reality has been attained by Harry Pollard, the director, in the filming of the story. It was an ambitious undertaking, carefully, prodigally and sincerely carried to accomplishment.

"The picture is undoubtedly one of the very finest cinema achievements to date. To everyone who had a part in its making it should bring increased fame, for it gives new life to a classic story and reveals a period in the history of America with which every American should be familiar."



Virginia Grey and Mona Ray as the Little Eva and Topsy of "Uncle Tom's Cabin" are making a series of personal appearances that add much merriment to Universal's classic.

Laura La Plante Scores in "Silk Stockings"

PEGGY PATTON in the *Wisconsin News* heads the following review with the caption, "That La Plante Girl Again Week's Best":

"If there ever is a time when a woman envies a man the privilege of a few inelegant and forcible cuss words, it is when she discovers a run in a pair of new stockings.

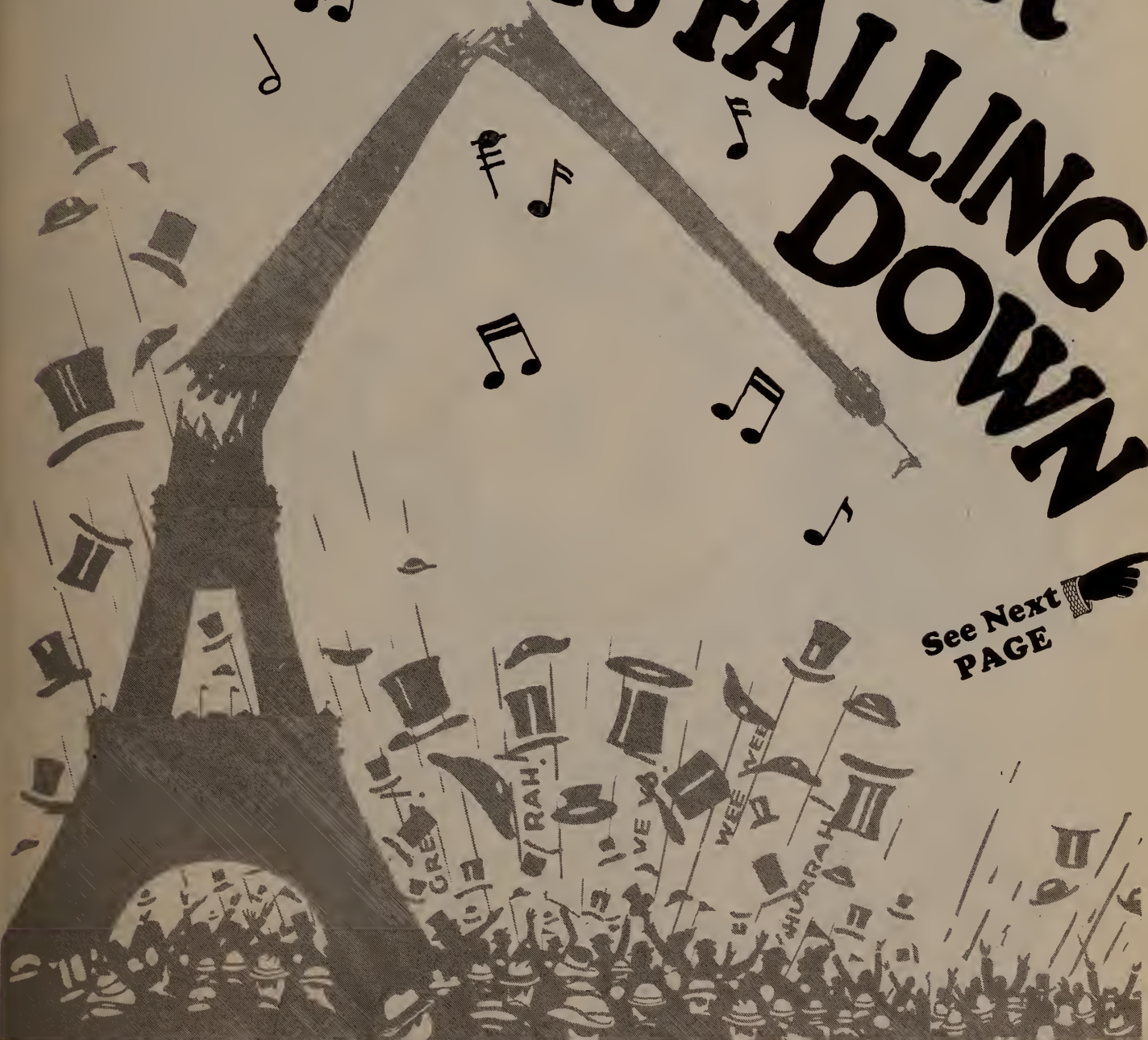
"Consequently the modern wife should be able to understand in a day when bare legs are permissible why a woman would be led to remove the traitorous members under the table. But why she should put them in your husband's pocket and have him display them on the night of your wedding anniversary—well that is a different thing.

"But that is just exactly what happened in 'Silk Stockings,' the picture now showing at the Alhambra. Laura La Plante, as the pretty little wife, really loved her husband, but she was 'gunning' for a divorce just the same. The stockings episode was the final blow to a lot of imaginary troubles and she got what she wanted.

"A few weeks alone and she discovered that the lost mate was the most desirable thing in her life and she deliberately compromises herself with him to nullify the interlocutory decree.

"Johnny Harron is the likable and misunderstood young husband and Otis Harlan the peacemaker. The engaging little Laura does some splendid comedy pantomime.

EIFFEL TOWER IS FALLING DOWN



See Next 
PAGE

A UNIVERSAL PICTURE



The COLLEGE and K





A Universal Movie Star Guessing Contest, staged by Mgr. Benesch of the Avon Theatre, Chicago, brought out such a mob on the night of the awards that the police had to be called out to prevent accidental breaking of windows.

Universal Star Guessing Contest Draws Big Crowds

ONE way to pack a theatre so full that the police have to come to the rescue is to stage a Universal Movie Star Guessing Contest. At least, so Manager Benesch of the Avon Theatre, Chicago, discovered when he contributed his share to a carnival sponsored by the merchants of Fullerton Avenue.

A vacant store window next to the theatre was used for the display. Photographs of Universal stars, cut out, were pasted on the window. Cue notes to help along the public were attached under each picture. Crepe paper steamers trailed from the photographs to a one-sheet frame which gave the details of the contest. Crepe paper was also used for the background. With the exception of the one-sheet space the whole window was covered with green paint.

6,000 entry blanks were distributed among the people. These blanks read as follows:

"What do you know? Universal movie star guessing contest under direction Avon Theatre. Write name of stars opposite numbers. Answers will not be received later than Saturday evening (Date). You must be in Theatre Monday evening to win prize. Prizes to be awarded: 1 set Universal star photos. 1 season pass. 1 pass good for 6 months. 50 passes good any week day.

Your name here
Address

Mr. Benesch estimated that close to 10,000 people stopped to look at the window, and on the night of the prize awards his theatre was packed and police were called to keep the crowds from breaking the window glass.

Veidt to Star In "The Devil"

THE purchase of a story for a forthcoming super-production starring Conrad Veidt, has been announced by Carl Laemmle, president of Universal Pictures Corporation.

It is "The Devil," a famous German

novel by Alfred Neumann. This tells of the court of Louis XI. The principal roles are those of Louis and of a weird valet attached to the court who has mystic powers of mental perception.

It has not been decided which of these two roles Veidt will portray and the choice will probably be left to Veidt to make as soon as he completes his role in Universal's super-production of Victor Hugo's "The Man Who Laughs," which Paul Leni is directing and in which Veidt co-stars with Mary Philbin.

Miss Viking Rides Despite Accidents

MISS VONCEIL VIKING, the young woman who is riding on horseback from New York to Los Angeles in the interest of Universal Western pictures, still keeps the road despite an unusual series of mishaps to herself and to her mount. She is now nearing Atlanta, having journeyed from Columbia, S. C., via Batesburg, S. C., and Augusta, Ga.

She already has travelled 800 miles and has been in eight states and the District of Columbia. Her route, so far, has been from New York, through New Jersey, Pennsylvania, Maryland, Washington, D. C., Virginia, North Carolina, South Carolina and Georgia. She has yet to pass through Alabama, Mississippi, Louisiana, Texas, New Mexico, Arizona and California. At each stop she preaches the gospel of Western pictures and Ted Wells. If she arrives safely in Los Angeles, she is to be leading woman for Wells in his forthcoming westerns.



This good-looking announcement of the Universal Movie Star Guessing Contest appeared in the window of an empty store near the Avon Theatre, Chicago, seen at left of picture above.

Universal Pictures Directors

Biggest Cigarette Advertising Campaign

LUCKY Strike Cigarettes have appropriated the biggest budget for national advertising yet expended in any cigarette campaign. They have chosen three of Universal's most famous directors to give this stupendous campaign punch and popularity. A tie-up of such magnitude between cigarettes of Luckies' reputation and Universal Pictures will benefit exhibitors from coast to coast.

Paul Leni, the German wizard, who has been making such a wide spread reputation as a master of light and shade and mysterious implications, is one of the Universal directors whose picture appears in the Lucky Strike

ads. His filming of "The Cat and the Canary" has received enthusiastic comments not only from reviewers in the motion picture industry but also from art and theatrical critics.

The advertisement in which Paul Leni proclaims that Lucky Strikes never cause him the least sign of throat irritation, despite the constant strain his voice was subjected to during the direction of "The Cat and the Canary," appeared in the New York World on the morning of November 18th. This ad covered 600 lines of space. Such lineage is significant enough in a New York newspaper, but at the same time, this ad appeared in 125 of the leading metro-

politan newspapers throughout the United States. That means national distribution for Lucky Strikes and Universal.

William Seiter, whose direction of the Reginald Denny comedy, "Out All Night" is now film history among all wise exhibitors, also has nothing but praise for Lucky Strike cigarettes. The advertisement in which Mr. Seiter affirms that Luckies are his favorite cigarettes and never harm his throat appeared in the New York Sun of November 7th. This, too, had national distribution through a hundred and twenty-five newspapers from coast to coast on the same date. The lineage on this was also six hundred.

William Seiter was a famous enough personage in his own name before he married Laura La Plante this year, but that has added to his fan popularity among Laura's host of admirers. Mr. Seiter has recently finished the direction of a new starring vehicle for his wife, "Thanks for the Buggy Ride."

The third Lucky Strike-Universal

PAUL LENI
Motion Picture Director, writes:



"While directing the filming of 'The Cat and the Canary' for Universal Pictures Corporation, I was fortunate to have a supply of Lucky Strikes. After shouting through my megaphone to complete each scene, a few of these delightful cigarettes proved to be a most welcome relaxation. My voice was not strained under a strain and Lucky Strike gave me no throat irritation whatsoever."

Paul Leni



MADE OF
THE CREAM OF
THE TOBACCO CROP

"It's toasted"
No Throat Irritation - No Cough.

WILLIAM SEITER
Famous Film Director, writes:



"The directing of Reginald Denny's comedy features calls for intense use of my voice. The action that abounds in comedy film must constantly be kept alive by shouted directions through my megaphone. Naturally there is a decided strain on my voice. I am a confirmed smoker but must be careful lest it interfere with my work by irritating my throat. Lucky Strikes are my favorite cigarettes and I smoke as much as I choose. They do not harm my throat in the slightest and I find their toasted flavor enjoyable."

Wm. A. Seiter



**LUCKY
STRIKE**
CIGARETTE

"It's toasted"
No Throat Irritation - No Cough.

The Paul Leni ad appeared in the New York World on November 18th, and the William Seiter ad in the Sun on November 7th. Lucky Strike used these ads on the same dates in 125 leading metropolitan newspapers throughout the country.

Featured in Lucky Strike Ads

Ever Launched

director advertisement features Harry Pollard, whose name at the present time is as famous as any director in the industry. It was Harry Pollard who directed Universal's super production, "Uncle Tom's Cabin." This stupendous undertaking was over two years in the making and embraced many difficulties. Already the scene in which Eliza crosses the ice, pursued by blood hounds, has brought Pollard's name into remarkable prominence. That scene alone would have made "Uncle Tom's Cabin" an outstanding production. The Mississippi River scenes and the southern plantations, however, were so authentic and so colorful that they have attracted the attention of a critical public and trade. This picture contains many mob scenes which naturally involved hours of shouting directions to a vast number of people spread over a considerable amount of ground. Despite this intense and extended strain on his voice, Pollard found that Luckies could be wielded in one hand and the megaphone in the other without disastrous results.

The advertisement in which he recommends Luckies appeared in the New York Journal of November 19th. Its release synchronized with the premiere of "Uncle Tom's Cabin" and consequently enjoyed the current prominence of the Universal classic.

This advertisement was larger than the ones in which William Seiter and Paul Leni appeared. It contained 800 lines of advertising space. This multiplied by the 125 newspapers on which the ad appeared simultaneously means an aggregate of 200,000 lines of space. No mean accomplishment by way of national distribution!

Universal has been linked in some far-reaching national tie-ups of late, and this one smashes the record for cigarette newspaper advertising.

This Lucky Strike ad featuring Harry Pollard's opinion of the famous cigarette covered 800 lines and appeared in 125 newspapers from coast to coast.

"Harry Pollard says Luckies have a delicious flavor and I agree"

Said Lew Cody to Bert Roach while they were resting between the taking of scenes while "on location."



MADE OF
THE CREAM OF
THE TOBACCO CROP

You, too, will find that LUCKY STRIKES give the greatest pleasure—Mild and Mellow, the finest cigarettes you ever smoked. Made of the choicest tobaccos, properly aged and blended with great skill, and there is an extra process—"IT'S TOASTED"—no harshness, not a bit of bite.



Harry Pollard,
Director of Feature Photoplays,
writes:

"The completion of my latest feature 'Uncle Tom's Cabin' for Universal Pictures Corporation, has once more proven to me that Lucky Strikes are the ideal cigarettes for those of us whose voices are under continuous and intense strain. In making this picture, I was, for many hours at a time, shouting directions to a host of players. At the same time I smoked many Lucky Strikes. I never felt the slightest throat irritation, and the delicious flavor of these cigarettes was a welcome relaxation in my work."

"It's toasted"

No Throat Irritation - No Cough.

Harry Pollard

You get the **BIG** Tie-ups!

THE records prove it. But Universal doesn't shout about every big tie-up it effects. Too busy making them. Take this Kellogg tie-up, for example. The Kellogg people have spent \$600,000.00 putting the names of Denny and LaPlante before the eyes of America. Car cards. Twenty-four sheets. Window displays. Newspaper ads. Everything. And Universal was the first to get Big Stars over in this nation-wide tie-up involving the principal cities of every state—besides Canada. We're telling you that now—after it's been put over. But don't let them kid you about who was first!

\$300,000.00

DENNY

Campaign

\$300,000.00

LAPLANTE

Campaign

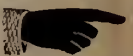
This is what was done for EACH of these stars:

3,464 24-sheets in 197 big cities. Window displays by 25,000 leading grocers. 5,785 inches of newspaper space—equivalent of 50 full-page advertisements—in the biggest papers of 179 cities in the United States and Can-

ada. Street car advertising in leading cities. Direct mail campaign to 25,000 grocers. Those are the FACTS! *Watch for another smashing nation-wide tie-up coming soon to help you clean up!*

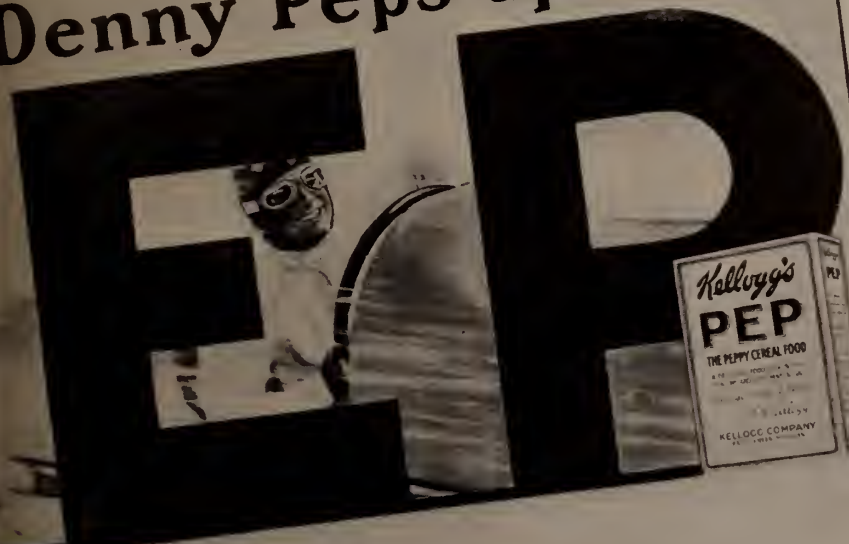


24-sheet from
LAPLANTE
"PEP"
Campaign



from Universal **FIRST!**

Denny Peps up with



24-sheet from
DENNY
"PEP"
Campaign



Laura La Plante peps up with—



See "CAT AND CANARY" AT THE MADISON

New Oshkosh Theatre Opens 100% Universal In Honor of Laemmle

THE new Fischer-Paramount Theatre, a 1400 seat atmospheric theatre of the most modern type, threw open its doors several days ago in Oshkosh, Wis., and, as a tribute to Carl Laemmle, whose home town is Oshkosh, presented a 100% Universal program of pictures.

The feature picture was Reginald Denny's latest special, "On Your Toes," to be released sometime in December. The Oshkosh showing was the first regular public showing of this feature in any theatre and thus was a world premiere of the forthcoming Denny production.

Other pictures on the program were "The Newlyweds' Christmas Party," a holiday special featuring Snookums, the Stern Brothers baby star; "The Banker's Daughter," an Oswald the Lucky Rabbit cartoon comedy, and the International Newsreel.

The Fischer-Paramount is of the Spanish atmospheric type. It is a moving picture and vaudeville house, moving pictures to be shown during the week with vaudeville added over the week-end. It has a \$50,000 organ and a twelve man orchestra. Charles Keller and Son of Milwaukee designed it. Frank W. Fischer, managing director of the Fischer-Paramount theatres, and builder of that circuit, conceived the theatre and promoted it. A ten-story hotel is being constructed in connection with the theatre project.

Harriett Mathews To Play "Julie" In "Joneses" Series

HARRIETT MATHEWS, pretty Hollywood ingenue, has been engaged by the Stern Brothers to play the role of Julie McGinis in the "Keeping Up With the Joneses" comedy series being adapted from Pop Momand's famous cartoon strip.

Last season she was one of the principals in the second "Collegians" series of college life and adventure.

"Keeping Up With the Joneses" is being directed by Gus Meins. Harry Long takes the role of Aloysius P. McGinis and Stella Adams that of his wife, Clarice. The Stern Brothers have tried out various young women as Julie and believe that in Miss Mathews they have found an actress who will lend great appeal to the comedy series.

Denny Writes Another Comedy for Himself

REGINALD DENNY has completed a second story for himself titled "Passing the Buck." It has been purchased by Universal and will be placed in production shortly. The adaptation and continuity are now being prepared by Faith Thomas. The theme of the story is the freedom of the modern American girl in contrast with the conventionalities surrounding the Europeans.

"That's My Daddy," a picture soon to be released, was written by Denny and directed by Fred Newmeyer. It is regarded as one of his most successful pictures for the current season. Barbara Kent plays the leading role and Jane LaVerne, a child actress of remarkable talent, has an important part.

[WIRE]

Carl Laemmle President Universal Pictures Corp.
730 Fifth Avenue, New York.

"On Your Toes" booked sight unseen on strength of advance claims. More than came up to my fondest expectations at opening of our new Oshkosh Theatre today. Capacity house cheered and applauded and you can shout from house tops that "On Your Toes" is Denny at his very best. Balance of opening program consisting of Snookums Oswald and International News proved ideal entertainment well suited for most discriminating theatre goers and contributed materially to most successful opening congratulations.

S. W. MILLER, General Manager,
Fisher's Paramount Theatres, Inc.

Sloman Starts Work On "We Americans"

EDWARD SLOMAN has commenced work on "We Americans," an adaptation by Al Cohn of the play by Max Siegel which ran at the Eltinge Theatre here last season. George Lewis will play the principal role. Daisy Belmore, daughter of Lionel Belmore, who has played in several stage productions here, will make her debut in motion pictures in this production. Eddie Phillips will also play an important role. The picture will be supervised by Carl Laemmle, Jr.

Edward Sloman visited New York in the summer to take scenes of Quarantine, Ellis Island, the Ghetto and of the types that frequent Orchard and Delancey Streets. He returned well supplied with photographs showing living conditions of immigrants, and made a study of the night schools where they are taught English and the principals of Government preparatory to the examination for American citizenship.

"U" Adv. Director Gets "Hole in One"

ASIDE from being a bear in matters of advertising, publicity and exploitation, Nat Rothstein, director of advertising and exploitation for Universal Pictures Corporation has joined the company of the select in the golfing world by making a hole-in-one at the Fresh Meadow Country Club on Long Island on Saturday, Nov. 26th.

Somehow Nat missed out in getting tickets to the Army-Navy Football game and was pretty sore about it so he decided to go out and break a ninety.

He succeeded in getting an 88 for the day and to make the day complete added a "hole-in-one."

When you talk golf to Nat from now on, speak with bated breath, and, as Nat adds—get yourself a reputation.

Eddie Phillips and Jackie Coombs in 'Honeymoon Flats'

EDDIE PHILLIPS, well known for his villainous characterization in Universal's "Collegians," has been cast in an entirely new role in "Honeymoon Flats," in which he is to portray the role of a youthful father, it was announced by Carl Laemmle, president of Universal Pictures Corporation.

Jackie Coombs, one of the most versatile "baby" actors on the screen, was signed for the child role in the Earl Derr Biggers' story, it was also announced.

Millard Webb is directing the production which embraces a cast of well-known players including George Lewis, Dorothy Gulliver, Jane Winton, Bryant Washburn, Phillips Smalley, Ward Crane and Kathleen Williams.

"Home James" Next For Laura La Plante

"HOME JAMES" is the title of Laura La Plante's next production to be made under the direction of William Beaudine. Laura has just completed "Finders Keepers," adapted from the story by Mary Roberts Rinehart and directed by Wesley Ruggles with Johnny Harron, Arthur Rankin, Edmund Breese, Eddie Phillips and Joe Mack in important roles.

Lewis Stone to Star In "Freedom of Press"

LEWIS STONE has been selected for the leading role in "The Freedom of the Press" which George Melford will direct for Universal. Marceline Day will play an important role. Donald Keith and Robert Emmett O'Connor are also members of the cast. Other players will be selected in a few days. The picture is now in production.

"The Freedom of the Press" is an original story by Peter B. Kyne. It is described as a tribute to the independent attitude of editors throughout the country and is based upon a theme of great topical interest. The press associations and daily papers have expressed their willingness to co-operate in the production of this picture.

Universal Leads Off In New Movie Book

"BREAKING into the Movies," a new book just on the stands, edited by Charles Reed Jones,

leads off with Universal in a chapter by Laura La Plante on "Breaking in as an Extra." The Laemmle organization also is represented in the book by a chapter written by Reginald Denny on "Taking the Breaks" and by a chapter on "Children in Pictures" by L. D. McKeen, father of Snookums, the Stern Brothers baby star of "The Newlyweds and Their Baby" series.

"Breaking Into the Movies" is a symposium of expert information on the motion picture industry by recognized actors, actresses, directors, cameramen, technicians, scenarists, executives and others, and is said to be the most complete compendium of screen information now on the market in handy form. It is a book of 215 pages, bound in regulation cloth binding, with an attractive cover. It was published by the Unicord Press.

W. Russell Goes To "U" City

WARD RUSSELL, author of "The Worm Turns," a popular novel of college life recently purchased by the Universal Pictures Corporation, has left for Universal City to confer with Fred Newmeyer on the production of the story.

Profoundly Moved By "Les Miserables"

"LES MISERABLES" is the sort of picture that elicits spontaneous letters of appreciation from patrons of theatres all over the country. The following letter was sent to Frank L. Browne, manager of the Criterion Theatre in Los Angeles, California:

"I cannot let this day go by without telling you how much we enjoyed the showing of Victor Hugo's 'Les Miserables' last night.

"I have rarely had an experience which moved me more. That is partly due to the fact that the book, 'Les Miserables,' was the book which I read oftenest in my youth and with which I have the deepest and profoundest associations, and partly due to the complete sincerity and artistic skill with which the parts were taken. I have never seen a better actress than the child Cosette. I wish I could hope that multitudes of people could have the privilege of seeing your great picture and I shall be glad to have you quote me to that effect."

—Ernest C. Moore,
Los Angeles, Calif.

Wyler and Bessie Love Return to "U" City

WILLY WYLER, director, and Bessie Love, co-star of the Universal picture "Has Anybody Here Seen Kelly?" arrived at Universal City following two weeks in New York making exterior scenes of prominent places and the police force. Here they were joined by Tom Moore, who will play the elusive role of Kelly, and commenced at once upon interiors.

The Cozine brothers, Arthur and Ray, have completed additional general scenes of the Police department and New York City and have despatched the film to the Coast.

"Has Anybody Here Seen Kelly?" is an adaptation of a story by Leigh Jacobson. Kelly is a doughboy who joined the New York Police force following the war.

Paul Leni's Genius Praised in Toledo

ONCE again the directorial genius of Paul Leni receives comment of the sort that few megaphone experts in this or any other country can claim. This time the *Toledo News Bee* voices its approval as follows:

"Chiefly responsible for the sensational success scored by Universal's silversheet version of the famous mystery thriller, 'The Cat and the Canary,' coming to the Vito-Temple screen Saturday, is the directorial genius of Paul Leni. A European megaphone wielder of great renown abroad, Leni makes his bow as an American producer with this picture.

"Leni first entered the directorial limelight with his production of 'The Three Wax Works,' which he made for UFA. When exhibited in the United States this picture provoked excited comment on every hand. The praise that has been heaped upon his first American production marks him as a highly valuable acquisition.

"The melodramatic values of John Willard's spookery play have been heightened through Leni's use of Continental technique in the employment of novel camera angles and manipulation of light and shadow.

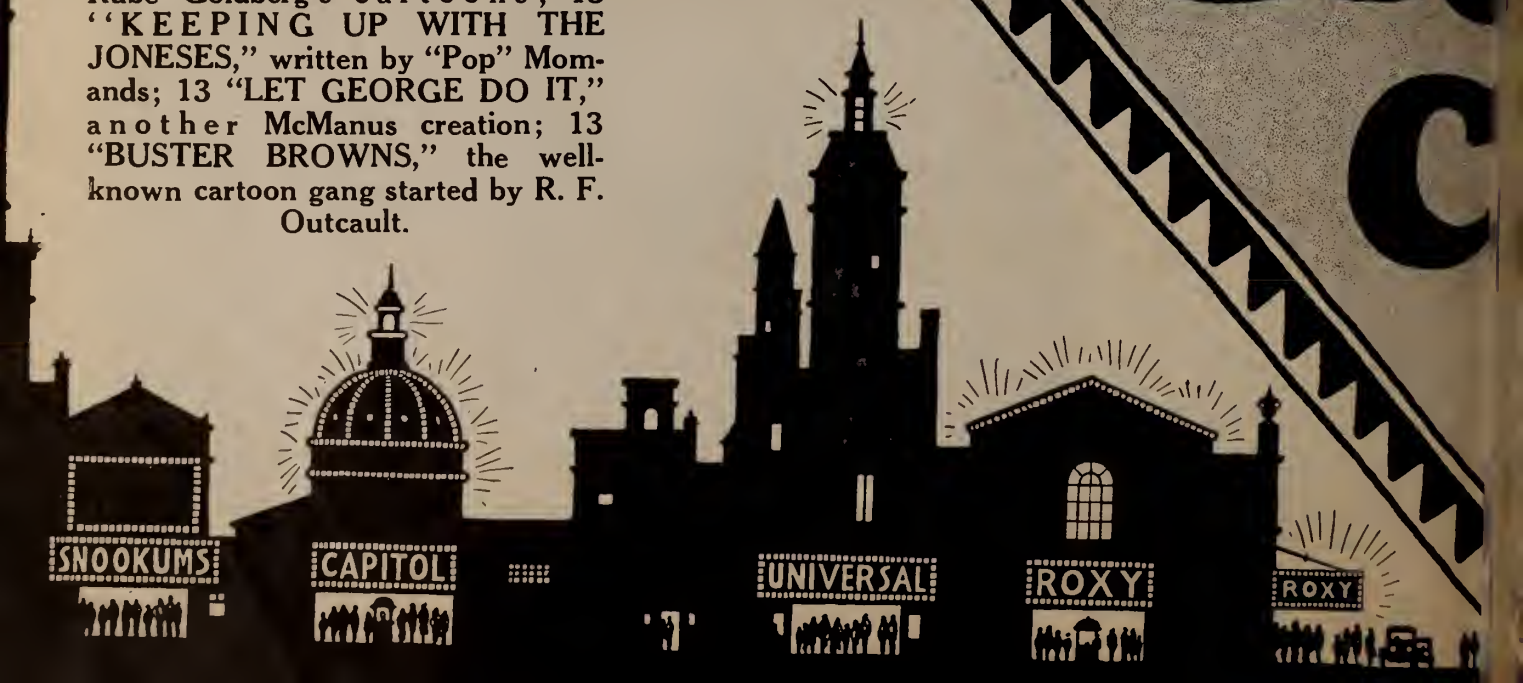
"Laura La Plante is starred in the film, her support including such veteran players as Flora Finch, Tully Marshall, George Siegmann, Gertrude Astor, Forrest Stanley, Arthur Edmund Carew and Martha Mattox."



Laura La Plante, the star in Universal's "Finders Keepers" has inspired the song by the same name which is published by Villa Moret, San Francisco.

The World's **BIGGEST** Theatres **STERN BROTHERS**

Snookums, the box-office baby, in George McManus' famous cartoon strip, "The Newlyweds and Their Baby." 12 Universal Junior Jewels, 2 reels each, produced by Stern Brothers. ("NEWLYWEDS' CHRISTMAS PARTY" and "NEWLYWEDS' IMAGINATION" are included in these 12.) Stern Brothers' Comedies—all made from cartoon strips known and loved by millions—include: 13 "MIKE AND IKE" Comedies, from Rube Goldberg's cartoons; 13 "KEEPING UP WITH THE JONESES," written by "Pop" Momands; 13 "LET GEORGE DO IT," another McManus creation; 13 "BUSTER BROWNS," the well-known cartoon gang started by R. F. Outcault.



"NEWLYWEDS' CHRISTMAS PARTY"

booked for Broadway's huge Capitol Theatre for the week of December 10th. **"NEWLYWEDS' IM-**

AGINATION" booked for the Roxy—largest theatre in the world—for the week of December

26th. **"NEWLYWEDS' CHRIST-**

MAS PARTY" booked for the entire great Loew Circuit for 150 days. Rube

Goldberg's famous **"MIKE AND**

IKE" cartoon comics booked for

the Colony Theatre, Broadway, New York, for the week of

December 26th.

**T
Pick
RN
OTHERS
omedies!**



They're all BIG HITS on the BIG GUN GROUP

Colony—"Back to God's Country" (U) (1,980; 50-75). James Oliver Curwood name may have been a draw; \$19,000 exceptional and accomplished without any fanfare of trumpets; house went jazz this week.

New York, N. Y.

Columbia (U) (850; 35-50)—"The Thirteenth Juror" (U). World premiere showing of picture brought average trade; \$8,000.

Seattle, Wash.

Imperial (1,900; 35-85) "The Chinese Parrot" (U). Good picture

Montreal, Can.

Uptown (F. P. Canada) (2,965; 30-80)—"Out All Night" (U). Jack Arthur built 50-man minstrel show around this one; proved real draw. Under \$10,000, but well above average.

Toronto, Can.

Pantages ("Eastern F. P.") (3,450; 30-60)—"Cheating Cheaters." Crook play, drew well partly because of Betty Compson. Stage show better than average. \$9,800. Good

Toronto, Can.

Alhambra. "Alias the Deacon," did well showing. Milwaukee, Wis.

Pantages came to life with \$1,110 jump for "Cheating Cheaters" sliding up to \$9,800 on the cr play that got good word of mouth advertising.

Toronto, C

Read Variety's Reports

From coast to coast comes the same story. They're all good. These Big Guns are aimed at your box-office—loaded with gold. Here's a *Broadside of Hits*—book 'em!

Renee Adoree Starred; Did \$6,500; Good
Washington, D. C.

Rialto (U)—"Allas the Deacon"
(U) (1,978; 35-50). All right. Hold-
ing to just under previous week.
Getting \$7,000. Good for this house.
Washington, D. C.

Alhambra (U)—"The Lone Eagle"
(U) (3,000; 25-50-75). Prints were
rushed here to show simultaneously
with the visit of Liffordbergh. A band
was heavily exploited, and resulted
in good draw. First time in many
weeks Alhambra gross reported to
have reached \$17,900.
Milwaukee, Wis.

Universal's Big Gun Group —A Broadside of Hits

The CHINESE PARROT*

EARL DERR BIGGERS' popular Saturday Evening Post story. With Marjorie Nison, Hobart Bosworth, Anna May Wong and other stars. A PAUL LENI PRODUCTION.

WE AMERICANS*

The seasonal Broadway hit by Milton Gropper and Max Siegel. With an all-star cast. Supervised by Carl Laemmle Jr. AN EDWARD SLOMAN PRODUCTION.

The FOURFLUSHER

George Lewis and Marian Nison in Caesar Dunn's great Broadway play with Hayden Stevenson, Eddie Phillips, Curchill Ross and Burr McIntosh. A WESLEY RUGGLES PRODUCTION.

A HERO FOR A NIGHT

A gorgeous comedy of the air. Starring GLENN TRYON and Patsy Ruth Miller with Burr McIntosh and Lloyd Whitlock. Story by Harry O. Hoyt. A WILLIAM JAMES CRAFT PRODUCTION.

The SHIELD OF HONOR

Story by Emilie Johnson. Directed by Emory Johnson. With Neil Hamilton, Ralph Lewis, Dorothy Gulliver and Nigel Barrie. AN EMORY JOHNSON PRODUCTION.

THE LONE EAGLE

The amazing epic of America's air forces. With Raymond Keane, Barbara Kent and Jack Pennick. Story by Lieut. Howard Blanchard. AN EMORY JOHNSON PRODUCTION.

THE COUNT OF TEN

From the magazine story by Gerald Beaumont. Starring CHARLES RAY with James Gleason, Jobyna Ralston and Arthur Lake. A JAMES FLOOD PRODUCTION.

ALIAS THE DEACON*

The stage hit of the year by John B. Hymer and Leroy Clemens. Starring JEAN HERSHOLT, with June Marlowe, Ralph Graves, Myrtle Steadman, Tom Kennedy, AN EDWARD SLOMAN PRODUCTION.

BACK TO GOD'S COUNTRY*

RENEE ADOREE starring in James Oliver Curwood's tremendous story. With Walter Long, Robert Fraser, Mitchell Lewis, etc. AN IRVIN WILLAT PRODUCTION.

CHEATING CHEATERS

MAX MARCINI'S Broadway stage hit. With Kenneth Harlan, Betty Compton and Lucien Littlefield. AN EDWARD LAEMMLE PRODUCTION.

THANKS for the BUGGY RIDE

Starring LAURA LA PLANTE with Glenn Tryon and Lee Moran. Story by Byron Morgan. Screen play by Beatrice Ford. A WILLIAM A. SEITER PRODUCTION.

HOT HEELS

The picture's twice as speedy as the title. Starring GLENN TRYON. A WILLIAM JAMES CRAFT PRODUCTION.

13 WASHINGTON SQ.

Leroy Scott's famous novel and successful stage play starring JEAN HERSHOLT with Alice Joyce. With an all-star cast. A MELVILLE BROWN PRODUCTION.

SILK STOCKINGS

Starring LAURA LA PLANTE with Otis Harlan. From Cyril Harcourt's delightful stage hit. A WESLEY RUGGLES PRODUCTION.

WILD BEAUTY

Starring REX, King of Wild Horses. From Sylvia Seid's well-known story. A HENRY MACRAE PRODUCTION.

SURRENDER!

Based on "Lea Lyon" the immortal European stage play by A. Brode. Starring MARY PHILBIN and IVAN MOSJUKINE. AN EDWARD SLOMAN PRODUCTION.

The SMALL BACHELOR

Written by P. G. Wodehouse, ace of humorists. An all-star cast including Andre Beranger, Barbara Kent and Lucien Littlefield. A WILLIAM A. SEITER PRODUCTION.

MIDNIGHT ROSE

Starring Lya de Putti and Kenneth Harlan. A production by JAMES YOUNG who made "Tonjola," "The Devil" and other winners. Story by J. Grubb Alexander.

The THIRTEENTH JUROR

Henry Irving Dodge's Broadway play starring Francis X. Bushman, and Anna Q. Nilson, with George Siegmann and Martha Matoss in an EDWARD LAEMMLE PRODUCTION.

The GRIP OF THE YUKON

Wm. McLeod Ruine's best-seller novel. With Nell Hamilton, Francis X. Bushman, June Marlowe, Otis Harlan, etc. AN ERNST LAEMMLE PRODUCTION.

JAZZ MAD

Starring JEAN HERSHOLT with George Lewis and Marian Nison. A HARMON WEIGHT PRODUCTION.

HOOT GIBSON in 7 BIG GUN JEWELS

Exhibitor's Box Office Reports tell the whole story about Hoot Gibson—sure-fire year in and year out—in 7 new big ones, each by a prominent author such as Peter B. Kyne. Look 'em over—grab the date book—

The Wild West Show

The Rawhide Kid

Riding for Fame

Galloping Fury

A Trick of Hearts

Painted Ponies

A Society Cowboy

The IRRESISTIBLE LOVER*

Norman Kerry and Lois Moran in a WILLIAM BEAUDINE Production—the director who made "Little Annie Rooney." Supervised by Carl Laemmle, Jr.

BUCK PRIVATES*

A comedy riot around the Army of Occupation. From Stuart Lake's story. Starring Lya de Putti and Malcolm MacGregor, with ZaSu Pitts. A MELVILLE BROWN PRODUCTION.

A MAN'S PAST

Starring CONRAD VEIDT with George Siegmann, Barbara Bedford, Arthur Hinton and Carey. Iao Keith, "Diploma" by Emory Johnson. A GEORGE W. FORD PRODUCTION.

FINDERS KEEPERS

Starring LAURA LA PLANTE with Johnny Harron, Edmund Breese, Arthur Rankin and Capt. Duncan. Story by MARY ROBERTS RINEHART. A WESLEY RUGGLES PRODUCTION.

The GIRL SHOW

Life with the Folies of the tank towns. With an all-star cast. A WILLIAM A. WYLER PRODUCTION.

Keep this Schedule as your Handy Guide to the BIG Pictures this season.

Warfield—"A Man's Past" (U) (2,660; 35-50-65-90). Conrad Veidt featured, not well enough known to average picture fan to occasion much interest. Despite handicaps, grossed close to \$21,000.

San Francisco, Cal.

Rialto (U)—"Back to God's Country" (U) (1,978; \$5-50). First film to star Renee Adoree here. Combination of Curwood's story and player may have boosted takings about \$6,500.
Washington, D. C.

America (U) (1,500; 20-30-40). "Silk Stockings" (U). Close to \$5,000. This house is coming out of long slump under good management.
Denver, Colo.

Columbia (U) (750; 35-50)—"Out Night" (U). Denny comedy might neat profit to Laemmle.
Portland, Ore.

**“GIVE
A
THOUGHT
TO
ACCESSORIES!”**

xxxxxxxxxxxx

**--because there
are \$ \$ \$ in
ACCE\$\$ORIES!**

“Watch This Column” Comments

Saturday Evening Post Readers Write Carl Laemmle

Really Enjoyed “The Collegians”

“THE pictures I have really enjoyed are ‘The Collegians’. I have never seen any pictures as beautifully written and directed as these stories of college life. I am sure I am not the only observer that enjoyed ‘The Collegians’ pranks. Other people in the audience shouted with glee. I, myself, had to cheer.”

—*Nettie Lulick,
Bronx, New York.*

Carl Laemmle, Jr., Wins Three Cheers

“IT must be fine to have a son so gifted that he can write a serial like ‘The Collegians’ and have it take with both young and old. The little theatre around the corner from this hotel shows that picture on the screen every Friday night. With this opening, such shouting and cheering you never heard.”

—*Emma Kitt Seyfarth,
Kansas City, Mo.*

Norman Kerry Great In “The Claw”

“I SAW ‘The Claw’ at the Liberty Theatre of this city. It was great. I think Mr. Norman Kerry was superb. Miss Claire Windsor was adorable. The picture drew a good crowd at the Liberty and lots of praise.”

—*Mrs. J. E. Glenn,
Oklahoma City, Okla.*



“Les Miserables” Wonderful Film

“‘LES MISERABLES’ has been running for the last two weeks at the Liberty Theatre, here. Unless a picture is unusually good, the limit here is just one week. ‘Les Miserables’ proved its popularity by its extension. The crowds were just as enthusiastic at the last performance as they were at the first.

“French story, French actors. French scenes made a perfectly wonderful French picture. Much can be said for Gabriel Gabrio who took the part of Jean Valjean. He was just the type for the part. In his scenes with little Cosette, he appeals to you as the sympathetic soul whose heart is touched by the little girl and her childish longing for a doll. The little girl who took the part of Cosette is either a child wonder or else she has a wizard director. A more pathetic piece of baggage one seldom sees. She fairly wrings your heart with pity. The older Cosette is sweet and coy. Javert, the police chief, the kindly old bishop, and those others who fill the picture are creditable.

“‘Les Miserables’ is a picture to see and remember for many a long day. Such a picture is something to think over and if you have read the story, it simply makes it more impressive.”

—*Emma Kitt Seyfarth,
Kansas City, Mo.*

“Painting the Town” Good, Clean Comedy

“CONGRATULATIONS! We came up from Stockton to the city and I went to see ‘Painting the Town’ at the Golden Gate theatre. It was all you claim. A good, clean comedy. Glenn Tryon is a wonder. The incident wherein ‘Hector’ smashes the gentleman’s watch by trickery was a ‘wow.’ We did enjoy his facial expressions and his means employed to open the office gate.”

—*Genevieve English,
San Francisco, Cal.*

“The Love Thrill” Is Clever Picture

“THE lovely Laura La Plante in ‘The Love Thrill’ was, as she always is, most charming. It’s a clever picture and she and all concerned were perfect in their parts. Really, I never saw such a good looking lot of people in one picture.”

—*Guy Wallace Newton,
Owego, N. Y.*

“Silk Stockings” Amusing Comedy

“‘SILK STOCKINGS’ is an amusing domestic comedy with a new team, Laura La Plante and Johnny Harron. They make the picture very amusing. Otis Harlan provides much of the humor.”

—*Duncan Boss,
Paterson, N. J.*

Whole Family Liked “Back God’s Country”

“LAST Tuesday night my two youngest ones and myself went to the Capitol theatre and enjoyed seeing Robert Frazer and Renee Adoree in ‘Back to God’s Country,’ a wonderful picture and beautiful scenery. Last night my better half and the two oldest went to the Capitol and enjoyed the picture also. I have recently enjoyed ‘Alias the Deacon,’ ‘The Cat and the Canary,’ ‘The Midnight Sun’ and many Westerns. You see, Universals are my pet movies.”

—*Mrs. C. Miedema,
Clifton, N. J.*





Andy Gump—bigger and better than ever! Fresh from a new series of cartoons by Sidney Smith. 12 Samuel Van Ronkel Productions, 2 reels each. Everybody that reads a newspaper knows the Gumps. What a tie-up!



Charles Puffy—the fattest and funniest man since Roscoe Arbuckle—appearing in a series of original stories by Octavus Roy Cohen, the Saturday Evening Post writer. What a combination for joy! Six Puffy 2-reelers. Get 'em!



Newton House—the boy wonder of the West! In Universal's action featurettes brimming with pep. He's young, fast and clever. A real Western cowboy!



Arthur Lake—the boy with the breezy ways! Now in a series of 13 Drug Store Cowboy Comedies. A happy kid with an infectious grin.

Start here with the one reelers

and go right thru the list

Here's your list of shorts—
look 'em over—grab what you
can use:

- 6 Charlie Puffy 2-reelers.
- 12 new Gumps—2-reelers.
- 52 Action Featurettes split four
ways:
 - 13 Stunt Westerns featur-
ing Bob Curwood.
 - 13 Newton House Sensa-
tion Westerns.
 - 13 Northwest Mounteds
featuring Jack Perrin.
 - 13 Texas Rangers featur-
ing Freddie Gilman.
- 26 Snappy Comedies—1-reelers:
 - 13 Harold Highbrows.
 - 13 Drug Store Cowboys
featuring Arthur Lake.

Big Money Shorts—every one—
they'll put your program over,
you bet! They've got pep, action,
comedy, laughs. Universal
shorts more than fill the bill—
they fill your house! They're sweet and
snappy—they're THERE!

UNIVERSAL SHORTS ARE SUPER SHORTS!

"CRIMSON COLORS"

Starring GEORGE LEWIS
Two Reel Junior Jewel
No. 1. 2nd "Collegians" Series

IT is the first day of the fall term at Calford College. The sophs scatter banana peels on the hill in the path of the freshies who are bringing up luggage on a truck, causing a downhill slide ending in a comical disaster. Ed is the author of a story which appears in the college paper on a motor boat trip from coast to coast. Don, jealous of the attention Ed is receiving, accuses him of being a faker and a land lubber. Don, who has a new speed boat, challenges Ed, who has no boat at all, to a motor boat race. Ed accepts the challenge and tries to rig up a row-boat with an over-stern motor. The motor goes overboard, to the great amusement of Don, but one of Ed's friends lets him take the motor out of his flivver. They manage to attach it to the rowboat and the race is on. Don, who is carrying some fat boys as mechanics, has too much weight but advantage in power. Ed steps on it, his motor gets red hot and alarms the crew, but he drives the boat to victory and the hot gas tank explodes just over the finish line, doing no damage but giving the boys a bath and the onlookers a thrill.

"BLAKE OF SCOTLAND YARD"

Twelve-Episode Junior Jewel Serial
Starring HAYDEN STEVENSON
No. 3—"The Vanishing Heiress"



Hayden Stevenson

THE explosion puts the Spider and his men to rout. Blake and Lady Diana return to Blanton Towers with the formula, which Blake hides in a chandelier. He is seen to do so by the woman of mystery, who opens a secret panel. Albert, in conference with the Spider, reluctantly agrees to aid in the abduction of Lady Diana as a lure for Blake, who is in love with her and who is expected to follow her into a carefully laid trap.

That night the Spider and his men enter Blanton Towers through the moat on signal from Albert and abduct the young woman from her bed-chamber. Blake hears her scream and rushes to her room. The girl has disappeared, but the Spider has left his warning web.

"KEEPING IN TRIM"

Two Reel Stern Brothers Comedy
"Keeping Up with The Joneses"

CLARICE MCGINIS and Julie rout Aloysius out of bed for morning radio exercise. The radio announcer, a lazy man, gives the morning pep stuff to the microphone from his bed where he yawns and snoozes between his invigorating bursts of talk. Aloysius jumps back into bed after each muscular effort but his wife drags him out.

Mrs. Jones, the society leader, gives a radio talk praising the smart Acme Athletic Club. Clarice decides on the spot to join the club and get into society like the Joneses.

At the club, Mrs. McGinis has a hard time getting Aloysius to put on his athletic clothes and go into the gymnasium, but she has a harder time getting him out when he finds himself in a class of pretty girls. When she sees him going through the calisthenics with the girls, Clarice blames Aloysius for everything. The day ends in a battle between the McGinises, during which Aloysius takes refuge on the flying rings, in the ladies' steam room and elsewhere until he is captured and vanquished by the undefeated wife.

"TOO MUCH SLEEP"

Two Reel Gump Comedy
Starring JOE MURPHY

ANDY and Min try to get Chester up in the morning. Chester puts his shoes on the dog so they can hear him walking in the room overhead. Later the dog scrambles down the stairs, the truth comes out and Chester is routed from bed. Chester plays with the revolving clothes rack in the yard, tying the dog to the rack to make it whirl. Andy butts in and gets caught round the neck by a flying noose. His life is saved by Min who comes out to get him to call a plumber to repair a gas leak. Andy, who thinks he knows everything, repairs it himself. He gets the water and gas pipes mixed so that water comes out of the gas range. Min warns him not to turn on the water, as it may be gas instead. To show her how foolish she is he touches a match to the hydrant and flames rush out, setting the kitchen afire. He turns on the garden hose to put it out but the hose too spouts flame. The fire is extinguished after the room is wrecked.

"THE DANCING FOOLS"

Two Reel Stern Brothers Comedy
Mike and Ike Series

IKE dreams he is at the beach and dives from the bed into the floor. His head going through. Mike and Ike hear the landlord coming up the stairs. They cover the hole with a rug

Universal**"OUT ALL NIGHT"**

Universal Super Comedy
Starring REGINALD DENNY



Reginald Denny

JOHN GRAHAM, wealthy young bachelor, falls in love with Molly O'Day, leading lady in a current musical comedy. After failing to meet her at the theatre, he runs across her in the automatic elevator of his apartment house. The elevator breaks down, and when it is repaired the next morning, John and Molly step out and into a taxi headed for the marriage license bureau. Shortly after the wedding, Molly discovers that a clause in her contract calls for the loss of \$100,000 in case of marriage. They decide to keep the wedding a secret, and when Molly sails with the show for London that afternoon John boards the boat as the ship's surgeon. They attempt ruse after ruse to be together, but are frustrated first by the Chief Officer, who had fallen for Molly herself, and then by Molly's room-mate, Rose Lundy. John gets into all kinds of difficulties because of his shortcomings as a surgeon, which are climaxed when he attempts to treat the Captain for gout. In the meantime, the manager of the show troupe has proposed to Molly, and upon being told of the contract, tears it up. At this juncture John comes sliding down a ventilator, where he has been chased by the irate crew, right into Molly's stateroom. They embrace as the manager gazes ruefully at the torn bits of the contract floating around on the ocean.

and sneak out. The landlord goes through the hole and falls to the apartment below. He chases them all over town for the rent. They finally evade him and let an auto salesman drive them to the home of their girls, pretending to be in the market for a car.

Mike's girl is fat but insists upon dancing with him. He slyly breaks the phonograph record and puts an end to the agony, but only for a minute. The girls make Mike and Ike take them to a tough cabaret where a prize is offered for the roughest dance. The fat girl takes Mike on the floor and all but kills him, winning the loving cup. She leans back on the table, which collapses under her. The waiter tries to collect the check. They offer him the loving cup in payment and are thrown out of the place.

Synopses

"THE CAT AND THE CANARY"

Universal-Jewel Production

Starring LAURA LA PLANTE

AT the hour of midnight, exactly twenty years after the death of Cyrus West, an eccentric and wealthy recluse, his relatives meet in the spooky West mansion to hear the will read. A guard from an asylum, who is looking for an escaped maniac, forbids them to leave the house lest they be murdered.



Laura La Plante & Martha Mattox

The nearest kin are crestfallen when lawyer Crosby reads that they have all been disinherited because they all considered him crazy. He therefore leaves his entire estate to his most distant living relative, the beautiful Annabelle West, but on condition that she be adjudged sane by a doctor who is named in the will and who will call shortly after midnight. In the event of Annabelle's failure to pass the sanity test the estate shall revert to one who is named in sealed envelope number two.

The lawyer discovers that envelope number two has been opened, presumably by the person who is named therein. Fearing for her safety, he is about to tell Annabelle for her own protection, the name of the secondary heir when he is seized by a hairy hand with long nails that emerges from a secret panel. The lawyer disappears into the wall before the very eyes of the girl, who screams for help and explains the mysterious disappearance, only to be accused of conspiracy by some of the relatives, and of insanity by the others. It is noticed that Charles Wilder has also disappeared.

A third sealed envelope tells Annabelle the location of the long lost West diamonds. She gets the gems and puts them on before she goes to bed. The hairy hand comes through a panel over her bed and snatches the jewels from her neck. She screams again and tells the relatives of the strange occurrence. This time they all believe her insane, until, beating against the wall, she accidentally strikes a secret spring which causes a hidden door to swing slowly open. The dead body of the lawyer drops out of the recess. Annabelle's cousin, Paul Jones, goes into the secret chamber to investigate. The door closes on him and he is imprisoned between the walls.

A sinister-looking, shifty-eyed old man who represents himself as the doctor named in the will, calls to examine Annabelle. She is unnerved by his queer actions and refuses to drink a potion he offers her.

Cousin Paul Jones, imprisoned between walls, makes his way to the cellar, where he is attacked and floored by the maniac, who escapes up the stairs. The monster attacks Annabelle, but Paul recovers himself and dashes up the stairs to her rescue.

Paul calls to the asylum guard for help, but the guard tries to escape. Police enter and capture the "maniac," who proves to be cousin Charles Wilder, the nearest of kin, who was named in the second envelope.

Annabelle discovers that she is in love with cousin Paul, and agrees to exchange her fortune for his name.

"THE BORDER CAVALIER"

Five Reel Blue Streak Western

Starring FRED HUMES

VIC HARDING a crooked Eastern land speculator, has inside dope on a new railroad spur which will increase the value of the Lawton ranch and he conspires with



Fred Humes

Hank Martin, a roadhouse proprietor, to buy the ranch before Lawton learns about it. He falls in love with Madge, the daughter of the owner, who has a beautiful singing voice, and he urges her and her father to sell the ranch and go to New York where Madge could receive vocal training. Larry Day, foreman of the Lawton ranch and in love with Madge, arrives. Suspecting treachery, he gives Harding a good thrashing. This only serves to discredit Larry in the eyes of Madge and her father, and Larry and his four riders are discharged. Larry and his boys determine to save Lawton and while they are waiting for an answer to Larry's telegram regarding the proposed spur track, Lawton leaves for town in a buggy to sign Harding's contract. Larry and his boys make Lawton a prisoner and when the answering telegram arrives at the ranch house Madge opens it and discovers that Larry was really trying to help them. She rides hard for the tavern in an effort to stop the deal. Meanwhile Larry has bearded Harding and Martin in their stronghold, the inn, and has been captured and tied in an upstairs room. The boys discover his prison and succeed in their rescue. They also save Madge from complications and all ends well.

"THE NEWLYWEDS' TROUBLES"

Two Reel Junior Jewel Production
Newlyweds Series

SNOOKUMS enjoys himself in the railroad waiting room while his father and mother sleep on a bench. He squirts water from the drinking fountain, gives his father's spare pants to a hobo and then conceals himself in a traveling bag which the porter throws on a baggage truck. The parents frantically seek the child, who emerges from the grip and climbs in the window of a moving train. Lovey and Dovey jump aboard the train. They are compelled to buy tickets for a sleeper jump. Snookums plays with a shot-gun while the passengers work themselves up by reading about a train hold-up. Dovey takes the shotgun away from the baby and springs into the aisle. The passengers throw up their hands, but Dovey is overpowered and arrested as a bandit. He gets out by diplomacy and they all get ready for bed. The baby marches up and down the aisle while the passengers sleep, beating his toy drum. Commotion reigns until the train stops. The Newlyweds prepare to get off, but they find the baby asleep and decide to go on to the next stop rather than wake him.

"THE SQUARE SHOOTER"

Two-Reel Mustang

Starring FRED GILMAN

"SQUARE DEAL" Dillon, with his fast white horse, is a sure thing winner of the forthcoming Cattleman's Sweepstakes for a prize of \$5,000. He is in love with Mary Tracy, who is annoyed by the persistent attentions of Black Jack Barton, owner of the Ace High Saloon, who holds notes against her and wants to "collect" by marrying her. Dillon beats Barton in a fight over the girl and then bets his ranch against the Ace High Saloon that he will win against Barton in the sweepstakes. Knowing that Barton has planned foul work to keep him out of the race, Dillon keeps clear of the town until the last minute to avoid a bullet in the back, sending Mary ahead to the starting line with his horse. Barton's henchmen waylay Dillon as he is about to start to town. He licks them both, but not until he is too late for the starting gun. While he is galloping toward the starting line Mary gets on his horse and rides for him. She is thrown from the horse when the saddle cinch breaks. Dillon picks her up and, finding that she is only stunned, jumps on the horse and rides bareback to victory. He advises Barton to get out of town and Barton takes his advice while the going is good. Dillon and Mary embrace.

Ali Hartman Broadcasting From BIGU

MAXEY COHEN speaking: Good evening everybody. I told you last week that my boys of the Manhattan territory would beat the Brooklyn gang. I said then, How do they get that way? We showed them and how, and talk about that grape juice, it tasted swell with roast turkey on Thanksgiving day. Ask Van, he knows; he supplied the Juice. Keep your eyes and ears open for further news about that contest. Manhattan has it in the bag, cup, money and all that goes with it.

Please stand by.

* * *

AARON SHUSTERMAN of New Brunswick speaking:

Hello, Les Sherwood, are you listening in? If not, turn your dials. Are you ready? Well, you see I have taken over the Strand Theatre, Red Bank, and as you know I am a great believer in Universal Pictures and want to make the Strand Theatre the headquarters for them, so bring your contracts over and let me sign them at once so that you and that Jersey gang get a chance at winning that cup in the Salesmen's Contest. Hurry along, Les. Good night.

Please stand by.

* * *

ALI HARTMAN Announcing: We are now at the Central Theatre on Broadway, where the Universal Picture, "A Hero for a Night," with Glenn Tryon, is being shown at an invitation showing to the trade. The theatre is packed, and if I could let you listen to the roars of laughter and the applause I would gladly do so, but on such short notice we could not install the microphones so I will tell you that at times the roars of merriment were so loud that the people passing the theatre stopped and almost blocked traffic. The comments were unanimous that it is a great picture.

Please stand by.

* * *

GEORGE ROSS has engaged the facilities of this station to tell the world what he has accomplished the past week. George speaking:

Ladies and Gentlemen of this audience: I want to tell you some great news. First and foremost, this week we are represented with Stern Bros. Comedies, of which there are none better, in four Broadway Houses, The Capitol, Roxy, Cameo and Colony. I have also succeeded in selling "Snook-

um's Merry Christmas" to the Capitol for December 17th to the 23rd, and Loew's Circuit for 143 days. In addition, Roxy plays "Newlywed's Imagination." Cameo plays "No Blondes Allowed" for two weeks and the Colony plays "Whose Wife?" Otherwise I passed a quiet Thanksgiving week. Thank you.

Please stand by.

EXPERT ON ROYAL KISSING ENGAGED FOR "MAN WHO LAUGHS"

(Continued from page 10)

vored few who were permitted this mark of distinction. (The "woolsack" is a piece of woolen cloth, a symbol of England's prosperity in that commodity, which is thrown over the chair of a member. Today only the Lord Chancellor may sit on one.)

And so, in addition to the exact replica of the scenes, costumes, etc., according to the period in which the Hugo opus is laid, the Universal epic will bear the scrutiny of those who care to check on the details of manners and customs as they were in that era as well.

"A HERO FOR A NIGHT" RINGS THE BELL WITH THE TRADE PAPER REVIEWERS

(Continued from page 13)

being injected into the scene, with a consequent rise of handclapping out of the audience. From start to finish, it is Tryon who puts the works over to a 'fare-thee-well' with his robust clowning.

"A Real Bag of Laughs for Everybody."

"THIRTEENTH JUROR" HAS BIG PREMIERE

(Continued from page 17)

parts are filled by players of star caliber. In the cast are George Seigmann, Martha Mattox and Fred Kelsey. Edward Laemmle directed 'The Thirteenth Juror.' It is one of the finest pictures we have seen at the Colony."

Radie Harris in the *Morning Telegraph*:

"To Dr. Riesenfeld's Colony at Fifty-third Street and Broadway rather than to the Pilgrim's Colony at Plymouth, Mass., we offer our thanksgiving this week. For this cozy little playhouse, where 'the picture is the whole show,' is presenting as fine an entertainment this week for twenty-five and fifty cents (with Old Gold cigarettes included, besides) as any of the larger palaces and cathedrals with infinitely higher entrance fees.

"The feature offering, 'The Thirteenth Juror,' a film adaptation of the Henry Dodge stage play, 'Counsel for Defense.' As produced by Uni-

versal, directed by Edward Laemmle, and acted by a fine cast, it is a photodrama worthy of your attention.

* * *

"Credit for a climax replete with thrills should go to Edward Laemmle, who in his direction has created an air of mystery and suspense that compels a sustained interest throughout. He is ably abetted by the performances of the entire cast. Francis X. Bushman in the title role of Henry Desmond essays his part with fine understanding. He is especially good in the double exposure shots, where his transition from good to bad is done with marked effect. Anna Q. Nilsson as Helen Marsden looks as attractive as ever and gives her usual competent performance. Walter Pidgeon, as Richard, her husband, does an admirable piece of restrained and sincere acting. Ivan Simpson and Martha Mattox in atmospheric bits also acquit themselves credibly."

Irene Thirer in the *Daily News*:

"'The Thirteenth Juror' is old-fashioned melodrama with modern settings and camera angles. Also present-day direction, which is deft and suspenseful.

"The Colony's offering is replete with action, with a courtroom murder trial as its climax. Its theme, based on a play by Henry Irving Dodge, has meaning and power. It might have made a sloppy, sentimental drama some years ago. Today, with the modern trimmings, it is as interesting fare as Broadway offers anywhere along the street this week.

* * *

"Edward Laemmle's megaphoning is his best to date. And excellent photographic effects serve to make the production mysterious and thrilling. This is thoroughly proficient melodrama. Anybody in the mood for such should make a trip to the Colony this week."

Quinn Martin in *The World*:

"For the greater part of the running time of Universal's 'The Thirteenth Juror' Francis X. Bushman the elder stands before a jury and succeeds eloquently in convincing the twelve solemn-faced ones that the prisoner at the bar is innocent.

"Melodrama comes tumbling in toward the completion of the tale, when the attorney, after having not only saved his clients from conviction but also taken them into his own home as servants, finds himself charged with murder and on the verge of conviction. How he brings all his cunning to bear in tricking the employees into handing over evidence which is designed to save him is, in a general way, the notion of the story.

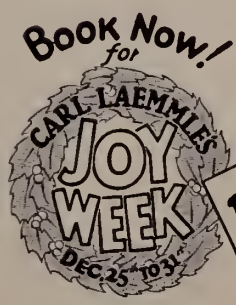
"All this is arrived at with satisfactory acting by Mr. Bushman and a surprisingly effective and repressed performance by Anna Q. Nilsson."

A
UNIVERSAL
PICTURE -
made by the producers
of "Uncle Tom's Cabin"

Smile, Man, Smile!



WEEK after week you read the testimonials of exhibitors who have found the safe road to success in Universal's Complete Service Contract—line up this year for Universal's greatest product with the boys who are SMILING!



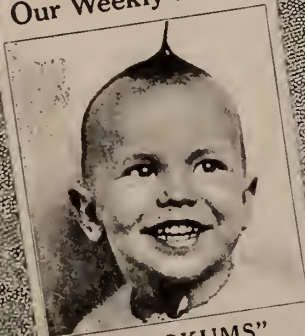
10,000 signed contracts mean something

Book

UNIVERSAL'S COMPLETE SERVICE CONTRACT

Universal

Watch This
Column
Our Weekly Letter



"SNOOKUMS"
From Universal's Short Comedies

The bright spots in every movie-theatre program, those which provoke hilarity and put everybody in a good humor, are what we term "short subjects" or two-reel comedies.

For example, "The Newlyweds and Their Baby," in which "Snookums" is the central figure and represents the original of George Stern Bros. famous cartoons. Produced by Stern Bros. Ask your theatre manager if he has arranged to show the special Christmas comedy, "Newlyweds' Christmas Party." It's a treat for young and old.

Then "The Collegians," written by Carl Laemmle Jr., depicting various phases of college life, particularly the athletics, and featuring the favorites GEORGE LEWIS, DOROTHY GULLIVER, HAYDEN STEVENSON, EDDIE PHILLIPS and CHURCHILL ROSS.

And the "Buster Brown and His Dog Tige" series from the cartoons by R. F. Outcault whose clever work has had much to do with building up the Sunday Funnies.

Also "Andy Gump and Min" from the laughable cartoons by Sid Smith which, like all the foregoing, absorb the attention of the youngsters before they are out of bed Sunday morning.

These are only a few of Universal's "Short Subjects" and it will pay you well to keep track of them at your favorite local theatre. If you do not find them there, ask the manager to get them. He will be glad to do it.

I am happy to tell you that all I have predicted for "Uncle Tom's Cabin" has come true. Its reception at the CENTRAL THEATRE where it is now playing, on Broadway in New York City, has fairly taken my breath away. When you see it I am sure you will agree with me that it will live long in your memory.

Carl Laemmle
President

(To be continued next week)
Send 10c for autographed photograph of your favorite Universal star.
If you want to be on our mailing list send in your name and address.

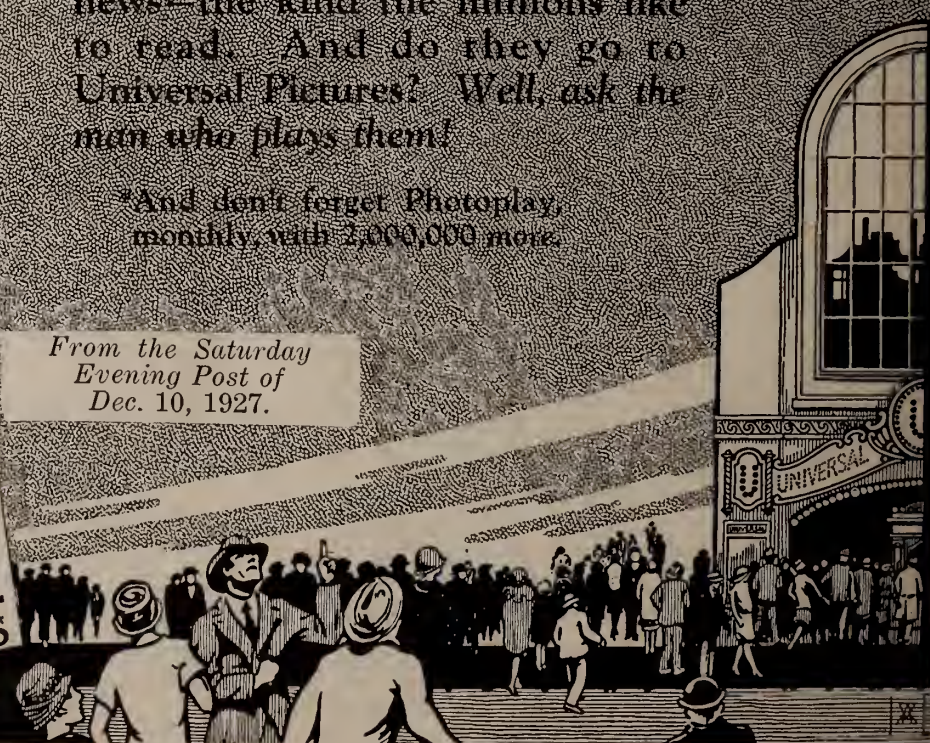
UNIVERSAL
PICTURES
730-Fifth Ave., New York

Where Millions See It!

EVERY week—rain, shine, summer, winter—from Coral Gables to the Puget Sound—Carl Laemmle's Column drives home its message. Right in The Saturday Evening Post where millions see it—well over 10,000,000 fans. Packed with news—the kind the millions like to read. And do they go to Universal Pictures? Well, ask the man who plays them!

*And don't forget Photoplay,
monthly, with 2,000,000 more.

From the Saturday
Evening Post of
Dec. 10, 1927.



UNIVERSAL WEEKLY

Vol. 27 No. 9

April 7, 1928.

UNCLE TOM'S CABIN

THE GREATEST HUMAN DRAMA EVER SCREENED
CARL LAEMMLE'S
OUTSTANDING ACHIEVEMENT - A HARRY POLLARD PRODUCTION
TWO YEARS IN THE MAKING
PRODUCED AT A COST OF \$2,000,000



It Satisfies!

"I am enclosing my THIRD Complete Service Contract and have signed same with greatest pleasure. Small-town exhibitors signing it get both the dollars and the pleasure!"

—C. C. Brinkley,
Sharlow, W. Va.

"If I am any judge of what is good for the exhibitor, I should say that the thousands that signed for Complete Service Contract last year will do so this year. It was a money-making proposition for the exhibitor!"

—G. Rauenhorst,
Crystal Theatre, Fulda, Minn.

"Universal seems to be getting better and better. I am very satisfied with Universal's Complete Service Contract."

—Mac
in the Exhibitors Daily Review

**That's Universal's
COMPLETE SERVICE CONTRACT**

“DENNY beats Lloyd a mile for me”

*says P. J. Durkin,
Majestic Theatre, Per-
ry, Ill., in the Ex.
Herald and M. P.
World.*

*but continue
reading*

“Oh, boy! Wow, how they went for this one (That’s My Daddy”)! Took in as much on this at 10-30 as I did on ‘Ben Hur’ at 25-50—and pleased more people. They are talking about Denny and little La Verne yet! I play ‘On Your Toes’ this week and I’m most certain of a crowd.”

**Again--Universal
has the Pictures!**

—eyes left!



...and
“GOOD MORNING
JUDGE” is the Best
DENNY yet!



DONT SLIP UP

*No. 579.---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.*

DON'T make any mistake about
"We Americans"!

Don't fail to double—at least
double—your playing time on it.

It is packed with the kind of power
the people love. If there ever was a
"natural" this is it!

Before it was half finished, I saw
what a mighty story it tells and, in spite
of the fact that I had sold it in thou-
sands of contracts, I lavished extra
money on it in order to bring out its full
strength.

ON THIS ONE

The result is greater than my very fondest hopes. I knew I had got my hands on something huge, but it is even more huge than I knew.

It is a story of today, told in a way that will reach the heart of everyone. I think it is the great story we have all been looking for—the story you will remember for years and years and years.

Opportunity is hammering at your door. Open it wide. Give “We Americans” the earliest play - dates you possibly can and at least twice as many as you originally contracted for!

And bill it like a circus!

**This Telegram con-
tains the most important
information to the exhibitor who can use
extra cash right
now! Read it! Di-
gest it! Then—Obey
that impulse and get
“The HUNCHBACK
of NOTRE DAME”
for your theatre!**

LON CHANEY in “THE HUN

ntains news of the
 every ex-
 some

**WESTE
 UNION**



SYMBOLS	
BLUE	Day Letter
NITE	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

CLASS OF SERVICE
 This is a full-rate telegram or Cable-gram unless its character is indicated by a symbol in the check or in the address.

NEWCOMB CARLTON, PRESIDENT
 J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Mar. 22, 1928. Racine Wis.

Received at

CARL LAEMMLE PRESIDENT
 UNIVERSAL PICTURES CORP
 NEW YORK CITY N Y

THE TIMELY REISSUE OF THE HUNCHBACK OF NOTRE DAME YOUR STUPENDOUS PRODUCTION WHICH HAS THRILLED MILLIONS REPEATED ITS TRIUMPH HERE DURING ITS TEST SHOWING AT RIALTO THEATRE THE THREE DAYS ENGAGEMENT PROVING AN ASTOUNDING SUCCESS TOPPING BOX OFFICE RECORDS OF THIS HOUSE WHICH IS BEYOND ALL EXPECTATIONS FOR A REPEAT PICTURE.

ARTHUR FRIEDMAN MANAGING DIRECTOR
 RIALTO THEATRE RACINE WIS

A tremendous cast including Patsy Ruth Miller, Norman Kerry, Raymond Hatton, Ernest Torrence. Directed by Wallace Worsley. Presented by Carl Laemmle.

HCHBACK of NOTRE DAME"

The UNIVERSAL WEEKLY

A Magazine for the Motion Picture Exhibitors

Paul Gulick, ~ Editor

Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City
Copyright 1928 UNIVERSAL PICTURES CORPORATION All rights reserved

Vol. XXVII

APRIL 7, 1928

No. 9

UNIVERSAL MOVIEGRAMS

BEATRICE VAN has thrown her bonnet in the ring with a companionate marriage story. Its title is "Sex Appeal" and Miss Van wrote it for Ernst Laemmle to produce following his latest Universal picture, "Phyllis of the Follies."

"SILKS AND SADDLES" is the title under which Universal will release its next year's racing picture, heretofore called "Thoroughbreds." "Silks and Saddles" features Marian Nixon and Richard Walling and was directed by Robert F. Hill.

AS the big super-serial for next year, Carl Laemmle has just acquired the rights to "Jungle Tales of Tarzan" stories and will put it into work at Universal City immediately.

ARTHUR EDMUND CAREW, the George Harris of "Uncle Tom's Cabin," sailed on Saturday on the Duilio for Rome, Paris and London. In all three places he will make a personal appearance with "Uncle Tom's Cabin," and in London he expects to star in a British picture.

ALTHOUGH the cast of "Lonesome" has been dismissed and from that standpoint the picture which Paul Fejos is making for Universal is completed, there is still a month and a half's camera work to be accomplished. Dr. Fejos, who is in New York for a rapid survey of new film material, has returned to Universal City.

Showing of Reissued "Hunchback" Breaks Attendance Record

Three Day Showing at Rialto Theatre Of "The Hunchback of Notre Dame" Proves Box-Office Sensation.

PROOF is always better than prediction. Recently Carl Laemmle decided to reissue "The Hunchback of Notre Dame." At the same time he predicted that the picture would sweep the country again as it did in its first showing. He based this prediction on the increased interest in Victor Hugo's works. Since the showing of "Les Miserables" in this country and because of the interest manifested in "The Man Who Laughs," soon to be shown in theatres throughout the country, the virility of Hugo and his novels seems to have gripped the American moving picture public.

When "The Hunchback of Notre Dame" was first released, it was almost a trail breaker. The Universal people felt that there was a certain amount of resistance to be overcome in launching a story like "The Hunchback of Notre Dame." Undoubtedly there was. But it was so successfully overcome that "Hunchback" stands today the outstanding picture of its class.

In order to prove how virile the story is today, Universal released it first in the town of Racine, Wisconsin. It was shown there for three days and, to everyone's amazement, it topped every box-office record of the

ANATION-WIDE contest has determined the title to be used for Universal's newspaper Jewel production by Peter B. Kyne. It will be called "Freedom of the Press." Lewis Stone, Marceline Day and Malcolm MacGregor are the featured players

Rialto Theatre. This is what Arthur Friedman, managing director of the Rialto, wired to Carl Laemmle after his record breaking showing:

"Carl Laemmle, President,
Universal Pictures Corp.,
New York City, N. Y.

"The timely reissue of 'The Hunchback of Notre Dame,' your stupendous production which has thrilled millions, repeated its triumph here during its test showing at Rialto Theatre, the three days engagement proving an astounding success, topping box-office records of this house which is beyond all expectations for a repeat picture. Public expressed satisfaction in seeing it again, evidencing that the popularity of 'The Hunchback of Notre Dame' will continue indefinitely."

—Arthur Friedman,
Managing Director,
Rialto Theatre,
Racine, Wisconsin.

Carl Laemmle, in speaking of "The Hunchback of Notre Dame," calls it "the best hunch in the business."

"Pictures come and pictures go," he said, "but 'The Hunchback of Notre Dame' is the best hunch the picture business ever knew."

"Like Tennyson's brook, it will go on forever. It keeps on making new records all over the world. It shatters all precedent. It sets up the most unexpected new marks for other pictures to shoot at."

"It is a freak."

"It is so much better than any of
(Continued on page 32)

UNIVERSAL'S SHEBOYGAN THEATRE

The Last Word in Atmospheric Picture Houses



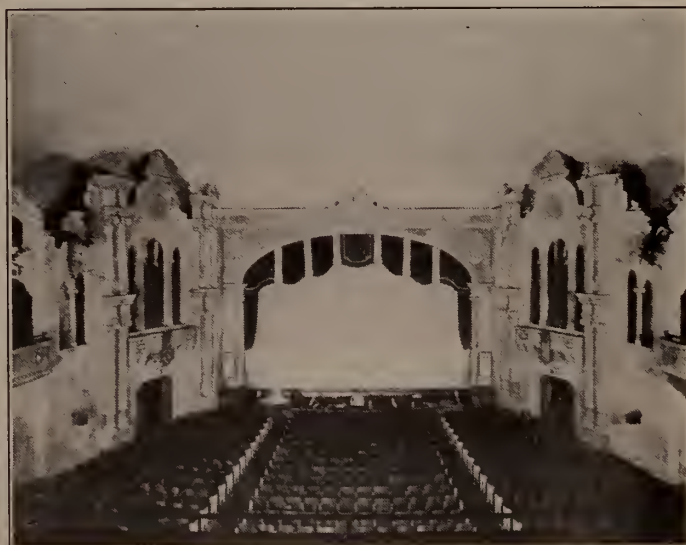
The side walls illustrate the Spanish garden effect of the Sheboygan Theatre, Sheboygan, Wis. The house cost close to \$750,000 and is equipped with the newest type ventilating systems.



Jack Gross, managing director of the Sheboygan, is justly proud of the imposing main stairway leading from the mezzanine to balcony. Wrought iron candelabra add an Old World touch.



The organ loft is in keeping with the Spanish design of the theatre. The organ is a \$20,000 Wurlitzer. Ignatz Gadsky, formerly of the Berlin Symphony, is director for this picture-vaudeville house.



The stage of the latest addition to the Universal Chain Theatrical Enterprises is equipped for handling the biggest road attractions. The premiere of the theatre was a brilliant affair.

"Uncle Tom's Cabin" Breaks Canada Box-Office Records

WORD just received from Clair Hague, Universal's Canadian manager, states that "Uncle Tom's Cabin," the Universal film-de-luxe, now being presented in special runs in various Canadian cities, is breaking records in that country and is rapidly establishing itself as a powerful box-office picture.

In London, Ont., a recent showing of the picture at the Capitol Theatre astounded theatremen of that city by its drawing power. In Chatham, it opened with the biggest matinee in the history of the Griffin Theatre, and in a two-day engagement smashed all records for the house, previously held by "Ben Hur." It also played to exceptional business in the Imperial, Sarnia and in the Savoy at Hamilton, in addition to its initial successful run in the Regent, Toronto.

Title of "Grease Paint" Changed to "Play Goes On"

"GREASE PAINT," the original story by Svend Gade which Universal purchased as a starring vehicle for Conrad Veidt, will be released under the title of "The Play Goes On." Svend Gade, who directed several Universal successes such as "Peacock Feathers," "The Siege," and "Watch Your Wife," wrote "Grease Paint" especially for the Continental actor with particular attention to the type of dramatic action so well suited to Veidt.

Paul Kohner, who will supervise the picture, has Mary Nolan in mind for the feminine lead. Miss Nolan's most recent film for Universal, "The Foreign Legion," proves not only that she is beautiful and blonde but also that she is a remarkably seductive screen vampire. She will also appear with Marian Nixon in "Silks and Saddles," originally announced under the title of "Thoroughbreds."

The story of "The Play Goes On" is that of a traveling theatrical company. An inner drama which almost reaches the point of tragedy underlies the "Othello" of the company's repertoire. The climax of the film occurs at the climax of Shakespeare's play within the play and thus adds an unusual intensity. The production will go into work during the next few months, and will probably be scheduled for release on the 1928-29 program.

"The Play Goes On" is one of the two important Conrad Veidt starring vehicles for the coming year. The other will be "The Charlatan," adapted from the play by Ernest Pascal and Leonard Praskin. The Broadway production by Adolph Klauber had a long run at the Times Square Theatre in 1922. Carl Laemmle, Jr., has been selected to supervise the film, and George Melford named tentatively as director.

Jean Hersholt to Make "Sutter's Gold" for "U"

IT is now certain that the famous novel, "Sutter's Gold," by Blaise Cendrars, will be used by Universal as a starring vehicle for Jean Hersholt. That star recently renewed his contract with the Laemmle organization and plans for the aforementioned production have been resumed.

"Sutter's Gold" is a story of the gold rush days of California in 1849 with the locale in Grass Valley.

Hersholt will play the role of John Sutter, the man credited with the discovery of the gold which brought the first tide of immigration to California.

Work on the scenario is being supervised personally by Scenario Editor Edward Montagne. No director has been selected as yet.



Not since this industry started has any comedian made such an instantaneous hit as Glenn Tryon, Carl Laemmle's new screen find! Never has any comedian gathered together such a tremendous personal following of movie fans as this same Glenn Tryon—and the reason is simple—especially if you played "PAINTING THE TOWN" his first Universal full length picture — he's different — he's funny — he's full of box-office pep — and he's got a smile that covers all creation — that's Glenn Tryon in the William James Craft Productions "A HERO FOR A NIGHT" and "HOT HEELS" with Patsy Ruth Miller.

"Haunted Island" Launched by Universal

Jack Daugherty Stars in New Serial Adapted
From "Pleasure Island," Famous Story
by Frank R. Adams

BEN Y. CAMMACK, Universal sales manager for Short Product, announces the release of a new Universal chapter-picture this week throughout the United States and Canada. It is "Haunted Island," adapted from the famous magazine story by Frank R. Adams, entitled "Pleasure Island."

The new serial is a Robert Hill production. That veteran serial director has many chaptered hits to his credit. The current one is his best, he states. Jack Daugherty, popular Universal serial star, has the leading role. Pretty Helen Foster is his leading woman. The cast includes such serial favorites as Grace Cunard, Al Ferguson, Myrtis Crinley, Carl Miller, Scotty Matraw and John Prince.

Daugherty has built up a large following of serial fans. Among his past successes have been "The Fire Fighters," "The Fighting Ranger" and "The Trail of the Tiger." The last mentioned was released by Universal last Fall and proved a profitable offering for thousands of exhibitors, according to reports made to Universal and to various trade papers.

The story concerns an heiress to a horde of pirate gold who is marooned on the island where the gold is supposedly buried. Her unscrupulous uncle and his henchmen seek to do harm to her and obtain the treasure. Her only aid is her sweetheart. The succeeding chapters depict rapid sequences of suspense and thrills for the pair, ranging from dead-falls to man-killing simians, from quick-sands to encompassing brush fires, from explosions to old-fashioned fist melees.

This serial was made under the supervision of William Lord Wright, recognized as the leading serial expert on the West Coast. His long experience with chaptered thrillers assures a sure-fire serial of every one he handles in production. Robert Hill, the director, will be remembered for "Blake of Scotland Yard," heralded last Fall as the most unusual serial ever made by Universal.

"Haunted Island" consists of ten chapters of two reels each. Its period of release extends until late in May. It already has been booked in several thousand situations, including, according to the Universal sales department, many first run houses and many big city theatres for the purpose of special serial matinees.

The Universal exploitation department has turned out an unusual line-up of material and tie-ups for the chapter-picture, among them a handsome pirate map for use in lobbies and in "treasure hunt" tie-ups with newspapers and local merchants.

First Honors Given To Universal Films

HERE'S an exhibitor, H. E. Cane of Coudersport, Pa., retiring from active business who stops to tell Universal just what he thinks of their service:

"When I got into the Pittsburgh territory, I used some of your service. Of course, I had to gradually increase same and I sincerely believe that Universal has more pictures adapted for a town this size or any size than any other producer. You have given me excellent service and I want to thank all the staff of your exchange for their kind cooperation. Should I reenter the picture business, I shall see Universal first of all."



**Hello
Mr.
Exhibitor--
Listen
to
These!**

THE FOURFLUSHER: "Here is a knock-out from start to finish."—O. C. Johnson, Atlantic and Strand Theatres, Atlantic, Ia.

THE THIRTEENTH JUROR: "Acclaimed as one of the best pictures of the year. Many patrons witnessed the showing twice."—F. R. Broom, Liberty Theatre, Sedalia, Mo.

A MAN'S PAST: "Here is a real picture. Pulled and pleased."—Geo. E. Fuller, Playhouse Theatre, Fairhope, Ala.

[From Exhibitors Herald and M. P. World]

**AGAIN UNIVERSAL
HAS THE PICTURES!**



George
Sidney
as "Cohen"

"Nu! Mr. Exhibitor, did you see what we done in Pittsburgh!"

"The Cameo, playing the fifth week of 'Cohens and Kellys in Paris,' did as well as first weeks of many other pictures. This picture, in its five weeks, has grossed more than any other to play at the Cameo in 2 and a half years."

—From M. P. News.

The Cohens and Kellys in Paris

Of course
IT'S A
UNIVERSAL!

"Fresh Every Hour" Chosen As Title For Next Film Starring Glenn Tryon

Picture Formerly Called
"The Prince of Peanuts"

"FRESH EVERY HOUR" has been chosen as the title of the Glenn Tryon production recently completed at Universal City. It formerly was known as "The Prince of Peanuts," and was directed by William Craft from an original story by Henry Henigson. Marion Nixon, pretty Universal brunette, has the leading feminine role opposite Tryon.

"Fresh Every Hour" is to be Tryon's lead-off picture for next season. It is a worthy successor to his current and former laugh-hits, among them "Painting the Town," "A Hero for a Night," and "Hot Heels." The story is constructed along the same hilarious lines of the former farce-comedies, and gives Tryon ample opportunity for his unique flare at smart-aleck comedy.

The cast includes, besides Tryon and Miss Nixon, Raymond Keane, Robert T. Haines, Bull Montana, Cesare Gravina, Leo White, Mario Carillo, Violet La Plante, sister of the Laura La Plante, and E. H. Herriman, the noted cartoonist in a quaint bit in which he impersonates himself. Jack Foley adapted the story and Karl Krusad wrote the continuity.

Paul Leni's Camera Tricks Praised In "Chinese Parrot"

ANOTHER critic to give due praise to Paul Leni's expert and unusual direction is Leonard Hall in the *Washington News*. Sojin, whom Mr. Hall calls the "Oriental Lon Chaney," comes in for his share of honor.

"Mr. Paul Leni is one of the trick Europeans who came over here to show Hollywood how to make movies while standing on his head, juggling a beer barrel with his feet and reciting 'The Raven' in ancient Arabic, all at one and the same time.

"Uncle Carl Laemmle gave him the script of 'The Cat and the Canary,' mystery play, some time back, and Mr. Leni made a very good job of it, with weird shadows on the wall and quaint camera shots uphill, downhill and in my lady's chamber. For being a good boy, he was handed this 'Chinese Parrot,' a melodrama of pearl-buyers after bad luck oyster gems, crooks after the pearls, and a wonderful Chinese detective after the whole smear.

Again he has done well.

"Once he settles down to the story itself, set in a rich but remote ranch house—with his flickering shadows, his parrots' screams, his locked doors and his bag of nervous thieves, he does well.

"In the acting line, the sensation of the picture is one Sojin, a cadaverous Chinese actor who is an Oriental Lon Chaney. He can tie his face into a true lover's knot and then undo it with his hands tied behind him. The fellow has been a laborer in obscure serial pictures until now—he should, in days to come, find much labor in big features where there is a little yellow skullduggery to be done.

"Hobart Bosworth does his usual fine work in a dual role—millionaire and thug. Marion Nixon, the leading woman, looks properly frightened, and wears a blond wig that fools no one. Old Florence Turner, 'The Vitagraph Girl,' appears briefly as Marion's mamma. But Uncle Leni's feats of camera legerdemain and Mr. Sojin's rubber pan are about all that really matter. It rates as good entertainment."

New Series of "Newlyweds" Started by Stern Brothers

Dereys Perdue and Joe Young To Play Mr.
and Mrs. Newlywed. Snookums
Again Stars

WORK was started this week at the Stern Brothers studio on a new series of "The Newlyweds and Their Baby" comedies. This will be the third series of these two-reelers. The forthcoming comedies will be released as Universal Junior Jewels, the same as during the current season.

With the resumption of production activities on the Stern Brothers lot, Julius Stern, president of the comedy-making corporation, announces several important changes in personnel. A new Mr. and Mrs. Newlywed will figure in future comedies of the series. Snookums, the adorable Stern Brothers baby star, will continue in the featured role, however. The new principals are Joe Young as Mr. Newlywed and Dereys Perdue as Mrs. Newlywed.

Young is well known in the film comedy field, having built up an excellent reputation as a screen comedian. He is regarded by the Sterns as an ideal choice for the role of Mr. Newlywed. He not only looks the part, being the exact type of the character as made famous in the George McManus newspaper comic strip from which the comedies are adapted, but also is up to the whimsical style of acting the part demands.

Dereys Perdue is a favorite among comedy fans. She has been in pictures for several years, except for excursions onto the stage. She was one of the famous Wampas Baby Stars in 1923 and since has appeared in many comedies as well in a number of feature productions. Among the latter have been "Daytime Wives," "The Bishop of the Ozarks," "Quick Triggers" and several other F. B. O. and Universal features. Before she started in pictures she was on the stage as a dancer, and later in stock and road shows, thereby gaining excellent training and experience as an actress.

Francis Corby, one of the best directors on the Stern Brothers lot, is directing the new Newlyweds comedies. Production activities at that studio are under the direction of Sigmund Newfield, and Max Alexander, under the general supervision of Abe Stern, vice-president of the company.

"Cohens and Kellys in Paris" Lines Up Patrons Despite Rain

"DESPITE adverse weather conditions and strong opposition, I played 'The Cohens and Kellys in Paris' on March 12th, 13th and 14th to a crowded house and had them lined up outside the theatre, regardless of the fact that it was raining.

"I consider 'Cohens and Kellys in Paris' a very remarkable picture, and am more than pleased with the returns of this engagement."

—E. J. Murray, Mgr.,
Hollywood Theatre,
Dormont, Pa.

Watch for the next issue of the WEEKLY! It will contain a full account of the brilliant world premiere of "WE AMERICANS," at the Colony Theatre, New York, and the wonderful reviews of the first-night critics.

The Cohens and Kellys in Paris

Of course
IT'S A
UNIVERSAL!

"Begorrah,
'tis not
braggin' I
am when I
say we're
cleanin' up
in the
same way
everywhere!"

Starring
GEORGE SIDNEY
and J. FARREL
MacDONALD

with
VERA GORDON, Kate
Price, Gertrude Astor.
A WILLIAM BEAU-
DINE PRODUCTION.

Screen adaptation and
continuity by Al Cohn.
Story supervision by Jos-
eph Poland. Supervised
by Julius Bernheim.

Presented by
CARL LAEMMLE



J. Farrel
MacDonald
as "Kelly"

Twice Daily at ^{\$}2.00 Top Colony Theatre -- New York the finest, largest two-a-day motion world's premiere "WE

IT'S A LAEMMLE SPECIAL

with GEORGE SIDNEY, Patsy Ruth Miller, George Lewis, Beryl Mercer, Eddie Phillips, Albert Gran, John Boles, Josephine Dunn, Kathlyn Williams. From the stage play by Milton Herbert Gropper and Max Siegel. Supervised by Carl Laemmle, Jr. Screen adaptation by Al Cohn.

AN EDWARD SLOMAN PRODUCTION

Presented by CARL LAEMMLE

2\$2\$2\$2\$2\$2\$2\$2\$2\$2\$2\$2\$2\$2\$

nd most beautifully appointed
picture theatre in America—
of Universal's

AMERICANS"

Double Your
playing time—
they don't come
any greater !

2\$2\$2\$2\$2\$2\$2\$2\$2\$2\$2\$2\$2\$

We Told You So!

We have told you in three issues of the WEEKLY that a Denny date—or a La Plante date—meant instantaneous and profitable co-operation from Kellogg on a “PEP” tie-up—and here is the proof that Kellogg delivers—READ EVERY WORD—and SEND IN YOUR DATES!

50,000
Tickets
—
1,000
Window Posters
—
23,000
Circulars
—
5 MEN
Working on
the Tie-up
for 1 Week
—
Boosting
for DENNY
in
San
Francisco
—



Imprint side
of Regular
DENNY HERALD
—
Window Poster
below

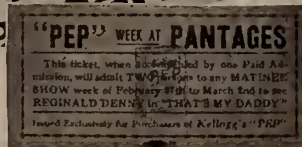
**KELLOGG
COMES
THROUGH**

Fix Your
DATES
NOW!

Get in on
this
Strictly
Business
Tie-up!



Ticket
Free with
One Paid Admission



That's CO-OPERATION—PLUS!

and — in SEATTLE —

Extract from letter: “Tuesday the Columbia Theatre booked ‘That’s My Daddy’ to open Friday. I immediately got in touch with the Kellogg Branch. They immediately put fifteen men in the field in Seattle building Denny lobby window displays in practically every retail store throughout the city, giving it newspaper space in all the downtown papers — with each merchant’s ad featuring ‘Denny at the Columbia Theatre’.”

[That’s hurry-up co-operation PLUS—again! Set your dates, if you want to get in on this smashing intensive DENNY and LA PLANTE drive and tie-up. Kellogg has 700 men in the field who know every step in the tie-up game. BOOK and DATE DENNY and LA PLANTE NOW!]

BOOK—and DATE—NOW!



The Deltah Animated Display offers news events of worldwide interest from International Newsreel, smart fashions in clothes and Deltah pearls worn by the loveliest of Universal's stars, all set in a handsome, well illuminated frame. An ideal background for your theatre announcement in first-class jewelry shops.

Universal Pictures and Deltah Pearls Combine In "News - Fashion" Display

Mary Philbin, Star of "Man Who Laughs" Now Featured in
Deltah Pearl Tie-Up

L.HELLER & SON, Inc., makers of Deltah Pearls, have co-operated with Universal Pictures and International Newsreel to supply one of the most interesting "animated display" services on record. All dealers of Deltah Pearls are furnished each week for twenty weeks with a service consisting of three photographs. Two of these photographs, from subjects supplied by International Newsreel Corporation, depict the latest current news events of national interest—pictures of events which are at the very moment in the public press and public mind. The third photograph will picture one of Universal's famous stars, dressed in the latest fashions in jewelry, including Deltah Pearls and other items.

The news events are selected by the Heller Company on Monday of each week prior to the release of the current motion picture reel, and reproductions are sent the next afternoon by first class mail. Thus the pictures are in the jeweler's window almost before the news events are shown in local theatres.

The exploitation value of such a tie-up is self-evident. The Deltah Animated Display is mounted, as shown in the cut above, in a series of three handsome shadow box frames, equipped with metal shadow box backs, sockets for electric lights, thermostatic flasher unit for automatically turning current on and off, double glass fronts and full electric wiring with cord. The pictures themselves

are splendid attention-getters. Consequently, the display is a fine means of the theatre exhibitor getting the message of his playdate across to patrons. Link the Universal film with the star pictured in the Deltah service.

Mary Philbin is the latest Universal star to be featured in this service. Exhibitors showing Universal's forthcoming Victor Hugo classic, "The Man Who Laughs," should avail themselves of the tremendous possibilities of this exploitation angle. The local jeweler will gladly co-operate. The high type of current news pictures combined with the extremely attractive fashion stills makes this tie-up one that wise exhibitors should not overlook.



This is a
portrait of a
great little
guy!

Junior Jewels from George
Mc Manus' newspaper
comic strip—"The New-
lyweds and Their
Baby."

Produced by
**STERN
BROTHERS**

Two Lists

The list of big bookings on "Snookums" --- the box office baby---reads like a list of first runs throughout the United States and Canada. The list of small town bookings on SNOOKUMS the boxoffice baby reads like a complete list of successful small town exhibitors. Both lists combined is the reason why they call SNOOKUMS the BOX OFFICE BABY!

Released by
UNIVERSAL

SNOOKUMS

"Finders Keepers" Pulling Strong

"BIG business on 'Finders Keepers.' La Plante fast growing in popularity here and her latest picture continues to please."

—E. M. Ludwig,
Whiteside Theatre,
Corvallis, Oregon.

"Cream of the Earth" Changed to "Red Lips"

"CREAM OF THE EARTH," Universal's photodrama of the private life of college men and girls, has undergone a change of title. The releasing title, "Red Lips," has a lot to do with the charms of Marian Nixon, who will portray the feminine lead opposite Charles Rogers. The supporting cast include Hayden Stevenson, Andy Devine, Bob Seiter, Stanley Taylor and Hugh Trevor.

The story was written and directed by Melville Brown, who also supervised the cutting. James T. O'Donahue made the screen adaptation.

Many of the scenes depicting the intimate daily life of college undergraduates were shot at Pomona College. The film combines the wholesome excitement of varsity athletics with the speed of modern youth, on and off the campus.

"Red Lips" will be one of the outstanding comedies of the younger set on Universal's 1928-29 schedule.

Veterans Sell "Silk Stockings"

JACK GROSS, Managing Director of the Sheboygan Theatre, Sheboygan, Wisconsin, effected a tie-up with a kick when he got the war veterans of the Wolf-Olson Post No. 1230 to sell tickets for Universal's "Silk Stockings." It seems that Mr. Gross offered 28% of the receipts from all tickets sold by the "comrades" for the two-day run of Laura La Plante's comedy. The three men selling the most tickets received respectively a two months' pass to the Sheboygan, a one month's pass, and a two weeks' pass. They were not allowed to sell tickets in or near the theatre, but they had no trouble in disposing of a large number of tickets, which added to the box office receipts of the theatre and helped fill the coffers of the Wolf-Olson Post. This stunt can be worked with any army post, the Y. M. C. A., etc., just as effectively in any town.

Laura La Plante Chosen to Star In "Last Warning"

L AURA LA PLANTE will star in "The Last Warning," which will be Paul Leni's next production for Universal. Alfred A. Cohn is now preparing the adaptation.

"The Last Warning" will again combine the star and director of that thrilling mystery drama, "The Cat and the Canary." It was the success of the latter picture that prompted Universal to purchase the screen rights to this successful mystery play which ran several seasons ago on Broadway. The play was written by Thomas F. Fallon from the book "The House of Fear," by Charles Wadsworth Camp.

Production will be commenced following the completion of Laura's forthcoming picture titled "That Blonde." This will be made under the direction of Fred Newmeyer.

"Les Miserables" Lavish Production

FROM the *Washington Herald* comes the following appreciation of the Universal-Victor Hugo classic:

"Victor Hugo's immortal 'Les Miserables' lived again at the Rialto Theatre yesterday. The same qualities which label this book as an age-old classic have been blended into a beautiful picture lavishly produced.

"The France of old breathes forth on the screen. The swaggering defiance, sneering intolerance and unspeakable ignorance of that age is made realistic. The unquestionable charm of Jean Valjean, that lovable adventurer, is aptly portrayed by Gabriel Gabrio.

"An admirable supporting cast, involving actors selected from the French stage, supplements the artistry of the principal character.

"The settings alone are a work of true magnificence. The old France is seen as it was 100 years ago, when civilization may or may not have been up to its present standard. It is reported that over two years was required to produce this masterpiece.

"Those not acquainted with the classic are due a real treat. The charming Jean Valjean is a gamester who hurdled a clouded past to rise to that eminence befitting a French nobleman.

"Achieving this station, the colorful Valjean was recognized by the police, who branded him as an undesirable. Thus humiliated, the picturesque Frenchman lives through a series of pathos and tragedies that are ably depicted on the screen."

Stern

BROTHERS COMEDIES

Acknowledged by
more than Six Thou-
sand Exhibitors to be
the sure-fire WIN-
NERS in the Short
Product field!

Six Thousand Exhib-
itors can't be wrong!
BOOK NOW!

"Rube" Goldberg's "MIKE AND IKE"
COMEDIES — "Pop" Momand's
"KEEPING UP WITH THE
JONESES" COMEDIES—George Mc-
Manus' "LET GEORGE DO IT"
COMEDIES—R. F. Outcault's "BUS-
TER BROWN" COMEDIES.

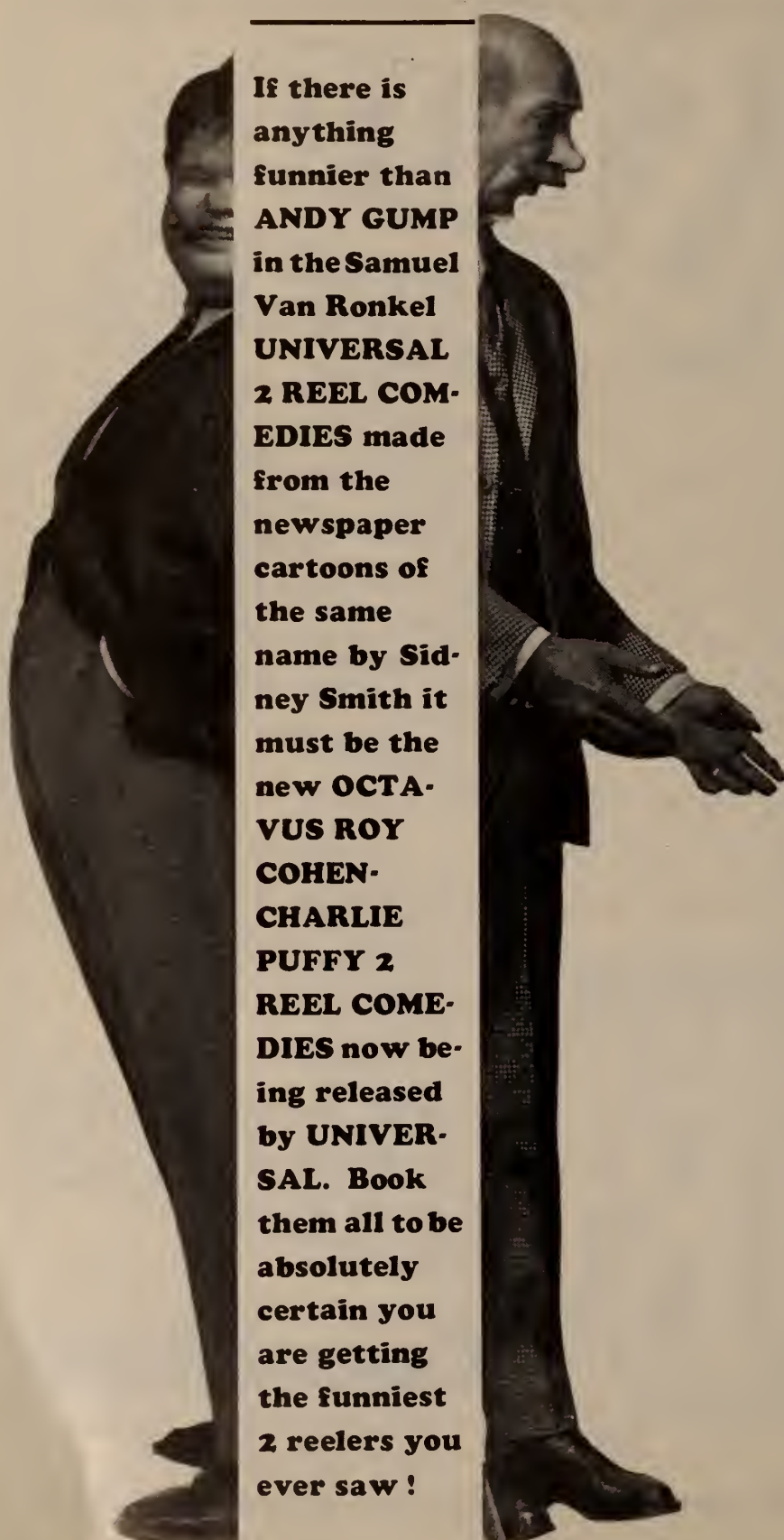
STERN

Brothers

Comedies

all 2-reelers made from newspaper com-
ics known and loved by millions.

Released through **UNIVERSAL**



If there is anything funnier than ANDY GUMP in the Samuel Van Ronkel UNIVERSAL 2 REEL COMEDIES made from the newspaper cartoons of the same name by Sidney Smith it must be the new OCTAVUS ROY CHARLIE PUFFY 2 REEL COMEDIES now being released by UNIVERSAL. Book them all to be absolutely certain you are getting the funniest 2 reelers you ever saw!

"We Americans" Is Universal in Every Sense of Word

By Ruth Maier

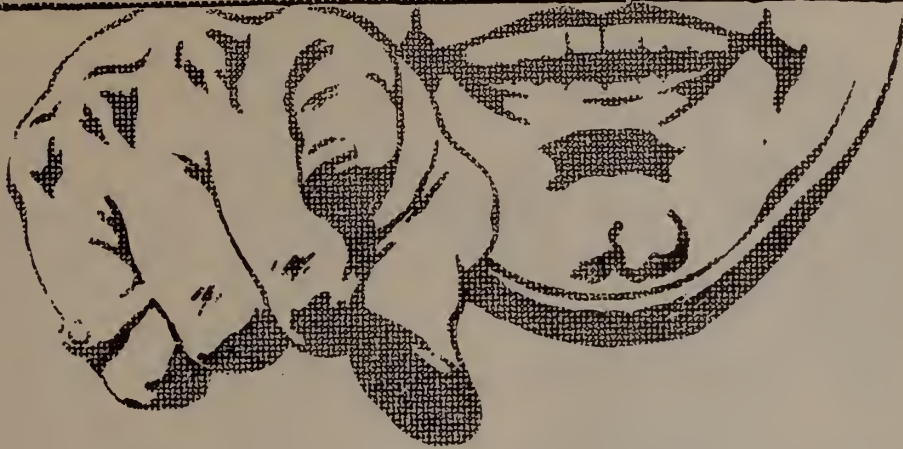
IT is highly appropriate that "We Americans" should have been filmed by Universal. No other company could be so warmly understanding toward this story of foreign people who come to a new land, encountering problems of readjustment, than this one headed by Carl Laemmle. Once he was himself in just such a situation when, as a young man, he came from his native Laupheim, Germany, to the country that has since received and rewarded him so kindly. Difficulties similar to those faced by the people of the story, "We Americans," were once his, and so it was from a full heart and experienced mind that he watched the progress of the picture. His son, young Carl, Jr., was personal production supervisor.

Jewish, German, English, American, Italian, Irish—all are in the fictitious characters of the tale; and Jewish, German, English, American, Spanish, Mexican, French and Russian, in the real film personnel.

Strangely enough, however, so little do most of the actors and actresses resemble the traditional pattern of the characters they are called on to play that in only a few instances do the players portray people of corresponding nationalities. George Sidney, who is one of the leads, does. A Jew in real life, he plays Mr. Levine, the Jewish father who cannot understand the progressive outlook of his daughter, Beth. Patsy Ruth Miller, who is not Jewish, plays the daughter; and George Lewis, also a non-Jew, her brother. Mrs. Levine is portrayed by Beryl Mercer, who left a New York show to take the part, one which she had long wished to play. Born in Spain, the daughter of English people, Miss Mercer brings both an impulsive warm-heartedness and a certain dignity to her part.

A curious mixture is revealed in the portraying of the Schmidts, a German family; and the Albertinis, Italian.

Mr. and Mrs. Schmidt are played respectively by Albert Gran, a Frenchman, and Daisy Belmore, American. Their daughter, Sarah, finds her shadow self in the person of Flora Bramley, born in England. The Italian Mr. Albertini is really Michael Visaroff, Russian; his wife is Rosita Marstini, Mexican. Their son Pete is an American—Eddie Phillips. Pat O'Dougal and his portrayer, Andy de Vine, happen to be both Irish. But Mr. Bradleigh, the aristocratic American, is played by Edward Martindel, a Frenchman; and his son by John Boles, who is really English.



**YOU
WIN!**

with



Universal Serials

THE HAUNTED ISLAND

Starring
JACK DAUGHERTY

Directed by
Robert Hill

THE VANISHING RIDER

Starring **WILLIAM
DESMOND**

Directed by
Ray Taylor

THE SCARLET ARROW

Starring **FRANCIS X.
BUSHMAN, Jr.**

Directed by
Ray Taylor



HOOT GIBSON

The Western Star Who Makes 'Em Say:

"Hoot Holds House Record"

"PAINTED PONIES"—Hoot Gibson—Hoot is always good. **"Painted Ponies"** holds my house record for 1927. —P. J. Durkin, Majestic Theatre, Perry, Ill.

"Kids and Adults Think Hoot Great"

"PAINTED PONIES"—Played this matinee and kids thought it great. So did adults. —Mrs. C. Knox, Star Theatre, Villa Grove, Ill.

"They Want Hoot"

"PAINTED PONIES"—Believe me sumpin' must a happened. They wanted Hoot and they got him. Had our usual Hoot business and then some. —Dr. F. M. Childs, Cozy Theatre, Villisca, Ia.

UNIVERSAL

Current releases:

"GALLOPING FURY"

"THE RAWHIDE KID"

"PAINTED PONIES"

Atlantic City Scene Of Cohen and Kelly Forthcoming Comedy

THE next feature of the popular Cohens and Kellys series will take these intrepid comedians to Atlantic City. The film will be titled "The Cohens and Kellys in Atlantic City." This is contrary to the original announcement that the next film would find them in Turkey.

This will be the third of Universal's comedy series. It will, in all probability, be directed by Harry Pollard, who directed the original "The Cohens and Kellys." The second picture of the series recently shown in New York was "The Cohens and Kellys in Paris," directed by William Beaudine.

Other pictures of this series now in preparation include "The Cohens and Kellys in Turkey," "The Cohens and Kellys in Hollywood," "The Cohens and Kellys in Darkest Africa," "The Cohens and Kellys in Jail," and "The Cohens and Kellys in Jerusalem."

Universal Theatre Gives Benefit Show For Flood Relief

UNIVERSAL'S Scenic Theatre, Alvin R. Keehan, Manager, Whittier, California, joined with the Whittier News in running a special benefit matinee performance for the Santa Clara River Flood Victims last Friday. The entire receipts of the matinee were turned over to the fund. The Whittier News gave the showing big publicity.

Travel Contest Booms "Cohens and Kellys In Paris" Release

WHEN "The Cohens and Kellys in Paris" played at the Temple Theatre, Lorain, Ohio, Universal Exploiter A. J. Sharick cooperated with the *Journal* on a newspaper contest for youngsters who knew their Paris onions. Cash prizes and theatre tickets were offered for the best essays on what points of interest the Cohens and Kellys should visit in Paris. The contest was limited to students of the grades or high school, public or parochial.

The letters turned out to be of great interest and won the enthusiastic support of teachers of geography, history and literature.

Life is hard—

yes, sir, life is hard for the exhibitor who hasn't booked **OSWALD**, the funniest cartoon character that ever threw a brick or kissed a gal.

Life is hard—

yes, sir, life is hard for the poor Universal salesman when he has to tell the exhibitor who has booked **OSWALD** that there are only twenty-six in the series.

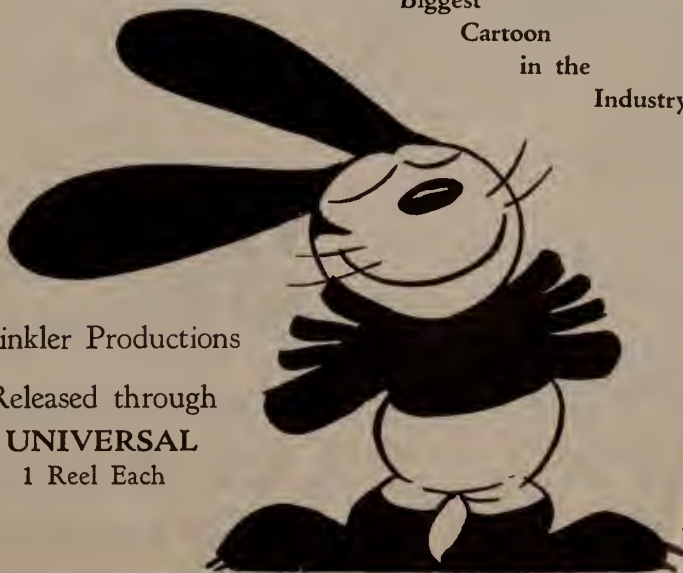
Life is hard—

yes, sir, life is hard for poor old Walt Disney, who created **OSWALD** because he laughs so much at each new **OSWALD** that he hardly has time to think up new ideas.

But life is a cinch—

for any and every exhibitor who plays the **OSWALD** series in his theatre—try him and see for yourself!

Biggest
Cartoon
in the
Industry



Winkler Productions

Released through

UNIVERSAL

1 Reel Each

NEWS FROM MOVIE FANS

THE AUDIENCE ANGLE ON UNIVERSAL PICTURES

"That's My Daddy" Fine for All Ages

"REGINALD DENNY'S 'That's My Daddy' created a riot the night my crowd saw it; a second night showing in a local theatre is unusual and a crowded house on a second night is also unusual. If Mr. Denny had been in the audience, he surely would have been delighted to have heard the laughter his acting caused. When you stop to think it was his own story or play which he was interpreting in such a wonderful way, the picture seemed doubly interesting. The little girl as Pudge was a marvel, absolutely fearless when she fell into the water and a consummate actress when it came to the sob parts. The assisting characters all helped Mr. Denny to make a picture that was clean and thoroughly wholesome. One to be enjoyed heartily by both youngsters and grown-ups. The captions throughout deserved more than a hand for they were a knockout."

—Emma Kitt Seyforth,
Kansas City, Mo.

"The Fourflusher" Is 100% Picture

"WAS down to the Empress Theatre this afternoon and saw the best 100 per cent Universal. Just have to tell you about it. It was one of the best all around juvenile pictures I have seen for a long time — 'The Fourflusher.' George Lewis and Marian Nixon sure make nice young lovers. Hope that this picture makes a hit with the others as it did with me, so we can have more of them."

—H. S. Carlstrom,
Fremont, Nebr.

"Finders Keepers" Will Ruin the Army

"MISS LA PLANTE plays her part splendidly in 'Finders Keepers.' The picture is good and lighthearted, but there is one fault, and the fault is that it will ruin the army because every private that sees the picture will want to marry a colonel's daughter to get promotion instead of going through the regular routine for same."

—Patrick J. Crowe,
Governor's Island, N. Y.

Laughed and Laughed At "Silk Stockings"

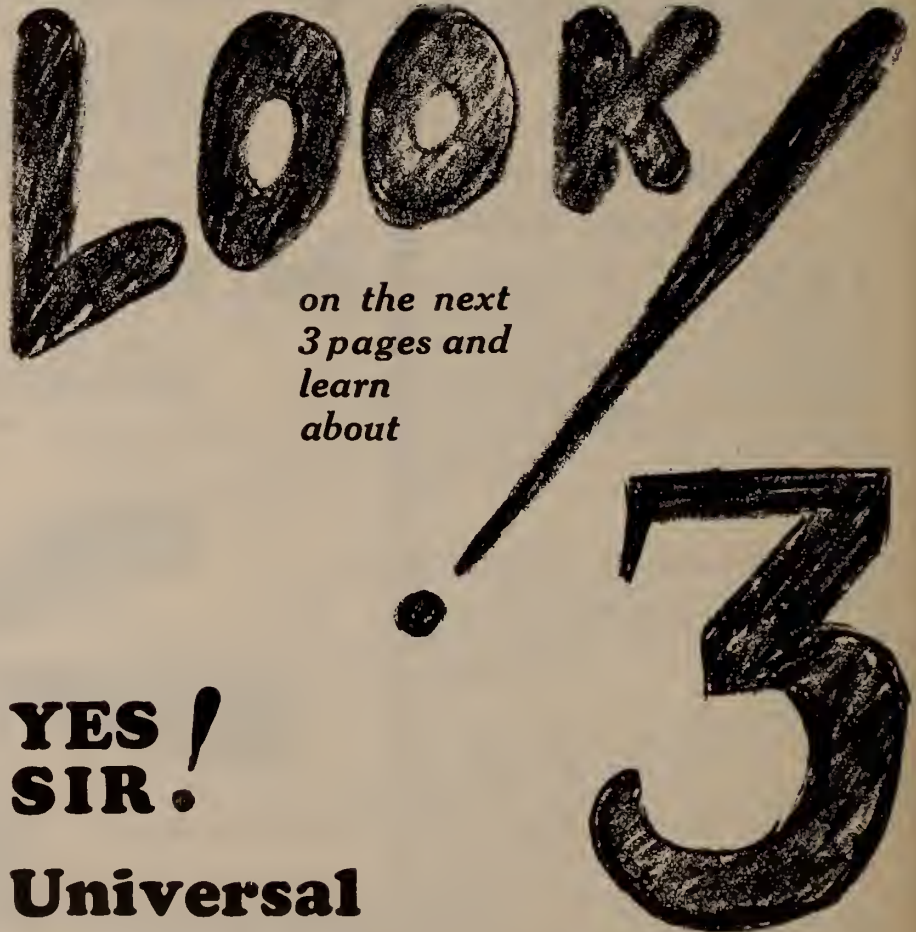
"I GUESS it was because of my favorite, Laura La Plante, that I liked 'Silk Stockings,' because that girl has 'IT.' In one of your interesting letters to me you told me to take notice of her courtroom scene in that picture. Well, I did, and everybody in the audience did, too, and we just laughed and laughed. It was quite the best piece of acting I've seen recently. As usual, Miss La Plante's costumes were the hit of the evening and the settings were beautiful."

—Vernon Fitz,
Waynesboro, Pa.

Three Cheers For Glenn Tryon!

"I LIKED 'A Hero for a Night,' too. This new delicious Glenn Tryon is a knockout! Even a big hard-boiled looking man sitting in back of me in the theatre said to his wife next to him, 'Do you know that I feel fine tonight?' That's how Glenn Tryon draws them. Here's three rousing cheers for him and six cheers for the company that found him. I hope you keep him with you a long time even if you have to put a ball and chain on to him."

—Nancy M. Lulick,
Bronx, New York.



on the next
3 pages and
learn
about

**YES!
SIR.**

**Universal
Always
Delivers!**

of the biggest money-
makers of this or any
other year.

VIEWS OF EXHIBITORS

THE BOX-OFFICE REACTION TO UNIVERSAL FILMS

Here's a Boost For Universals

"ON the 28th 'Beware of Widows' with the alluring Laura La Plante will play. We had this show once before, you know (the night of the blizzard) but even those who saw it once wanted it back.

"It's a Universal and incidentally the Universal Company are producing! Their shows are not built around a bright and shining star who is either made or broken by a supporting cast—but are finished products of expert direction, well rounded casts and perfect acting.

"Of course, there is a lead, but because of splendid support the lead never runs away with the picture—believe me, I like a good movie and I like Universals.

"We are mighty glad we are in a position, through our Universal contract, to assure you of a real movie, a show both you and your children can enjoy—whenever a Universal comes to the 'Y.'

"When I tell you it's a Universal you can bank on it being good."

—J. W. Crockett,
Y. M. C. A.,
Carney's Point, N. J.

Service Contract Proves Godsend

"I AM writing you this letter with regards to your marvelous Complete Service Contract, which has been a Godsend to me, and is without a doubt the finest contract that any exhibitor can buy.

"I have been in the picture business 11 years and have never had any contract offered to me like the Complete Service Contract that Universal has offered me. I am pleased with every brand of service contained in this contract.

"This is the first year I have run serials for a long while, and they are proving themselves to be marvelously successful."

—T. M. Chesler, Mgr.
Princess Theatre,
Bingham, Utah.

"Cohens and Kellys In Paris" Held Over

"COHENS AND KELLYS IN PARIS' proving to be one of greatest audience pictures ever used in this city. We are playing to more people this week than for many months and to take care of increasing popular demand, are compelled to hold picture second week. Thanks to Universal for this wonderful box-office picture."

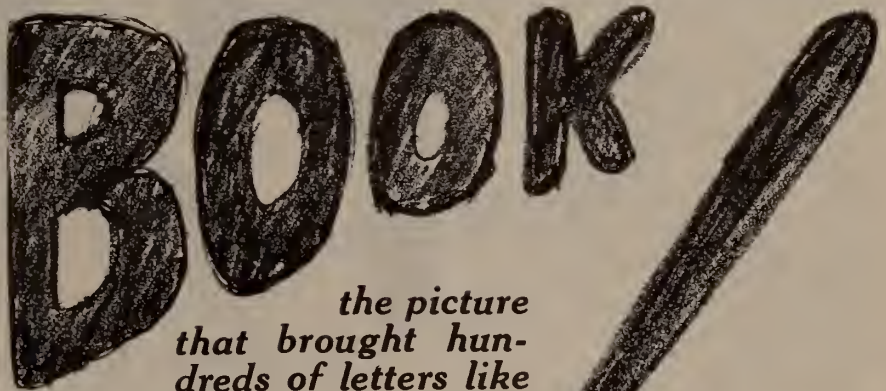
—Geo. F. Law,
Lyceum Theatre,
Winnipeg, Man.

Congratulations on "Finders Keepers"

"CONGRATULATIONS on your picture, 'Finders Keepers.' I think it the best comedy-drama of the war camps yet produced. Laura La Plante better than ever. Give us more pictures like this and we will thank you."

—William Epstein, Mgr.,
Aztec Theatre,
San Antonio, Texas.

Take a tip from exhibitors — they know their pictures!



the picture
that brought hun-
dreds of letters like
this:

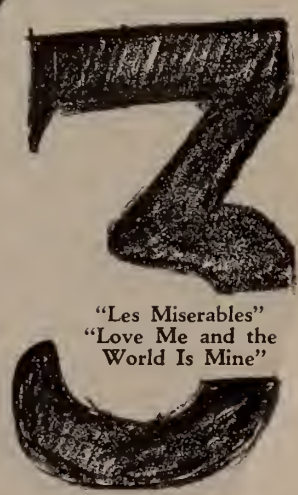
"A great thriller— Best of its kind."

—Mrs. Wood L. Burns,
Texline Theatre,
Texline, Tex.

**LAURA
LaPLANTE**

in

**"THE CAT AND
THE CANARY"**



"Les Miserables"
"Love Me and the
World Is Mine"

Fictitious Character In 'Show Boat' Lives And May Play Role In Universal's Film

RAVENAL, the colorful character of "Show Boat," Edna Ferber's widely read novel, may step bodily out of the pages of the book to take a part in Universal's screen production of the story.

Charles Hunter, the real person after whom Miss Ferber patterned the gambler-hero of her novel, has been mentioned as among the possibilities for an important role in the picture.

Hunter is an actor on one of the present-day, modern showboats that still ply up and down the Mississippi River giving performances at towns and villages on the shore as their predecessors did fifty or more years ago.

He is also an authority on show boats, and was employed for six weeks by the scenario department of Universal to assist Director Harry Pollard in preparing the picture.

Miss Ferber "discovered" Hunter while gathering material for her book. In attending a performance on a show boat she learned that Hunter had published several articles on this subject. She immediately engaged him to assist her in preparing the historical background for her story, which is laid in the period around 1880.

He proved such an interesting character and so admirably fitted for her novel, that she decided to pattern her hero after him.

Hunter has been a show boat actor for a number of years. His parents were players on these "floating theatres" before him.

The actor once left the environment in which he was born to try for fame and fortune in New York. Although still a youth he was apparently on the road to success.

But memories of the moonlit Mississippi, the gliding boat which he called home, and the sound of negro melodies wafted from the shore on warm summer nights kept coming back to him amid the noise and confusion of Broadway. It wasn't long before he was once more back on the show boat, making his "jumps" from town to town on the smooth, silent river instead of on the clanging railroad train.

As yet, no one has been definitely announced for the cast of "Show Boat." The players, however, are expected to be named shortly, as Universal will soon begin work on the picture. It is planned to make "Show Boat" one of the greatest films in Universal history.

Arthur Lake to Make New Comedy Series

ARTHUR LAKE, Universal's juvenile comedian, will make a series of thirteen featurettes titled "Harold of Hollywood." These comedies will be the adventures of a young man trying to break into the movies in the film capital.

Two feature productions, for which the continuities are now in preparation, are also in prospect for Lake. One is provisionally titled "Navy Blue," an original story by Earl Snell, and the other is "Ship Ahoy," written by John Clymer. Nat Ross, who directed the popular "The Collegians" series, has been selected to direct these forthcoming Arthur Lake comedies.

"Cheating Cheaters" Is Amusing Farce

NANCY LEE in the *Milwaukee Journal* says of Universal's crook comedy:

"This is an amusing farce about two sets of crooks. Each believes the other the possessor of immense wealth and no end of jewels. They live side by side at a fashionable watering place. The hero and heroine, in the opposite crook sets, are Betty Compson and Harlan.

"The play is interesting all the way. Betty Compson is pictured as a blonde and has large, starry eyes. Harlan does well as the man. 'Cheating Cheaters' is based on the stage play. The program should be a pleasing one to many people."



*The picture that
brought newspaper
reviews like this:*

**"With the utmost
enthusiasm we re-
commend it"**

*—Harrette Underhill in New York
Herald-Tribune.*

**Mary Philbin and
Norman Kerry in**

**LOVE ME and the
WORLD is MINE**

**Cat and Canary
Les Miserables**

The Bacteriologist From Budapest Sounds New Note in Motion Picture Direction

By James Hood Macfarland

WHEN a man startles an industry as Paul Fejos did with "The Last Moment," it is only fair to assume that that industry is considerably interested in what he is going to do next.

The bacteriologist from Budapest, turned moving picture director, is entirely conscious of the fact that he is a marked man. He almost feels that his second picture will be more of a challenge to the industry than the first. Since "The Last Moment" was a challenge to the title writers, Paul Fejos has decided to let its message speak for itself and let the matter go at that. There will be no attempt in the next vehicle to eliminate titles. But as "The Last Moment" was different, Fejos feels that "Lonesome," which was written especially for him by Mann Page, will be a totally different kind of picture.

There are three hundred and fifty scenario experts in Hollywood and New York who are paid higher salaries to look for moving picture material. Every day of their lives they read from one to ten possibilities. It has been estimated by experts that less than one-half of one percent of all material which is submitted as useable is actually purchased for motion picture production. Imagine, if you can, the shock to all of these three hundred and fifty experts, when they read the simple, psychological story of "Lonesome." It can be told in a very slim paragraph. This is it.

A perfectly normal and average young man and a perfectly respectable and presentable young woman both live in New York. They both work for a living. They are both lonesome. On a certain sunshiny Saturday morning they both make up their minds that when they are through with work that noon they are going to make an effort to cease being lonesome for the rest of that day, at least. At Coney Island this resolve brings them together. The novelty of their meeting, the reactions upon them both, their propinquity, and a series of events which might happen to any person going to Coney Island, form the entire basis of the story.

"Lonesome" is a departure from the old structure of a definite plot. There is no framework, no villain, no mortgage, no jewels. It is as if we have become accustomed to as modern art is from the paintings of the old masters. It will sound a new note—simplicity.

It is an "easy" story. The picture will be easy to look at and easy to enjoy. The easier we are able to enjoy ourselves, the greater our pleasure, the director believes.

Fejos puts it this way: "People want to sympathize, to feel angry, to sorrow—but most of all they want to laugh. The simplest method by which these emotions are made to register in the minds and hearts of the audience determines the value of the picture.

"Simple, human characters always provide the best love stories. The audience may be interested in the romance of a king and queen, but they

will be more carried away by a love story between two persons in their own walk of life, or even below it, providing the story is true to life."

"'Lonesome' is just that. The girl, played by Barbara Kent, is a telephone operator. She is lonesome. The boy, played by Glenn Tryon, which is, by the way, his first role other than that of a comedian,—is a punch press operator. He is lonesome.

Simplicity is the keynote that is being sounded by Dr. Paul Fejos in this his first production for Universal, a forerunner of the pictures of the future.

READ

what one of hundreds of profit-taking exhibitors says:

"Consistent good business on its second run at National Theatre, Topeka.

—Variety Report.

**"Cat and Canary"
"Love Me and the World Is Mine"**

Victor Hugo's

Les Miserables

She's the screen's great Comedienne



and her latest
and greatest is
"FINDERS
KEEPERS"

from Mary Roberts Rinehart's Sat-Eve-Post story. With Johnny Harron, Edmund Breeze, Arthur Rankin, Capt. Duncan. A Wesley Ruggles Production.

Laura LA PLANTE

The screen's great
Comedienne

"STOP THAT MAN"

Universal Picture
All-Star Cast

TOMMY O'BRIEN'S dream of becoming a policeman like his two older brothers comes true when he secretly dons one of their uniforms, which he was supposed to take to the tailor's. While in the uniform he is called to the rescue of a girl. Then he aids a man, whom he sees trying to unlock a door by climbing in the window for him. The man is "Slippery Dick" Sylvaine, a crook.

In climbing in the window, Tommy loses the badge from the coat of his brother Bill. When the police come to the robbed house they find the badge and arrest Bill. Tommy brings the girl he saved, Muriel, to his home, to the consternation of the brothers. Later he discloses at the police station what he has done. His two brothers drive him from the house, Muriel leaving also.

Tommy is despondent and hires "Butch" Barker, a tough character, to kill him for \$10. His brothers find him and Muriel returns so Tommy decides he wants to live. He tries to escape from "Butch" Barker and hide in an old street-car barn where he discovers the man he unwittingly aided in robbing the house. He captures him after a battle and is forgiven by everyone.

"GORGEOUS SCHOOL DAYS"

Stern Bros. Comedy
"Let George Do It" Series

GEORGE was teacher's pet and given charge of the class in the professor's absence. The class made a monkey of him, and before he knew it he was given the blanket toss. Trying to escape, he accidentally ran into police headquarters and a class of rookies. In spite of himself he came out a policeman assigned to a rough-neck district. Because he helped himself to apples a street vendor slipped him a doped one, and when George had an opportunity to rescue his sweetie's purse he was asleep on his feet. Other police rushed in, but with his usual luck George managed to reap the glory.

"ONE EVERY MINUTE"

One-Reel Snappy Comedy
Starring ARTHUR LAKE

ARTHUR draws all his money out of the bank to buy a bracelet for his sweetie, Mary Marsh, who is having a birthday. His kid sister mouths the news to Mary, who is out with Arthur's hated rival, Johnny Fox. She is overheard by a pair of crooks. One of the crooks meets Arthur coming out of the bank

Universa

"ONE MAN GAME"

Five-Reel Blue Streak Western
Starring FRED HIMES



Fred Himes

THE effort of Stephen Laban, a crooked ranch owner, to stampede the Rangeton Country Bank into renewing an unsecured loan is followed by the swift action of Fred Hunter, a young ranch owner, and Jack Robbins, another member of the bank board. Their action naturally infuriates the desperate Laban, and he vows joint vengeance on the pair.

However, Hunter cannot be concerned, as the arrival of the beautiful but snobbish Millicent Delacey from the East to visit the Robbinses has taken his thoughts completely away from such sordid matter as money. However the young lady completely ignores the uncouth Westerner. Knowing her weakness for social prestige, Hunter arranges to masquerade as the Duke of Black Butte, a visiting nobleman who is hunting big game in America.

The visit of the nobleman causes Laban and his band to formulate a kidnaping plan, which will cause the sheriff and his posse to leave Rangeton unprotected and place the bank at their mercy. The conspirators are successful in their kidnaping, only they discover that the supposed Duke is none other than Hunter. This, however, does not deter Laban, and he robs the bank while the posse is searching the hills for the kidnapers. Hunter, however, with the aid of Roberta Robbins, the tomboy daughter of his friend, escapes, and in a thrilling climax the bank robbers are apprehended and Hunter awakens to the realization that he loves his little tomboy girl pal of the West.

and tells him that he is offering a hundred dollars reward for the return of a lost bracelet. The second crook later picks up the bracelet at Arthur's feet. Arthur buys it from him for twenty dollars, but cannot find the man who offered the reward. He proudly presents it to Mary at her birthday party. The party goes out to a road house, but Arthur, who is miserable, stays behind. The crook who sold him the bracelet enters the house to steal the presents. Arthur captures him just as Mary returns to throw her arms around him.

Synopses

"THE TRAIL OF THE TIGER"

Universal Chapter Play

Featuring JACK DAUGHERTY

No. 6—"The Tiger's Lair"



Jack Daugherty

Tiger, through the canvas of her tent, overhears Trionne discuss this with Jack, and hears Jack tell her he has written down the latitude and longitude marks on paper. Tiger has two men attack Jack, and when Trionne goes to Jack's rescue Tiger slits a hole in the canvas and reads the note Chameleon has just brought. Trionne tells Jack that she is going to keep the appointment, and will live up to what the note demands, namely, that she will go alone.

A little later, in the secret cellar, the meeting place of the Mystic Mountebanks, the Chameleon tells his brother members a story he had up till now kept a secret from them. John Hemingway and Tiger Jordan were entrusted with transporting the vast fund of gold that belonged to the Mystic Mountebanks. Suspecting something wrong, the Grand Master had followed Hemingway and opened the chest. There was nothing there, and guiltily, John Hemingway had tried to escape, but failed. Hemingway was Trionne's father. He was banished and exiled . . . he suffered, atoned and died, and only till then did the Mountebanks discover who was the real betrayer — Tiger Jordan! Now, the only person able to bring Tiger to justice is Trionne—or her sweetheart, Jack Stewart!

Just before the appointed hour, Trionne leaves the circus on horseback. In his wagon Tiger gives final instructions to his henchmen that after they have done their stuff at North Forks Road, they are to bring Trionne to Pine Island. After they leave in an automobile, Babs, who has been hiding in a closet, tells Jack, who jumps in his car to the rescue.

Tiger's henchmen hurry Trionne to

a waiting launch . . . but not before she has succeeded in hiding the nuggets between the cushions of the car. Jack, Babs and Chameleon overtake them in another launch, and Jack jumps into Tiger's boat. In the ensuing fight a henchman breaks the gas line, and the launch is exploded.

No. 7—"The Hour of Fear"

ON the wharf the henchmen make a break for the car and succeed in getting away. Just as Trionne comes to, and tells Jack she had hidden the nuggets between the cushions of the car. Jack jumps in his own car and gives chase, while the Chameleon quickly goes to Trionne and says she must go with him, and learn the story of her father's fate.

After a terrific chase Jack overtakes them, and knocks out both henchmen. He gets the nuggets and escapes — but not before a hidden henchwoman sees that he has them.

In the secret cellar of the Mountebanks, Chameleon has arrived with Trionne, and, before the rest of the Mountebanks, tells her her father's story.

Years before her father, John Hemingway, had misused the money belonging to the Mountebanks, and betrayed the owner of the circus, also a Mountebanks. Then he had retreated to the Yukon, and it was not till years later, when the Chameleon saw him there, that he disclosed the truth. Tiger Jordan had betrayed him and taken the money, and when he appealed to Jordan to take care of his little girl, Jordan had insisted that Hemingway sign over his Yukon land. Years later, Hemingway discovered a solid vein of gold on his land—which legally Jordan owned. So it has been the duty of the Mountebanks to make restitution to Hemingway, Trionne and the Order itself. But they cannot use force on Tiger, for he himself was a Mountebanks, and the laws of the Order forbid one member using force against another. It is now up to Trionne, and her sweetheart, Jack Stewart, to get the bill of sale from Tiger.

At the circus, the henchwoman tells Tiger that Jack has the nuggets. Tiger, on a blind, sends Jack out to Oak ranch to deliver some horses, but not before Jack has hidden the nuggets with a note in Trionne's tent. At the ranch Tiger's henchmen pounce on Jack and drag him into the cabin and demand the whereabouts of the nuggets. Jack refuses to tell.

Chameleon and Trionne arrive at the circus, and find Jack's note. Chameleon knows Oak ranch is a notorious dive, and gives the Mountebanks' danger call, and a few Mountebanks appear. They start a mad chase to the cabin.

Tiger tells Jack that when the candle burns out he will be dead. Jack has almost worked his hands free of the rope. A gun in the dark room makes a blinding flash.

Geo. E. Fuller,
Playhouse,
Fairhope, Ala.,
says in

Ex. Herald and
M. P. World:

"Laura La Plante
in 'Silk Stockings'—
best pantomine
seen in pictures in
many a day."

—She's the screen's
great comedienne



and her latest is

"FINDERS KEEPERS"

from Mary Roberts Rinehart's Sat-Eve-Post story. With Johnny Harron, Edmund Breese, Arthur Rankin, Capt. Duncan. A Wesley Ruggles Production.

"HUNCHBACK" REISSUE BREAKS HOUSE RECORD

(Continued from page 6)



"Play it
up big—
they will
like it"

—Wm. Wiske,
Community
Theatre,
Red Granite,
Wis., in *Herald-
World*.

**The screen's great
comedienne**

**Laura
LA PLANTE**
in "FINDERS
KEEPERS"

from Mary Roberts Rinehart's Sat-Eve-
Post story. With Johnny Harron, Ed-
mund Breese, Arthur Rankin, Capt. Dun-
can. A Wesley Ruggles Production.

us realized at first that it keeps on giving out new qualities. It is so much bigger and more noble than any other picture that it cannot be mentioned in the same breath with any other.

"No matter how many people have already seen it, fans will want to see it again, and those who missed previous showings are anxious to see why this picture has caused so much favorable comment.

"Whether it is the ennobling theme of 'The Hunchback of Notre Dame'; or whether it is the superb acting of Lon Chaney and a wonderful cast; or whether it is the rich settings and the true-to-life handling of a big, vital story, I don't know. Probably nobody knows.

"But the fact remains that this masterful production keeps on smashing records right and left. I am not at all surprised at the way it went over in Racine.

"Many other big pictures have been released since 'The Hunchback of Notre Dame'—and some of them have made big records in spots—but 'The Hunchback of Notre Dame' is no respecter of spots. Throughout the whole wide world—in all nations, whether their peoples are white or black or yellow or pink or purple—'The Hunchback of Notre Dame' has made and still will make the most universal hit ever known to the business."

"A Man's Past"

Called Gripping

THE reviewer on the *Washington Times* congratulates Carl Laemmle on importing Conrad Veidt, and Conrad Veidt for his wonderful performances in "A Man's Past," Universal's drama of a physician's struggle with his professional conscience.

"Carl Laemmle made no mistake when he imported Conrad Veidt from Germany. But how he figured that the actor who played the role of the somnambulist in 'The Cabinet of Dr. Caligari' would make a film idol is beyond us. We bow to Mr. Laemmle. The whole movie public is indebted to him.

"Veidt walks away with the picture. It's an unusual story, dealing with the consequences which followed when a physician took the life of an incurable case.

"The surgeon was sentenced to a long term of imprisonment. He escaped from confinement, only to sacrifice his chance for liberty through his humanitarianism. The play ends happily."

"Big
week-end
business
on this
La Plante"

—E. M. Ludwig,
Whitestone
Theatre,
Corvallis,
Ore.

**The screen's great
comedienne**

**Laura
LA PLANTE**
in "FINDERS
KEEPERS"

from Mary Roberts Rinehart's Sat-Eve-
Post story. With Johnny Harron, Ed-
mund Breese, Arthur Rankin, Capt. Dun-
can. A Wesley Ruggles Production.



Super Wonderful!

"First series wonderful. Second series super-wonderful."

—S. G. Fry, *Palace Theatre, Mt. Pleasant, Tex.*

Universal
made
'em
!!

NOTHING BETTER

"Nothing better in two reels on the market."

—W. H. Siemering,
*Rex Theatre,
West Salem, Wis.*

ALIVE WITH ACTION

"Keep your screen alive with action from start to finish."

—W. H. Siemering,
*Rex Theatre,
West Salem, Wis.*

GREAT

"Great. Sorry to see them run out."

—Helen Ulman,
*Opera House,
Salisbury, Md.*

EXCELLENT

"Same as all Collegians excellent, and draws new customers."

—H. S. Boyd,
*Community Theatre,
Woodbury, Conn.*

CREDIT TO RUN THEM

"It is a credit to any one's house to show them."

—Carl L. Brown,
*Pastime Theatre,
Kurthwood, Ia.*

MIGHTY GOOD

"Mighty good. Wish we could please them like that all the time."

—John L. Damm,
*Strand Theatre,
Wadsworth, Ohio.*

DRAW BETTER

"These draw better than average and are worth while running."

—Phillip Rand,
*Rex Theatre,
Salmon, Idaho.*

FINE SERIES

"Still holding the center of the stage as a fine series of shorts."

—John L. Damm,
*Strand Theatre,
Wadsworth, Ohio.*

that's Carl Laemmle Jr.'s Junior Jewels. Starring GEORGE LEWIS with Dorothy Gulliver, Hayden Stevenson, Eddie Philips, Churchill Ross. First series directed by Wesley Ruggles. Second series directed by Nat Ross.

COLLEGIANS

Millions of movie fans are all wrapped up in Universal pictures

MILLIONS daily pour into theatres playing the pictures advertised in Carl Laemmle's Saturday Evening Post Column. Every day offers you new opportunities to gather in your share of this profit windfall. Start getting yours today. Book Universal Pictures and cash in!

Watch This Column
Our Weekly Chat



LAURA LA PLANTE
Now recognized as the picture world's most popular comedienne

UNIVERSAL PICTURES released this year and which I cordially recommend to you as pictures highly well worth seeing

"The Cat and the Canary," with LAURA LA PLANTE, CREIGHTON HALE, GERTRUDE ASTOR, TULLY MARSHALL, FLORA FINCH, LUCIEN LITTLEFIELD

"Back to God's Country," starring RENEE ADOREE.

"Thirteenth Juror," featuring ANNA O. NILSSON and FRANCIS X. BUSHMAN

"The Irresistible Lover," featuring NORMAN KERRY, LOIS MORAN and ARTHUR LAKE

"On Your Toes," starring REGINALD DENNY

"Finders Keepers," starring LAURA LA PLANTE

I believe **"Uncle Tom's Cabin"** will prove the film masterpiece of the year, judging by its amazing reception in the big cities where it has played thus far

Also I believe that **"The Man Who Laughs,"** starring that excellent actor CONRAD VEIDT and that charming young woman MARY PHILBIN, will have a great run of popularity

"Les Miserables," from the great Victor Hugo novel, is already a pronounced favorite wherever shown

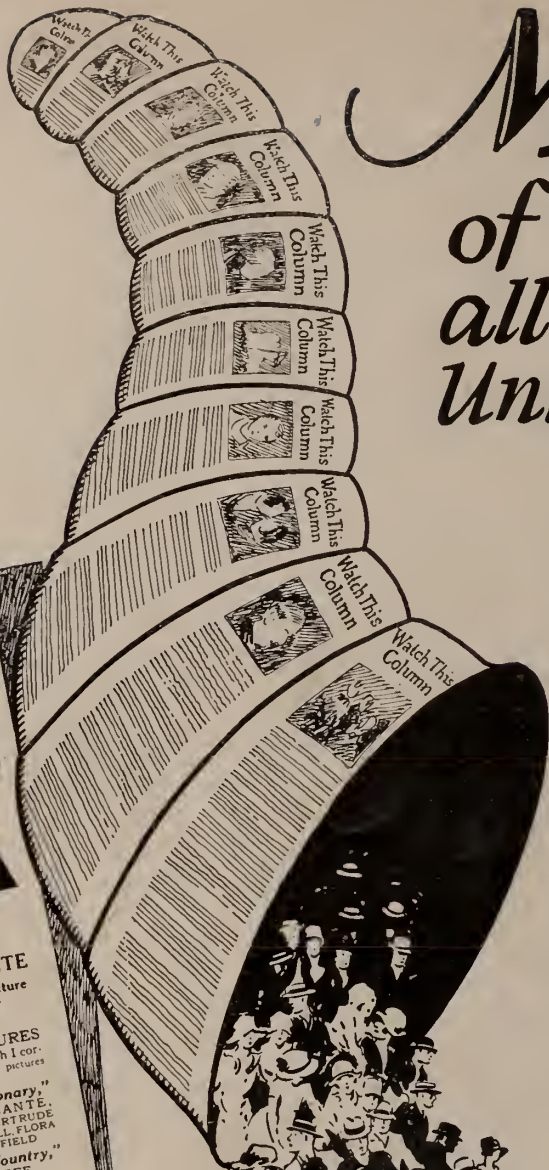
So is our newest comedy, **"The Cohens and Kellys in Paris,"** featuring GEORGE SIDNEY and J. FARRELL MCDONALD

Have you seen that different comedian, GLENN TRYON, in his recent comedies? Watch for **"Hot Heels"**

Carl Laemmle
President

(To be continued next week)
Send 10c in stamps for one week's photograph of your favorite Universal star
If you want to be on our mailing list send in your name and address

UNIVERSAL PICTURES
"The Home of the Good Film"
730 Fifth Ave., New York City



The column on the left appears in **THE SATURDAY EVENING POST**, April 14, 1928

For greater profits book the pictures listed in
Carl Laemmle's Column
in
The Saturday Evening Post

UNIVERSAL WEEKLY

VOL. 28~NO.16

NOV. 24, 1928

*Exploitation
number*

JOSEPH
SCHILDKRAUT
*The "RAVENAL" of
"SHOW BOAT"*

NOW BEING COMPLETED
AT UNIVERSAL CITY.

Tools of the Trade

Babe Ruth will hit more home-runs with a baseball bat than he will with a broomstick.

You can build a better house with good tools than you can with poor tools.

Babe Ruth's trade is hitting home-runs, so he gets the best baseball bats money can buy. That's just common sense.

If you were building a house you'd get the best materials and the best tools available. That's common sense.

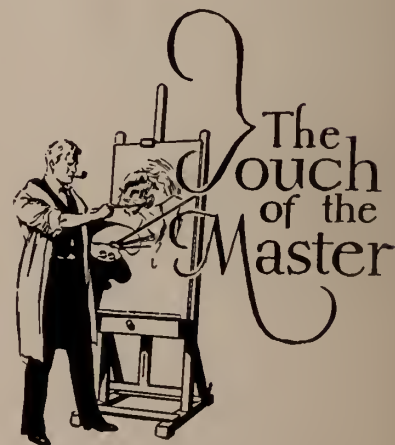
The same line of reasoning applies to pictures.

You might be able to put a picture over on the strength of its box-office appeal alone, but all showmen know the chances are great that an exploitation campaign to match the quality of the picture will put it across bigger and better.

THAT'S COMMON SENSE.

Therefore---when you play Universal pictures use Universal's Tools of the Trade and you'll get the most money out of every engagement. That's profit sense.

Universal gives you the best exploitation brains in the industry and this Weekly proves it.



Gentlemen -- Meet the boys!



Earle E. Griggs
Atlantic



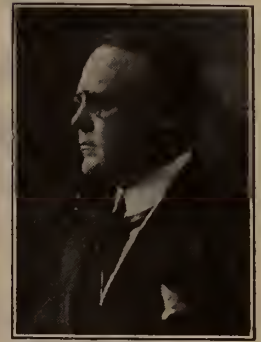
F. R. Cleaver
Detroit



Charles Brennan
Washington



R. M. Cooper
New Haven



Spencer Sladdin
Buffalo

Each man pictured on this page is a tried and true Exploitation Expert with many BIG TIME money making campaigns to his credit.

Each has made big pictures bigger and great pictures greater.

Book Universal and if you want help call for the "U" Exploitation Man in your territory. He'll give it to you with a will!



F. F. Vincent
Portland-Seattle



H. D. McBride
Los Angeles-San Francisco



Andy Sharick
Cleveland-Pittsburgh



Ned Gerber
New York



Jack Baker
Chicago



Bob Wood
Philadelphia



J. F. Lundy
Cincinnati-Indianapolis

NO MATTER HOW GOOD IT IS, - - -

*No. 612—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation*

NO matter how good a picture it is, you've got to get behind it and boost it. You've got to do your part in making your profits.

Any product, no matter how good, needs boosting. In fact, the better it is the better it will stand energetic advertising.

Take the case of Mr. DeFrenne, manager of the Liberty Theatre in Mexico, Mo. He knew when he booked the Universal's remarkable serial "Tarzan the Mighty" that he had a ten-strike on his hands. But did he simply sit back and let it ooze its way to the public? Did he whisper about it or did he shout it from the house-tops? He did what any genuine showman would do—he got after it for all he was worth. He campaigns it and as a result he boosted his Tuesday business about 50 per cent.

Afterward he wrote as follows:—"We put considerable effort behind getting this serial started properly. We used considerable paper, heralds, slides, buttons and novelty advertising, and we opened with the first two chapters, permitting children under twelve to come in for five cents provided they presented at the box-office the coupon which was printed on the herald.

BOOST IT!

“Our business that night was OVER fifty per cent. more than our normal Tuesday business had been. Subsequent Tuesdays have fallen off about \$20 under the opening Tuesday BUT THE PRESENT FIGURE STILL REPRESENTS AN INCREASE OVER OUR FORMER TUESDAY BUSINESS OF ABOUT FIFTY PER CENT.”

“The results have been more than satisfactory—to me they have been startling.”

And I am happy to say that the closing episodes of this wonder serial are exactly as powerful as the early ones.

As I said before, the better your show the better it will stand advertising. It doesn't matter a bit whether it is “Uncle Tom's Cabin” or “The Man who Laughs” or “Lonesome” or “The Collegians” or the Hoot Gibson pictures or the Oswald cartoons or any of the long list of remarkable productions Universal has turned out for you—you've got to do your part by an advertising campaign which proves your own belief in your show.

It's all right to say these pictures are “naturals” and that nothing can hurt them, but that's all nonsense. If you don't show a strong enthusiasm in your wares, you can't expect your public to do so.

The cleverest advertising ideas and supplies in the world are right there in your nearest Universal exchange. The more you make use of them, the surer you are of increasing your business!


IN Nation



Contest starts January 1st, 1929—Runs to May 15th, 1929—Watch for further sensational announcements.

15,000 Retail Stores is the estimated number of exploitation points throughout the nation.

Join in the Most Amazing Coast-to-Coast Tie-up ever conceived!



UNIVERSAL PICTURES CORPORATION
Producers and Distributors of Motion Pictures in Every Civilized Country in the World

M.C.D. BORDEN & SONS INCORPORATED
Largest Manufacturers and Distributors of Cotton Fabrics in the World!!

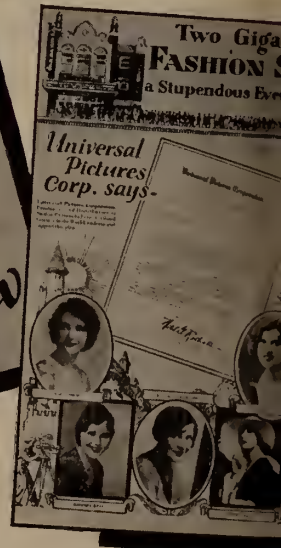
\$3500.00 in cash

\$3500.00 Prizes

National BORDEN FABRICS DRESSMAKING CONTEST and Motion Picture Style Show

Two Gigantic FASHION Shows a Stupendous Event

Universal Pictures Corp. says—



all tie-ups

The M. C. D. Borden & Sons Inc. — Universal Pictures Coast to Coast Dressmaking Contest.

Illustrated in these pages is only one of the tremendous National tie-ups which will pull money into the box offices of Universal Exhibitors all over the country. Here are the highlights of the huge Retail Store-Theatre-Newspaper Campaign covering five months' Dressmaking Contest climaxed by Theatre Style Show featuring Universal Stars.

HIGHLIGHTS OF THE CONTEST

PLAN
Nationwide dressmaking contest, using Borden Fabrics. Prize winning dresses to be worn by Universal stars in actual pictures.

PRIZES
97 National Cash Prizes totaling \$3,500.

TIME
The contest starts January 1, 1929, and closes May 15th, 1929.

OPERATION
Each retail store dealing in Borden Fabrics may promote the contest and enter 15 of the best dresses submitted to the National Judges at Borden and Son, Inc., to compete for the 77 National Prizes and the honor of being worn by Universal stars.

THEATRE TIE-UP
Style shows to be staged at local theatres showing Universal pictures, with final crowning of the "Cotton Queen," elected by popular vote through newspaper coupons.

Contest folders supplied on request.

Prizes Unite to Make this
DRESSMAKING CONTEST
Results - National in Scope - with Local Support!

Push In
this remarkable opportunity

Read what M.C.D. Borden & Sons say

1,000,000 YARDS a DAY

The Theatre - The Store - The Newspaper
and **The Style Show**

What this plan means
to the Theatre.

to the Store.

The First National Comprehensive
Piece Goods Promotional Plan

The Power of the Movies is at your Command

Local Cooperation between
The Store and the Theatre

What the Store is to do -

What the Theatre is to do -

SUMMARY

1. The Store is to display prominently the Borden Fabrics Special Assortment.
2. The Store is to enter 15 of the best dresses made from the Borden Fabrics Special Assortment.
3. The Store is to display prominently the Borden Fabrics Special Assortment.
4. The Store is to display prominently the Borden Fabrics Special Assortment.
5. The Store is to display prominently the Borden Fabrics Special Assortment.

Present the Contest with a **STYLE SHOW!**

Get started Early!!! - Place your order now for BORDEN FABRICS Special Assortment - SOMEONE will reap this Harvest - Why not YOU?



Nation

Look this list over — It will pay you well!

BORDEN FABRICS DRESSMAKING TIE-UP
Described on preceding pages.

KELLOGG PEP TIE-UP
Described on the opposite page.

REIS JIM SHIRTS and JIM PANTS
Reis Co. will be glad to co-operate with Exhibitors by furnishing materials. For local dealers wire Duke Parry at Erwin Wassy & Co., Graybar Bldg., New York.

BRADLEY SWIMMING SUITS
The Bradley Knitting Co. of Delavan, Wisc., tying up with entire Collegians cast. Write them for dealer contact.

MADE-RITE SLIPPERS
Mary Philbin, Jean Hersholt, Dorothy Gulliver. Address Made-Rite Slipper Co., Washington and York Streets, Brooklyn, N. Y.

DENNISON TARZAN POSTER CONTEST
Ask Dennison Mfg. Co., Framingham, Mass., for Tarzan Poster bulletin.

SUNBATH AND SNOOKUMS
Ask Jack Rauch, 48 West 46th St., New York, for dealer contacts.

HELBROS WATCHES—COLLEGIANS TIE-UP
Special displays available at Helbein Stone Watch Co., 48 West 48th Street, New York.

SPUR TIE—UNIVERSAL STARS
For materials address Hewes & Potter, Inc., 65 Bedford Street, Boston, Mass.

ANSCO CAMERA TIE-UP
Universal Stars and Universal Pictures. Ansco Photoproducts, Binghamton, N. Y.

SAMSON TRUNKS — "UNCLE TOM'S CABIN" TIE-UP
Address Schwayder Trunk Co., 1050 Broadway, Denver, Col.

SNOOKUMS CANDY BAR
Schutter-Johnson Candy Co., 20 N. Jefferson, Chicago, Ills.

WHIPPET MOTOR CARS—COLLEGIANS TIE-UP
Willys Overland Co., Toledo, Ohio.

COOK'S PAINTS—UNIVERSAL STARS
BAXTER DAVIS ADV. CO., Commerce Bldg., Kansas City, Mo.

LUX SOAP UNIVERSAL STARS

DOUBLE "A" HAIR WAVERS
KLEENEX PAPER HANDKERCHIEF TIE-UP

VENDING MACHINES AND UNIVERSAL STARS

ADLER & SONS COLLEGIANS CLOTHES

BI-KNIT SLEEPING GARMENTS WITH SNOOKUMS
WATCHES—DENNY AND LA PLANTE MODELS

PRINCESS COSMETICS, UNIVERSAL STARS

SNOOKUMS SWEATERS FOR JUVENILES

PETER RABBIT PLAYTHING TIE-UP

VIM-RAY LIGHT BEAUTY TIE-UP

LUCKY STRIKE UNIVERSAL DIRECTORS TIE-UP

UNIVERSAL GOLF BALL TIE-UP

DETECTO SCALES TIE-UP

The Kellogg Pep Tie-Up--

OSWALD CANDY BAR
SNOOKUMS SAFETY PIN TIE-UP

SUPER WHEEL SKATES
COLLEGIANS TIE-UP

CRAYOLA CRAYONS AND COLOR SETS SNOOKUMS TIE-UP

SNOOKUMS DOLL TIE-UP

PHANTOM RED COMPACTS TIE-UP

BUSTER BROWN SHOE TIE-UP

FRUIT OF THE LOOM SHIRT TIE-UP COLLEGIANS

DELTAH PEARLS, UNIVERSAL STARS—INTERNATIONAL NEWS

Details of all of the above tie-ups may be had from any Universal Exploitation Man in your territory or address
UNIVERSAL PICTURES CORP., EXPLOITATION DEPT., 730 Fifth Avenue, New York.

all tie-ups

REGINALD DENNY



Kellogg's
PEP
BRAN FLAKES



WITH OTHER PARTS
OF WHEAT

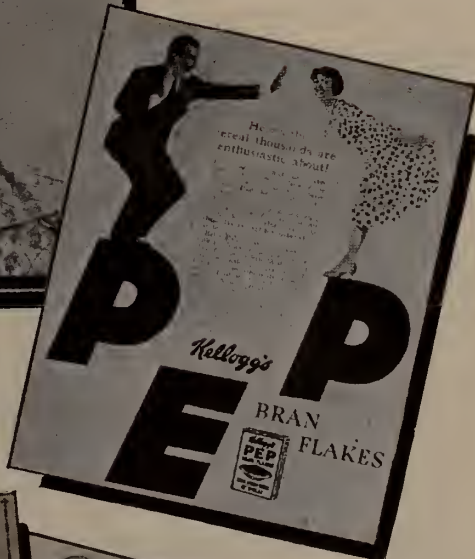
LAURA LA PLANTE

Pep up with



Greatest and Strongest Tie-up Ever Effected!
An avalanche of aggressive advertising—Pep and Popularity Paired for Profits to Exhibitors of Extraordinary Entertainment.

5,000 24-Sheets in 204 Towns.
325 Newspapers in 289 Towns.
Send in dates for Complete Tie-up!



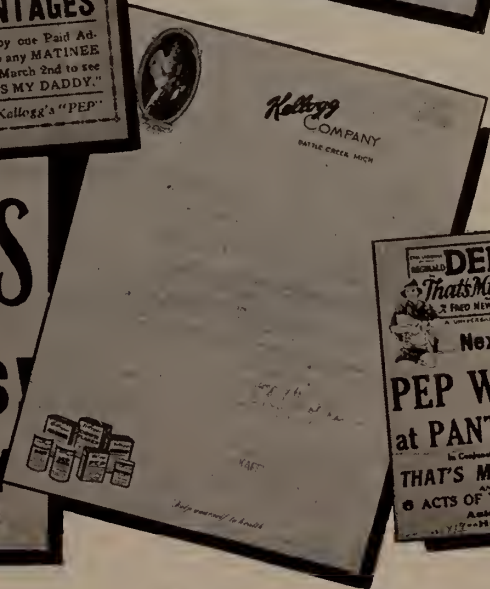
My...
...real thoughts are
enthusiastic about!

PEP
Kellogg's
PEP
BRAN FLAKES

"PEP" WEEK AT PANTAGES

This ticket, when accompanied by one Paid Admission, will admit TWO persons to any MATINEE SHOW week of February 27th to March 2nd to see REGINALD DENNY in "THAT'S MY DADDY."

Issued Exclusively for Purchasers of Kellogg's "PEP"



Kellogg
COMPANY
BATTLE CREEK, MICH.

FREE MATINEE TICKET TO
PEP WEEK PANTAGES
AT
WITH EVERY PURCHASE OF PEP
NINE BIG FEATURES
INCLUDING
REGINALD DENNY in "THAT'S MY DADDY"
Feb. 25 to Mar. 2, inclusive

WELLS FARGO PRINT CO. 114 N. WABASH ST., CHICAGO, ILL.

DENNY
That's My Daddy
A PAID NEWSPAPER PROMOTION
A UNIVERSAL EXHIBIT COMPANY
Next Week
PEP WEEK
at PANTAGES
In Connection with
THAT'S MY DADDY
AND
ACTS OF VAUDEVILLE
Ask your Grocer
...He Knows!

The UNIVERSAL WEEKLY

A Magazine for the Motion Picture Exhibitors

Paul Gulick, ~ Editor

Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City
Copyright 1928 UNIVERSAL PICTURES CORPORATION All rights reserved.

Vol. XXVIII

NOVEMBER 24, 1928

No. 16

EXPLOITATION



EXPLOITATION enters into every modern business. Sometimes it plays an inconspicuous part, never wholly realized by the purchasing public. In the motion picture industry, however, it is as important a factor as the product itself. It goes hand in hand with every picture produced by every company in the business. In this issue of Universal Weekly, we are offering exhibitors the

benefit of concentrated exploitation, such as heralds, complete campaigns and posters.

The picture above represents a poster designed by Paul Leni, the director of "The Last Warning." It was placed on a billboard in the center of Universal City, the most intimate place for such exploitation—the place where the picture was taken.



The Evening Post

Saturday Evening Dept

The Staff behind the Column that Sells the Picture to Your Public!

Below: Three letters typical of the thousands received

DEAR SIR:-

I AM TODAY IN RECEIPT OF YOUR VERY PLEASANT LETTER IN RESPONSE TO MINE OF RECENT DATE, AND WISH TO THANK YOU VERY MUCH FOR THE COURTESY. I FULLY UNDERSTAND THAT YOU ARE A VERY BUSY MAN, AND WITH THE VAST AMOUNT OF CORRESPONDENCE YOU RECEIVE, I WILL TRY NOT TO TAKE UP TOO MUCH OF YOUR TIME NOW.

I WOULD LIKE TO MAKE A SUGGESTION TO YOU FOR A PICTURE. IN MAKING THIS SUGGESTION, PLEASE UNDERSTAND THAT I HAVE NO PERSONAL MOTIVE AT ALL, NO FINANCIAL REMUNERATION OF ANY KIND WHATSOEVER. I DO A GREAT DEAL OF READING IN MY SPARE TIME, THAT TIME NOT OCCUPIED IN WATCHING PICTURES, AND IN THIS WAY I RUN ACROSS OCCASIONALLY A BOOK WHICH I THINK WOULD BE IDEAL FOR PICTURES. FOR THIS REASON I AM SUGGESTING THAT YOU, IF YOU SO DESIRE, OF COURSE, HAVE ONE OF YOUR STAFF ASSIGNED TO THIS WORK, READ THE BOOK CALLED "FLAMES OF DESIRE" BY L. NOEL.

LAURA LAPLANTE IS ONE OF YOUR MOST BEAUTIFUL BLONDE STARS AND MOST POPULAR I BELIEVE, AND THIS STORY WOULD BE PERFECT FOR HER. IT DEALS WITH A BEAUTIFUL BLONDE YOUNG LADY, SPOILED, ARISTOCRATIC WHOSE ADVENTURES TAKE HER FROM ENGLAND, INTO THE RIFF COUNTRY, AND WHO FINALLY CAPITULATES IN HER FATHER'S EMPLOY. I DON'T WANT TO BORE YOU WITH DETAILS, BUT I WOULD LIKE TO HAVE YOU PLEASED TO DO SO.

Yours truly,
A. PERFORMANCE,
COLONY,

Dear Mr. Laemmle:

You have been very kind in answering my letters. I am - although I expected no reply from the usual head of a picture organization. I would thank you for your patience & humane qualities.

I always enjoy Universal's intelligent -

206 Fisher Ave.,
White Plains, N. Y.
November 3, 1928.

Dear Mr. Laemmle:

I thank you very much for your lovely letter which I received the other day. I suppose you wonder why I write to you so often. There are several reasons for this. The first, and main reason is because I am extremely interested in your productions. Then, the second reason is yourself. Yes, I have read a good many of your "movie books", and I know how much you care. I admire you.

Ten of them (in New York and Universal City) specialists in their work. They assist Carl Laemmle in the difficult task of handling the thousands of letters in response to his Satevepost Column.

They find out for the fan when and where a certain Universal Picture will be playing in his community. They investigate the box-office possibilities of stories and plays suggested by readers for Universal to produce. They circulate the opinions of "Watch-This-Column" readers on Universal pictures and stars among the production heads—to be used as a guide in making future pictures. They are now sounding out the public attitude on talking pictures for the trade papers.

And every letter answered is helping you to put over Universal Pictures in your town.



Sales Promotion!

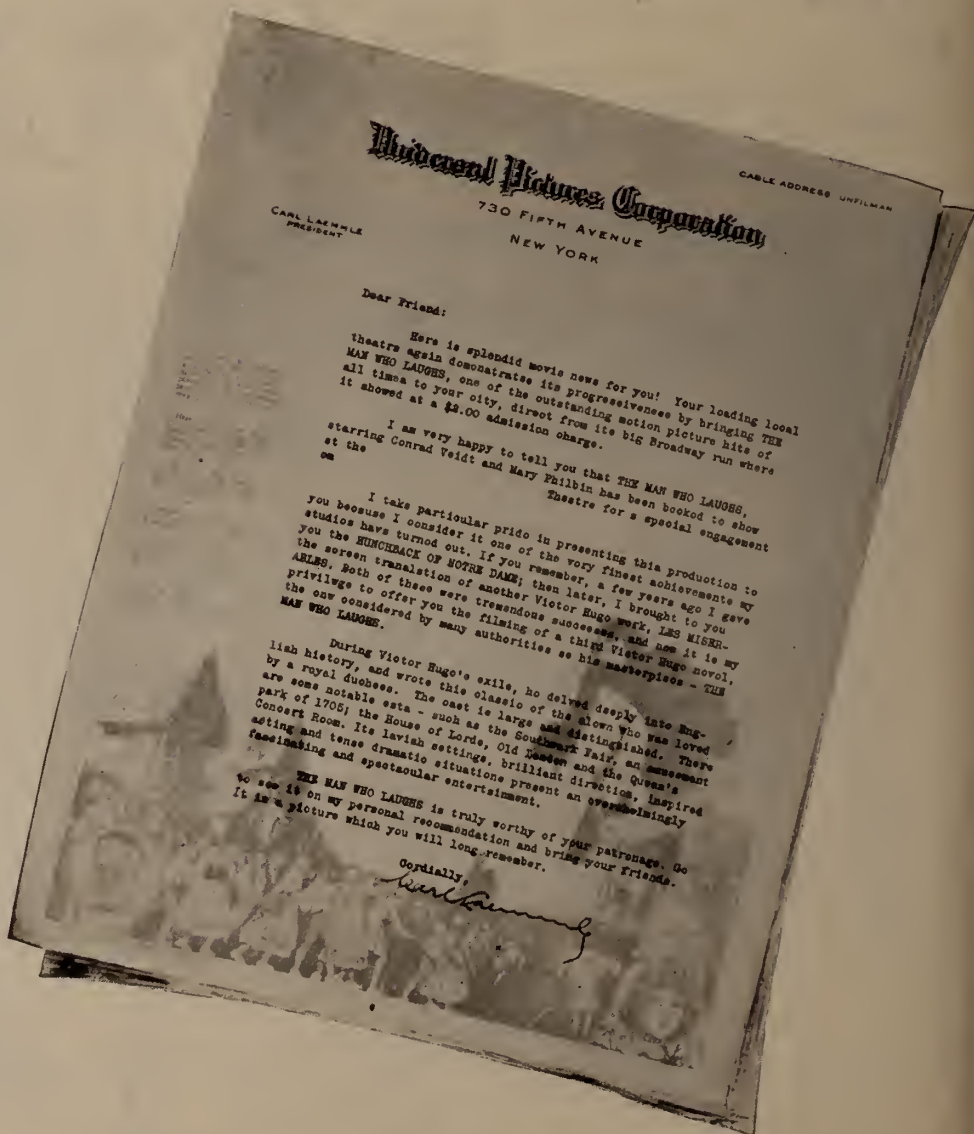
Carl Laemmle personally invites the best people of YOUR town to YOUR theatre!

Real Cooperation

When you book a big Universal Production give your Exchange a list of the best people of your town. Under first class postage a personal letter similar to the one on the right will be mailed to each name. This letter is a knockout in the way of personal exploitation!

He Sends This Little Book, Too!

With each letter so mailed is enclosed the little book of a thousand wonders described on page 32 of this "Universal Weekly." Many hundreds of thousands of these books have already been mailed in this manner.



Carl Laemmle Personally Invites Them!

*Fronts and
Stunts on*
**"Uncle Tom's
Cabin" 3**

pages of
pictures

SECOND BIG WEEK
"UNCLE TOM'S CABIN"
IN MOVIE TONE

2ND TRIUMPHANT WEEK
"UNCLE TOMS CABIN"
MOVIETONE THRILLS

UNITED SINGERS ORCHESTRA
DIXIE JUBILEE SINGERS!

UNCLE TOM'S CABIN

**UNCLE
TOM'S
CABIN**

GUTTENSTEIN

HAMBRA THEATRE MILWAUKEE

KUHL
MILWAUKEE
1029-23



*Topsy Ushers of the Oriental Theatre,
Portland, Oregon.*



*Topsy Ushers going over the top—Oriental Theatre,
Portland, Ore.*



*Show Window Tie-up for Criterion Theatre, Los
Angeles.*



*Uncle Tom Float for the Criterion Theatre, Los
Angeles.*



"Uncle Tom's Cabin" Float for the Capitol Theatre.



*Ballyhoo on "Uncle Tom's Cabin" for the Allen
Theatre, Akron.*



Leavenworth Soldiers' Home tie-up. Globe Theatre, Kansas City.



Macomb Theatre, Mt. Clemens, Mich. Special Bus Lines from Nearby Towns Direct to Theatre.



Cast for Minstrel Prologue, Uptown Theatre, Wichita, Kas.



Effective Banner on the Willis Theatre.



Miniature "Eliza Crossing the Ice," Criterion Theatre, Los Angeles



Window Card Tie-up with Street Cars for Uptown Theatre, Wichita, Kans.



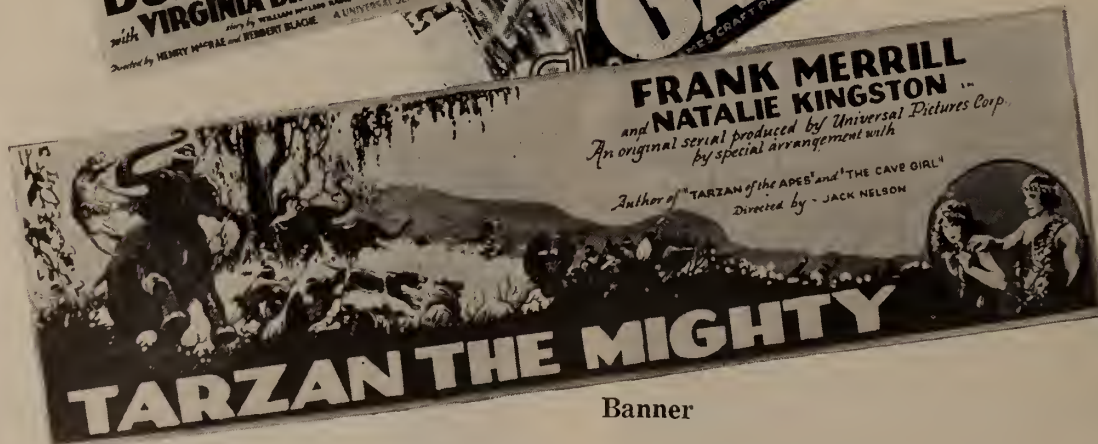
EVERY conceivable kind of accessory, everything you need to help you put your pictures over—alike in one respect, sure-fire pulling power. No wonder Universal is famous for its great line of accessories.



3-Sheet



24-Sheet

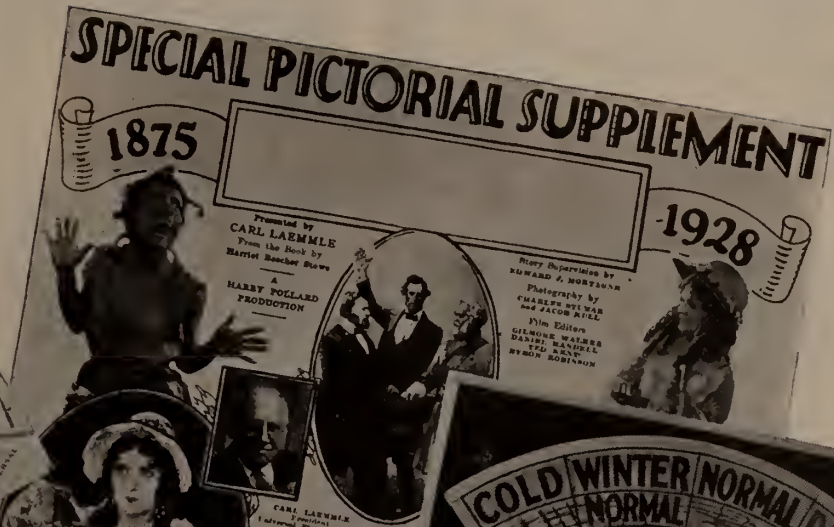


Banner

ssories

Punch—Pep—Profits—
That's
Universal Paper!

Herald



Roto
Herald

Novelty Streamer - 10 Ft. Long
LONESOME

"Uncle Tom's Cabin" is an...
South and embraces one of
ring and picturesque period
history. As a stage-play, it
boards of American theatre
Through the medium of
drama, probably the greatest
ever written, countless at
made. There is scarcely a
actress living who has not ex-
some part in "Uncle Tom's Ca-
of "Elihu", "Uncle Tom's Ca-
Simon Legree" and "Isidorus".
This motion picture, then, is de-
ple so that these may be pe-
of American life that take
of Victor Hugo
in their intpre
in older lands.



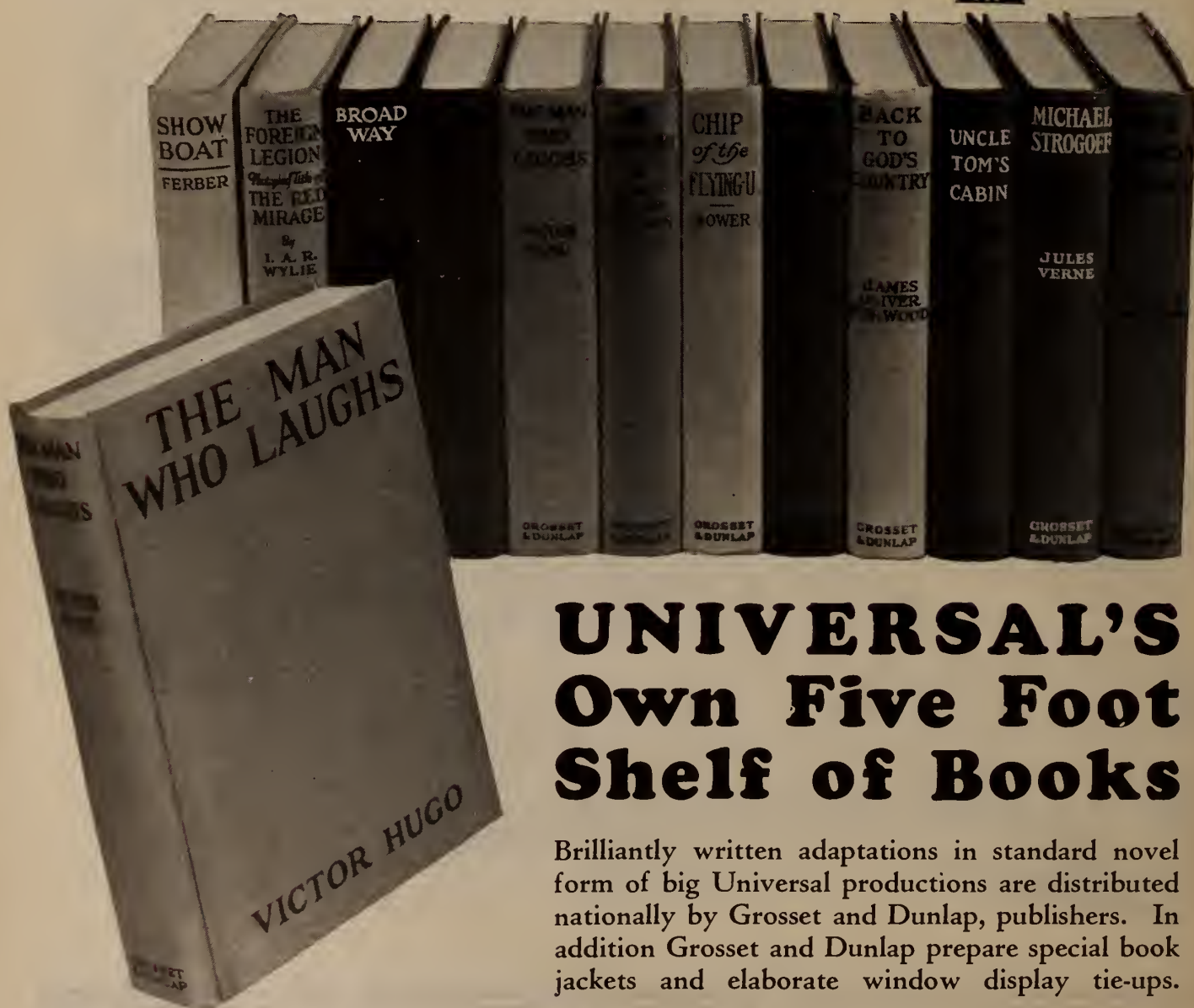
1-Sheet



Lobby Cards



Book tie-ups



UNIVERSAL'S Own Five Foot Shelf of Books

Brilliantly written adaptations in standard novel form of big Universal productions are distributed nationally by Grosset and Dunlap, publishers. In addition Grosset and Dunlap prepare special book jackets and elaborate window display tie-ups.

These Great Book Tie-Ups Help Sell the Picture!

Special
Exploitation
Service

for
The Man Who
Laughs



Your Universal Salesman will tell you all about it--ask him he knows!

UNIVERSAL SHOWMAN'S KIT

16 Sample Exhibitor Aids!
EVERYTHING *to guarantee capacity business* **COMPLETE**
for "THE MAN WHO LAUGHS"

- (1) Complete Press Sheet Including: (A) Enormous 8-page Exploitation Section. (B) Contracts and Other Documents for Exhibitor. (C) Wonderful Herald, 39 Photographs in Rotogravure. (D) Giant 10 pages of Press Copy and Cuts. (E) Post Card Ballot Plan for Packing 'em in. (F) Amazing Reviews from nine New York Papers. (G) Keynote Ad. Sheets. Dozen of Ads. All Sizes. (H) Ad. Sheets No. 2. From Slugs to Half Pages.
 (2) Lobby Hanger. (3) Heralds. (4) Serialization (5) Tie-Up Window Posters. (6) Fan Booklet.
 (7) Feature Story. (8) Country wide Reviews. (9) Song. (10) Crossett & Dunlop Book. (11) Sateve post Ads. (12) Novelty Hats. (13) Novelty Mailing Cards. (14) National Cosmetic Tie-Up.
 (15) Fan Promotion Letter. (16) Special Lobby News Bulletin.

There never was a showman's service like this before-- there may never be another like it again

EVERYTHING TO GUARANTEE CAPACITY BUSINESS FOR YOUR HOUSE—all in one BIG SHOWMAN'S KIT . . . samples of all the wonderful accessories, novelties, tie-ups, newspaper services that is helping to put the picture over in big towns and small towns all over the country. Everything you need is in it.

This is not Press Sheet talk but actual samples of the 15 elements of UNIVERSAL SHOWMANSHIP designed to help you put "THE MAN WHO LAUGHS" across in the biggest possible money way for you.



Exploitation Man Tells How to Put Over "The MAN WHO LAUGHS" to BIG Money

(Specially reprinted from Nov. 3, 1928, issue of Exhibitors' Herald.)

SO extensive is that compilation of tie-up proposals that they are printed herewith practically in full. It is to be noted that many of them can be used for other productions and thus merit filing away in the scrapbook.

Tie up with your local candy store on the following stunt: Sell the merchant an idea to have an advance sale on loose candy at so much a bag. Number each bag. Then place a show card in the window with ten red cards. Under each card there should be a number. To the person who buys a bag of candy and the number corresponds with the number under the card the person will receive a free pass to see the picture.

Arrangements have been made with the Grosset and Dunlap people, publishers of the novel, "The Man Who Laughs," locate immediately the bookstore in your town who has this novel for sale. Arrange with him for a special window display. You can suggest to him that you will give a free pass for each novel sold. This will help him to sell the novel and in return you should receive a very effective window display.

Tie up with your local music stores on the theme song, "When Love Comes Stealing." This song is published by the Robbin Music Co.

Tie up with your local music dealer on the following stunt. Arrange with him to place a phonograph in the window, also a show card with the following caption: TO THE FIRST TWENTY-FIVE PERSONS GUESSING THE NAME OF THE PICTURE NOW BEING PLAYED EACH WILL RECEIVE ONE FREE PASS TO SEE "THE MAN WHO LAUGHS."

Tie up with as many merchants as you can on the following stunt: One week before the showing of the picture place a window card in each window with a big red question mark. Have copy on the card reading: IF YOUR TELEPHONE NUMBER APPEARS ON THIS CARD ON BLANK DATE YOU WILL RECEIVE A

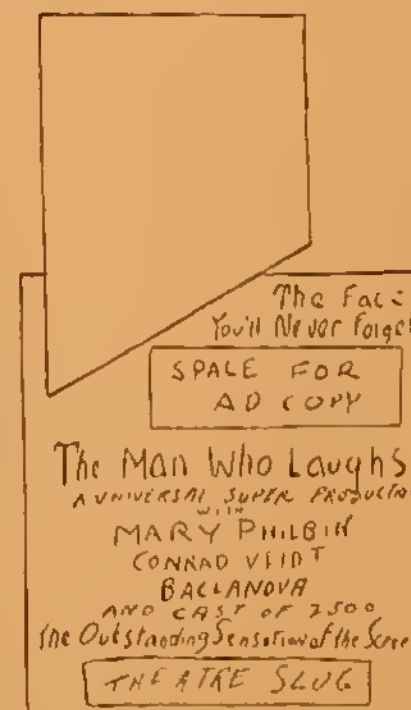
FREE PASS TO SEE "THE MAN WHO LAUGHS" AT THE BLANK THEATRE. On the day before the showing place five telephone numbers picked at random from the telephone book in space designated for same. The persons who have these numbers will be the prize winners. The merchant will be glad to place these numbers for you.

By all means use plenty of paper in exploiting this picture. REMEMBER, ADVERTISING ALWAYS PAYS.

Use the radio herald. It is very effective. When distributing this herald number each one. Select certain numbers, these numbers to be redeemed for tickets.

Tie up with the merchants, give them a certain amount of Herald to be distributed from their stores.

Use as many uses, throws, sixes and twenty-fours as you possibly can. Remember that every time you get



Rough manuscript sketch of ad layout in campaign tool out by Jack Baker of Universal's Chicago exchange for "The Man Who Laughs."

the name of the picture before the public it means more business.

Universal has a very effective lobby hanger, it is securely tied and is made of cardboard. It is made into four sections, each section about five inches apart. Consult the press sheet regarding this useful accessory.

Many useful and attractive lobby displays can be made from Universal's accessories. Allow me to suggest a few for your benefit.

Secure the one or three sheet of "The Man Who Laughs," cut out the figure and mount on heavy cardboard, then cut out the letters of the title, mount these in an extraordinary fashion, you will find that when the job is finished you will have an attractive lobby card.

Use the special lobby hangers. They will attract attention.

Make large cut-outs of the most important characters.

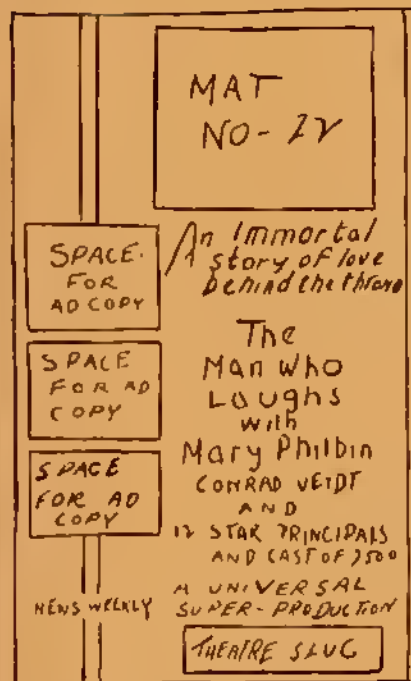
Use a cut-out of "The Man Who Laughs." Secure a laughing record from your local music dealer. Place the phonograph behind the cut-out playing the record. You will find that this stunt will attract attention in the sign, which will inform the public when you are showing the picture.

The following suggestion is one that will create interest and one that will not cost a lot of money.

The stunt is known as the "Mysterious Gwynplaine."

Advertise in your theatre that you have received word from a mysterious man by name of "GWYNPLAINE" and that he will soon visit your town. Advertise this about two weeks in advance of the showing. Convey this message to your local newspaper. Explain to him that you wish to tie up with the paper to publish stories regarding this character, after you have seen the editor visit the merchants, explaining to them about the stunt and that you want this mysterious man to visit their store on such and such a date. Ask them to post a notice in their window to this effect. Advise the newspaper what you have

done. Then try to secure additional space advertising that the mysterious man will visit the store of _____ merchant, on such a day at such an hour. To those who can identify the mysterious man each will receive a pass to see the picture.



done. Then try to secure additional space advertising that the mysterious man will visit the store of _____ merchant, on such a day at such an hour. To those who can identify the mysterious man each will receive a pass to see the picture.

Conduct an ad contest giving prizes to the ones who submit the best advertisement on the picture.

Arrange a special showing for the newspaper people. Use your own judgment in selecting the night.

The title, "The Man Who Laughs," suggests a very good tie-up for a single or double page "truck" for your local newspaper. Sell the advertising manager the idea to sell the merchants of your town an ad on this special page. Have each merchant use a headline caption similar to the following:

"THE MAN WHO LAUGHS" IS THE MAN WHO BUYS..... TIRES.

COURTESY DRIVING CAMPAIGN

Arrange with your local newspaper to publish the license numbers of

motorists who are polite to pedestrians. For example—Stopping their car to allow children to cross the street. Give free tickets to see the picture to the motorists whose license numbers are published.

Arrange with your local newspaper editor to publish the serialization of "THE MAN WHO LAUGHS." It is in twelve episodes, pictorial form. This serial should be published at least two weeks in advance of the showing.

Arrange with your local editor to publish an essay contest under the title, "WHAT FEATURE OF THIS NEWSPAPER DO YOU LIKE THE BEST?" Limit the contest to 150 words. Present free passes to the contestants who submit the best essays, or if you prefer, give cash prizes.

Conduct a long-haired beauty contest at least two weeks in advance of the showing. Tie up with the editor to publish the pictures of some of the entrants. Select at least ten of the girls to appear at your theatre on the evening of the first showing of "THE MAN WHO LAUGHS." This tie-up practical in view of the fact that Mary Philbin, the star, has long tresses.

A novelty stunt that will create interest is to arrange either with your local newspaper or with a local photographer to take pictures of various groups of people, you can also tie up with several merchants of your town in this fashion. Let them put a card in their window advertising that the mysterious photographer will be at his store at a certain time. The photographer is to take a picture of the persons assembled at each store. Now here is the gag, either have the newspaper publish these pictures or put them on a one-sheet board and place the photo taken in each store on this board. Ring the heads of two or three persons. To these people you can give prizes. It will not only create interest for the merchant but will also create interest for the picture.



Have the newspaper publish various scenes from the picture. Let the public title each picture, offering cash prizes and theatre tickets for the best titles submitted. Run this contest for a period of six days preceding the run of the picture.

Publish an essay contest and offer free tickets for the best essays submitted. The following titles are suggestions for this contest:

- THE STRANGEST THING I EVER SAW.
- MY FIRST EXPERIENCE IN LOVE.
- THE SPOOKIEST STORY I EVER HEARD.
- THE MOST THRILLING MOMENT OF MY LIFE.

Conduct a long word contest using the name "GWYNPLAINE." Offer free tickets to the persons who submit the greatest amount of words formed from the above name.

Conduct a star guessing contest. Secure seven or eight stills of Mary Philbin in her former pictures. Have the editor publish these pictures. The object of the contest is to have their

readers identify as many of the pictures naming them as possible. The following pictures Mary Philbin has appeared in: "MERRY GO ROUND," "PHANTOM OF THE OPERA," "SURRENDER," "LOVE ME AND THE WORLD IS MINE," "THE MAN WHO LAUGHS."

Conduct a Mary Philbin Similarity contest, selecting as the winner the girl who resembles Mary Philbin. Publish pictures of the various entrants in the local newspaper.

If it is impossible for your local newspaper to sell a special page arrange with the advertising manager to sell the various merchants an idea to use photos of the various characters in their own ads. To the persons who can identify them you will give free tickets to see the picture. Their answers must be accompanied by a fifty word letter on the subject "Why Do You Think That Mary Philbin is the Screen's Greatest Actress." This idea will keep you in lieu of postal regulations.

Tie up with the traction company and bus lines, inserting cards in each with the following caption: "TAKE THE.....TO THE..... THEATRE AND SEE "THE MAN WHO LAUGHS." Same idea may be applied to the taxicabs.

Tie up with a local automobile distributor, using a car on the streets. Place a sign on a car with the following caption, STOP ME AND I WILL DRIVE YOU TO THE..... THEATRE WHERE "THE MAN WHO LAUGHS." Advertise this THEY ARE SHOWING UNIVERSAL'S PICTURE medium in your theatre that the..... Automobile Co. will drive their patrons to the theatre free of charge. Sell the auto dealer on the fact that they will have an opportunity in selling the riders or interesting them in the car.

Soap lettering is always effective. Soap all empty store windows with advertisements on the picture.

Use the old peep hole stunt. Select an empty store window, cover same with a bright red show card color with the exception of a small peep

hole. Place a sign in the window reading "STOP, LOOK THRU THIS HOLE." In the back of the window have a one or three display also a special card telling them when you are going to show the picture.

Employ a man to hand out small business cards with the following caption: I AM NOT "THE MAN WHO LAUGHS," BUT HE WILL SOON BE HERE AT THE.....THEATRE.

By all means tie up with a radio station if there is one in your town. Many stunts can be worked over the air.

A tie-up has been arranged with the Carlyle Laboratories, who are now using Mary Philbin on all of their advertising for their merchandise "PHANTOM RED COSMETICS."

Call on all drug stores and beauty parlors. If they handle this merchandise, arrange with them for window displays. The Carlyle people will furnish them with photos and window display material. The following suggestions are offered to you regarding this stunt:

With each purchase of "Phantom Red Cosmetics" you will give one free pass.

Arrange with the largest drug store for a window display, having a girl demonstrating the proper way to apply "Phantom Red Cosmetics."

About two weeks in advance of the showing of the picture, distribute small cards to each of your patrons. On each card will be printed a letter. To the person who secures the complete set of letters spelling Philbin you will give one free pass to see the picture. Each card is to carry copy regarding the picture.

Advertise in your screen two weeks in advance that you wish your patrons to leave their names at the box-office or with the doorman. Select twenty or thirty names from the amount you receive. On the night preceding, or if you wish the first night of the showing of the picture, you will flash on the screen the names that you select. The persons are to receive some small prize. Use your own judgement in prizes.

Tie up with the high school of your town, arrange for a special students' matinee. Almost every high school student has read "THE MAN WHO LAUGHS."

By all means use every medium possible in getting circulars into the homes. The following are some suggestions which are not new, but have proven to be of great help in exploiting pictures.

- LAUNDRY SHIRT BOARDS
- BREAD PACKAGES
- SHOPPING BAGS
- MILK BOTTLE TOPS
- MILK CARDS
- GROCERY BAGS

Mailing lists are always practical. Let me suggest that you send an oversized post card to as many people as you desire, incorporate a very snappy slogan and good copy. The people are bound to see this card and take notice of its unusual size.

If you contemplate in circularizing the town allow me to suggest the following stunt: Use a cut-out door hanger with the following caption, "GOOD MORNING, NEIGHBOR. BE SURE AND VISIT THE..... THEATRE ON.....DATE AND SEE UNIVERSAL'S SUPER-PRODUCTION "THE MAN WHO LAUGHS."

Use the old telephone gag having one of your ushers to call as many people as you desire using the following conversation: "Hello, this is 'The Man Who Laughs,' I will be in town soon, be sure and see me." Use this gag at least two weeks in advance of the showing.

Tie up with the local library to allow you the privilege of placing bookmarks in all books leaving the library.

Tie up with the local restaurants, supplying them with menu blanks. At the top have the following printed: HAVE YOUR DINNER DOWNTOWN, THEN GO TO THE..... THEATRE AND SEE UNIVERSAL'S SUPER-PRODUCTION "THE MAN WHO LAUGHS."

If there are any large factories in town supply them with blank pay envelopes, using one side for advertising the picture.

Watch for sensational new stuff on

“SHOW BOAT” *and* “BROADWAY”

UNIVERSAL is preparing a marvelous line-up of advertising and exploitation material on these two supers that will amaze you. Usable stuff—and BIG, to match with the size and prestige of these

tremendous box-office magnets. Material such as you've never seen the like in all your showman's experience. Always a leader in exhibitor aids, Universal is going to far outdo even themselves this time.

Universal Showmanship Leads!



VERSATILE STUNTS for SPECIAL OCCASIONS!

Universal's Exploitation Department is alive to every opportunity. It is impossible to record all the variety of original selling stunts. Space in this publication permits but a few to be shown.



For something special to fit a special occasion ask the Universal Exploitation man. He will give you new and original ideas that will put the show over big.

Window display for "The Foreign Legion," Union Square Theatre, Pittsfield, Mass.

Exploitation!

Ask your Universal Exploitation man what to do for Thanksgiving, Christmas, New Year's or for any other RED LETTER OR HOLIDAY

THANKSGIVING!

Another chance to decorate your lobby in keeping with the season! Another chance to use your head on your bookings for this holiday week in order to be sure you have something of universal appeal!

MORNING SHOW FOR THE KIDDIES

Another chance to run a special morning matinee to gather in some extra coin on this day - a special program with some kiddie stuff in it to bring them out early in the morning. A chance to give false faces away as souvenirs for this morning matinee. A chance to run a masquerade contest on your stage as a special feature of this matinee! Go after the special morning matinee, selling tickets in advance and put it over to big business! The people you pull to this show will not hurt your afternoon attendance a bit. It will clear the way to take better care of the overflow crowd during the afternoon and evening of Thanksgiving.

SPECIAL MIDNIGHT SHOW ON THANKSGIVING EVE

If your city is one in which midnight shows are looked on with favor, you can certainly run one on Thanksgiving Eve. You can sell tickets in advance for this show - putting them on sale two weeks ahead. You can shout about it as a gala Thanksgiving celebration, promoting some local organization to put on some masquerade skit on the stage. Perhaps you can tie up with the local newspaper to give prizes for the best ragamuffin costume and make the selection via a contest on your stage similar to the way you do with the kiddie contest mentioned above.

FREE TURKEYS!

As a feature of this special show you can offer to give away three or five or ten turkeys free to people holding the "GIFT HITE" memorandum I sent you in a give-away plan on a coupon basis to the lottery laws. Employ the plan (continued next page)

in this case in this case. You can make a special deal with your local butcher to give you the birds for nothing or at a very small price by permitting him to put a huge bird in a pretty cage in your lobby and giving him plenty of publicity on the idea.

Advertise one week in advance on your screen, with flash banners and circulars, that Thanksgiving turkeys will be given away free at your theatre on Thanksgiving Eve. We have been ordered to put this stunt on at all our theatres wherever it is practical to do so. If yours is a theatre in which you cannot put the stunt on, please write me at once, telling me why you are not going to do it. We expect to see in your Operation Report that you have done this and want your comment on how it works out.

We do not want you to be content with just "big" business on Thanksgiving. That's to be expected on this holiday. You can do business that day without a nickel's worth of advertising! We not only expect big business - we expect extra money from extra shows on that day! GO TO IT!

And don't forget, you're in the 'PEP' Drive - The 34.3.3. bill business will hit you "over the top!"



A Special Christmas Lobby Display



Press Sheets

CARL LAEMMLE'S
First
ALL-TALKING PICTURE

—with the modern note!

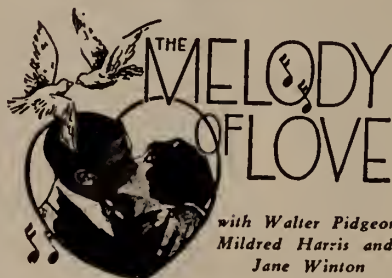


WALTER PIDGEON
Mildred Harris and Jane Winton
Producing an amazing realism far beyond the limitations of a stage play—

IN tune with the times—that's Universal's press sheets. The sample ads show how the problem of selling sound pictures is handled. The rest of the press sheet's just as snappy, just as novel.

Universal's progressive policy gives you the latest ideas and the best to help you sell your pictures!

Voices Give It the Breath of Life
CARL LAEMMLE'S FIRST
ALL TALKING
PICTURE



A Revelation in Screen Entertainment!

Combining the Best Features of Screen and Stage
The Limitless Vision of the Camera — the Whole Range of the World of Sound.

HEAR -- MARVEL -- SEE

A SOUND SENSATION!
THE MELODY OF LOVE



SEE! HEAR! ENJOY!
THIS GREAT ALL-TALKING PICTURE

Last 2 Times Today



All Talking Sensation!
Tin Pan Alley—Soldiers and Songs

Showmanship on Broadway

By Harry Reichenbach

Recipe: *Take a little noise, mix it with red, white and blue paint, add few amber-colored electric bulbs, stir with plenty of stories in paper, cover with lobby display of novel sort, add one Universal feature, put in a few feet International News Weekly, several Laemmle shorts and you have BALLYHOO.*

And Broadway loves Ballyhoo. Broadway is Applesauce Alley and the axes of its earth are greased with banana oil. The folks are all related to Barnum and, although you have the greatest show on earth, you must still hit the drum and wake them up.

There are more theatres in Broadway than in the ten leading cities in America. Competition is keen. You must pull your customers from the far-flung corners of New York. And when you have to pull them any distance, it's farther from Sixth Avenue to Broadway than from Canada to Mexico.

At the Colony Theatre we have made an effort to establish a house that is just three blocks from the traffic district. The congested traffic zone seems to end at Fifty-first Street. The Colony is at Fifty-third. Yet, day in and day out, the title of the attraction and the show we are giving, pulls the quota up from the lower street. We are populating the street at its semi-populous sections. We are adding showmanship to unusual attraction and pulling people from every section of the big burg. On Saturday and Sunday when we are not busy at the office, we watch. Cars dump crowds at the door. Taxis pull up and the amount registered on the meters show the folks have come a long distance. Private autos add their quota. On the first Sunday with "Melody of Love" we played to eighty per cent. more people than the capacity of the house. "Lonesome" did even better. "Man, Woman and Wife" broke the mid-week record Tuesday, November 6. So, what are you complaining about—or, who's complaining?



Guaged to fit any size town and to cover any size territory.

It stands to reason that where costs and admissions are high and where the population is scattered over a hundred square miles it is difficult to make local exploitation as closely PERSONAL as is the case in the smaller locality where nearly everyone may be easily reached.

Universal Exploitation Service is equipped to specialize in the origination of Big City Ballyhoo and Exploitation ideas that will reach and sell the greatest possible number of people for the smallest possible outlay. This service is maintained for the purpose of increasing profits. Use it to the limit!

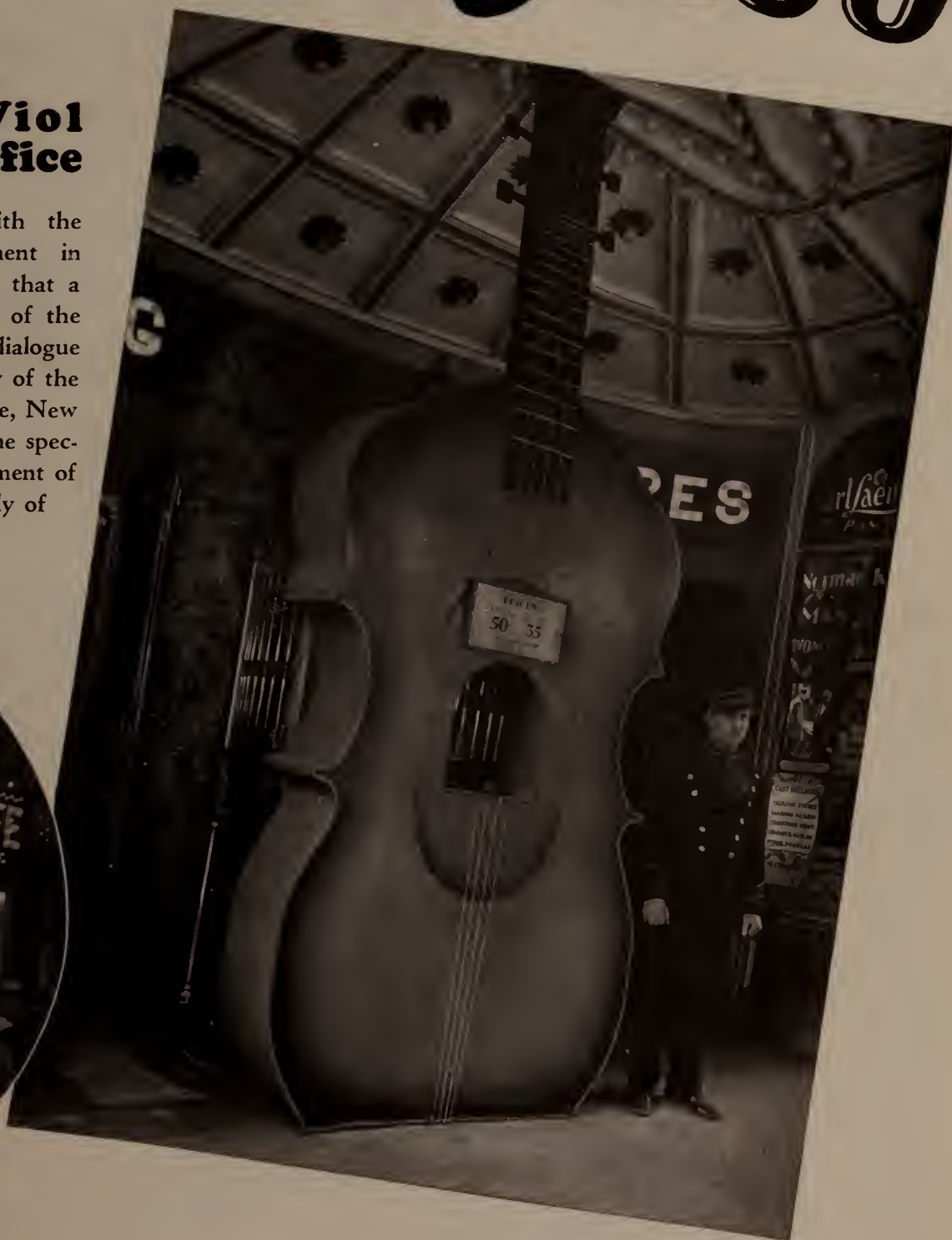
MARQUEE COLONY
THEATRE, BROAD-
WAY, NEW YORK.

No Matter what your Problem, Carl

y ballyhoo

Bass Viol Box-Office

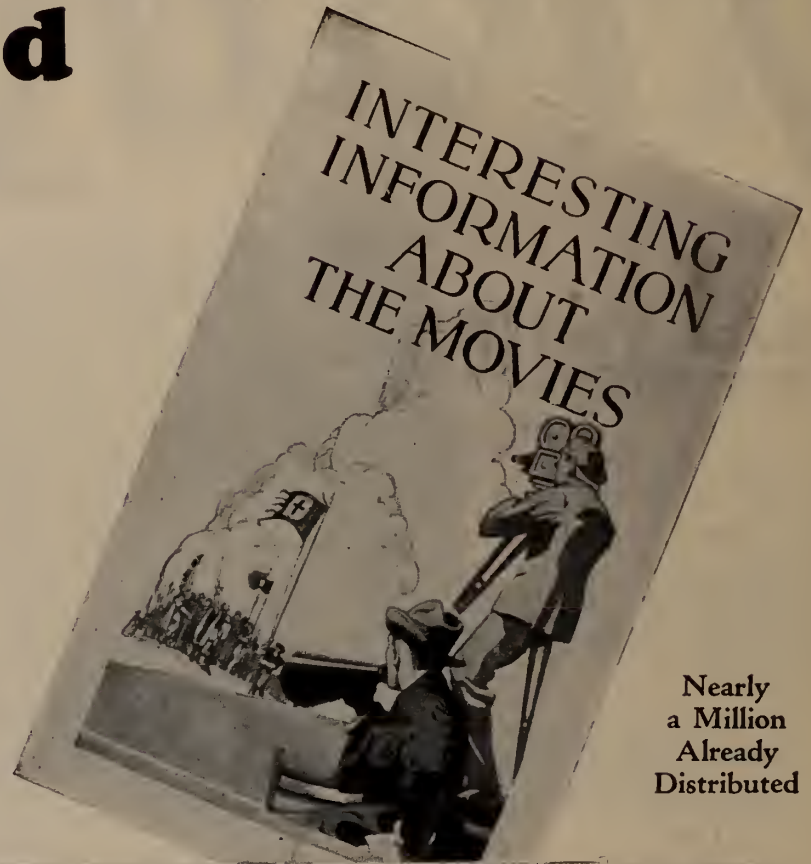
Connected with the sound equipment in the theatre so that a startling effect of the music and dialogue filled the lobby of the Colony Theatre, New York during the spectacular engagement of "The Melody of Love."



Laemmle's Organization can Solve it!

The Little Book of a thousand wonders

Your patrons—the picture fans—expect you to be up-to-date on the questions they ask—the things they want to know about the movies. Greatest patronage and good-will builder ever published. Vest-pocket or ladies' purse size—2¾ x 4¼ inches in clear, readable type on thin paper.



Nearly a Million Already Distributed

Read these specimen pages.

See how interesting they are.

Then ask your nearest Universal Exchange Manager how you can use them.

UNIVERSAL CITY On An Active Day

UNIVERSAL CITY on a busy day . . . thousands of extras garbed in the raiment of many countries and many eras of history . . . directors' voices reverberating over loud speakers . . . assistant directors shouting to the players . . . the calliope for "Show Boat" echoing in the Hollywood hills. . . . Robert Welsh reading a report from Edward Sloman, directing Jean Hersholt in "The Girl on the Barge" in New York . . . Reginald Denny in the prize ring for "The Night Bird" . . . Glenn Tryon, accompanied by William Craft seeing the first cut of "The Gate Crasher" . . . Carl Laemmle "in conference" walking from the front office to the zoo and back, a distance of more than a mile. . . . Carl Laemmle, Jr., talking to Paul Leni about "The Last Warning" . . . Laura La Plante, more beautiful than ever, going to her dressing room to change. . . . Joseph Schildkraut, in all his Southern finery for the role of Ravenal in "Show Boat" . . . Harry Pollard speeding to the "Show Boat" set on the back lot. . . . Thousands of small town types waiting in their seats, colored folks in the gallery of the big Show Boat. . . . The hum of rotary saws at the mill, cutting lumber for sets. . . . A big truck loaded with varicolored paint for the paint shop. . . .

Wesley Ruggles directing the new discovery, Fred MacKaye, in a jail sequence of "Salvage" . . . William Wyler reading the script of "The Shakedown" and talking to beautiful Mary Nolan at the same time. . . . Noon. . . . The rush to the cafe. . . . Not room for all . . . many go across the street to another cafe. . . . Some drive to Hollywood. . . . Stars and directors having their meals brought to

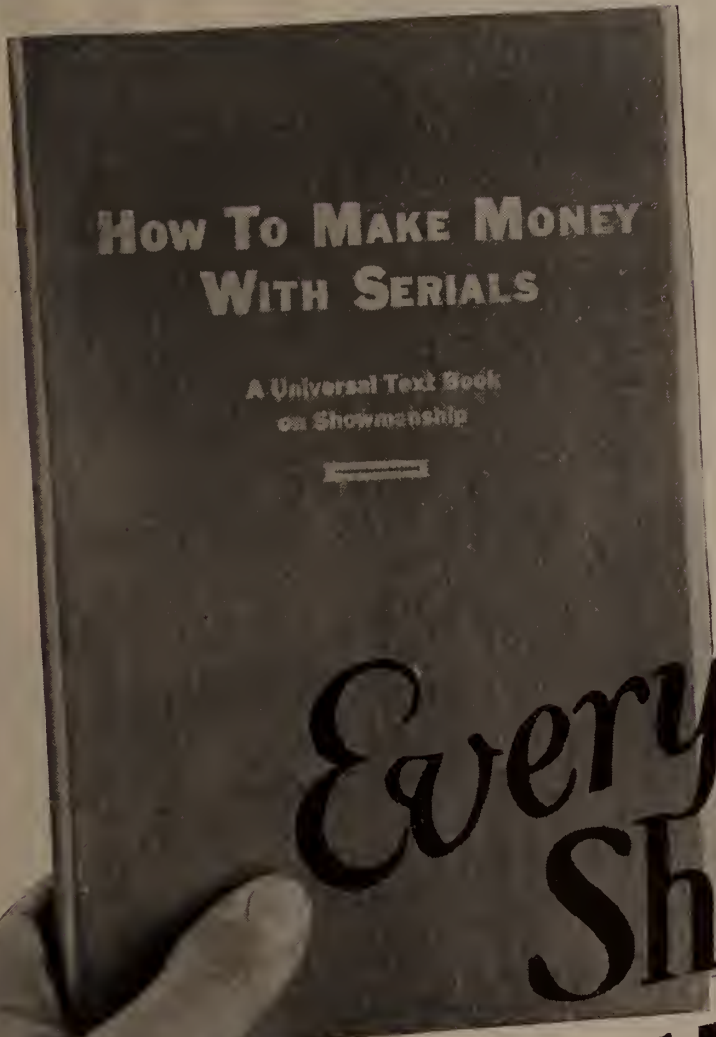


A group of players during the filming of "The Man Who Laugh"

their dressing rooms and offices. . . . The "Collegians" troupe gathered around a large table, eating and joking. . . . George Lewis, Dorothy Gulliver, Hayden Stevenson, Nat Ross and the rest. . . . Their clothes are torn. . . . They are in the midst of filming a college class rush. . . . Scenario writers wandering around in deep unconsciousness. . . . Tom Reed and Albert De Mond telling each other about their funny titles. . . . Walter Anthony studiously writing titles. . . . Publicity men scurrying hither and yon,



Serial Book



**HOW TO MAKE MONEY
WITH SERIALS**

A Universal Text Book
on Showmanship

Every
Showman
Needs this book

UNIVERSAL'S Helping Hand again! A 100-page book—sturdily bound—packed with tried-and-tested showmen's information—written by a high-paid staff of experts who KNOW, because they've put over dozens of serials. You get it FREE, when you play Universal serials. That's why it pays exhibitors to tie up with Universal—the company that knows it's exploitation. And hundreds more are doing it daily.

100 Pages
of seat-selling showmanship.
Red cloth binding. Gilt title.
Size: 9½" x 6".

Sound Show

Sou

LOVE CAN
NEW

When
ERNY

The NEW WALTZ HIT by the writers of *Charmaine* and *Diane*
Love Comes Stealing!
LEW POLLACK
WALTER HIRSCH

Take

Giv

A WORTH WEIL SON
MY SWEETHEART
by GUS KAHN LARRY CONLEY GEORGE ERNY
Theme Song for Universal
Great Talking Picture
'MELODY OF LOVE'
MILDRED HARRIS TOM DUGAN
WALTER PIDGEON JANE WINTON
and JACK RICHARDSON

MY SWEETHEART
by GUS KAHN LARRY CONLEY GEORGE ERNY
The Song for Universal's
Great Talking Picture
'MELODY OF LOVE'
MILDRED HARRIS TOM DUGAN
WALTER PIDGEON JANE WINTON
and JACK RICHARDSON





MILT
FILM
SONG COVERS

LONESOME
Theme Song of
Laemmle's Production
'Lonesome'



ILLUSTRATED SLIDE

manship for nd Pictures!

Universal leads the field in theme songs too!

Theme Songs are Natural Tie-ups for Sound Pictures. They ballyhoo the picture day and night by radio and dance orchestras.

Here are the first 5 big ones: "Love Can Never Die," for "Man, Woman and Wife"; "When Love Comes Stealing," for "The Man Who Laughs"; "My Sweetheart," for "The Melody of Love"; "Lonesome" and "Give and Take."

Music Publishers Supply Special Material Free of Charge and the Local Music Dealer is eager to help you.

See the Universal Press Sheets for Complete Song Tie-up Campaigns.

THE SENSATIONAL SONG HIT
MY SWEETHEART
THEME SONG FOR
UNIVERSAL'S GREAT ALL TALKING PICTURE
"MELODY OF LOVE"
ON SALE HERE

Window Streamer—16 x 8 inches.

NOV

EXPLOITATION THEIR SECOND APPEARANCE ON THE SCREEN! THE ALLURING PARISIAN ANGLE—NIGHTLIFE, ARTISTS' MODELS—THE COMEDY OF COMEDIES!

FINDERS KEEPERS IN HER BEST PICTURE CATCH LINES TRY THESE LAURA LA PLANTE CARD CASES!

A HERO FOR A NIGHT STORE TIE-UPS THEY FLY!!

NOVELTY PAPER HIGH HAT PARADIAN LAMBERT Head of the Line The Culture and Education of the People

DON'T OVERLOOK Included with this Plan Sheet, in Glorious Details of the Big Exploitation Campaign That Will Make LA PLANTE and LAUREL and HARDY the most successful of all time!

SILK STOCKINGS PRESENTATION

THE MICHIGAN KID Lucky Card Throwaways THE ANSCO CAMERA STUNT A Free Camera! No Expense! No Trouble! BY ALL Arranged For You by the Anso Camera Dealer

EXTRA! THE BIGGEST NEWSPAPER TIE-UP PICTURE EVENT IN THE COUNTRY... THE ANSICO CAMERA STUNT... WITH THESE SILVER SAFES ADVERTISING

EXTRA! THE BIGGEST NEWSPAPER TIE-UP PICTURE EVENT IN THE COUNTRY... THE ANSICO CAMERA STUNT... WITH THESE SILVER SAFES ADVERTISING

Novelties, Contests and Campaigns Galore—contained in the EXPLOITATION SECTIONS shown above. THE MOST COMPLETE PLAN SHEETS EVER PREPARED.

Novelties

A few of the novelties described and pictured in the Exploitation Sheets to the left.



Snookums Button with cut-out



Children's rings in Envelope



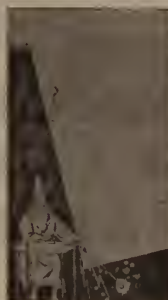
Stage Money to carry Theatre Ad



Profusely illustrated and colored book



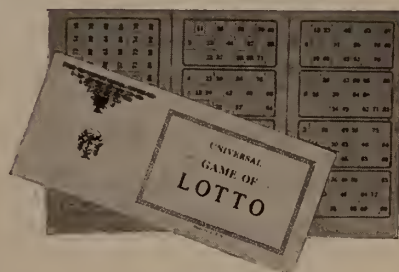
Pocket Mirror Star's photo on back



Magic message. Print appears when heated.



Cardboard mouth with device for holding in teeth



The Game of Lotto



Memorandum Book



Toy Balloons—Extra large



Book of Bridge Scores



Book of Golf Scores



Cloth Mask



Most Successful Newspaper Tie-ups ever Devised

Newspaper Serializations for
"THE MAN WHO LAUGHS"
"UNCLE TOM'S CABIN" and
"TARZAN THE MIGHTY"

Brilliant condensations of great stories. Fascinating installments to run daily for two weeks before your opening. Actual size of "The Man Who Laughs" and "Uncle Tom's Cabin," six inches by six columns. Profusely illustrated. Each contains 12 installments. "Tarzan the Mighty" is in 15 installments. Each 12 inches by three columns. If you had to buy this same space it would cost you twenty times as much as by use of these mats, and besides, these stories appear as editorial matter, which is even more valuable than straight advertising. These cleverly worded and thrilling narratives pack them into your theatre.

IF IT'S WORTH DOING

Immortal

You get all these Mats free. Your local newspaper editor will be glad of the opportunity to run these big league serials. They've been run in many important newspapers all over the country.

TARZAN THE MIGHTY

Illustrated by ARTHUR R. BERRY, CORPORATION, by special arrangement with EDGAR RICE BURROUGHS Author of TARZAN OF THE APES, THE CAVE MAN, etc.

Chapter XIII
A THIEF IN THE NIGHT
(Continued)

Midnight in the jungle saw the fearless secretary who had been sleeping before the fire burn to himself. He rose cautiously from among the ferns. Hot a sound of whom he feared most. It was Tarzan who was asleep in the crotch of a tree. He was doubtful, but he must take the chance. Black John knew he was in the darkness and he did not see him before he was snatched from the back again. He snatched the knife and slipped it into his belt.

There, give me those papers, do them until we get out of this," the secretary was hoarse. "Here, I say me. I'm sure to get out alive!" Black John's eyes. He grabbed the secretary and the struggle was on. The secretary was no match for him. He had the papers and was about to slip the secretary from him when he heard a noise that he knew only too well. It was a sudden, the secretary turned back, spreading preciously. He had taken him off his feet by hurling him into a tree and slipping into the darkness.

as he thought how wide he had been to take the papers from the secretary and, after setting him adrift in the jungle, to return to the camp. It was his own winning opportunity and he snatched the knife at his belt thoughtfully.

Mary read what was in his mind and she hung herself between Lord Greystroke and the rescuer to protect him. Black John had his eyes on Mary, but he did not move. Bobby side quietly and snatched away from the tree, then disappeared into the jungle.

Black John reached his hand, the law, out toward Mary who drew herself to protect the girl.

"Leave him unharmed—and I will go with you," said Mary. "Black John laughed with nasty assurance. "You'll go with me."

He made a quick move to encircle her from his belt and at the same time she stepped back. The knife was close to her own breast over her heart. "Or I will die!"

Black John's eyes narrowed and his voice assumed its terrible snarl. "I wish to go to what the nation showed that there was some mental reservation. She slowly started ahead after a look around and making a dash for it. She slowly started ahead after a look around and making a dash for it. She slowly started ahead after a look around and making a dash for it.

A Picture Story From The Immortal Novel by VICTOR HUGO

"The Man Who Laughs"

Scenes From the Universal Masterpiece



Ursula's supposed death from Dea gave a false performance, the actors imitating the cries and applause of the crowd's voice. At the end Dea asked, "But where is Greystroke?" and Ursula could ask a question. Barkiphedro had entered his coach and departed. Ursula tried to comfort Dea, but she herself was broken-hearted.

A Picture Story From The Immortal Novel By Harriet Beecher Stowe

"UNCLE TOM'S CABIN"

Scenes From the Universal Masterpiece



As Eva continued to dream, her selfish mother became alarmed. To her father the was little face was terrifying. Everything that could be done was tried. St. Clara engaged famous doctors to treat the flower of his household. But all to no avail. She died by day she wasted away. Sun cheerful and happy, she smiled upon them all, and crept deeper and deeper into their hearts as they realized that she would not be with them long. At last the end came. The house was plunged in mourning. Topsy was frantic with grief. She did not know of death, she knew only that her darling "Miss Eva"—the only one who had ever loved her—lay white and still, and did not speak. Waiting till all was silent in the chamber, she crept in and laid a single white rose beneath the folded hands, and there Miss Ophelia found her sobbing pitifully.

UNIVERSAL WILL IT!



Before – During and After The Play Date

Mr. Carl Laemmle is having a letter sent to all Exhibitors after Universal Exploitation has been done. It and the typical reply tell their own stories.

UNIVERSAL PICTURE CORPORATION
730 FIFTH AVENUE
NEW YORK

Carl Laemmle
President

Mr. Blank,
Blanktown.

We trust that you received 100% UNIVERSAL CO-OPERATION in connection with the engagement of
Are you dissatisfied in any way with the service on this picture? Your welfare and your problems are a matter of Mr. Laemmle's deep concern, BEFORE, DURING and AFTER the playdate. It is his personal wish that you receive all the help that is due you on this engagement.

Were you satisfied with the work of the exploitation man. We shall consider it a co-operation if you will advise us of any complaint in the space below.

Sincerely yours,

EXPLOITATION DEPARTMENT,
UNIVERSAL PICTURES CORP.

NOTE: Address all complaints to;
Exploitation Department,
Universal Pictures Corp.,
730 Fifth Avenue,
New York City.

CAPITOL THEATRE
MIDDLETOWN, CONN.

October 20th, 1928.

Mr. Nat. Rothstein, Director,
Advertising & Exploitation,
Universal Film Company,
730 Fifth Avenue,
New York City.
Dear Sir:

Please take this letter as is: I, personally, wish to give credit where credit is due—to your Mr. Cooper for his valuable work in putting over one of the finest exploitation campaigns ever “pulled” in Middletown. His snappy go-get-it-tiveness and his punch in putting over his ideas have won my appreciation and respect.

I know his work will help greatly to put-over-the-top “Uncle Tom's Cabin” and the gross receipts.

Very truly yours,

(Signed) EDWIN LAIGHTON,
Managing Director.

The check-up thus obtained is of inestimable value in keeping Universal informed as to the actual results of its efforts to co-operate with the Exhibitor for maximum profits.

LET UNIVERSAL
COMPLETE
SERVICE



**PULL YOU OUT
ON TO THE
SMOOTH ROAD**

As it has for 12,500 others!

Complete Service has such a weight of evidence in its favor that wise Exhibitors to the number of 12,500 have seen the light and are reaping the benefits. Others—hundreds of them—are leaving the old, costly, troublesome way, for this modern smooth-running and profit-making Complete Service Contract. It's your turn to sign up!

**Watch This Column
Our Weekly Chat**

Send for your copy of Universal's booklet containing complete information on our new pictures. It's free.

UNIVERSAL has made its first 100% talking picture. I am pretty sure that when you hear and see it you will agree with me that it is the most unusual talking picture yet made. The story is a romance entitled "Melody of Love" by Robert Arch. Sound technicians, up to now, have found it difficult to record exteriors with their accompanying noises. Many said it couldn't be done. But Universal's slogan is "It can be done," so we went ahead and did it. The incidental sounds in this picture are extremely distinct—the crackling of paper, the cackling of geese, the clinking of glasses, the roar of city traffic, etc. I am determined to give the people of this country the benefit of every new departure in entertainment—and to give it to 100 per cent extent. You will judge the result for yourselves and perhaps you will write me your views.

—C. L.

Bear this in mind. Not one of Universal's pictures will depend upon the novelty of synchronization for its public appeals.



Sally O'Neil in "The Girl on the Barge"

Strip any Universal picture of its synchronized sound effects, and you will still have entertainment which will stand the acid-test of public opinion.

Some of our pictures do not honestly lend themselves to sound effects, and such pictures will go to the world in silence.

Can you imagine "The Last Warning" that ghostly mystery play, produced in movietone? Can you imagine all the queer noises of a haunted theatre being reproduced so accurately that you can easily believe you are there in the house? In "The Last Warning," starring LAURA LA PLANTE, Director Paul Leni has created a more fascinating mystery picture than "The Cat and The Canary." You will be interested and thrilled, just as I was.



Alma Rubens as "Julie" in "Show Boat"

Director Paul Leni has created a more fascinating mystery picture than "The Cat and The Canary." You will be interested and thrilled, just as I was.



Joseph Schildkraut as "Ravenal" in "Show Boat"

Current Universal successes which you are advised to see, are "The Man Who Laughs," "Uncle Tom's Cabin," both produced in sound and silence; also "Lonesome" that remarkable combination of sound dialogue and silence which will be shown as an entirely silent picture as well; and "The Cohens and Kellys in Atlantic City" with and without dialogue.

Carl Laemmle, President

Do you want to be on our mailing list? Just say the word. Autographed photographs (8 inches x 10 inches) of your favorite Universal Stars. Set of 5 different Stars 50c. (Name the stars you wish.) 5 different poses of the same Star, 50c. (Give Star's Name.) Send return in stamps.

UNIVERSAL PICTURES

"The Home of the Cr"
730 Fifth Ave.

Widen your circle of Patronage!

The fierce competition of today demands that you either widen your market or go out of business—you cannot stand still.

* * *

You've GOT to widen your circle of patronage, and the best way to do it is to play nationally-advertised pictures.

* * *

Universal Pictures, nationally advertised in Carl Laemmle's Satevepost Column for five years without missing a week, will bring you patrons you've never seen before!

This column appears in the Saturday Evening Post of Nov. 17, 1928.



UNIVERSITY WEEKLY

VOL. 28

No. 21

DEC. 29, 1928



GEORGE SIDNEY
AND JEAN HERSHOLT
IN A RIOTOUS COMEDY
"GIVE AND TAKE"

**BOOKED BY
PUBLIX
ALL OVER THE
COUNTRY--**

THE ONE REEL
Laemmle Novelty
"WOODEN SOLDIERS"

Other one-reel supers:

OSWALD

The Lucky Rabbit. 26 subjects, 15 with two negatives, sound and silent.

**HORACE IN
HOLLYWOOD**

Arthur Lake, with shots of studio big-timers in a zesty series of 13.

*—and these with singing
and dialog:*

BAILEY and BARNUM

Headliner blackface singing and entertaining act.

THE BROX SISTERS

Harmonizing Hawaiian trio extraordinary.

Zimmerman and Grandville
Unique, delightful Swiss yodelers.



WHEN an organization like Publix books a short subject for its theatres all over the country it must be outstanding. It's a habit with the Laemmle Novelties to be outstanding in the single-reel field. Theatres like the Roxy, New York, show them frequently — subjects like "The Rag Doll," "Handicapped," etc. YOU can take a profit-tip from the big fellows and add to the drawing power of any program by including the Laemmle Novelties. They're truly something new under the sun.



Universal Shorts are Super Shorts!

“Tremendous Business,”

Says W. T. McEntyre,
Princess Theatre, Enterprise, Ala.

“Magic in the Title,”

Says G. E. Fuller,
The Playhouse, Fairhope, Ala.

“Trebled Business,”

Says Frank W. Galvin,
Alhambra Theatre, Sacramento, Cal.

“It’s a Wow,”

Says A. Lehman,
Canton, Theatre, Canton, Mass.

“Realized a Neat Sum,”

Says H. Solomon,
McComb, Miss.

“Business In- creased 78%,”

Says John B. Dumstre,
Lutcher, La.



TARZAN

THE MIGHTY

Hoot's Picture

No. 616—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

KING OF THE RODEO is, in my careful and deliberate opinion, the best picture Hoot Gibson ever made.

KING OF THE RODEO is not "just a western", but a roar from start to finish.

I have seen thousands of "westerns" in my time and I have made miles and miles of 'em myself, but just now I cannot recall one which gave me such a variety of pleasures as I derived from this latest production starring the redoubtable Hoot!

KING OF THE RODEO was produced by Hoot, under the direction of Henry McRae, at the great rodeo in Chicago. Most of the scenes are laid in and around that marvelous stadium on the lake front, known as Soldiers Field. This gives a refreshing new background and environment.

There are rodeos and rodeos, but you all know that when Chicago sets out to do anything---whether it is a rodeo or any-

re IS NOT A TALKIE. IT'S A SHOUTIE!

thing else---she produces something bigger and better and taller and wider and handsomer than anybody else can do.

Well, this rodeo is that kind of a rodeo.

And the story in which Hoot is starred, gives him every opportunity in the world to show what he's made of. I dont know of any western star who could do the things Hoot does in this picture and come out with the same number of arms, legs and heads he started in with.

In addition to the thrills and magnificent riding, there is a comedy streak throughout the whole picture which will keep any audience on the roar.

Dont worry your head about talkies when you can get a picture like KING OF THE RODEO. Do the talking yourself. Tell your people in all your advertising what sort of a picture you've got. The picture will do its own talking even though it is silent, but you've got to do yours beforehand.

Go after the business with a ballyhoo campaign. Circus it and take my word for it that the picture will back up whatever you say.

This picture is not a talkie. It is a SHOUTIE!

The Great American UNCLE TOM breaks ALL American

FORT DODGE, IA.

"Opened to capacity and built steadily, breaking all daily house records."

—Plaza Theatre

FORT SMITH, ARK.

"Phenomenal success. Had thousands of compliments."

—Palace Theatre

PORTLAND, ORE.

"Breaking all house records. Turned approximately thousand people away."

—Oriental Theatre

OMAHA, NEBR.

"The biggest box-office draw of all the so-called specials."

—Hotstetter Amuse. Co.

HICKORY, N. C.

"All seats sold every performance before picture went on. Best I ever played."

—Pastime Theatre

CHATHAM, ONT.

"Best business this house has ever done in the past ten years."

—Capitol Theatre

BEATRICE, NEBR.

"Pleased 100 per cent. from a box-office standpoint. Shattered our records."

—Rivoli Theatre

LINCOLN, KAN.

"Drew in people I had never seen before. A really big picture."

—Princess Theatre

WALDEN, N. Y.

"Played it during hot August weather to exceptional business. 100% box-office."

—Didsbury Theatre



-- Silent or Sound - Carl Laemmle

American Picture!

LAEMMLE'S CABIN

American records!!

DETROIT, MICH.

"Without question will be the year's greatest box-office bet."

—Woodward Theatre Co.

DALLAS, TEX.

"Good for ten days more. Expect to make up all summer losses with it."

—Capitol Theatre

OTTUMWA, IA.

"Made one of the biggest records ever made in this town."

—New Square Theatre

PT. MARRION, PA.

"Just established a record for eighteen months. Turn-out excellent!"

—Barney's Theatre

WICHITA, KAN.

"Week of tremendous business. All records smashed."

—Uptown Theatre

OKLAHOMA CITY

"Did tremendous business. Forced to hold over for second week."

—Liberty Theatre

CARL
LAEMMLE'S

\$2,000,000
Production

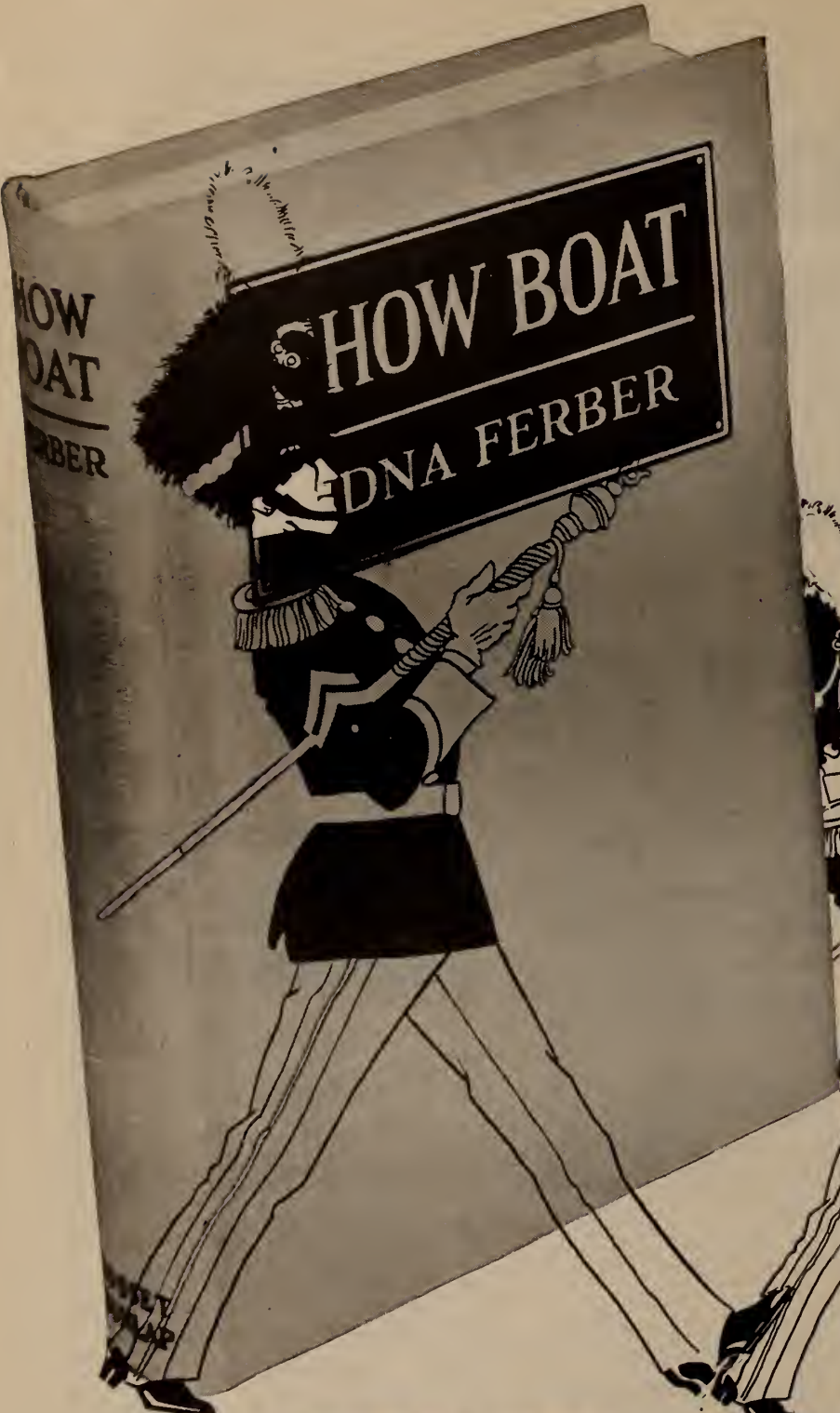
with

Marguerita Fischer, Arthur, Edmund Carew, Lucien Littlefield, James Lowe, Virginia Grey, Adolph Milar, Vivien Oakland, Lassie Lou Ahern, Mona Ray, Aileen Manning

A HARRY POLLARD
Production

Laemmle Leads the Way!!!

Glamorous



SHOW

Illustration by Edna Ferber

Illustration by Edna Ferber

Illustration by Edna Ferber

Glittering!

Glorious!

CARL LAEMMLE'S
Picture Magnificent

EDNA FERBER'S

world-wonder novel resplendently
picturized with

LAURA LA PLANTE
JOSEPH SCHILDKRAUT
ALMA RUBENS
OTIS HARLAN

and many others.

A HARRY POLLARD
PRODUCTION

(Two Negatives—One si-
lent, one with sound.)



BOAT

The UNIVERSAL WEEKLY

A Magazine for the Motion Picture Exhibitors

Paul Gulick, ~ Editor

Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City

Copyright 1928 UNIVERSAL PICTURES CORPORATION All rights reserved

Vol. XXVIII

DECEMBER 29, 1928

No. 21

UNIVERSAL MOVIEGRAMS

SEVERAL additions to the cast of "Broadway," the famous Jed Harris stage play being picturized by Universal under the direction of Paul Fejos, are announced. These include Robert Ellis, George Ovey, Betty Francisco, Fritz Held and George Davis. Glenn Tryon, Evelyn Brent and Myrna Kennedy play the three principal roles.

A STRIKING evidence of unconscious humor is revealed in the announcement that the world premiere of "Give and Take," a new Universal talking picture, will be held on Christmas Day, on which there is more giving and taking than on any other day in the year. This premiere will take place at the Colony Theatre in New York. The picture is a hilarious comedy-drama with George Sidney and Jean Hersholt in the leading roles.

CHARLES GRAPEWIN and Anna Chance, well-known vaudeville team, have been signed by Universal to appear in a talking picture comedy. Work on the production started Saturday.

IN the December issue of its official guide for worth-while pictures currently released, the National Board of Review lists nine Universal productions, out of a total of thirty. The pictures which give Universal so high a percentage of recommended pictures are "Red Hot Speed," "The Shakedown," "King of the Rodeo," "The Girl on the Barge," and "Calford on Horseback," "Farewell" and "The Bookworm Hero" of "The Collegians"

UNIVERSAL SOUND STAGES ARE MARVELS OF SCIENCE

New Equipment at Universal City for Making Talkies And Synchronized Pictures Represents Latest Achievements in Sound Stage Engineering

UNIVERSAL'S new sound-proof stage system which has been in operation for a month, during which time dialogue sequences have been filmed on a dozen productions, is a marvel of scientific engineering and has been found to be flawless.

The first stage group consists of four sub-units: two stages for the actual filming, each 60 by 100 feet; a combined theatre and monitor room, 35 by 50, located between the stages; and an apparatus and office section, 73 by 53, located between the stages and across the hall from the theatre section.

Communication between the various sections of the stage group is through a double series of sound-proof doors, each separated by a vestibule so that

series, and two Oswald cartoons, "Farmyard Follies" and "Sick Cylinders."

LYDIA YEAMANS TITUS, veteran character woman of the stage and screen, makes her "talking" debut in Reginald Denny's forthcoming picture, "Red Hot Speed." Those who have seen the preview of this Universal talking picture are enthusiastic in their praise of Denny's voice, as well as Miss Titus, Alice Day, Fritzi Ridgeway and Thomas Ricketts, all prominent in the cast.

it is impossible to have the two doors open at the same time and thus permit sound of any nature to penetrate from one section to another.

The stages are of the truss type, the walls being built of sound-insulating material. The interiors are covered with an inch thickness of a special cork-felt composition and padded with soft material. The floors are separately insulated, the same procedure also being followed in the construction of the walls. The structural part is built of alternate layers of concrete and compressed cork about three inches thick. The floor is a separate unit of insulation from the walls and ceiling, for the ground is a greater conductor of sound waves than the air and the rumble of passing trucks had to be eliminated.

The ceiling is specially designed to prevent overhead sounds, such as heavy winter rainstorms and passing airplanes, from penetrating the "shooting" chamber.

There are also sound-proof vestibules large enough for a truck to deliver props and equipment to the studio direct without delaying the filming which is going on inside.

Probably the best way to get an idea of the size and efficiency with which the plant operates is to watch a company filming dialogue sequences and trace the sound recording.

You enter the stage through a thick sliding door set in a felt frame. This
(Continued on page 14)



“The Girl on the Barge”

Sally O'Neil plays the title role of the hoydenish, mistreated “Girl on the Barge” in Universal's picturization of Rupert Hughes' story.

Sally O'Neil and little George Offerman comfort each other's misery.



Jean Hersholt adds another famous characterization as the gruff barge captain.

Insert: Sally O'Neil and Malcolm MacGregor, the hero.

The three youngsters in “The Girl on the Barge” lend great box-office appeal.



"THE MELODY OF LOVE"

A REAL STEP FORWARD

OPENING at 5.45 p. m., this afternoon for the premiere British performance of 'The Melody of Love,' I was besieged by crowds numbering no less than 2,000. Every available seat was taken within ten minutes of opening, and every inch of standing space was occupied. It was the most dramatic opening the Rialto has known in its history as a European house."

With these words, Billy Stewart, popular manager of the Rialto Theatre, Piccadilly described the opening of Universal's first talking picture programme in London, with the first full-length Movietone picture to be shown publicly in the British Isles.

Piccadilly, the scene of many gigantic theatre and film premieres, was in a furore for the first presentation of "The Melody of Love." Queues hundreds of yards long, stretched round the Rialto, down Wardour Street on the one side, and several deep to the Florence Restaurant in Rupert Street.

Three hours before the show was due to commence several hundreds had already gathered, despite the fact that many knew it would be impossible to get a seat.

When the house first opened at about 5:30, there was a concerted rush on the part of the queues and it took all the time and energy of strong police guards and the Rialto staff to keep them back. The pavement was one seething mass of people anxious to witness Universal's talkie triumph. The people were literally fighting in their efforts to enter the theatre.

These amazing scenes were repeated on the same gigantic scale at the second house, and it is estimated that nearly 2,000 people were turned away from the two shows. Advance booking shows that the demand for "The Melody of Love" is phenomenal and all records for the theatre have been surpassed. Criticising "The Melody of Love," C. McManus of the *Evening Standard* said: "Mr. Walter Pidgeon, as a pianist who loses the use of a hand, acts and sings appealingly. Miss Mildred Harris portrays a French girl very well. The film director has used his sounds with some judgment.

"The Melody of Love,' in short, is the best talking film that has yet reached this country."

LIVERPOOL POST

Quite the best of the talkie pictures yet heard in this country is "The Melody of Love."

London Showers Praise on Epoch-making Screen Achievement—Thousands Turned Away from Rialto in First Week of British Premiere

KENT EVENING ECHO

... Certainly it is a remarkable achievement.

WORLD'S FAIR

... was worth seeing, and by far the best yet seen in public in this country.

FILM WEEKLY

Mildred Harris has the luck to have a good singing voice as well as being an established film actress. She does very well with her first "talkie" venture.

TIME AND TIDE

The battle scenes are certainly impressive in the new medium.

THE ERA

The talking and singing effects are all very realistic.

KINE. WEEKLY

... big drawing proposition. Walter Pidgeon makes quite a good hero, and his singing is distinctly above the average ... synchronisation is excellent ... will go big anywhere.

As a picture it is of particular interest from the sound point of view, because it introduces battle effects and songs, as well as dialogue. The dialogue struck me as some of the most natural we have heard yet in this country, and does still further point the rapid progress that is being made in talking pictures.—*Lionel Collier.*

BIOSCOPE

The humour and interest of the story makes it a sound programme picture for any hall.

MANCHESTER GUARDIAN

It marks a definite step towards mastering a sound technique.

SUNDAY NEWS

"The Melody of Love" is one of those films which is going to make the talkies the talk of all cinema-goers. We need more like it.

DAILY HERALD

"The Melody of Love" ... is a step forward in talking pictures. The

voices are more flexible; the players did not seem so tied to spot, nor their faces so fixed to face the camera.

DAILY TELEGRAPH

... it is decidedly interesting ... it is all very wonderful

DAILY SKETCH

Walter Pidgeon's fine deep voice was beautifully reproduced, and the singing side of the film was superb ... occasionally delightfully funny. ... "The Melody of Love" is a real step forward.

CINEMA

"The Melody of Love" is sure of success. It is the kind of story for which there is an ever-present popular demand. There are many moments containing the elements of brightness, moments that will capture the popular audience ... it gives an appetite for further and more mature work in this direction.

DAILY FILM RENTER

The dialogue itself is excellent. In this film ... the spectator forgets the microphone ... it is a well directed picture skillfully played and handled with good sense of values This is brilliant entertainment.

Boles and Big Cast In "Haunted Lady"

FOR the first role under his new Universal contract John Boles will play leading man opposite Laura La Plante in "The Haunted Lady," according to an announcement by Carl Laemmle.

Others signed for the picture, which Wesley Ruggles will direct, are Huntley Gordon, Jane Winton, Julia Swayne Gordon, Nancy Dover and Eddie Phillips, Laemmle stated.

High Fan Praise For "Uncle Tom"

I HAVE seen the Universal picture, 'Uncle Tom's Cabin,' recently shown at the Uptown Theatre. I have nothing but praise for your wonderful picturization of 'Uncle Tom's Cabin' and congratulate you upon your cinematic achievement. It certainly deserves to be ranked with the masterpieces of the screen."

—Bruce Cottingham,
Wichita, Kansas.

Plans for "The Minstrel Show"

Near Completion in New York

Harry Pollard, Director of Eddie Leonard's Singing-Talkie, Curtis Benton, Author, and Edward Montagne, Universal Scenario Chief, Seek Authentic Details and Likely Principals

Dan Healy, Lead of "Good Boy," Being Considered for Juvenile Lead

ELABORATE plans for Universal's singing-talkie of minstrelsy are being whipped into shape by Harry Pollard, director; Curtis Benton, who is writing the script, and Edward Montagne, scenario chief of Universal City. The trio arrived in New York City recently, combining two business trips with one. Montagne and Pollard came East for the purpose of completing plans for the synchronization of "Show Boat." With this trip they combined the writing of the scrip of "The Minstrel Show," which Pollard will direct as an all-dialogue production. Due to the fact that Pollard must start production of "The Minstrel Show" immediately after his return, Curtis Benton joined him and Montagne so that he could keep in constant touch with the director. Authentic historical material is being gathered and an outstanding cast for the 100 per cent. talking picture of minstrelsy which will be one of the super-productions offered by Universal in the coming year.

Harry Pollard is making an exten-

sive search along Broadway for comedians of the legitimate and vaudeville stage who can meet the versatile requirements of the old-time minstrel players. Screen tests have been made by the score and are still in progress. Among the prominent actors who are being seriously considered is Tom Healy, star of "Good Boy," Arthur Hammerstein's current musical hit. Healy's screen tests are remarkably good, but no confirmation of his engagement has as yet been made by Director Pollard.

It is notable that the megaphone on "The Minstrel Show" will be wielded by a director whose two most recent pictures feature Southern life and negro atmosphere. Pollard's wealth of experience in collecting and transferring to the screen colorful details for "Uncle Tom's Cabin" and "Showboat" make him an ideal choice for Leonard's vehicle. It is the director's intention to center the action of the story around a limited period and within the physical bounds of a theatre and tent show. The picturesque history of minstrelsy will be woven into the plot incidentally rather than projected chronologically, thus giving a tighter unity of time and locale to the production.

Curtis Benton, who is writing the story for Universal, promises a strong heart interest complicated by the love of three fellow-minstrels for a tent-show performer. Their rivalry for her affections makes an effective counterpoint to the vivid portrayal of songs, gags and hoofing on the minstrel stage in the film.

As "The Minstrel Show" is a 100 per cent. talkie, fast moving dialogue and timely patter will be infused. Benton has written dozens of vaudeville sketches and consequently knows the chatter of back and front stage from all angles. Benton entered the motion picture field after fifteen years on the legitimate stage during which time he played in "The Fortune Hunter," "Broadway Jones," "A Fool There Was," "Sick Abed" and "The Unknown Purple." His first movie venture was with Universal, playing leads with Mary Fuller. Then an inspiration caused Curtis Benton to make an initial investment of forty

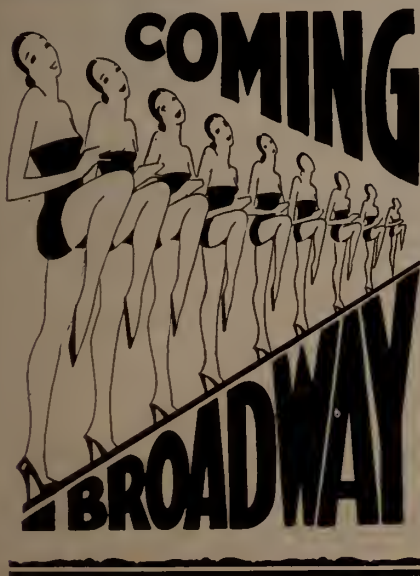


Eddie Leonard, famous minstrel, in the full glory of his blackface disguise.

cents in paper, ink and pen. The result was a vehicle for Fatty Arbuckle which Benton sold to Famous Players for \$5,000. Ever since Benton has been writing for the screen. His latest departure is a comedy-drama for the legitimate stage, "Good-bye Gasoline," which will be produced on the coast next year.

According to Benton, "The Minstrel Show" offers one of the most fertile backgrounds for a singing-talking picture that has yet been produced. Minstrelsy has given to the history of musical comedy one of its most colorful chapters. Never in any one form of entertainment have music, humor and dancing been so richly blended nor so warmly appreciated by the public.

Eddie Leonard, the famous black-face comedian around whom "The Minstrel Show" is being built, is already in Universal City going through the ropes of motion-picture acting.



Both booked by E

"Lonesome"

PAUL FEJOS' Masterpiece

Starring GLENN TRYON and
BARBARA KENT. Supervised by
CARL LAEMMLE, Jr. Photography

by Gilbert Warrenton. From an orig-
inal story by Mann Page. Two
negatives, one silent; one
with dialog.

The Melodily of Love

Carl Laemmle's 100 per cent
Talking Picture

Featuring Walter Pidgeon, Mildred Harris,
Tom Dugan, Jane Winton, Jack Richardson.
Story by Robert Arch. An Arch Heath
Production. Sound supervision
by C. Roy Hunter.

Another link added to the nation-wide chain of circuit and first-run bookings.

And what an impressive list these two talkies have accumulated: Pantages, Loew, Shanberg, PLUS a great string of first-run houses.

It's proof like this that shows:

**Sound or Silent
Carl Laemmle
Leads the Way**

Scenarists Write Script on Train

COMBINING two business trips with one, Edward J. Montagne, Universal's scenario editor; Harry Pollard, director of "Show Boat," and Curtis Benton, scenarist of "The Minstrel Show" left yesterday for a brief trip to New York.

Montagne and Pollard are making the trip for the purpose of completing plans for the synchronization of "Show Boat." With this trip they are combining the writing of the script of "The Minstrel Show," which Pollard will direct as an all-dialogue production with Eddie Leonard in a featured role.

Due to the fact that Pollard must start production of "The Minstrel Show" immediately after his return, Curtis Benton was presented with a trip to New York so he could keep in constant touch with the director.

Montagne will view the new crop of stage shows while in New York with an eye to their dialogue-screen possibilities.

Hoot Gibson Guest At Legion Affair

HOOT GIBSON will be guest of honor Saturday when the Reseda Post of the American Legion will dedicate its new clubhouse in the San Fernando valley town.

Gibson will lead a parade through the valley, starting at Burbank and proceeding to Reseda in the afternoon. In the evening he will preside at a dinner given by the Legion for members and their guests. Gibson was a sergeant in the tank corps during the war.

The Gibson Hawaiian string trio, noted for its radio performances, will play during the meal.

"The Charlatan" Now in Production

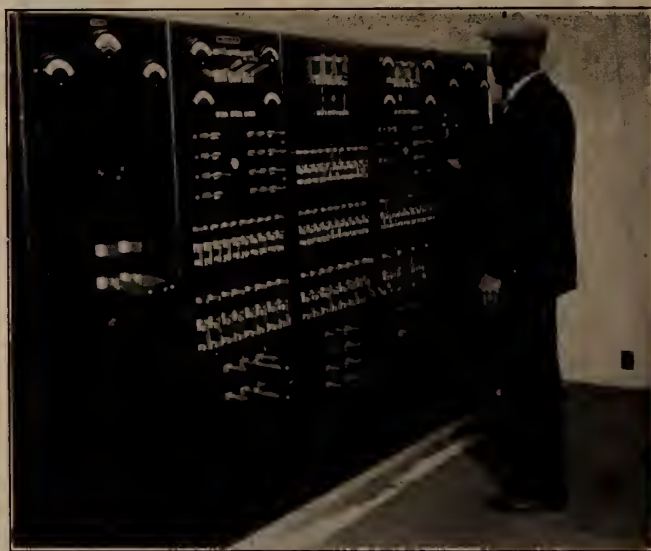
"THE CHARLATAN," adapted from the stage success by Ernest Pascal and Leonard Praskins, is under production at Universal studio, according to an announcement.

George Melford is directing the picture, which is based on the story of a fake medium and crystal gazer. Robert N. Lee adapted it and J. G. Hawks wrote the continuity.

In the cast are Holmes Herbert, Margaret Livingston, Rockcliffe Fellows, Philo McCullough, Anita Garvin, Fred Mackaye, Craufurd Kent, Rose Tapley, Dorothy Gould, Wilson Benge, John George, Bernard Siegel and others.



The mixing room where the pitch and volume of the players' voices are regulated. Roy Hunter, supervising director of sound department, at the controls.



One of the control room panels of Universal's new talkie stage. Ted Soderberg, sound engineer, operating one of the multitudinous switches.

Universal Sound Stages Marvels of Science

(Continued from page 8)

leaves you in the large truck vestibule. The door is closed behind you. You enter another door which goes onto the sound-proof stage where the company works. This door is large and ponderous and locks like the door of a huge refrigeration plant.

No one is permitted to enter the stage while a company is working. People with colds are refused admission, for a sneeze or a cough would ruin a scene.

The company is preparing to shoot a scene. You are permitted to sit on the sidelines far away from any microphone with the admonition that you are to remain perfectly silent and not even to move unnecessarily, for the rustling of clothes might pick up if you are near a microphone.

The actors have rehearsed their lines and are ready. The powerful, silent incandescent lights are switched on. The cameras are in sound-proof cages, five feet square and seven feet high. These are padded cells set on rollers with two plate glass windows in the front, one for the camera to shoot through and the other for the director to observe the action. The door is of the refrigerator lock type and makes the cell airtight. There is sufficient air to last for a long scene without discomfort to the cameraman and director. The camera is run by a special silent electric motor on the floor of the cage which is attached to the camera by a cable.

The director and cameraman are locked in, the scene is almost ready. A series of a half-dozen microphones are held out over the set by long

counter-balanced arms. These are just above the camera range. They are set wherever action and spoken lines are to take place. Other microphones are set offstage near various sound devices. In this scene there is a storm outside. There must be lightning, the roar of thunder, the patter of raindrops on the windows and roof, and the whine of wind. One microphone is set near a suspended sheet of tin which gives the thunder; another near a sprinkler gives the patter of rain and a third near a canvas roller wind-effect machine.



Sound-proof box in which talking picture cameramen work at Universal studio. The "refrigerator" prevents the noise of the camera reaching the microphone.

Sitting on the set watching you merely see the scene start, hear the effects and hear the call of "Cut" over a loud speaker. But the shooting of a dialogue sequence is a more complicated matter than that.

The walls of the stage are literally dotted with electric sockets where microphones may be plugged in as convenient. The inside of the wall contains an amazing array of heavy wiring, both power wires bringing lighting current to the sets and other wires carrying the sound to the recording machinery.

On a balcony on one side of the stage is a glass-enclosed monitor room where the sounds from the various microphones are properly "mixed." The microphones are plugged in on different lines which run to a large control device on the balcony. Each microphone is connected with a rheostat by which the volume of sound from that particular microphone can be regulated. In this way the wind device will not be recorded louder than the thunder and the thunder will not drown out the dialogue in important dramatic moments, yet, when dialogue stops momentarily, an unusually loud clap of thunder can be recorded with telling effect.

But strange as it may seem, in the movietone method which Universal uses, the sound is not recorded on the film which shoots the scene. A blank is left on the sound strip on the edge of the film. The sound is recorded on another film on which the blank represents the scene. The positive print which is run in the projection machine

(Continued on page 31)

The BIG

The LAST WARNING

With LAURA LA PLANTE, Montagu Love, Roy D'Arcy, Margaret Livingston, John Boles, Bert Roach. Supervised by CARL LAEMMLE, Jr. from the novel by Wadsworth Camp and Thomas F. Fallon's Broadway stage hit.

SILENT or SOUND

A PAUL LENI Production.



The MICHIGAN KID

CONRAD NAGEL and RENEE ADOREE with Lloyd Whitlock, Adolph Milar, Virginia Grey. From the story by REX BEACH.

An IRVIN WILLAT Production.

The GIRL on the BARGE

With JEAN HERSHOLT, Sally O'Neil, Malcolm MacGregor. From the Cosmopolitan Magazine story by

RUPERT HUGHES. Two negatives: 1 SILENT; 1 with DIALOG. An EDWARD SLOMAN Production.



The FOREIGN LEGION

A Laemmle golden Special, Starring NORMAN KERRY and LEWIS STONE with Mary Nolan, June Marlowe, others. From the I. A. R. Wylie novel, "The Red Mirage."

An EDWARD SLOMAN Production.

GIVE AND TAKE

GEORGE SIDNEY and JEAN HERSHOLT with George Lewis, Sharon Lynn. From Aaron Hoffman's Broadway hit. Two negatives: 1 SILENT; 1 with DIALOG.

A WILLIAM BEAUDINE Production.

Starring GEORGE SIDNEY with Vera Gordon, Kate Price, Mack Swain. Two negatives: 1 SILENT; 1 with DIALOG.

The COHENS and KELLYS in ATLANTIC CITY

A WILLIAM JAMES CRAFT Production



Laemmle Specials

Made to get Special Money at any Box-Office in the Land!



The Picture of a Thousand Thrills

"THE LAST WARNING!"

With LAURA LA PLANTE, Montagu Love, Roy D'Arcy, Margaret Livingston, John Boles, Burr McIntosh, Bert Roach. From the novel, "The House of Fear," by Wadsworth Camp and Thomas F. Fallon's Broadway stage success.

A PAUL LENI PRODUCTION

Supervised by Carl Laemmle, Jr. More thrilling than "The Cat and the Canary."
Two negatives: 1 silent 1 dialog.

A LAEMMLE
SPECIAL

Stern Brothers Announce Line-Up Of Comedy Releases For New Year



In "Newlyweds' Visit" all Mr. Newlywed takes home from an auction is a lot of grief and Snookums across his back.

JULIUS STERN, president of the Stern Brothers Film Corporation, recently announced further releases on his 1928-29 line-up. Many of these comedies are completed and in the New York office ready for distribution. They are signaled, the comedy maker executive stated, by comic situations which outrank their forerunners in box-office appeal. The increasing importance of short subjects to fill in on synchronized programs has necessitated a brisk and corresponding emphasis on fresh plots, elaborate settings and discriminatingly chosen casts.

This year's series of Buster Brown Comedies is augmented by several new funmakers in addition to the ever-appealing Buster, Mary Jane and Tige. Oatmeal, the little darkie, and Bobby Newman, the fat boy, add a hilarious new note. On February 6th, "Have Patience" is available. This is one of the Buster Brown Comedies. Buster and his gang are at it again; this time most of the action takes place on a train where Tige upsets things generally by rushing unceremoniously into the diner, much to the discomfort of all the passengers.

"Take Your Pick," a Mike and Ike Comedy, is scheduled for February 13th. Mike and Ike, portrayed in the current series by Joe Young and Ned La Salle, are always getting

Short Subject Program For Early 1929 Season Signalized by New and Funnier Comedy Situations, Augmented Casts and More Elaborate Settings

into hot water and in this picture you will see them hilariously prancing about with a bunch of chorus girls gaily attired in feminine costume! "Newlyweds' Visit" is set for release on February 20th. This is another of the famous Newlyweds and Their Baby Comedies, featuring Snookums, the Stern Brothers' baby star. Snookums is up to his usual pranks again as you will see from the scene in the upper left-hand corner. "Hot Puppies," a Let George Do It Comedy, is set for February 27th.

On March 6th, we have "Knockout Buster," a Buster Brown Comedy. Buster and his gang, the famous trio, little Arthur Trimble, Doreen Turner and Jerry the dog, have taken to prize fighting. "She's a Pippin," a Mike and Ike Comedy is set for release March 13th. "Newlyweds Holiday," a Newlyweds and Their Baby Comedy, is available March 20th, and "Seeing Sight," a Let George Do It Comedy, the 27th of March.



Arthur Trimble and Bobby Newman enter the ring in "Knockout Buster," while Mary Jane, Oatmeal and Tige run off the event.



Mike and Ike, looking very dressy as sailors, live up to the reputation of the navy in "She's a Pippin."

"Tarzan the Mighty" Smashes Records For Serial Box-Office Drawing Power

Exhibitors Sing Praises of Universal Chapterplay, Whose
Remarkable Pulling Power Demanded Increase from
Twelve to Fifteen Episodes

"JUST want to thank you for selling me your serial, 'TARZAN THE MIGHTY.' I think your serial 'TARZAN THE MIGHTY' is the greatest and best serial from every angle I have ever played, as it has a box-office drawing power that gave me the biggest surprise I have ever had in my past year in the show business, and the best of it is that the comments on the picture were better than on any picture I ever played. I think any one foolish to pass up a serial like this."

—R. P. Boyd,
Liberty Theatre,
Jonesville, La.

"I TAKE pleasure in writing you this short note from the bottom of my heart. I feel it my duty to inform you that 'Tarzan the Mighty' has proved to be the best serial I have ever played, both from a box-office standpoint and my audience applause.

"Shall be on the market at all times for any other Tarzan series you may exploit and shall be ready and willing at any time to place my John Henry on a contract, because I know where the quality counts, the quality will come."

"Another good laugh is your Oswald series. Lordy, how you folks have sprung since the days of the IMP (Independent Moving Pictures). Good luck."

—Roy E. Garee, Mgr.,
Arcade Pioneer Theatre,
Morgantown, W. Va.

"I CONGRATULATE you upon having such a good serial, 'Tarzan the Mighty.'

"We opened picture in Tylertown, November 8th, and in Magnolia, November 18th, and must say that it was indeed a great drawing card and we realized a neat sum on that serial.

"Hoping that Carl Laemmle shall continue being at the head of your staff and having such pictures to help build the moving picture world."

—H. Solomon,
McComb, Miss.

A MOMENT OF YOUR TIME, PLEASE?

KINDLY TELL "UNCLE CARL" TO FEED US EXHIBITORS MORE SERIALS LIKE "TARZAN THE MIGHTY." IT IS A "WOW."
AUDIENCE REACTION GREAT. SERIAL LIKE "TARZAN" WORTH ITS WEIGHT IN GOLD.

—A. LEHMAN,
THE CANTON THEATRE,
CANTON, MISS.

"ALLOW me to express a word of praise for your serial, 'Tarzan the Mighty.'

"This is without a doubt, the biggest money-maker I have ever played in all my years as an exhibitor. It is true that serials are builders of business, but this picture has exceeded anything yet produced. It can well be enlarged to fifteen episodes and, in my estimation, even longer."

—D. Barney,
Idle Hour,
Petersburg, Va.

"AM more than pleased with the remarkable showing made by your serial, 'Tarzan,' which we are showing at our matinees.

"For your information, during the four weeks of the run, each Saturday matinee has shown a surprising increase over the preceding week. In fact, the receipts last Saturday were just three times as much as the first Saturday of the run.

"Mr. Peltier, President of the Granada Company, which operates this theatre, is more than convinced that serials are the world's greatest matinee builders."

—Frank W. Galvin,
Adv. and Booking Manager,
Alhambra Theatre,
Sacramento, Calif.

"YOUR serial, 'Tarzan the Mighty,' has done such a consistently wonderful business that I want to take this opportunity to let you know all about it.

"Our town has never run a serial before 'Tarzan.' Frankly, we were afraid our patrons wouldn't respond. Our 'Tarzan' clientele takes in a radius of twenty miles, and any time you can draw people for twenty miles to follow a serial week after week it must be great.

"Any town in the country can build up a couple of weak nights on 'Tarzan.'"

—V. W. Honold,
Orpheum Theatre,
Fairfield, Nebr.

[TELEGRAM]

"TARZAN THE MIGHTY" BROKE ALL HOUSE RECORDS HERE AND CALVERT. A GREAT BOX OFFICE TONIC.

—George Chatmas,
Hearne, Texas.

"JUST as soon as Universal is ready to release another 'Tarzan Serial' kindly notify me so I can sign up at once. 'Tarzan the Mighty,' the serial I am now running, has proven to be a wonderful box-office attraction. My business on the night it is shown has increased 78 per cent."

—John B. Dumstre, Mgr.,
Lutcher, La.

When lovely women

WHEN lovely woman stoops to folly—
you have DRAMA! And when such drama is presented
as only the magic pen of Victor Hugo could have written it;
as only the showmanship of Carl Laemmle could produce it;
as only the directorial genius of Paul Leni could interpret it;
as only the acting ability of Conrad Veidt and Mary Philbin
could portray it—you get telegrams like this one, from the
Palm Theatre, Pueblo, Colo.:

“**O**PENED Thursday with ‘MAN WHO
LAUGHS’ following first blizzard of season. Universal ad-
vertising campaign and fame of the story overcame obstacles
of weather and we opened to stand-out business.”

AVAILABLE either silent or with sound.
With Olga Baclanova, Brandon Hurst, Sam De Grasse,
Cesare Gravina, Stuart Holmes, George Siegmann. A Carl
Laemmle Super-production.



Man stoops to folly





Albert P. Kaufman, manager of the Empire Theatre, Syracuse, N. Y., pulled a new stunt in his city when he had a twenty feet by thirty feet banner on "Lonesome" strung across the street.

White letters on a red background caught the eye and held it.

Early Chicago Faithfully Portrayed In Universal's "Show Boat" Film

OLD-TIME sportsmen and men who were familiar with the blustering, roaring Chicago of the early Twentieth Century will be able to hearken back to "the good old days" with a pang of regret when the Universal Super-production, "Show Boat," is presented on the screen. For in that picture they will see the Chicago of 1905 that was known the world over as the sportsman's paradise.

"Show Boat" will portray many colorful interior scenes of Hettie Chilson's notorious resort and of Jopper's famous music hall. In both instances the sets were triumphs of technical direction, not the smallest detail that went to make up the interiors of the two Chicago places left incomplete.

A wealth of detail was spent on a gambling-house sequence. The interior of the gaming place, richly carpeted and with tables upon which every conceivable game of chance may be played, is an exact replica of a famed Chicago resort. With colored

waiters serving highballs and aperitifs to the players, and with a tasty buffet lunch consisting of the choicest of viands in a small adjoining room, the set in every way typifies the gambling house frequented by Chicago's elite in 1905.

Many noted sporting characters are introduced in "Show Boat," and one of the best known of these is "Whitehat" McCarthy, a noted San Francisco race horse man who earned a world-wide reputation by continually wearing a tall white beaver hat. The role of "Whitehat" McCarthy is portrayed by Lloyd Ingraham, noted director, who knew "Whitehat" well and asked Director Pollard for the privilege of portraying him on the screen. By a strange coincidence, Ingraham closely resembles the famous San Francisco character.

"Show Boat" will have an all-star cast which includes Laura La Plante, Joseph Schildkraut, Otis Harlan, Emily Fitzroy, Alma Rubens, Jack McDonald, four-year-old Jane La Verne, and many other noted players.

Tom Reed Awarded "Show Boat" Titles

TOM REED has been assigned to write the titles for Universal's million-dollar production of Edna Ferber's novel, "Show Boat," which is now being edited.

Laura La Plante and Joseph Schildkraut will be seen as Magnolia and Ravenal respectively in "Show Boat," which was directed by Harry Pollard.

Reed just finished titling Colleen Moore's newest production, "Synthetic Sin," for which he was loaned by Universal.

Herbert Holmes In "Charlatan"

HOLMES HERBERT, well-known character actor, was signed to play the leading male role in "The Charlatan," which will go into production at Universal studio shortly, according to an announcement by Carl Laemmle, president of Universal Pictures Corporation.

Herbert will portray the "mystic" who uses his knowledge of psychology to perform feats of "black magic."

George Melford is directing the story, which Ernest Pascal and Leon-

Otis Harlan Added To "Broadway" Cast

OTIS HARLAN is the most recent addition to the cast of Universal's million-dollar all-dialogue production, "Broadway," according to an announcement by Carl Laemmle, Jr., Associate Producer.

Harlan, for 38 years a stage actor prior to his entry into pictures eight years ago, is enacting the role of "Porky," prominent in the night club rendezvous of the liquor racketeers.

The cast includes Glenn Tryon as the "hooper"; Evelyn Brent, as Pearl; Myrna Kennedy, as Tryon's dancing partner; and Paul Porcasi and Thomas Jackson in the roles they created on the New York stage, the Greek and the detective respectively.

"Broadway" is being directed by Paul Fejos as his third production for Universal, his first two having been "Lonesome" and "Erik the Great."

ard Praskins wrote for the stage. Robert N. Lee adapted it and J. G. Hawks wrote the continuity.

In the cast are Margaret Livingston, Rockcliffe Fellowes, Phil McCullough, Anita Garvin, Crauford Kent, Rose Tapley, Fred Mackaye, Dorothy Gould, Wilson Bengé, John George and Bernard Siegel.

Ray Taylor Signs With Universal

A LONG-TERM contract has been entered into by Universal Pictures Corporation and Raymond H. Taylor, director, it has just been announced by President Carl Laemmle.

Taylor recently completed the direction of the Universal Adventure chapterplay, "The Pirate of Panama," starring Natalie Kingston and Jay Wilsey, and previous to that had directed other chapterplays and a number of Westerns.

He will shortly start plans for the first of Universal's 1929-30 chapterplay program under the supervision of William Lord Wright, supervisor of Westerns, chapterplays and short subjects at the valley studio.

"Uncle Tom's Cabin" Honest to God Special

"UNCLE TOM'S CABIN" is an honest-to-God Special and any exhibitor should feel proud to play it. You can see where plenty of money was spent in production and Universal obtained results."

—Frank Welter,
Wausau Theatre Co.,
Wausau, Wisconsin.

Make it a real
JOY WEEK

with these Christmas
Specials

**Snookums' Merry
Christmas**

**Newlyweds'
Christmas
Party**

STERN
BROTHERS COMEDIES



and these - - -

**BUSTER
BROWN
COMEDIES**

With the canine cut-up
"Tige." From R. F. Out-
cault's cartoons.

MIKE and IKE

Rube Goldberg's cele-
brated look-alike twins in
the flesh.

SNOOKUMS

in "The Newlyeds and
Their Baby."

From George McManus'
gleeful cartoons.

**LET GEORGE
DO IT**

Universal Junior Jewels.
Another from George
McManus' cartoons.

Released by **UNIVERSAL**

ADDITIONAL NEWSPAPER

THE SMASHING COMEDY SUCCESS THAT'



FOLKS, here's the picture that's rocking the world with laughter! Imagine the snappy young son of a factory owner and the peppy young daughter of the foreman showing the old folks some new ideas in "industrial democracy"! And does the new-idea canning-factory do business? You bet—monkey business! Young ideas get the old folks into most gosh-awful jam you ever saw—and out again in a manner that will leave you laughing long after you have left the theatre. By all means see—

GEORGE SIDNEY

and

JEAN HERSHOLT

with

GEORGE LEWIS and SHARON LYNN

IN

GIVE *and* TAKE

It's a Universal Picture Presented by Carl Laemmle

(Ad. No. A—Mat 15c, Cut 35)

For the
Laugh of a
Lifetime—
SEE



GIVE AND TAKE

Starring

**GEORGE SIDNEY
JEAN HERSHOLT**

with **GEORGE LEWIS
and SHARON LYNN**

A
Universal
Picture

Presented by
Carl Laemmle



(Ad. No. B—Mat 10c, Cut 25c)

A LAEMMLE SPECIAL

TWO NEGATIVES:
1 silent,
1 with dialog

**A
WILLIAM BEAUDINE
PRODUCTION**

ADS on "GIVE AND TAKE"

ROCKING THE WORLD WITH LAUGHTER



See the picture that's rocking the world with laughter!

YOUTH aflame with love and stern resolve to revolutionize industry. WHAT an opportunity for heart-warming laughs and delightful entertainment. Here it is—AND HOW!

GIVE and TAKE

starring
GEORGE SIDNEY
JEAN HERSHOLT

with
GEORGE LEWIS—SHARON LYNN

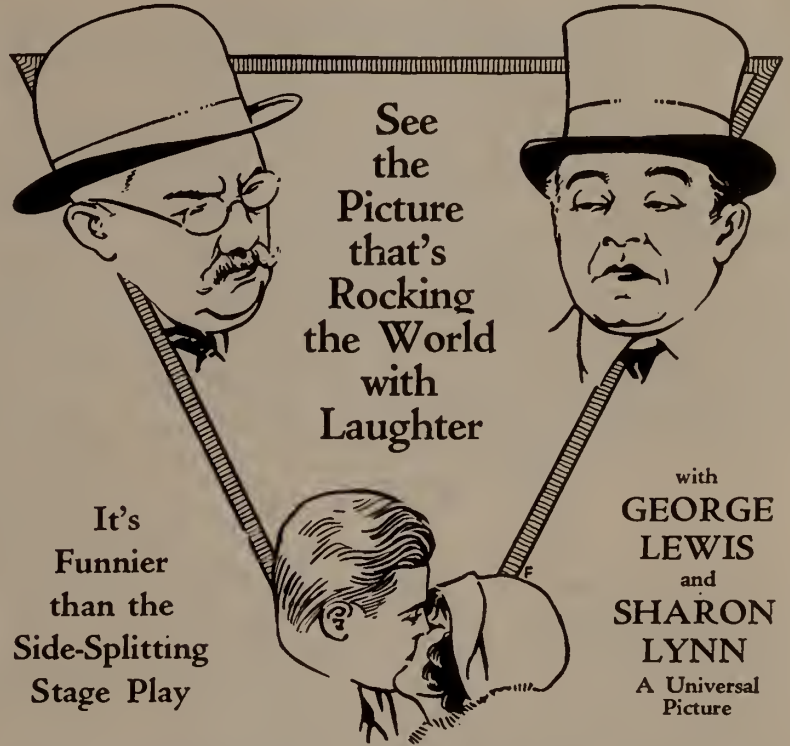
(Ad. No. C—Mat 10c, Cut 25)

For the Laugh of a Lifetime SEE—



GEORGE SIDNEY AND JEAN HERSHOLT in
"GIVE AND TAKE" with
GEORGE LEWIS
SHARON LYNN

(Ad. No. E—Mat 15c, Cut 30)



See the Picture that's Rocking the World with Laughter

It's
Funnier
than the
Side-Splitting
Stage Play

with
GEORGE LEWIS
and
SHARON LYNN
A Universal Picture

GIVE and TAKE

starring
GEORGE SIDNEY—JEAN HERSHOLT

(Ad. No. D—Mat 15c, Cut 40)



GEORGE SIDNEY
and
JEAN HERSHOLT
in

GIVE and TAKE

(Ad. No. F—Mat 10c, Cut 25c)

GEORGE SIDNEY
JEAN HERSHOLT in



GIVE and TAKE

with
George Lewis and Sharon Lynn

(Ad. No. G—Mat 10c, Cut 25c)

Patron Praise For Universal Product

"Saturday Evening Post" Column Followers Tell Carl Laemmle
Their Opinion Of His Films

"WE AMERICANS" CAST PERFECT

"I AM writing in appreciation of 'We Americans,' which I saw last night. It was, in all details, a very wonderful picture. The plot was never before used on the screen. The cast of 'We Americans' was perfect, as Universal's most always are. The actress who played Mrs. Levine is to be complimented on her wonderful work. In fact all of the players were marvelous in their roles."

—G. ST. JOHN,
Cadillac, Mich.

"UNCLE TOM'S CABIN" IS VERY SUCCESSFUL

"YESTERDAY I witnessed your stupendous photoplay, 'Uncle Tom's Cabin,' I can truthfully say never have I enjoyed a picture so much. The acting was excellent, especially that of Mr. Carewe, Miss Fisher, and that portrayed in Uncle Tom. This photoplay was an exceedingly successful picture. I judged this picture not only by the brilliant performances of the actors, but also by the reactions of the audience."

—ARTHUR J. SILVIA,
New York City.

"JAZZ MAD" IS TOO GOOD TO MISS

"'JAZZ MAD,' a great story well acted and well directed. Jean Hersholt is marvelous in the leading role. His performance is flawless, and I doubt if any other actor could have come near him in bringing soul into the character. It is a picture that no true movie or music fan should miss."

—DUNCAN BOSS,
Paterson, N. J.

APPRECIATES

"HOME, JAMES"

"I WENT to see 'Home, James,' and the college had turned out 'en masse.' That was one of the funniest pictures I ever saw. Miss La Plante is very popular everywhere, it seems."

—JOHN W. MINNS,
Williamstown, Mass.

"MELODY OF LOVE" IS FINE TALKIE

"I SAW 'The Melody of Love,' your first 100% talking picture here a few weeks ago. I was very pleased with Mildred Harris' performance in this fine picture and Walter Pidgeon was excellent. Miss Harris' voice was beautiful. Tom Dugan took away all honors of the picture. He certainly was great. Jane Winton gave a satisfactory performance. The war scenes were excellent and realistic and the training camps very authentic. The people here liked the picture fully as well as I did and I feel this is making a very conservative statement. The fact that it was a 100% talkie was responsible for the wide spread popularity of the film during the showing here."

—ARTHUR PITT LIGHT,
Saginaw, Mich.

BARBARA KENT IS ENCORED

"PLEASE give us a great deal of little Barbara Kent. I saw her in 'Lonesome' and she crept into a corner of my heart. She can act—is not spoiled—and the dearness and sweetness of her!"

—MRS. IDA LYON,
Kenosha, Wis.

"WE AMERICANS" IS APPRECIATED

"I HAVE been waiting for ever so long to write and tell you how much I loved 'We Americans.' In my opinion, that photoplay was excellent. And Patsy Ruth Miller was adorable as the heroine in that film."

—MISS LILLIAN VALENTINE,
Hagerstown, Md.

PRAISE FOR DENNY

"THE latest Universal picture I have seen was 'Good Morning, Judge,' with Denny. He is a splendid actor, I think. I enjoyed this picture very much."

—HELEN GOMBAR,
New Brunswick, N. J.

"MELODY OF LOVE" WONDERFUL FILM

"LAST evening I had the pleasure of reviewing your first all-talking Movietone picture, 'The Melody of Love,' at the Maryland Theatre. I think it was a wonderful picture and the stars had very good voices."

—GEORGE R. RENN, Jr.,
Hagerstown, Md.

"LONESOME" RATES 100 FOR LAEMMLE, Jr.

"'LONESOME' was excellent. Carl, Jr., is to be congratulated for his excellent supervision, and Dr. Fejos for his perfect direction. I liked his color schemes very much."

—WILLIAM W. NEWCOMB,
Syracuse, N. Y.

"NIGHT BIRD" VERY FUNNY

"I SAW 'The Night Bird' in which Denny continues his athletic career and visits the night clubs. A humorous story, well told and cleverly handled by Mr. Denny."

—DUNCAN BOSS,
Paterson, N. J.

TWO MORE PERFECT UNIVERSAL FILMS

"I HAD forgotten to give you my views on 'Uncle Tom's Cabin' and 'Anybody Here Seen Kelly,' and that is due to the fact that both films are perfect and I only write when I have a grievance. Bessie Love is dear."

—PHILIP BERG,
Bronx, N. Y.

"HOT HEELS" DRAWS LAUGHS

"SOME of the office force saw 'We Americans' and, like myself, are loud in praise of it. A few evenings ago I took a chance on seeing for the first time Glenn Tryon in 'Hot Heels,' and I didn't lose out either. That's another good picture and a fine comedy drama. Anyone that couldn't laugh at Tryon's funny antics is lacking a sense of humor. Patsy Ruth Miller gives him excellent support."

—RICHARD F. O'DONOGHUE,
Washington, D. C.

Keen Showmen Exploit "Uncle Tom's Cabin"

Cabin Building Contest Proves Hit in Pittsburg

A CONTEST that will "get" all the boys and men in town is a cabin building contest on "Uncle Tom's Cabin." The Post-Gazette in Pittsburgh cooperated with Harold Dygert and Larry Jacobs of the Stanley Theatre Company in publicizing the stunt for the Grand Theatre. The cabins submitted had to be not larger than six inches, and the smaller and neater they were the better chance they had of winning the prizes: a \$40 Helbros wrist watch, and ten Spaulding footballs and ten knives.

Both the jewelry store and Spauldings who contributed the prizes gave fine window displays on the picture. Hundreds of beautiful cabins were submitted and interest ran high.



Spaulding contributed prizes in the cabin building contest described at the left and gave this window display.

Uncle Tom Visits the Bronx

A NEW phase of the old telephone gag was used by Exploiteer Rudolph A. Kuehn when "Uncle Tom's Cabin" ran in the local theatres in the Bronx. Each theatre manager canvassed the big apartment houses in his territory and got a list of tenants from the renting agents. About three thousand handwritten postcards were sent out to these tenants reading:

"Will arrive (date). Call me at (telephone number). Love.

Uncle Tom."

The number of calls at the various theatres was so excessive that four additional operators were necessary and the telephone company investigated the sudden increase in business. Results at the box-office were exceptionally fine.

Unusual Cooperation Given By Toledo Women's City Club

UNIVERSAL Exploiteer A. J. Sharick enlisted unusually strong cooperation on the part of the Women's City Club in Toledo by an appeal to the Club to support better pictures. Such support can be secured in any city on "Uncle Tom's Cabin" if the exceptional features of the Harriet Beecher Stowe classic are stressed.

The gist of Sharick's remarks to a special meeting of group chairmen consisting of women representatives of the leading city clubs was as follows:

"We feel confident that the demand of picture audiences for finer things will be gradually strengthened and it will come about largely through the interest and work of the women in club organizations. Therefore I am going to ask you to have a committee see the picture at a special screening. When they have decided on the merits of the production, I ask that they recommend the picture at their various club and organization meetings.

"The picture business is commercial enterprise. And in order to keep going a picture company is forced to cater to some extent to public taste. We can only develop the taste for good things by a long and persistent offering of clean, fine pictures. That we are doing and will continue to do; but it is very costly and sometimes very discouraging. We feel that the active interest in this matter of such women as yourselves will insure this work being carried forward with greater spirit, and your efforts will help more than any other one thing in creating this taste for better picture entertainment."

The result was immense. The Child Welfare League, the Parent-Teachers organization, and over thirty-five leading club women lent active support in publicizing the film.



The Grand Theatre in Pittsburgh, Pa., used their Dixie Brownies for a street ballyhoo as well as a prologue.



This float was used very successfully by the Strand Theatre, Long Beach, Calif., in exploiting "Uncle Tom."

"BEAUTY AND BULLETS"

Thrill Feature
With TED WELLS

THE only blot on an otherwise peaceful valley are the hold-ups and maraudings of Joe Kemp and his gang—an attempt to rob the express company was frustrated by the timely arrival of Bill Allen. He saved



TED WELLS

the express company funds but was unable to identify the fleeing thieves. A shoe lost by one of their horses gave him a clue which convinced him that Frank Crawford, brother of his sweetheart, was a member of the gang. Bill, however, bided his time and said nothing to Mary, who was in charge of the express office.

To relieve Mary's anxiety after the hold up, Bill took the Company money bag to his office. When Mary phoned him that night she became convinced that the abrupt termination of their conversation meant trouble. After summoning the sheriff she rode like mad to the Lumber Camp office, arriving just as the thieves were dashing away. Bill, who had been knocked out, soon returned to consciousness and started in hot pursuit. When Mary returned home she surprised her brother Frank in the act of hiding the recently acquired loot. She had scarcely recovered from her grief and surprise when Bill arrived and accused Frank of the theft. Frank, protesting innocence, drew his gun. In the ensuing scuffle a vase was broken, revealing the hidden money bag.

Joe Kemp, who posed as a reputable citizen, rushed up with the sheriff's posse and accused Bill of the theft. During Bill's altercation with the sheriff, Kemp made his escape. Bill convinced the sheriff of his innocence and started after Kemp. A fierce fight followed in which both men rolled over a steep embankment. However, Bill finally subdued Kemp, handed him over to the sheriff and asked that Frank Crawford, who was more than anxious for an opportunity to go straight, be paroled in his charge.

"ALL FOR GERALDINE"

Stern Brothers Comedy
Let George Do It Series

POOR George had a cold. Steve, aided by the neighbors, an air-gun, some bread and compressed air pump, tried to make him swallow a pill but George just couldn't. Since he got better anyway it really didn't matter.

UNIVERSAL SYNOPSES**"THE HERO OF THE CIRCUS"**

Thrill Feature
With MACISTE

THE big Pommer Circus is enjoying a successful run in a special theatre in Rome. Karl Pommer, the owner, has a breakdown and goes on a vacation. His son, George, a weakling in love with Sarah, the equestrienne star of the show, allows himself to be hoodwinked by the woman, so that William Strasser, her secret lover, is installed as manager. Under the new regime the circus rapidly deteriorates.

Maciste, strong man and lion-tamer extraordinary, returns from a successful lion hunting expedition in Africa, with many fine specimens, and with Eda, a beautiful orphan of a famous explorer, who has been raised in savagery. Maciste quickly re-establishes the morale of the circus, is instrumental in Pommer's return, and tries to break up George's affair with Sarah. He makes a mortal enemy of the equestrienne and her accomplice, and has to beat up, in a spectacular physical combat, Sullivan, a towering bully and henchman of Strasser, who persists in bothering Eda.

George has a definite break with his father on the eve of a changing program. It is to be the debut of Eda in her lion act. The opening night arrives, with society filling the gilded stalls and opera chairs. In the midst of Eda's act, Sullivan, out of revenge, opens the cage of an untamable lion, the infuriated animal escapes into the audience, causing the greatest panic and catastrophe ever witnessed. Hundreds are trampled upon. Eda's superb courage enables her to keep the other lions in check, while Maciste grapples with the devastating beast in the auditorium. The lion finally is captured.

As the wreckage is being cleared up and the wounded taken away, George finally learns of his sweetheart's perfidy and battles to victory with Strasser. Eda finds calm and solace at last in Maciste's arms.

When they went to call on Steve's girl, George made a big hit with her. Steve, who was jealous, tried to beat George to it and take the fair Geraldine motoring. "True love never runs smooth," but George managed to get Geraldine into his car in spite of Steve. Finally they had peace, for Steve, who chased them all over town, tied up traffic for blocks and got pinched by the cop.

"WATCH THE BIRDIE"

Stern Brothers Comedy
Buster Brown Series

THE Browns couldn't find an apartment where dogs were welcome. In spite of the children's protest Father said Tige must be disposed of. Buster managed to sneak him into the place in a suitcase. A wonderful idea but not a success. The suitcase was delivered to the wrong tenant, but the crafty Tige managed to escape and started out looking for the children. He upset several households but finally located them. As they had discovered a camera, the children decided to take Tige's picture. The explosion of the flashlight powder brought the landlord on the jump. Then there was a merry chase! Finally Tige lured him into a chest and invited the children to help him sit on the lid.

"THE MYSTERY RIDER"

Universal Chapterplay
No. 4—"Hands Up!"

WITH the horses stampeding down upon Grace Wentworth, Lane dashes to her rescue. He sees a flash as a gun is fired by the Claw and pretends to be hit. With the horses almost upon him, he manages to save Grace from the herd.

Lane tells Grace that he suspects the Claw had something to do with the near-tragedy. Manning overhears and enters, telling him that he had investigated and found the horses had broken loose from the shipping pen. He tells them he fired the shot in an effort to turn the maddened horses and give Lane and Grace a chance to escape.

Bull Leonard and a couple of his men see the Mystery Rider. They attempt to capture him and turn him over for the murder of Grace's father, hoping to distract attention from themselves. The Mystery Rider escapes and makes his way to the caves where Grace's uncle is held prisoner by the Claw's men. He succeeds in freeing Grace's uncle and together they dash off to the ranch house.

Grace, who is alone in the house, is disturbed by myterious sounds. She stars to investigate and is gripped by the Claw. The Mystery Rider and her uncle arrive and rescue her from the fiend's clutches, as the Mystery Rider is about to unmask the Claw he finds the tables turned upon him, for Leonard and his gang arrive and attempt to penetrate his disguise.

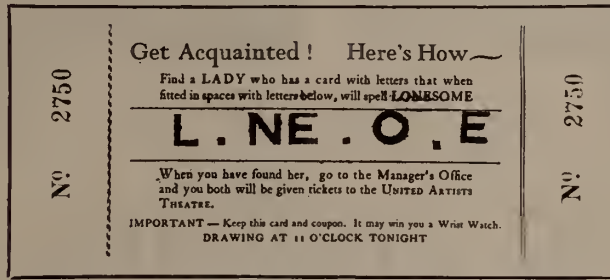
"Lonesome" Night At Local Ballroom Big Business and Pleasure Builder

Tie-Up With United Artists Theatre and Graystone Ballroom
In Detroit Stimulates Box-Office Receipts and Proves
Tremendous Publicity Stunt

BALLROOM tieups have seldom had a better motivation than in Universal's "Lonesome." The title suggests unusual exploitation possibilities for getting acquainted parties. A very successful "Lonesome" ball has recently been run off in a tie-up between the Graystone Ballroom and the United Artists Theatre in Detroit, Michigan.

Universal Exploiteer Cleaver arranged with the Graystone Ballroom to designate one Wednesday evening as "Lonesome" night. A special rolling trailer was made reading: "Are you lonesome? Then don't fail to attend our Lonesome Ball on Wednesday, December 12th. By special arrangement with the United Artists Theatre we will give away two beautiful wrist watches to the most lonesome couple attending, besides many tickets to see this wonderful talking, colored motion picture starring Glenn Tryon and Barbara Kent."

The Graystone Ballroom runs a



This ticket broke the ice at the Graystone Ballroom by making girls and men seek out holders of cards supplementing their own.

comedy on the screen twice a night during the dancing intermissions, and this trailer, followed by the regular trailer of the picture, ran each night for one week. Approximately 25,000 persons attended during the week.

Each corner of the ballroom had one of the cut-out letter streamers on the picture strung across, besides several other cut-outs and posters and banners. In the lobby a beaver-board covered with velour paper and raised letters of the title and playdate at-

tracted attention to the Universal picture. The Graystone had eight special one-sheet cards made advertising the tie-up in their regular frames in front of the ballroom and in conspicuous locations.

On the night of the "Lonesome" ball, specially printed tickets which bore part of the letters making up the word, "Lonesome" were given out. (See illustration of ticket on this page.) The stunt was for the boys and girls to match them up and bring them to the manager's office and get a pass to the theatre.

The winners of the "most lonesome couple" contest were chosen by drawing numbers out of a bowl. The prizes were given in the names of Carl Laemmle, Glenn Tryon and Barbara Kent.

This co-operation between a local ballroom and the theatre playing "Lonesome" may be effected with equal success any where. It is a natural for word of mouth publicity.

No longer lonesome, the young people who attended the "Lonesome" Ball stop their fun for a flashlight picture



The high moment of the "Lonesome" Ball at the Graystone, was the awarding of wrist-watches to the most lonesome couple.



At left: Construction on the huge sound stage for "Broadway" at Universal City. Right: Laemmle Boulevard, main thoroughfare of the Universal studios.

UNIVERSAL FINISHES BIG BUILDING PROGRAM

THE close of 1928 sees the Universal Studio at Universal City, California, almost an entirely different studio from a year ago.

During the year 1928, unprecedented building operations on the lot

have transformed the appearance of the studio.

The biggest single enterprise was the construction of three sound-proof stages, one of which is the largest ever built for talking pictures and which is being used in the production of "Broadway." It measures 150 by 200 feet and is 50 feet to the eaves.

Aside from the construction of huge sets for such productions as "Show Boat," "Lonesome," "Erik the Great," "The Last Warning" and others, more than forty different permanent improvements were made.

The entire space of the front lot was leveled and a drainage channel put underground. Three office buildings were rebuilt inside. A new automobile entrance was constructed. The electrical department was enlarged and an entirely new lumber mill was put into operation.

All main roads within the studio, totaling a mile and a half, were macadamized. Two fire stations were built and motor-driven fire equipment was installed.

Six new projection rooms were erected, including the alteration of three for the projection of talking pictures. The front of the studio was improved and unsightly fences removed. Beautiful colored lighted billboards were erected and the entire studio repainted semi-annually.

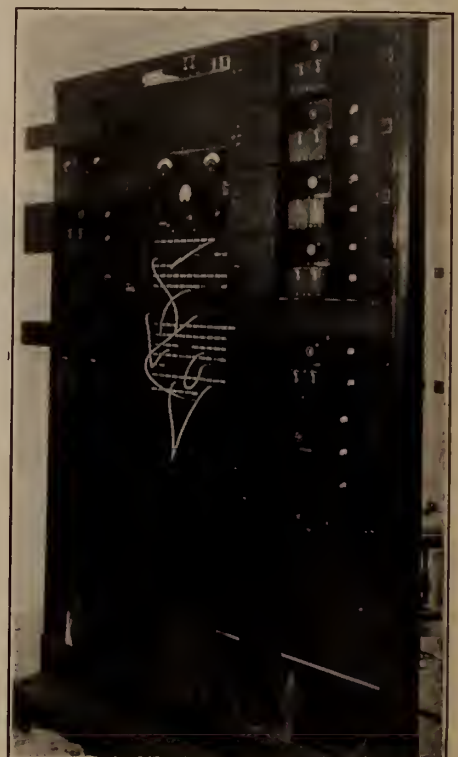
The stages, nine in all, were equipped with sprinkler systems for fire prevention and a huge central oil-burning heating plant was installed to warm the stages during the chill days of the winter rainy season.

The 1929 building program has not been completed as yet, according to

Walter Stern, business manager, but will probably be as great, with the growing demand for talking pictures and the inability of more than one company to work on a stage at the same time.



Exterior of monitoring room in Universal's new talkie stage.



One of the intricate control room panels in Universal's new sound-proof stage.

Universal Sound Stage Marvels of Science

(Continued from page 14)

is obtained by double-printing the scene negative and the sound negative. The wires continue on from the monitor room to a recording room in the apparatus section of the stage system and it is here, 100 feet from the stage and separated from it by a half-dozen thicknesses of sound-proof walls, that the sound is actually recorded on film. The camera in the cell on the stage and the camera in the recording room are on the same switch and are started together by the monitor on a signal from the director. Communication between the director and monitor is constantly maintained by means of a telephone, the monitor reporting how the sound is coming in.

In another recording room, at the same time the sound is being recorded on the film, it is being recorded on a wax record. Immediately after the scene is completed this record, which is a test record, is played back to the director, and if it is satisfactory and contains no flaws in speech, lost syllables, mispronounced words, poor pausing between words or hesitation on an actor's part in recalling his lines, the scene is approved and production progresses to the next scene.

The cutting rooms where the sound film is edited are adjacent to the theatre, for the cutters are now forced to edit their film by sound as well as by sight. Scenes must be run through the talking projector so that they will be trimmed properly and not interrupt incompleting dialogue. The theatre for the running of sound pictures is large and fully equipped with as fine equipment as can be found in any public theatre where sound and dialogue pictures are presented.

Universal's equipment is interchangeable. Sound can be recorded on either disc or film and the theatre can run any type of recording.

The apparatus section of the sound-stage houses a generator room, a battery room, amplification room, two recording rooms, stockroom, test rooms, offices, two cutting rooms, disc-shaving room and rest rooms. The recording and amplifying rooms are vibrationless, special concrete piles being sunk to separately support these two chambers.

The mechanical part of Universal's sound-stage system is in charge of C. Roy Hunter. A. B. Heath is supervisor of all productions, passing on dialogue, presentation and other artistic matters. Joseph Cherniavsky is in charge of the music in sound pictures. He arranges the musical scores and is in charge of recording the music in pictures which are part dialogue or merely synchronized with music. He has at his disposal a jazz band and a symphonic orchestra.

FRENCH LANDING PARTY CAPTURES UNIVERSAL CITY

FIVE hundred officers and sailors of the French cruiser *Edgar Quinet*, under the command of Lieut. Commander Henri Alix, visited Universal City, Cal., yesterday and watched the Universal production forces at work on forthcoming pictures. F. F. Pellissier, president of the French Society of Los Angeles, was sponsor for the party. Among the sets visited by the French seamen

were "His Lucky Day," Reginald Denny's current production; the "Broadway" set which Paul Fejos is getting his large cast into shape for the big special, and "The Charlatan" set. They also saw the sound stages where "Port of Dreams," "The Girl on the Barge," "The Last Warning" and "It Can Be Done" are being synchronized with music and dialogue. The company was keenly interested.

*The Pep-
the Zip—the Lure
of Youth!*

That's Carl Laemmle Jr's
The Collegians

Dorothy Gulliver



George Lewis



Starring George Lewis with Dorothy Gulliver, Hayden Stevenson, Churchill Ross and Eddie Phillips.

Directed by Nat Ross

4th Series 2 negatives—1 silent and 1 with dialogue. College Yells—Glee Club Singing—Sounds of Contest—Roar of Crowds—Bright, Peppy dialogue.

Why Carl Laemmle BROOD

NO PLAY, no novel, no story, is worth \$255,000, unless something **BIG** is going to be done with it . . . something unusual . . . something that has never been done before.

\$255,000 is a lot of money, and it takes a lot of bookings to get it back. It takes a lot of heartaches and not a few headaches to make a picture that will fit that money.

Carl Laemmle bought "Broadway" because he felt that here was the one **BIG** chance to make a real American drama that would stand up with any picture ever screened—*any* picture! A wonderful stage play to start with built around the most wonderful street in the world. What a chance for camera work! What a chance for dialogue! A play about a street which sooner or later

mmle *bought* BROADWAY

EVERYBODY comes to visit at least once in his life. And the title of the story is the name of that street—rich in everything that goes to make a BIG picture even BIGGER. There's warmth in the title. There's glamor in it. There's heart and soul amid all the tawdry tinsel and cheapness. There's a warm glow about the street that sets the blood of all who hear the name to tingling. Yes, sir, there's life in the name — there's drama in the story — and there's scope and breadth and genuine human touch in every act and line of the play—a really BIG chance for a BIG picture done in a BIG way.

Carl Laemmle knows that. He wouldn't be the greatest merchandiser in the industry if he didn't know it. You're BOUND to make BIG money on "Broadway"—silent or with dialogue. That's why he's producing it.

I wish you all A Merry Christmas and A Happy New Year!

Watch This Column Our Weekly Chat

Send for your copy of Universal's booklet containing complete information on our new pictures. It's free.

THE last newspaper man who wrote to me, made a good suggestion, namely, that I should always give advance information of pictures we have under production. He said that "advance information" is "news", and that advertising, if properly done, is "news". He is right, and I am following his suggestion. Meantime the more newspaper men who write to me, the better I will be satisfied. Newspaper men have a direct and accurate slant on Public Opinion, and Public Opinion is the moving force of the Universe. Therefore, I invite the critical and caustic and constructive comments of newspaper men.

—C. L.

"Give and Take" is what we know as a "hilarious farce," and is led by

those two popular comedians, GEORGE SIDNEY and JEAN HERSHOLT, assisted by GEORGE LEWIS and SHARON LYNN. It revolves around the new-born ideas of a college graduate who comes home to run his father's factory, and in trying to establish his theoretical ideas nearly ruins the business.



Laura La Plante in "The Last Warning"

I am enthused over our mystery picture "The Last Warning," starring LAURALA PLANTE and adapted from Wadsworth Camp's story and Thomas Fallon's stage hit. It is directed by Paul Leni, who produced "The Cat and the Canary." I can also safely say that "Broadway" and "Shaw Boat" will be two of the outstanding pictures of this new season.



Marian Nixon in "Silks and Saddles"

"Silks and Saddles," a stirring story of the race-track, has a cast that must necessarily impress you. It includes MARIAN NIXON, RICHARD WALLING, MONTAGUE LOVE, SAM DE GRASSE, MARY NOLAN, OTIS TORRENCE, HAYDEN

HARLAN, DAVID STEVENSON, CLAIRE McDOWELL and JOHN FOX. Watch for it.

COMING

—News, as my newspaper friends say —GLENN TRYON and that charming and capable comedienne PATSY RUTH MILLER, in "The Gals Crasher," which you will enjoy to the limit. I am sure. Have you seen "Uncle Tom's Cabin" and "The Man Who Laughs"? If not, you have a treat in store.



George Lewis in "Give and Take"

Carl Laemmle, President

Do you want to be on our mailing list? Just say the word.

UNIVERSAL PICTURES

"The Home of the Good Film"

730 Fifth Ave., New York City



Put YOUR House on TOP!

Don't let potential customers slip thru your fingers.

Hundreds of houses discovered how much patronage they were missing, when they started to play Universal Pictures—nationally advertised in Carl Laemmle's "Saturday Evening Post" Column.

When you consider that one out of every five people who can read sees that Column, you can understand how it helped those exhibitors put THEIR houses on top.

The Column on the left appears in "The Saturday Evening Post" of December 22nd

UNIVERSAL WEEKLY

Vol. 28

January 5, 1929

No. 22



Posed by Barbara Kent
co-starred with Glenn Tryon
in "LONESOME"

They All Talk! - and How!

MELODY of LOVE

Carl Laemmle's 100% Talking Picture. Featuring Walter Pidgeon, Mildred Harris, Tom Dugan, Jane Winton, Jack Richardson. Story by Robert Arch. An Arch Heath Production. Sound Supervision by C. Roy Hunter.

The Last Warning

With Laura La Plante, Montagu Love, Roy D'Arcy, Margaret Livingston, John Boles, Burr McIntosh, Bert Roach. From the novel by Wadsworth Camp and the stage success by Thomas F. Fallon. A Paul Leni Production. Supervised by Carl Laemmle, Jr.

GIVE and TAKE

George Sidney and Jean Hersholt, with George Lewis, Sharon Lynn. From the Broadway Stage Success by Aaron Hoffman. A William Beaudine Production.

THE CHARLATAN

With Holmes Herbert, Rockliffe Fellowes, Margaret Livingston. A George Melford Production. Written by Ernest Pascal and Leonard Praskins.

CLEAR THE DECKS

Starring Reginald Denny. With Olive Hasbrouck, Lucien Littlefield. A Joseph Henabery Production.

The Girl on the Barge

With Jean Hersholt, Sally O'Neil and Malcolm MacGregor. From the Cosmopolitan Magazine story by Rupert Hughes. An Edward Sloman Production.

THAT BLONDE

Starring Laura La Plante.

ONE RAINY NIGHT

Starring Laura La Plante.

Dangerous Dimples

Starring Laura La Plante.

The Cohens & Kellys in Atlantic City

Starring George Sidney, with Vera Gordon, Kate Price and Mack Swain. A William James Craft Production.

RED HOT SPEED

Starring Reginald Denny. With Alice Day. A Joseph Henabery Production.

HIS LUCKY DAY

Starring Reginald Denny. With Lorayne Duval. Directed by Edward Cline.

THE SHAKEDOWN

With James Murray and Barbara Kent. Story by Charles A. Logue. A William Wyler Production.

COME ACROSS

A smashing melodrama of the underworld, with Mary Nolan. A William Wyler Production.

IT CAN BE DONE

Starring Glenn Tryon. With Marian Nixon. A Fred Newmeyer Production.

You Can't Buy Love

Fast moving drama of the restless spirit of youth. Story by Beatrice Van. An Ernst Laemmle Production.

LONESOME

Paul Fejos' Masterpiece.

Starring Glenn Tryon and Barbara Kent. Photography by Gilbert Warrenton. From an original story by Mann Page. Supervised by Carl Laemmle, Jr.

SHORT SUBJECTS

BAILEY and BARNUM, THE THREE BROX SISTERS, ZIMMERMAN and GRANDVILLE.

Carl Laemmle, Jr.'s
"THE COLLEGIANS."

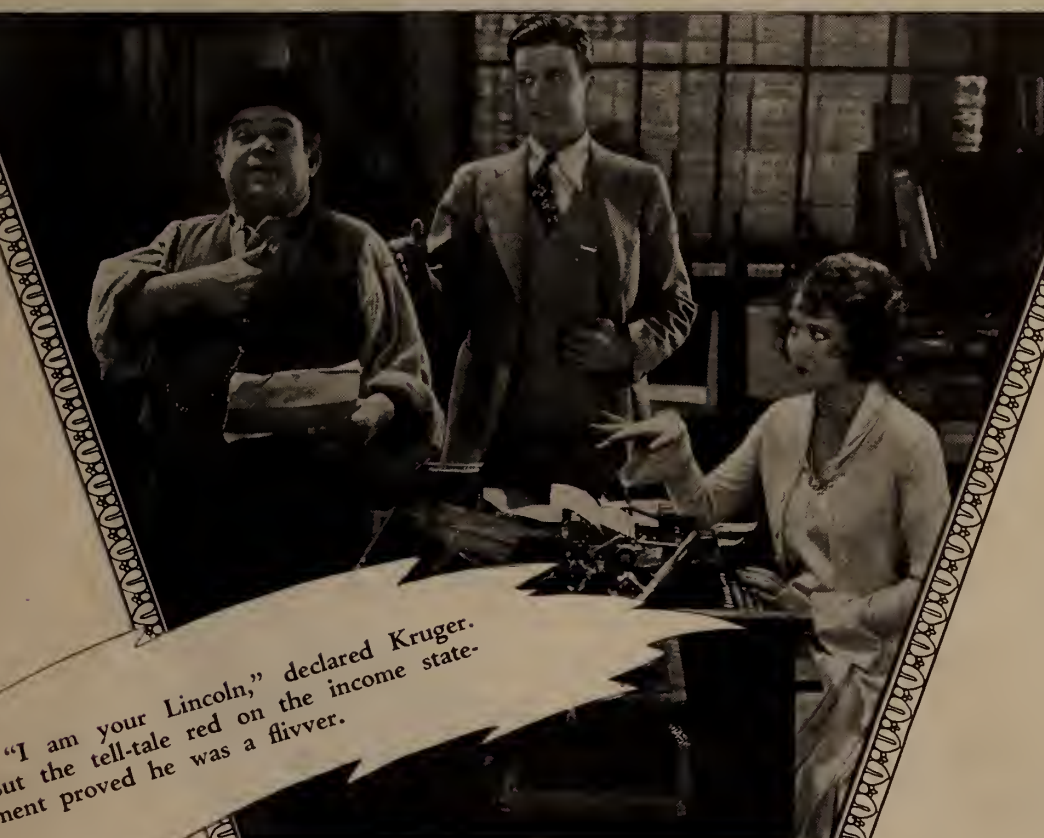
(Note: Two negatives, sound and silent, on all Universal talking pictures excepting "Melody of Love.")

and they all say-

CARL LAEMMLE

leads the way!

GIVE and TAKE



"I am your Lincoln," declared Kruger.
But the tell-tale red on the income state-
ment proved he was a flivver.

When the workers of a canning
factory give nothing but brass
band concerts and take all the
profits it's a laughing matter.
Comedy and drama beautifully
blended.



IT'S A LAEMMLE SPECIAL

The COHENS and KELLYS in ATLANTIC CITY



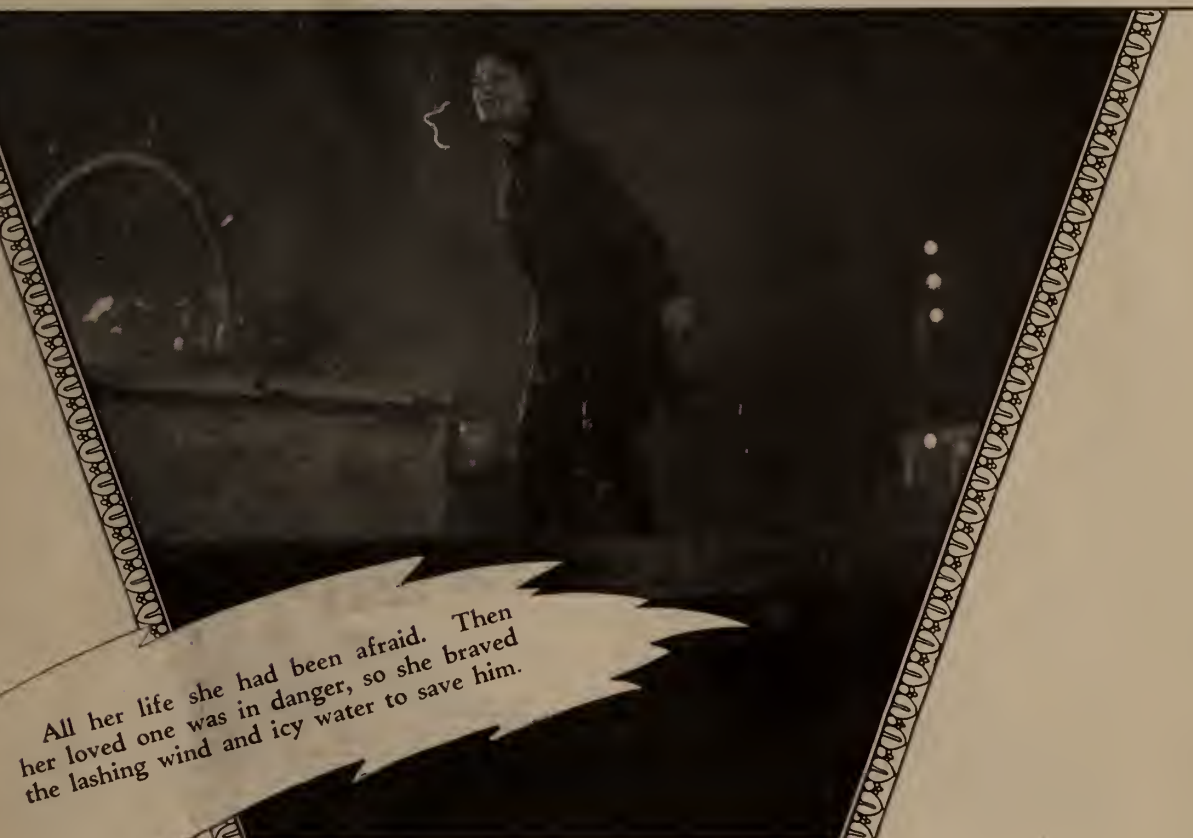
"You win the prize," said Cohen to the Bathing Beauty, "and if my wife wasn't here I'd tell you something else, maybe."

Further adventures of the world's funniest comedy team in the town where the beauties of nature are the beaubs in bathing suits. High hilarity.



IT'S A LAEMMLE SPECIAL

The GIRL on the BARGE




All her life she had been afraid. Then her loved one was in danger, so she braved the lashing wind and icy water to save him.

Stark and startling drama on an Erie Canal barge. With a tremendous and unparalleled climax of surpassing power when the barge is swept by a storm into gale-torn Hell Gate.



IT'S A LAEMMLE SPECIAL

The FOREIGN LEGION



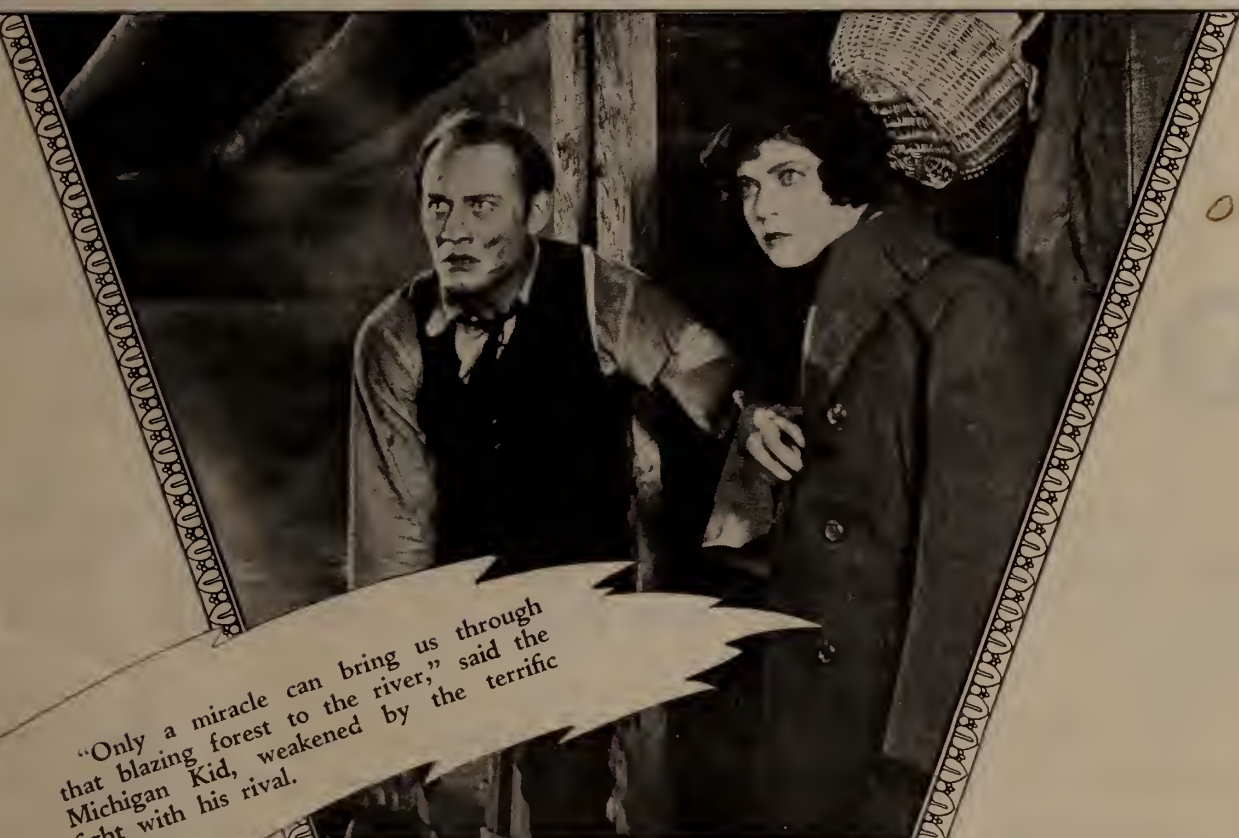
*"Who tricked you into coming here?"
demanded Corporal Smith of the girl who
had wrecked his life and sent him into the
exile of the Foreign Legion.*

The dramatic thrill of the year—
sex, soldiers, strife with the most
famous military organization in
history.



IT'S A LAEMMLE SPECIAL

The MICHIGAN KID



"Only a miracle can bring us through that blazing forest to the river," said the Michigan Kid, weakened by the terrific fight with his rival.

Two men and a girl in the gold-mad Yukon country. With a blistering forest fire and a canoe's sensational dash down a swollen torrent. Red meat every minute.



IT'S A LAEMMLE SPECIAL

Hurray! Oswald Has

*No. 617—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal Film
Pictures Corporation.*

OSWALD, the Lucky Rabbit, who has made millions laugh, is going to make millions roar.

For Oswald has been synchronized!

Funny as he is in his silent form, let your imagination run loose and picture what additional fun he can make when sound and the Universal Jazz Band are added to his comicalities.

The cleverest gag men in the business have worked out the ideas for synchronizing Oswald. They were bound by no precedent. They were foot loose and fancy free, with carte blanche to do things which have never been done before on the screen.

I love Oswald.

He is such a perfect jackass of a rabbit—so thoroughly absurd and impossible. Whenever I am told that “another Oswald cartoon is ready to project” I hustle to the projection room, knowing in advance that I am going to laugh until it hurts.



Been Synchronized!!

You ought to see the letters we receive from movie fans all over the world. They tell us that Oswald has given them a regular tonic in the form of laughter. They marvel at the ingenuity displayed in making up the Oswald cartoons.

Oswald is a personality to them—not just a cartoon character. He lives and breathes and has his troubles and his joys. He is the family pet in untold numbers of families.

Oswald is a wonderful attraction to have on your program. He fits in with anything else you may have. He is always welcome. His pictures are all too short to satisfy the fans—and that's what keeps them coming and coming and coming.

And now he has been synchronized!

The possibilities for fun-making in this new Oswald series are limitless. Watch for the Oswald "talkies" or "soundies" or "synchies" or "shouties" or whatever you want to call them.

Of course, if your theatre is not wired, you can still get the Oswald cartoons in the silent form, in which case the audience will do all the necessary noise-making.

Watch and listen for Oswald and the Universal Jazz Band!



The UNIVERSAL WEEKLY

A Magazine for the Motion Picture Exhibitors

Paul Gulick, ~ Editor

Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City
Copyright 1928 UNIVERSAL PICTURES CORPORATION All rights reserved

Vol. XXVIII

JANUARY 5, 1929

No. 22

UNIVERSAL MOVIEGRAMS

PAUL LENI, director of "The Man Who Laughs" and "The Last Warning," arrives in New York some time this week to spend the Christmas holidays. Mrs. Leni will accompany him.

EDYTHE FLYNN has been cast for the role of Ruby in "Broadway," Florence Dudley will play Ann, and Ruby McCoy Grace, in the million-dollar production which Paul Fejos and Carl Laemmle, Jr., are giving this celebrated Broadway play at Universal City.

CARL LAEMMLE, president of Universal, left New York on Wednesday in order to be present at the wedding of his daughter, Rosabelle, to Stanley Bergerman, official of the May Company. The wedding will take place at the Laemmle home in Beverly Hills on January 2nd.

AFTER a six months' search for a practical psychologist, Carl Laemmle last week placed Professor William M. Marston under contract. Doctor Marston will have concluded his duties at Columbia and New York University by the middle of January, and will go immediately to Universal City to begin his duties at the studio.

UNIVERSAL has purchased "The Greenhorn Millionaire," the greatest Yiddish comedy ever produced for the Jewish stage. It is

Noted Psychologist Employed To Improve Moving Pictures

Carl Laemmle Signs Dr. W. M. Marston of Columbia and New York Universities for Production and Sales Problems of Universal



Dr. William M. Marston, who will apply his well-known psychological theories to the production of Universal pictures.

MOTION pictures at last are to employ the services of a psychologist. He is to devote himself to every branch of the business, from the purchase of stories to the solving of sales problems. Dr. William K. Marston, noted psychologist and lecturer in psychology at Columbia University and New York University, has just been placed under contract by Carl Laemmle, president of Universal Pictures Corporation.

Doctor Marston's title will be the Director of the Public Service Bureau, creating an entirely new department for the purpose of applying psychology to every branch of the activities of Universal Pictures Corporation.

Mr. Laemmle has long been of the opinion that, properly applied, psychology would be of inestimable advantage to moving pictures. The difficulty was to find the right man. Psychology usually presupposed a lack of trained business ability. It was not until he advertised nationally for a practical psychologist that those who knew of Doctor Marston's ability suggested him.

Doctor Marston will make his headquarters at Universal City, California on or about January 15th, at which time he will have completed his lectures at Columbia and New York University. From California

by Abraham Schomer. Sherman Lowe is writing the scenario for the first Yiddish all-talkie ever produced.

Noted Psychologist Employed To Improve Moving Pictures

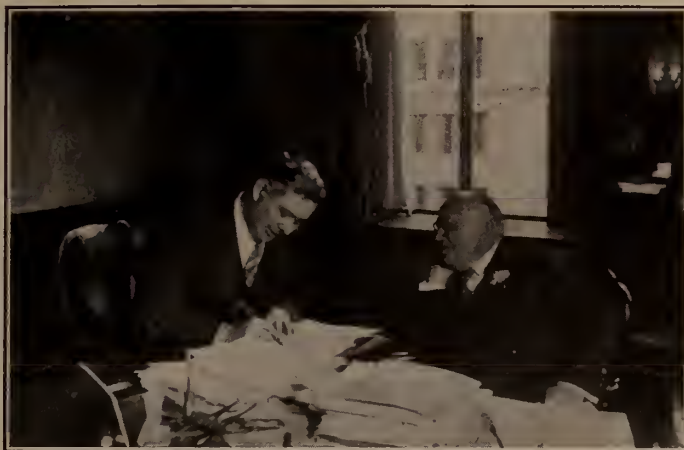
he will keep in constant touch with all production activities of the company and will apply the principles of public psychology not only to stories in the story conferences before purchase, but before and during production, and also after completion. At that time, he will also follow through in applying psychology to the distribution of the picture.

This is not Doctor Marston's first connection with the motion picture industry. While a student of Harvard he wrote and sold many motion picture scenarios to the Biograph and Edison Company for the best scenario submitted by a college student. It was titled "Jack Kennard, Coward," and was produced by them.

A fuller insight into the nature of Doctor Marston's plans for motion pictures may be gathered from his own thoughts on the matter.

"No other organization in the world," says Doctor Marston, "not even the Church, is so powerfully equipped to serve the public psychologically as is the motion picture company of today. People's lives are controlled by their emotions. Motion pictures might be called 'Emotion Pictures.' They help people emotionally in two ways. You'll notice that a lot of troubles don't seem nearly so desperate after you've been to a good movie. Second—artistically produced pictures are highly creative; they convince people that the worthwhile things of life are the decent things and that happiness is more valuable than success. One of the greatest services that can be done for the public is to give it entertaining and realistic pictures."

"Mr. Carl Laemmle is the first, among motion picture producers, to make a systematic attempt to get together with the public emotionally. Through his column in the *Saturday Evening Post* he has questioned the public about its likes and dislikes in relation to motion pictures, and has received a tremendous number of helpful and intelligent suggestions. Now he expects me to carry this contract with the public still farther. He expects me to apply the knowledge of emotions and human behavior which I have obtained in psycho-



Doctor Marston signing the contract in Carl Laemmle's office by which the noted psychologist will devote his energies and knowledge to Universal pictures.

logical experiments and clinical cases to select more entertaining and more realistic motion pictures. I shall do my best to help in this great public service, and I hope the public will help by writing in all about themselves, what they get out of motion pictures, and what they would like to get."

Doctor Marston attracted country-wide attention with his now famous "Lie Detector," which is now used in the police headquarters of several large cities. This is a product of his experiments in the Harvard Psychology Laboratory where he worked together with Dr. Hugh Munsterberg, and is technically known as the Systolic Blood Pressure Deceptive Test.

Doctor Marston is a graduate of Harvard and holds the degrees of B. A., LL. B., Ph. D., from Harvard, and is a member of the Massachusetts Bar, where he practiced in legal psychology. During the war he organized a staff of psychologists to practice the Deception Test in conjunction with the Army Intelligence Service.

Following the war he took his Ph. D. and then was appointed professor of Legal Psychology at American University at Washington, D. C. The National Committee of Mental Hygiene appointed him to make a mental health survey of Staten Island school children, which was followed by a similar survey of the prisoners in Texas prisons. After a year of teaching psychology at Tufts he became associated with Columbia University and New York University as a psychology lecturer.

His recently published book, "Emotions of Normal People," is being widely discussed. It is the first complete publication of a new theory of emotions, wherein the elementary emotions are discovered and identified, just as elements of hydrogen, oxygen, etc., are identified in chemistry.

In psychological circles he is known as the originator of the psychonic Theory of Consciousness. He is a member of the American Psychological Association and a fellow of the American Association for the Advancement of Science, the New York Association of Clinical Psychologists and is listed in American Men of Science.

Foreign War Veterans Laud "We Americans"

"I REGRET unavoidable delay in acknowledging the kindness of your corporation in providing the film, 'We Americans' for the benefit of the patients of the U. S. Veterans hospital at San Fernando.

"Permit me to say that I regard this film as an ideal lesson in Americanization. How well this film was received and appreciated by those who saw it is best explained in the following paragraphs reproduced from a letter acknowledging the V. F. W. entertainment on November 10th:

"It is with great pleasure that we write to thank you in behalf of patients, staff and personnel for the delightful program given here last Saturday evening in honor of Armistice Day.

"The picture and vaudeville acts were unusually fine and thoroughly enjoyed by all present. The type of program you bring to the hospital leaves nothing to be desired, and we hope to receive word shortly that you are ready to bring another entertainment.

"Very sincerely,
"MISS EMILIE M. EDWARDS,
"Director, Red Cross Service,
"Veterans' Hospital, San Fernando,
California."

Universal Stars and Featured Players Well Prepared for 1929 Talkie Schedule

Exhaustive Talking Film Tests Reveal Very Exceptional Voices

UNIVERSAL'S roster of stars and contract featured players are all admirably suited for talking pictures, President Carl Laemmle announced recently.

During the past month every contract player was given an exhaustive talking film test, some of them running as long as five reels. The results of these tests proved that a recording voice is in many cases a natural gift while in others it can be cultivated. This latter case was proved by giving a screen test before and after taking elocution lessons.

"Men have voices which record easily," A. B. Heath, movietone supervisor at Universal said. "The low-pitched voice is the one for recording. This is especially true of women."

However, Carl Laemmle has found that, in spite of the present vogue for talkies which attract the crowds despite the weakness of the picture, si-

Reginald Denny, Jean Hersholt, Glenn Tryon, Conrad Veidt, Joseph Schildkraut and Mary Nolan Among Universal Stars with Legitimate Stage Experience—Laura La Plante, Mary Philbin, Barbara Kent and Arthur Lake Reveal Splendid Voices

lent motion pictures, when they are good, are capable of outdrawing a fairly good talkie. For this reason he is going to make a certain percentage of silent films. Sound versions, with music and sound effects will, however, be offered on every feature-length production. There will be two versions of every Universal feature in the future, one silent and the other either sound or with dialogue.

Reginald Denny has an excellent screen voice, the result of many years on the stage before entering pictures. All of his comedies will contain dialogue, including his present starring vehicle, "His Lucky Day," which Eddie Cline is directing.

Jean Hersholt has an excellent voice and dialogue sequences have already been completed for his recent co-starring vehicle with George Sidney, "Give and Take." Hersholt was on the stage for many years. Another Hersholt talkie will be "The Girl on the Barge," directed by Edward Sloman.

Laura La Plante's pictures will henceforth contain dialogue. The first will be "The Haunted Lady," directed by Wesley Ruggles, which will go into production soon. Miss La Plante's first talkie test was a tremendous success, although she was never on the stage.

Mary Philbin, too, has had no stage experience, but her most recent test was declared to be among the best yet made. She has just finished dialogue sequences for "Port of Dreams."

Glenn Tryon, after many years on the stage, has no need for vocal study. At present he is taking an intensified course in stage and tap dancing for his role of "the hooper" in "Broadway," which Dr. Paul Fejos will direct under Carl Laemmle, Jr.'s supervision. Already a good dancer, he is learning many new steps. "Broadway" will be 100 per cent dialogue. Tryon's voice has already been heard in "Lonesome."

Conrad Veidt has an excellent re-

ording voice. Being an experienced stage star, his remarkable gift of mimicry has enabled him to obviate entirely his natural German accent.

Joseph Schildkraut's voice needs no preparation, for he has starred on the stage. His next Universal production will be "A Bargain in the Kremlin," which Edward Sloman will direct in dialogue and silent versions.

John Boles, a noted leading man on the musical comedy stage, has one of the most pleasing voices yet recorded. He is famed for his singing voice and will be given roles utilizing this talent. He is at present playing the lead in "The Desert Song," for which he was loaned by Universal, to whom he is under contract.

Hoot Gibson, Universal's Western star, does not plan to make talkies at present, although his voice records well. He conducted a poll among the country's exhibitors regarding his future pictures and the result was preponderantly in favor of silent Westerns.

Benny Rubin, former vaudeville star, has a naturally good recording voice. He will be featured in a series of two-reel talkies and in features later.

Otis Harlan, an old-time stage actor, has a fine voice and he will be used in supporting roles in big productions. He is now in Reginald Denny's "His Lucky Day."

Arthur Lake has made talkies for other studios and will have talkie sequences included in his Universal starring series, the first of which is expected to be "Campus Kisses," under Edward Luddy's direction. Critics have praised his voice.

Kathryn Crawford, former prima donna in "Hit the Deck," the Los Angeles Majestic Theater musical show, has an excellent singing and speaking voice. An important announcement will soon be made concerning plans for her future.

Another with an outstanding singing voice is Dorothy Gulliver. Miss Gulliver has sung over the radio and will be featured in a talkie version of the "Collegians" group of two-reel specials to be directed by Nat Ross

(Continued on page 31)



GLENN TRYON AS THE HOOFER IN UNIVERSAL'S "BROADWAY"



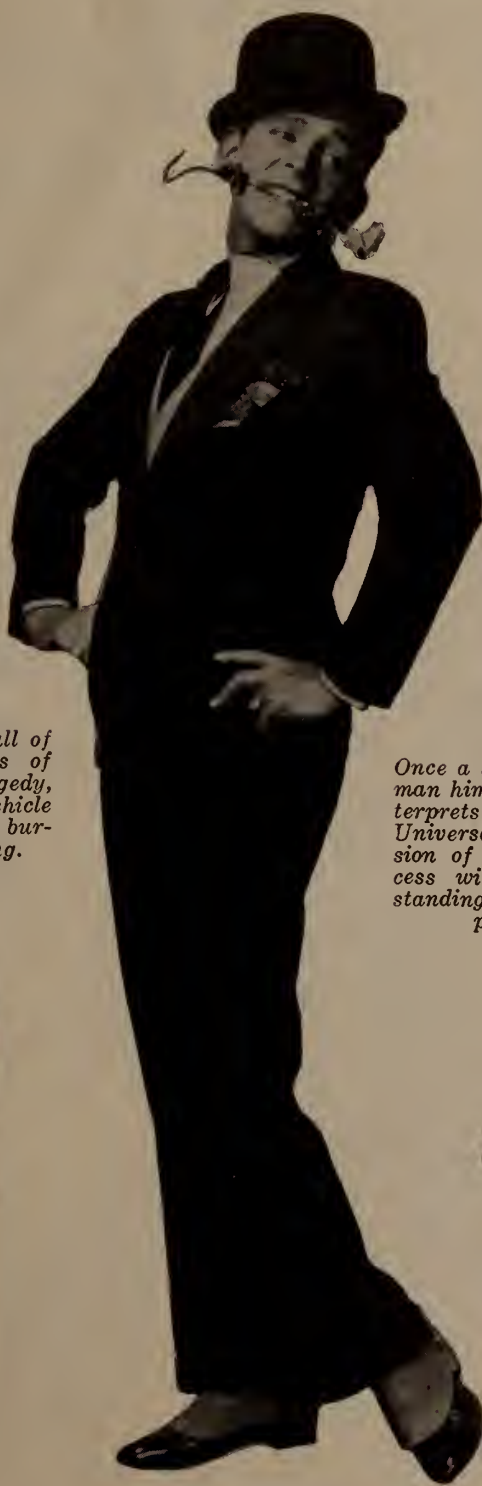
Glenn Tryon's strong comedy sense makes him a particularly happy choice as the hooper in "Broadway," who knew he was good.



"Broadway," full of sharp contrasts of humor and tragedy, is a splendid vehicle for Tryon's burlesque dancing.



Once a song and dance man himself, Tryon interprets the role in Universal's screen version of the stage success with the understanding of actual experience.



SOUND PICTURES TWENTY YEARS AGO

Carl Laemmle, Who Imported and Was Sole Agent for First Singing-Talking-Moving Pictures Machine in 1908, Predicted At That Time That Talking Pictures Would Be Coming Craze in America

By RUTH R. MAIER

SOUND pictures seem to most of us like an entirely new experiment. Old time exhibitors know better. They remember, twenty years ago, the first wild excitement about talking pictures. Then, as now, showmen were panic-stricken, vaudeville owners and actors were nervous, the public was enthusiastic, and producers vied with each other to provide varied sound programs.

To Carl Laemmle, motion picture pioneer, must go the credit for this early attempt to add sound to the entertainment of the silent screen. Familiar with the European success of a device known as the Synchroscope, Laemmle imported this "singing-talking-moving picture machine" from his German inventor, Jules Greenbaum.

Laemmle became sole American representative and agent for it, and proceeded to advertise his acquisition to exhibitors with confidence that does credit to his power as a prophet. At that time, twenty years before Vitaphone and Movietone and Unitone were to startle the silent drama into outbursts of speech and song, the Laemmle ads were reading:

**"THE GREATEST IMPROVEMENT
IN THE MOVING PICTURE
BUSINESS!"**

If you believe I'm a good prophet, order a Synchroscope now, for I tell you that talking pictures are the coming craze in all America!"

It must not be forgotten that at that time moving pictures themselves were making their first groping efforts, and yet Laemmle calmly announced to the world that "the craze for talking pictures will be even greater than the present craze for ordinary moving pictures, so (to the exhibitors) get to it first, Gentlemen, get to it first!" And with the characteristic Laemmle touch added, "Slip me a letter."

Sound Demonstration in Chicago Office

Almost immediately after its importation, the Synchroscope gave high promise of carrying out all that had been predicted for it. A demonstration machine was installed in Laemmle's Chicago office, and there a typical program of the new sound pic-

tures was so successfully demonstrated to exhibitors and press that it resulted in the rapid sale of the machines, and an enthusiastic account of its merits by the press that sounds amazingly like the present excited comments of the public prints.

"Is the moving picture business about to be revolutionized?" breathlessly demands a representative of Billboard two decades ago. "Has the time arrived when vaudeville houses can put on a whole bill by machinery? . . . I was fairly stunned the other day when I witnessed a performance that was so startlingly realistic that I don't hesitate to say the questions are already answered in the affirmative." . . . Coming events cast their shadows before!

Old Sound Programs Like New

Even the programs offered were strangely akin to the first of the Vitaphone numbers. Although in Europe whole grand operas had been reproduced, for American consumption a more popular type of entertainment was presented. A typical stage setting would flash on the screen, and in this sylvan glen or marble hall a soloist would render a popular song. At its conclusion the scene would change to a cotton field in the South, and a line of perhaps a dozen colored singers would troupe in amid laughter—supplied by the synchronized phonograph operating behind the screen. (That the laughter might occasionally appear to come more from the position of one of the cotton blossoms than that of the singers no one was heartless enough to point out.) The next number might be a Spanish dance performed to the accompaniment of xylophones, and as a climax some favorite classical number such as the Sextette from Lucia de Lammermoor, sung by the Royal Opera Company of Berlin, "with the original artists, stage settings and tonal effects."

Old Sound Devices Crude

Neither the Synchroscope, nor rival sound devices of the day, although generally foreshadowing the trend of the present sound picture, operated with anywhere near the mechanical

exactness nor intricate and delicate detail necessary in the modern revival. The device, no bigger than an alarm clock, could be installed in a house in an hour, and the theatre using it required no such complicated wiring system as is necessary now. The Synchroscope, the Chonophone, The Phonoscope, and others of the type were little more than ordinary phonographs made to run in simultaneous conjunction with the unreeling of the film, and so simply constructed that they could be operated by an inexperienced person. In the case of the Synchroscope, the phonograph was electrically connected to an instrument in the operating room, to which the moving picture machine was also connected. At a signal both phonograph and motion simultaneously. Two dial hands, one for the phonograph and one for the moving picture machine, were kept in corresponding positions. A small pilot light attached to the projection machine showed the operator whether or not their position, on which the synchronization depended, was correct.

It must be sorrowfully admitted that, blazing announcements to the contrary, it was not always possible for it to give a perfect performance. An obstacle that has since been overcome by the more efficient and highly more expensive method of today made those early pictures less and less exact in their effects in proportion to the frequency with which they were subjected to usage. Every piece of film has little perforations on either side known as sprocket holes. As the film is unrolled on the machine the sprocket holes frequently tear; it is often necessary to cut out a strip if the portion is so badly damaged that it would catch in the machine and impede the progress of the film. Today producers can go to the expense of making enough duplicates to replace such sections, but in those pioneer days there was only one of two sad alternatives. Either the piece would be cut and the synchronization destroyed, the shortened film finishing before the record, or a blank piece of film would be inserted till the picture caught up again, where it was whole and healthy, with its corre-

(Continued on page 31)

Why

**do sexy women
love homely men
?**

\$2,000

will be paid for the answer. For full details
see next week's Universal Weekly. Mean-
while, take a profit-tip and book—

VICTOR HUGO'S
The **Man Who**
Laughs

CARL LAEMMLE'S
Super Production

With Olga Baclanova, Brandon Hurst,
Sam De Grasse, Cesare Gravina, Stuart
Holmes, George Siegmann.

Two negatives:
One silent; one with sound.

PAUL LENI'S
Greatest Production



What Beauty Wants— She Gets!

AND when Beauty and Wantonness are allies, using weapons stronger than steel, men and nations tremble.

Incorporate such tremendous dramatic ingredients in a powerful picture, and you get "BOX-OFFICE!" Book it—play it—and you, too, will be saying things like these:

"Opened to sell-out"—Columbia Theatre, San Francisco; "Stand-out business"—Palm Theatre, Pueblo; "Capacity business"—Liberty Theatre, Oklahoma City.



Victor Hugo's
The Man
Conrad Veidt and Mary D.



A
CARL
LAEMMLE
Super Production

With Olga Baclanova, Brandon
Hurst, Sam De Grasse, Cesare
Gravina, Stuart Holmes, George
Seigmann.

Two negatives—
one silent,
one with sound.

Who Laughs

in Berlin -- A Paul Leni Production!

“UNCLE TOM’S CABIN” ROUSES EUROPEAN PRESS

Universal’s Stupendous Screen Version of Popular Classic Brings
Forth Enthusiastic Comments from Critics Abroad

Westdeutsche Landeszeitung, M. Gladbach—

“Staged with aptitude and great care, beautiful scenes show the picturesque place where the ill-fortuned Uncle Tom lived.”

* * *

Der Mittag, Berlin—

“The film is absolutely worth while seeing.”

* * *

Tilsiter Zeitung—

“The direction has created something really great.”

* * *

Neues Wiener Tageblatt—

“... represents a masterpiece of the film world.”

* * *

Der Tag, Wien—

“The Eva-Topsy scenes will remain unforgettable.”

* * *

Freiburger Zeitung, Freiburg i/Br., Germany—

“The film is, because of its *mise-en-scene*, the naturalness of its presentation and the force of the actions, a vivid event.”

* * *

Neue Freie Presse, Wien—

“The liberation scenes of the South by the army of the North have called forth enthusiasm everywhere.”

* * *

Muensterischer Anzeiger, Wien—

“Touching scenes of a mother’s battle for her child.”

* * *

Volks-Zeitung, Wien—

“The direction of the film is faultless and whites and negroes act beautifully together.”

* * *

Le Peuple, Bruxelles—

“A film that will unquestionably please everywhere and which we wish the greatest success because it does honor to the film-world.”

“L’Etoile, Belge—

“This cinographic masterpiece has achieved a brilliant success and the principal scenes stirred audience deeply.”

* * *

Chemnitzer Tageblatt, Chemnitz, Saxonia—

“Very effectively fits in the frame of the costumes of the corresponding epoch as well as the beautiful landscapes.”

* * *

Le Drapeau Rouge, Bruxelles—

“The film is excellent and drives emotion to its peak.”

* * *

L’Independence, Belge—

“The culmination of events is dramatic in the extreme.”

* * *

Wiesbadener Tageblatt, Wiesbaden—

“It must be admitted that technically the *mise-en-scene* of the film represents an accomplishment. The gradation of the dramatic climaxes has been carried out with success and presented with a thrilling naturalness.”

* * *

Neue Freie Presse, Wien—

“All in all, a film which is assured of strong public appeal; firstly, because it contains all the public favors: pretty women (Margareta Fischer), splendid acting (James B. Lowe), and above all it is extremely rich in dramatic moments. The direction has, with the number of beautiful scenes, landscape photography and costume studies, done something really great that unquestionably deserves recognition.”

* * *

These press comments reflect a more than healthy box-office reaction. When the Paris

trade show of “Uncle Tom’s Cabin” took place, an enthusiastic telegram informed Universal’s home office that “Exhibitors and press certify biggest hit for many seasons.”

Carl Laemmle to Attend New Orleans Mardi Gras

Universal President Will Accept Invitation
of Commerce Association

DEAR MR. LAEMMLE:

WE know that you have occasion to travel away from New York at various times during the year, but do not recall that you have visited New Orleans in recent times. As “America’s Most Interesting City” and the Nation’s Second Port, we believe that New Orleans offers peculiarly interesting ground for men in the industry in which you happen to be a leader.

NEW ORLEANS is now setting the stage for one of the most unique annual events in the country—the celebrated Mardi Gras festivities which are to take place February 7 to 12, 1929. No doubt, you have at some time or other witnessed these festivities. If you have not been here personally at that time you have in some way or other become familiar with what takes place through pictures or remarks of friends who have seen the event. A visit in person is the only way for one to gain a true idea of this rather unusual festival. We, therefore, urge you not to pass up an opportunity to visit New Orleans at Carnival Time if such presents itself. Do not feel that this suggestion that you come to New Orleans is limited to that period, but consider it covering any period that is most convenient to you to come.

WE hope that you will honor New Orleans with your presence whenever the chance arises.

Very truly yours,

CHARLES H. HAMILTON, President,
New Orleans Association of Commerce.

CHH:AMP

Paul Leni in New York On Short Vacation

PAUL LENI, Universal director, arrived in New York Wednesday on the Twentieth Century, accompanied by his wife, to enjoy a few weeks' vacation. Leni has not had a vacation since he arrived here from Germany to direct for Universal nearly three years ago.

Leni has contributed many successful pictures to the Universal banner including his first effort, "The Cat and the Canary," followed by "The Man Who Laughs," and "The Chinese Parrot." His most recent production, "The Last Warning," will be seen here shortly, probably having its premiere while he is still here.

Universal Announces 6 Movietone Shorts

PRODUCTION will be started shortly by Universal Pictures Corporation on a series of six movietone short subjects starring Benny Rubin, recently contracted orchestra leader and vaudeville headliner, a statement today from the office of President Carl Laemmle said.

The stories for the series, "High and Low Lives of History," are being written by C. Jerome Horwin and the dialogue will be supplied by Rubin.

Production of the series will start as soon as Rubin returns from the Colony Theatre, a Universal house, in New York, where he is conducting the orchestra. He will return probably by Christmas. Jacques Rollens will direct.

Five Additions To "Broadway" Cast

FIVE additions have been made to the already large cast of the Universal special production of that popular stage play, "Broadway." They are Betty Francisco, who will play Masie; George Davis, the waiter; Edythe Flynn, as Ruby; Florence Dudley, as Ann, and Ruby McCoy, as Grace. This brings the total cast to fifteen.

The other leading players now hard at work on this production at the Universal West Coast studios include Glenn Tryon, as "the hooper"; Evelyn Brent, Myrna Kennedy, Margaret Livingston, Thomas Jackson, Paul Porcasi, Otis Harlan, Robert Ellis, Fritz Held and George Ovey.

Carl Laemmle, Jr., associate producer of Universal with entire charge of "Broadway," has chosen Paul Fejos to direct.



A striking display on "The Man Who Laughs" in the window of the "Svenska Dagbladet," one of Stockholm's leading newspapers, during the run of the Universal picture at the Astoria and Rivoli.

Stockholm Holdover Of 'Man Who Laughs'

THE Victor Hugo-Carl Laemmle screen classic, "The Man Who Laughs," is having a phenomenal run in Stockholm. It opened in the Swedish capital simultaneously at two first-run theatres, namely, the Astoria and the Rivoli. The premieres at both houses were marked by capacity audiences. The press comments were particularly favorable and the box-office receipts kept up so steadily through the first week that a hold-over at each of the theatres was deemed advisable.

The run has been distinguished by unusually vigorous exploitation at the Stockholm theatres, both of which displayed striking marquees. Cut-outs of Mary Philbin and Conrad Veidt, together with effective panel advertising, attracted much attention. Through the efforts of L. Gussinsky, of the Stockholm Exchange, a radio tie-up created much enthusiasm.

Universal Buys Story for Denny

"YOU'VE GOT TO FIGHT," a story of the prize ring, was bought by Universal Pictures Corporation as a future screen vehicle for Reginald Denny, according to an announcement by President Carl Laemmle.

Two Cast in Story Of Crystal Gazer

MONTE MONTAGUE and Bud Marshall were added to the already lengthy cast of "The Charlatan," now in production at Universal City, according to an announcement.

The cast includes Holmes Herbert, Margaret Livingston, Rockcliffe Fellows, Philo McCullough, Anita Garvin, Crauford Kent, Rose Tapley, Fred Mackaye, Dorothy Gould, Wilson Benge, John George, Tania Akron, Bernard Siegal, and others.

George Melford is directing the story, which is that of a fake medium and crystal gazer. It is adapted from a play by Ernest Pascal and Leonard Praskins. Robert N. Lee and J. G. Hawks wrote adaptation and continuity respectively.

Film Daily says

Maciste in
"The Hero of the Circus"

Universal Length: 5606 ft.
GOOD THRILL NUMBER;
WITH STRONG CAST. MADE
IN ITALY. EXCELLENT FOR
BALLYHOO PURPOSES WITH
FINE CIRCUS ATMOSPHERE.

Cost....Maciste, European strong man, does some good stunts with the big cats. Others all Italian players include Miny Dovia, Helen Sangro, Albert Collo, Victor Bianchi, Teranz Sala, Humbert Guarracina.

Story and Production....Melodrama of circus life. Made by Pitaluga Films of Italy. This is a good popular number that will make a hit at the neighborhoods and any theater where they enjoy the thrills in large gobs. The film is well directed and acted and is one of the best Italian productions released here for some time. The plot is interestingly worked out with the son of the owner of the circus infatuated with the equestrienne star. The latter is trying to marry him so she and her lover can get possession of the circus and do away with the old man. Enter hero, the strong man and lion tamer, who foils the plot with the help of his little femme assistant. Works up to good thrill climax with an untameable lion breaking loose in circus and causing a stampede.

Direction, Guy Brignone, very good; Author, the same; Scenario, the same; Editor, Sydney Singerman; Titles, Paul Gulick; Photography, A. Brizzi, M. Terzano.

The story is an original by John Clymer. Denny has proved a success in his past boxing comedies and hence the decision to show him again as a fighter. The picture will be on the 1929 program, Laemmle stated.

Getting the

Pan's 1st Talker in Seattle Got \$10,000

Portland Ore., Dec. 18.
(Drawing Population. 310,000)

Robert McWade's presence as guest star at the Dufwin has proved a boon not only to the Dufwin, but also to the Music Box, where he is in "The Home Towners" (WB). Charles Murray's personal appearance at the Portland also was an incentive at the box office. Lou Forbes is at this house as the new m. c., and George Johnson is now organist here. "The Awakening" went into its second week at the United Artists but suffered a decrease from its first week.

Estimates for Last Week

Portland (Publix) (3,500; 35-60—
"Moran of the Marines" (Par). Well
liked. Charley Murray in Fanchon
and Marco's "High Hats"; \$4,400.
Broadway (W. C.) (2,000; 35-60)
—"Three Week Ends" (Par). Feast
for Bow-Glyn fans; Fox Movietone
news; \$12,000.
Oriental (2,700; 25-35) — "The
Crash"; \$7,800.

Well; \$8,000.
Pantages (2,000; 35-50) — "Melody
of Love" (dialog) (U). First talker
at this house played to big biz
\$10,000.
Dufwin (Henry Duffy) (1,400; 25-35)

Music Box (Hamrick) (2,000; 35-
50) — "The Home Towners," dialog
(WB). With Vita shorts has done
land-office business; \$12,500.
Blue Mouse (Hamrick) (1,200; 25-
35) — "The Perfect Crime." Creeper
that held audience; patronage good
\$4,200.
United Artists (Parker-W. C.) (1,000; 25-35)

From VARIETY of
Dec. 19, 1928

Caemmmle

Big Money

The house that plays Carl Laemmle's first 100 per cent talking picture plays to the big money. And that goes for "Lonesome," too—the first talking picture with color sequences. That the big first-runs and circuits know this is attested by the way they are grabbing it.

"The MELODY OF LOVE"

Carl Laemmle's 100 per cent Talking Picture

Featuring Walter Pidgeon, Mildred Harris, Tom Dugan, Jane Winton, Jack Richardson. Story by Robert

Arch. An Arch Heath Production. Sound supervision by C. Roy Hunter.

"LONESOME"

Paul Fejos' Masterpiece

Starring GLENN TRYON and BARBARA KENT. Supervised by CARL LAEMMLE, Jr. Photography by Gilbert Warrenton.

From an original story by Mann Page. Two negatives: one silent; one with dialog.

Leads the Way!

"Breaking All Records!"

"Opened to capacity business and built up steadily each day, breaking all records. Satisfies 100 per cent. Many returned second time to see it."—H. W. Shultz, Plaza Theatre, Fort Dodge, Iowa.

"Biggest B. O. of All!"

"I wish to say that 'Uncle Tom's Cabin,' the Universal triumph, brought more comment from my patrons than any picture ever played at North Platte. And you can tell any exhibitor anywhere that I believe 'Uncle Tom's Cabin' to be the biggest box-office draw of all the so-called specials, and that their patrons will be satisfied with it."—Joe Burton, Keith Theatre, North Platte, Neb.

"U' Has the Big Ones!"

"Just closed engagement of your super road show production, 'Uncle Tom's Cabin' which made one of the biggest records ever made in this town. The picture built up from day to day, the last day being practically as much as the third. 'Unusual were the continued rounds of applause during the engagement. Plenty of competition, but they couldn't lick 'Uncle Tom's Cabin.' Now we know that Universal has the big ones."—L. S. Braun, The New Theatre, Ottumwa, Iowa.

"Step On It!"

"We consider 'Uncle Tom's Cabin' one of the best productions ever exhibited. It has as big a drawing power as any picture we ever ran, the third night being almost as good as the first. We can conscientiously advise all exhibitors to run this picture and step on it with all their power."—R. A. Greenwade, Rochester Theatre, Rochester, Texas.

"In Front of the Best!"

"If small town judgment is competent to classify a picture, then this one is well up in front of the best ones I have ever seen or shown."—E. C. Mosley, Mojave Theatre, Alpine, Texas.



"Phenomenal!"

"It gives me great pleasure to tell you of the phenomenal success we had with this wonderful production. During the entire engagement we did not have an adverse criticism. On the other hand we had thousands of compliments."—Hoyt Kirkpatrick, Palace Theatre, Fort Smith, Arkansas.

"Best Business!"

"It gives me great pleasure to inform you that we played 'Uncle Tom's Cabin' to the best business this house has ever done in the past ten years. Every man, woman and child spoke of it in the very highest terms. Give us another box-office attraction like 'Uncle Tom's Cabin.'"—A. P. Drohan, Princess Theatre, Chatham, Ont.

"Here Are Figures!"

Monday,	\$1,539.65
Tuesday,	1,666.65
Wednesday,	1,632.65
Thursday,	1,775.20
Friday,	1,900.40
Saturday,	2,627.25

Total,

11,141.80
"The size of the theatre, 1,900 seats, cramped the engagement."—Pantages Theatre, Memphis, Tenn.

"Will Pack Any Theatre!"

"All I can say for the picture is that every so often we get one of those can't miss pictures, and 'Uncle Tom's Cabin' is sure it. I don't care how much exploitation is used. If only a one sheet is hung up in the post office, if the exhibitor will give it an extended run, it will, without doubt, pack any theatre."—A. S. Picker Ironwood Amusement Corp., Ironwood, Mich.

"Record Hard to Break"

"I booked 'Uncle Tom's Cabin' for three days which is one day longer than the average booking, but owing to the phenomenal business I did, I was compelled to hold it for five days. It broke all opening day records, the second day being bigger than the first and the third bigger than the second. So far it has established a record which will be hard to break."—Bob Browning, Aztec Theatre, Enid, Okla.

"Thousand Turned Away!"

"Since counting returns, Saturday, Sunday, and Monday, never happier in my life. I have made wonderful investment. Picture breaking all house records. Turned approximately thousand people away Saturday, Sunday. Comments wonderful."—W. E. Tebbets, Oriental Theatre, Portland, Ore.

"Shattered Our Records!"

"Universal's 'Uncle Tom's Cabin' is one of the greatest films ever made. From the patrons' standpoint it pleased 100 per cent—from a box-office standpoint it broke records. It shattered ours.

"Weather cannot keep the crowds away. Opposition means nothing, as there is none when you play 'Uncle Tom's Cabin.' This one leads them all."—Max Tschauder, Rivoli Theatre, Beatrice, Neb.

"Biggest Days!"

"In face of hottest weather in years 'Uncle Tom's Cabin' just closed four of the biggest days our Skaneateles Theatre ever had. Happy to tell you your shares receipts nearly two and one-half times what I guaranteed. Tell any exhibitor that doubts results or questions your price communicate with me."—Chas. F. Huxford, Skaneateles Theatre, Buffalo, N. Y.

"Five Times Average!"

"'Uncle Tom' opened Tuesday, Big. Our average Tuesday and Wednesday business the past six weeks has been around two fifty. 'Tom' opened Tuesday to twelve hundred and seven dollars and ten cents. Wednesday twelve hundred seven dollars and eighty cents. Looks good for ten days or more. Expect to make up all summer losses with 'Uncle Tom.' Picture was received with much enthusiasm."—R. J. Stinnett, Capitol Theatre, Dallas, Tex.

"100 Per Cent!"

"A wonderful drawing card and a really big picture for the small town. It drew people I had never seen in town before. Where they came from is a mystery to me. Surely put on in a big way. I believe the small town has a natural in this picture."—Ray W. Musselman, Princess Theatre, Lincoln, Kan.

"Capacity!"

"All the seats in the house were sold out at every performance before the picture went on the screen, and many patrons were turned away. The picture is one of the best box-office attractions I have ever played and it pleased all who came to see it."—J. F. Miller, Pastime Theatre, Hickory, N. C.

"Broke All Records!"

"'Uncle Tom's Cabin' broke all records for Aztec Theatre despite fierce heat of one hundred and ten degrees. Hundreds of patrons proclaim it to be the greatest picture ever shown."—Bob Browning, Aztec Theatre, Enid, Okla.

"Best Pictures!"

"A picture without a flaw. The best picture to satisfy an audience 100 per cent that we ever played. Should be played in every city and town in America. Small town managers, it will help your house. We never received as many fine comments from patrons. Shall book a return engagement as soon as possible to arrange dates."—Bert Silver, Silver Family Theatre, Greenville, Mich.

"Held Over!"

"Very happy to advise it has been necessary hold over 'Uncle Tom's Cabin' for second week. Did tremendous business week and were forced to hold second week. Comments marvelous. First time history Liberty Theatre any picture held over second week. Congratulations and give us more like it."—R. D. Hutchinson, Liberty Theatre, Oklahoma City, Okla.

"Big Profits!"

"It pleases me greatly to appraise you of the huge success of our three-day showing of 'Uncle Tom's Cabin' at the Plaza Theatre. We were a bit skeptical of the box-office possibilities in view of the keen competition of an Elk's Carnival and county fair and an exceptionally hot wave, but our fears were banished when, after checking up the first night's receipts, we found we had exceeded all previous box-office records.

"The second night's receipts topped the first night's and business tonight bids fair to top last night's."—H. A. Schuerman, Plaza Theatre, N. Stroudsburg, Pa.

-- Silent or Sound - Carl Laemmle Leads the Way! --

CARL LAEMMLE'S
\$2,000,000 Production

With Marguerita Fischer, Arthur Edmund Carew, Lucien Littlefield, James Lowe, Virginia Grey, Adolph Milar, Vivien Oakland, Lassie Lou Ahern, Mona Ray, Aileen Manning

A HARRY POLLARD Production

*The Picture
That's Sweeping
The Country —*

The Great American Epic!
UNCLE TOM'S CABIN

**IT'S THE SMALL TOWN'S
BIGGEST BET**

**IT'S THE BIG CITY'S
BIGGEST BET**




To Protect the Profits of SILENT houses—

SNOOKUMS


in "The Newlyweds and Their Baby." From George McManus' gleeful cartoons.

MIKE and IKE

Rube Goldberg's celebrated look-alike twins in the flesh.



THE market soon will be glutted with short product made primarily for wired houses. STERN BROTHERS' COMEDIES ARE AND WILL BE MADE SILENT FOR SILENT HOUSES.



That fact is profit-protection for every silent house. No "rehashed" dialogue short subjects from Stern Brothers! Nothing but the same crowd-pulling SILENT comedies that have proved themselves to be the big money-getters in the past—and will continue to prove themselves such.

For SILENT comedies which speak only in terms of dollars in the bank, book Stern Brothers' Comedies.

BUSTER BROWN COMEDIES

With the canine cut-up "Tige." From R. F. Outcault's cartoons.

LET GEORGE DO IT

Universal Junior Jewels. Another from George McManus' cartoons.

STERN

BROTHERS COMEDIES

Released by UNIVERSAL!

CONRAD VEIDT HAS SUPERB ROLE IN "MAN WHO LAUGHS"

(Reprinted from Pueblo "Chieftan")

By J. G. S.

UNIVERSAL'S greatest film spectacle, "The Man Who Laughs," splendidly synchronized by Movietone, was presented to a large, appreciative audience at the Palm Theatre Thursday night. This special showing in advance of the picture's regular run, starting today, was a Thanksgiving eve midnight preview.

"The Man Who Laughs" made a tremendous impression on the many who saw it. The tense silence throughout the house—a silence in which a pin could have been heard to drop, during the more gripping sequences of the film, gave evidence of how it swayed their thoughts and emotions. *Perhaps no finer characterization ever has been brought to the screen than that offered by Conrad Veidt, noted English actor, in the role of a frightfully ugly man deeply and intensely in love with a beautiful blind girl. Perhaps no more poignant a scene was ever filmed than that in which Dea timidly, yet yearningly, begs to be allowed to touch Gwynplaine's lips—to kiss them; and Gwynplaine's mouth, disfigured by child-buyers who kidnaped him when but an infant, is only a scarred gash.*

"The Man Who Laughs" is a film production which boasts masterful direction, remarkable photography, splendid performances and massive, impressive sets," wrote Irene Thirer, for the N. Y. Daily News, in a review

of the picture's record-breaking premiere in Gotham. "Paul Leni, a megaphone man from Germany, has done an altogether splendid treatment of Victor Hugo's powerful, horrible novel."

Miss Thirer only said the half of it. When one realizes what a vast, infinitely subtle story was told by Hugo, and that a picturization of it must necessarily be sketchy, one marvels at the even, close-knit continuity and unflagging climactic suspense created by Leni in "The Man Who Laughs."

Veidt's characterization, as has been stated above, is better than masterly. Deftly concealing the lower part of his face during many scenes, he succeeds, by the sympathy in his eyes and the sadness at his plight, in causing one to forget momentarily his awful mouth. The concentration of thought and muscles that enabled Veidt to hold his mouth in its grotesque position, at the same time permitting him to reach the heights of acting that he does, shows supreme ability. Mary Philbin, in a gorgeous, blonde wig, is admirably cast as Dea, the blind girl. She is lovely and calm. The even tenor of her acting is a splendid counterpoint to the distracted, hopelessly adoring Gwynplaine who endures so much.

All in all, "The Man Who Laughs" is a tremendous achievement, and it must rightly be said that it is Veidt's picture, so magnificent is his characterization. May we see more of him, even though the pictures in which he appears are pretty "heavy."



Paul Porcasi, who will play his stage role of Nick, the cabaret proprietor, in Universal's screen version of "Broadway."

"Lonesome" Ballyhoo For Hotel Guests

A GREAT means of reaching hotel guests as prospective patrons for the local motion picture house during the run of Universal's "Lonesome" has been devised by Earle E. Griggs, Universal's director of exploitation in the Southeast. Griggs had postcards made up on good cardboard with attractive typography. These cards were furnished to all the hotels in town the day before the opening of the picture, to be placed in each guest's mail box. The cards read as follows:

ARE YOU LONESOME?

Knowing that you are away from home and loved ones, we are certain you will want to see how

GLENN TRYON and BARBARA KENT find a marvelous remedy in "LONESOME"

Universal's beautiful story of two people all alone in a big city. Being far from your home you will doubly appreciate "LONESOME," which will be at the

BLANK THEATRE
Week of December 12.
It is a TALKING picture.

Yours truly,
I. M. BLANK, Manager.

"Melody of Love" Finds Local Talent

EXPLOITEER Ravenscroft is using with marked success a discovery radio stunt in connection with the run of "The Melody of Love" at the Capitol Theatre in Dallas, Texas. Station WFAA, operated by the Dallas News and the Baker Hotel, are giving fifteen-minute tryouts over the air to discover talent for Universal synchronized pictures. The local singer who wins the contest will have a screen test and the judges' report sent to Universal City. Publicity for "The Melody of Love" is worked into this stunt so that the film and theatre get a good break

over the air. It is proving to be very popular and rates newspaper publicity in addition to a huge radio audience.

ON THE WAY!



SHOW BOAT



A tie-up between the Hall Chevrolet Company and the Alhambra Theatre, Milwaukee, of which Fred Meyer is manager, resulted in this truck ballyhoo for "Uncle Tom's Cabin."

"Uncle Tom's Cabin" Smashes Xmas Records [TELEGRAM]

Congratulations on your fine entertainment, "Uncle Tom's Cabin." Opened Ogden today and all previous records went to ash heap. All day hold out which is unheard of for Christmas. Thank you for sending us Hickey, his publicity campaign surpassed anything ever seen in Denver.

H. A. GOODRICH, Managing Director,
Ogden Theatre, Denver, Colo.

Southern Paper Prints "Uncle Tom" Editorial

CONFIRMING the successful reception of Universal's screen version of "Uncle Tom's Cabin" throughout all sections of the country is the following editorial from the *Pine Bluff Commercial*, of Pine Bluff, Arkansas:

* * *

UNCLE TOM'S CABIN, referred to as an "epic of the Old South," deals with the most picturesque period in American History. Many in the South believed it precipitated the Civil War, and for a great while after that war it was not permitted to be played in the South. That was when prejudice was deep-seated, but that prejudice has now subsided and there is not a community at the present time that has any objections to the performance.

* * *

IT IS rather regarded as the play containing many years of its existence it has afforded a vehicle of exaggerations of the treatment of slaves. In the 75 prission of some of our most noted theatrical men and women.

* * *

IT IS claimed that David Belasco, the play writer, acted the part of Uncle Tom, and the late John L. Sullivan, the boxing man, once played the slave driver, Simon Legree, and Eva Tanguay played the part of Little Eva. Uncle Tom's Cabin, however, has served the ambitious amateur more than any other noted play.

* * *

THE screen revival which will be shown at the Saenger Theatre the last half of this week is said to be one the most gorgeous performances ever undertaken. It required nearly two years to "shoot" this play. All told there were as many as 2400 people in the cast which consists of 14 reels and having little less than 4,000 scenes.

"Drawing Power Amazing!"

"We booked this serial for what has always been for us one of our poorest nights," says Warren G. Geddes, of the Princess Theatre, Chelsea, Mich. "Now that night is by far the best of the week. "Tarzan's' drawing power is simply amazing!"

TARZAN

“The Mystery Rider” Builds Up Patronage

William Desmond's Pulling Power in Universal Serial Stronger than Ever After Year's Absence from Screen

“THE Mystery Rider,” Universal's thrilling chapter-play written by George Morgan especially for William Desmond, is proving that star's popularity among serial fans. The sequel to “The Return of the Riddle Rider” has only been released about a month, yet reports from exchanges to the home office of Universal testify to the drawing power of the chapterplay. William Desmond has been in vaudeville for a year, and “The Mystery Rider” marks his return to the screen. Always one of most popular serial stars, Desmond is adding in his present vehicle to his enormous following.

Bookings from theatres all over the country support the growing contention that chapterplays are steadily gaining in popularity. Universal's first serial for the year, “Tarzan the Mighty” has been enormously successful in not only small theatres where serials have always been solid fare but also in first run houses where their showing is a distinct innovation. The high standard for 1929 set by “Tarzan the Mighty” has established an exhibitor confidence in Universal serials that is well backed up in the case of “The Mystery Rider.”

William Desmond is excellently supported by Derelys Perdue, an unusually pretty and daring serial heroine. Tom London plays one of his engagingly villainous roles, and Bud Osborne, Walter Shumway and Red Basset complete the principal characters. Jack Nelson, veteran serial director, has outdone himself under the admirable supervision of William Lord Wright. The result is a chapter-play whose ten episodes build up box-office receipts with a steady and heartening wallop.



Fred Meyer of the Alhambra Theatre, Milwaukee, used a striking lobby display showing Gwynplaine's theatre for “The Man Who Laughs.”

“Melody of Love” and “Lonesome” Booked as First Sound Offering

[TELEGRAM]

A First National franchise holder and with hundred percent Paramount contract, J. E. Estridge, Gastonian Theatre, Gastonia, North Carolina, selects “Melody of Love” and “Lonesome” against all offered product as opening attractions first week sound policy, December 17th, 22nd.

T. O. TUTTLE
Charlotte, N. C.

UNIVERSAL'S SUPER SERIAL

with

NATALIE KINGSTON

and

FRANK MERRILL

roduced by special arrangement with Edgar Rice Burroughs, author of “Tarzan of the Apes,” “The Cave Girl,” etc., etc.

irected by JACK NELSON



THE MIGHTY



An eye-catching automobile ballyhoo for Mike Brown's Dixie Theatre in Livingston, Tenn.

Manager Brown advertised "Uncle Tom's Cabin" prominently on a huge Billboard.

The American flag and a tremendous Lincoln poster on "Uncle Tom's Cabin" proved effective.

'Uncle Tom' Delights Southern Exhibitor

MIKE BROWN, manager of the Dixie Theatre, Livingston, Tenn., recently played "UNCLE TOM'S CABIN," and ballyhooed it intelligently and effectively, as indicated by the photos at the top of the page. Livingston is a typical Southern small city, of about 4,000 inhabitants, and Mr. Brown says:

"'Uncle Tom's Cabin' brought me in a tremendous amount of business, and every one of my patrons who saw it became a walking advertisement for the picture, pronouncing it one of the best and most enjoyable they had ever seen. I want to see more just as good, but I never hope to see one any better."

PUBLIX THEATRES BOOK LATEST LAEMMLE NOVELTY

"Wooden Soldiers," One-reel Novelty, Gets Wide-spread Representation Including Day and Date Runs in Paramount and Rivoli, New York City

"WOODEN SOLDIERS," the latest Laemmle Novelty one-reeler put out by Universal, has been booked all over the country by the Publix Theatres, it has just been announced by Ted Schlanger, Assistant General Sales Manager for Universal. Included in the deal are day and date runs in the Paramount and Rivoli Theatres, New York City.

The novelty picture, written by Sam Jacobson and directed by Jacques Rollens, also will play in the Balaban & Katz Midwest Circuit, and

in the leading Publix theatres in the following cities: Brooklyn, Buffalo, New Haven, Columbia, S. C.; Greenville, S. C.; Spartanburg, S. C.; Anniston, Ala.; Newburgh, Poughkeepsie and Yonkers, N. Y.; Greely and Pueblo, Col.; Rock Island, Ill.; St. Joseph, Mo.; Augusta, Ga.; Jackson and Johnson City, Tenn.; Oklahoma City, Chickasha and Enid, Okla.; Montgomery, Ala.; Fort Smith, Ark; Kansas City, Mo.; Dayton, Lakeland, Miami and St. Petersburg, Fla., and in other situations.

Santa Barbara Locale For "Haunted Lady"

"THE HAUNTED LADY," a tense drama of high society with Laura La Plante in the leading role, started production this week on location at Santa Barbara, Calif., according to an announcement from Universal studio.

Wesley Ruggles is directing the part talkie, which is adapted from a Cosmopolitan Magazine story by Adela Rogers St. Johns. Paul Schofield wrote the adaptation and continuity.

Most of the scenes will be in and around the Biltmore Hotel at Santa Barbara. Miss La Plante proved her ability as a dramatic actress in "Show Boat," her last picture.

"Lonesome" Girl For Auto Ballyhoo

HERE is a stunt that Exploiteer Sladdin is using with success on Universal's "Lonesome." He hires a beautifully dressed girl and arranges for a liveried chauffeur to drive around town in a flashy Packard car. The car drives slowly through the streets and stops at principal hotels and shops. The girl steps from the car and hands out calling cards to passers-by, reading:

I AM LONESOME,
MEET ME WITHOUT FAIL
AT THE (theatre name)
ON (playdate)

"Uncle Tom" Sets New House Record

"JUST a few words regarding your production, 'Uncle Tom's Cabin.' We played this picture early in October. In spite of an intensive advertising campaign, we believe the word-of-mouth publicity went a long way toward establishing a new record for us. This word-of-mouth publicity is only forthcoming when the attraction merits it, which it most assuredly did in the case of 'Uncle Tom's Cabin.'"

—M. D. Thomas,
Braumart Theatre Company,
Iron Mountain, Mich.

UNIVERSAL SYNOPSIS

"THE MYSTERY RIDER"

Universal Chapterplay
No. 5—"Buried Alive!"

GRACE is saved from the Claw by the arrival of the Mystery Rider and her real uncle. The Mystery Rider is prevented from exposing the Claw by the arrival of Bull Leonard and his henchmen and is in turn threatened with exposure. The lights are suddenly switched out and in the resulting melee the Mystery Rider and the Claw both disappear. Bull Leonard and his henchmen dash out to capture the Mystery Rider.

Grace and her uncle, looking after them, are suddenly startled by seeing the Mystery Rider appear from behind the curtained doorway through which the others have passed. Grace accuses the Mystery Rider of her father's murder and is dumbfounded when she learns from her uncle that he was rescued by the Mystery Rider and the man she had mistaken for him was an impostor.

Grace appeals to the Mystery Rider to disclose his identity. The Mystery Rider tells her such a course is impossible for the present, but assures her that he did not kill her father.

While Lane is rounding up a posse the Claw telephones to Bull Leonard, who is at the caves, to remove their plunder and mine the entrance. Just as Leonard starts a train of powder the posse arrives and a terrible fight starts—suddenly Lane discovers Grace's horse and realizes she is trapped in the cave. He dashes after her as the mine explodes, making them both prisoners.

"A HORSE TALE"

Oswald Cartoon

OSWALD, the stage driver, drove his four-horse team at top speed. He had taught them to play leap frog, which always provided an incentive to keep going.

Oswald seized the first opportunity to make love to his fascinating passenger, Miss Cottontail, who was most responsive.

When they arrive at the post Oswald and the wheel horse darted into the bar. The wheel horse proved disreputable and got terribly drunk.

Just as Oswald was taking Miss Cottontail for an ice-cream cone, a fearsome bandit appeared and kidnaped her. Oswald rushed for his horse and overtook the villain just in time to save Miss Cottontail from a horrible fate.

"MELODY OF LOVE"

Universal Talking Picture
With MILDRED HARRIS and
WALTER PIDGEON

JACK CLARKE, a song-writer, is in love with Flo Thompson, a show-girl. Jack's buddy, Lefty, announces that he has enlisted in the army. Against Flo's wishes, Jack enlists, too. Although unsympathetic with his patriotism, she agrees to wait for him. Arriving in France, Jack and Lefty meet a little French singer. Lefty falls for her, but she prefers Jack, who disregards her on account of Flo. During a battle Jack is wounded and, upon his convalescence, he discovers that his right arm has been rendered useless.

Discouraged, he returns to the United States only to find that Flo no longer loves him. He sinks lower and lower and eventually he becomes down and out.

Meantime, Madelon, the French girl, has crossed the ocean. She meets Lefty. Her final reunion with Jack and his recuperation form a thrilling climax.

"HONEYMOON FLATS"

Universal Jewel
With GEORGE LEWIS and
DOROTHY GULLIVER



Dorothy Gulliver

WHEN Lila Garland marries Jim Clayton it is against the wishes of her parents, who prefer the wealthy Anthony Weir. After a brief honeymoon they return home. Jim sees Anthony blowing kisses toward the apartment house to a neighbor, Mrs. Tom Twitchell,

and peneves they are meant for Lila. When Tom and Jim return from work Anthony makes a hasty escape from the Twitchell apartment and meets the men on the stairs.

Next evening at a party at the Garlands', Mr. Garland announces a trip to Europe, accompanied by the newly-weds. But Jim is strong for financial independence and finally wins Lila over. Before the parents sail they give Lila an expensive necklace. Jim angrily throws it out the window and, while he repentantly searches for it, Lila goes to the boat, leaving a note. Jim finds the necklace and makes a mad dash to the pier, but the boat has just pulled out. He misses Lila, who left the boat, and returns home alone. Here Lila comes to him, and both seek forgiveness, vowing to be financially independent henceforth.

"THE WOODEN SOLDIER"

Laemmle Novelty

THE old toy-maker became so attached to his dolls that he determined to find a method of animating them. After years of experimenting he put his scientific discovery to the test. The toy shop, filled with the life-giving fumes from his crucible, brought the animals as well as the dolls to life.

The gorgeous prince made love to the exquisite little ballet dancer and swore undying devotion. Suddenly the stuffed baboon, finding himself alive, attacked the little dancer. The dapper prince proved a coward, but the poor little soldier doll, thrown in the trash box because he had lost an arm, came to her rescue and fought off the vicious baboon. The little ballet dancer discovered that "all is not gold that glitters" and transferred her affections to the little soldier boy.

SOON



BROADWAY



Off went the roof!

When the first Oswald with Sound hit New York there was no holding that hard-boiled bunch of Universal officials! They came to smile and stayed to roar! No man could resist Oswald with sound!

Silent Oswald is funny. You'll agree to that. Soundie Oswald is a RIOT—A SHRIEK—A YELL!

And here's a promise on the dotted line . . . When you play "SICK CYLINDERS," Oswald's first soundie, only one result is possible—

OFF GOES THE ROOF!

OSWALD

the Lucky Rabbit

in **SOUND**

(Two negatives—one silent, one with sound)

(Winkler Productions)



Universal Shorts are Super Shorts!

SOUND PICTURES TWENTY YEARS AGO

(Continued from page 1)

sponding section on the record

At first, however, this difference was not apparent, and Synchronic pictures were being bought up as fast as the ships from Germany could land them. Exhibitors who had pictures to offer became pessimistic about their future as the similes of the theatre owner of today, which has rewarded them as *Billboard* in another way, to the belief that the electric moving picture machine is a certain thing, "Within a year" vertisements sound things, "Within a year" forced to have a new order to stay in the business."

Theatre owners who could not afford the sound machine resorted to strange measures to compete with their brothers. Stage actors who could speak lines or sing behind the screen, frequently have their parts divided into seven parts, and the division can be imagined. Usually competitors could maintain several different changes, and as only one could be offered it was not often that an actor was obtained. In desperation the manager and ushers try to portray the action and the resulting sound sounded much like a drum. In Japan today stands at the side of the plaining the action, changing his voice to a pitched tone for the elephantine rumble.

Cause of Failure

But it was not that caused the disappearance of the electric picture. Actually, it was the fact that the electric picture was successful—or rather successful in too small a supply of subjects. In a few months, completely with their culmination, the picture automatically collapsed. As all these sound pictures were only in Europe, negotiation could not be carried on enough to reach the American market in time. Besides this, the difficulty blocked the way for the graph record could hold on long enough for a two hundred feet of film. Exhibitors demanded five of these short reels a week, and as this was carried on a week, the available supply did not last more than a few days. At the end of that time, the picture "folded its tent like a man and as silently stole away."

PRO

W

N

LEGION

...al
...VIS STONE
...ad others.
...and Strife with the
...in history.
...d from the novel
...Wylie.

Specials

N KID

...d Whitlock, Adolph Mil
...vin Willat Production.

**D KELLYS IN
CITY**

Starring George Sides with
Vera Gordon, Kate
and Mack Swain

...funniest comedy team.

TAKE

...George Lewis, Sharon Lynn
...ess by Aaron Hoffman.
...e Production.

THE BARGE

...and Malcolm MacGregor.
...e story by Rupert Hughes.
...in Production.

WARNING

...e, Roy D'Arcy, Margaret Livingston,
...each. From the novel "The House of
...mas F. Fallon's Broadway stage success.
...d by Carl Laemmle, Jr. More than
...t and the Canary."

arl Lae

SPERITY year with

ERSAIL

ERS 1928-29

22 Headliner Jewels

4 LAURA La PLANTES
The Screen's Great Comedienne!
"HOME JAMES!"—with Charles Delaney, Alleen Tanning and Joan Standing. A Wm. Beaudine Production. "THAT BLONDE"
"ONE RAINY NIGHT"
"DANGEROUS DIMPLES"

4 GLENN TRYONS
His face is your fortune.
"HOW TO HANDLE WOMEN"—with Sue Carol. A Wm. J. Craft Production. "IT CAN BE DONE"—with Marian Nixon. A Fred Newmeyer Production. "THE GATE CRASHER!" with Kathryn Crawford. A Wm. J. Craft Production. "THE KID'S CLEVER" with Kathryn Crawford and Virginia Sale. A Wm. J. Craft Production.

FREEDOM OF THE PRESS
with Lewis Stone, Marceline Day, Henry B. Walthall, Malcolm MacGregor and Hayden Stevenson. By Peter B. Kyne. A George Melford Production.

ANYBODY HERE SEEN KELLY
with Tom Moore, Bessie Love, Kate Price, Tom O'Brien, Addie McPhail. Story by Leigh Jason. A William Wyler Production.

MAN, WOMAN AND WIFE
Norman Kerry with Pauline Starke, Kenneth Harlan, Marian Nixon, Ward Crane, Jack Raymond, Crawford Kent. An Edward Laemmle Production.

RED LIPS
with Charles Rogers, Marian Nixon, Hayden Stevenson, Hugh Trevor. A McWille Brown Production

HONEYMOON FLATS
George Lewis, Dorothy Gulliver, Bryant Washburn, Ward Crane, Eddie Phillips. Written by Earl Derr Biggers. A Millard Webb Production.

***THE SHAKEDOWN**
with James Murray and Barbara Kent. The double-tension money-making kick of show-business and underworld atmosphere. Story by Charles A. Logue. A William Wyler Production.

THE PLAY GOES ON
With Mary Philbin and Conrad Veidt. A Paul Fejos Production.

THE GRIP OF THE YUKON
with Neil Hamilton, Francis X. Bushman, June Marlowe, Otis Harlan, Burr McIntosh. Written by Wm. MacLeod Raine. An Ernst Laemmle Production.

PHYLLIS OF THE FOLLIES
with Matt Moore, Alice Day, Lilyan Tashman, Edmund Burns. An Ernst Laemmle Production.

***YOU CAN'T BUY LOVE**
Fast moving drama of the restless spirit of youth. Story by Beatrice Van. An Ernst Laemmle Production.

8 HOOT GIBSON JEWELS
Proven at the box office absolute King of all Western Stars—that's Hoot Gibson!
The Danger Rider—Burning The Wind—Smilin' Guns—The Lariat Kid
Points West—Blow For Blow—Clearing The Trail—King Of The Rodeo

22 Western and Thrill Features—5 Reelers The Best Short Subjects in the World

5 AMAZING NEW SUPER SERIALS

TARZAN THE MIGHTY
with Natalie Kingston and Frank Merrill. Directed by Jack Nelson. An original serial produced by Universal by special arrangement with Edgar Rice Burroughs, author of "Tarzan of the Apes," "The Cave Girl," etc., etc.

A Final Reckoning
with Louise Lorraine and Newton House. Story by G. A. Henry. Directed by Ray Taylor.

The Mystery Rider
starring Wm. Desmond. Directed by Jack Nelson.

The Pirate of Panama
starring Natalie Kingston. Story by Wm. McLeod Raine. Directed by Ray Taylor.

The Diamond Master
starring Louise Lorraine, Hayden Stevenson. Story by Jacques Futrelle. Directed by Jack Nelson.

24 THE COLLEGIANS
CARL LAEMMLE Jr's—Universal Junior Jewels—2 Reelers
starring George Lewis with Dorothy Gulliver, Hayden Stevenson, Churchill Ross and Eddie Phillips. Directed by Nat Ross. 12 of them with two negatives: 1 silent; 1 with dialog.

26 OSWALD—the Lucky Rabbit—1 Reelers
Winkler Productions. 15 with two negatives: 1 silent; 1 with sound effects.

13 HORACE IN HOLLYWOOD
starring Arthur Lake—One Reel each.

13 LAEMMLE NOVELTIES
Something new under the sun—One Reel each.

STERN BROTHERS—2 Reel Comedies

13 SNOOKUMS
in "THE NEWLYWEDS AND THEIR BABY"
Universal Junior Jewels

13 MIKE AND IKE
13 LET GEORGE DO IT
13 BUSTER BROWN

52 ACTION FEATURETTES—2 Reel Thrillers

INTERNATIONAL NEWSREEL
—it's the Jewel of the Newsreels!—2 each week—104 a year—Released thru Universal
—and these Movietone Shorts
Bailey and Barnum
The Brox Sisters
Zimmerman and Grandville

mile Leads the Way!!!

I wish you all a Happy New Year
and a full measure of success!

Watch This Column Our Weekly Chat

Send for your copy of Universal's booklet containing complete information on our new pictures. It's free.

THIS column has appeared un-
interruptedly in the Saturday
Evening Post since July 15, 1922.
During that time, it has been read
by millions. It has caused untold
thousands to write to me, and I
have personally answered every
letter. I sincerely believe that I have
the largest personal correspond-
ence in the whole wide world. Do
you read this column? If not, why
not? If so, how long have you been
reading it? Have you ever written
to me about its contents? Are these
chats interesting and informative?
Do they help you in your choice of
pictures? Is there anything you
would like to know which this
column does not contain?
—C. L.

I am strong-ly commending to
you several of Universal's picture-achievements which, in my
opinion, have set a
newer and better stand-
ard in entertainment. I
refer particularly to
"The Man Who Laughs,"
"The Lost Warning,"
"The Gate Crasher,"
"The Hunchback of
Notre Dame," "The
Man Who Laughs," the
third of Universal's
productions of Victor
Hugo's great works;
"The Lost Warning,"
Hugo's serious
drama; "The Man
Who Laughs," the
romance of today, star-
ring GLENN TRYON
and BARBARA KENT;
and NORMAN
MACKA SWAIN, with
MARIAN
MACA SWAIN.



Norman Kerry in "Men, Women and Wife"

"Men, Women and Wife" starring KERRY PAULINE STARKER, with NIXON, KENNETH HARKAN, and KERRY PAULINE STARKER.

"The Wisconsin News" in its review of "The Man Who Laughs," says, "This is the third of Victor Hugo's stories to be brought to life by Universal, and the most soul-stirring of the trio." The other two are "The Hunchback of Notre Dame," and "The Gate Crasher."



Patsy Ruth Miller in "The Gate Crasher"

"I have seen 'The Man Who Laughs,' it is one of the best pictures I have seen in years."



Dorothy Gulliver in "The Collegians"

he encounters that intelligent and charming young woman, PATSY RUTH MILLER.

Cari Laemmle, President

Do you want to be on our mailing list? Just say the word.

UNIVERSAL PICTURES
"The Home of the Good Film"
730 Fifth Ave., New York City

MAKE YOUR THEATRE STAND OUT

GIVE your house the stamp of class. Make it stand out from the mob of local advertisers by tying up with National Advertising. Universal's National Advertising Campaign in The Saturday Evening Post, Photoplay, American Boy, gives theatres playing Universal Pictures a dignity they can obtain in no other way. More, by appealing to over 10,000,000 readers they build a definite patronage for such houses.

The advertise-
ment at the
left appears
in "The Satur-
day Evening
Post" of Dec.
29, 1928.



UNIVERSITY

Vol. 28 No. 23

Jan. 12, 1929



Laura La Plante
and
John Boles

as they appear in
Paul Leni's

"The Last Warning"

THERE IS ONLY ONE

BROADWAY

YES, sir. There is only one Broadway, the Gay White Way—and the whole world knows it. There is only one Broadway and the whole world flocks to it sometime or other in its life. Every woman—housewife or stenographer—factory girl or lady of leisure—every woman wants to see Broadway. And every man—banker, bricklayer, or gentleman of leisure—every man wants to see Broadway—wants to see it for himself. Because there is only one Broadway and New York has it.


AND there is only one “Broadway” in the whole world of show business and the whole world knows that Universal has it. Bought it from Jed Harris—the man who made and produced the greatest straight stage melodramatic money success in the memory of the oldest inhabitant. The stage play that went round the world and back again. And Universal has it, the picture rights—lock, stock and barrel—including the original dialogue. It’s now in production at Universal City and Carl Laemmle is behind it—watching every move they make—keeping his ever-watchful eye on it. It’s the darling of his heart and he’s going to see that it gets the best in the picture shop—any picture shop. If “Broadway” isn’t the greatest melodrama that ever came out of Hollywood—well, watch for it and see for yourself. Yes, sir. There’s only one “Broadway” and Universal has it.

-- Silent or Sound - Carl Laemmle Leads the Way!!!

WHY

do alluring
women
love
homely
men?



See the great, big, money-making answer on the next four pages 



VICTOR HUGO'S
The **Man Who Laughs**

\$2000 INTO

WOW! Two thousand dollars in cash prizes to be awarded possibly to YOUR PATRONS AND PROSPECTIVE PATRONS for the best answers to the question, "Why do alluring women love homely men?"

Two thousand dollars in cash prizes for the best answers to a question which applies to life in general, and which applies particularly to the tremendously dramatic sequences in "The Man Who Laughs," in which the daring Duchess commands the clandestine appearance of the homely clown.

There's drama in the question. There's money in the answer!



CARL LAEMMLE'S
Super Production

Starring

CONRAD VEIDT and
MARY PHILBIN

With Olga Baclanova, Brandon Hurst, Sam De Grasse,
Cesare Gravina, Stuart Holmes, George Seigmann.
Two negatives—one silent, one with sound.

A PAUL LENI PRODUCTION

VICTOR HUGO'S *The*
MAN WHO

CASH PRIZES THE PUBLIC

*for the best answers
to the question:*

Why do
alluring
women
love
homely
men?



LAUGHS

What this contest -and what it means

SHOWMEN! Here's your opportunity to take advantage of a big \$2,000 prize contest at no cost to yourself! YOU can be the wise exhibitor who books "The Man Who Laughs," thereby giving everybody in your locality an opportunity to see the picture to help them answer the question: "Why do alluring women love homely men?"

UNIVERSAL is doing everything possible for you that will help you publicize this contest in your town. Accessories are in work that will be furnished you FREE upon request. These include a special trailer announcing the contest; a three-sheet, a one-sheet, a slide, and special press sheet.

WE ALSO have in preparation a complete six-day mat service for newspapers. With this mat service the newspaper in your town can hook up with the prize contest by offering special additional prizes (also paid by Universal) provided one or more of its readers is a national prize winner. (See complete details on opposite page.)

THIS IS the biggest thing in an exploitation sense that has come to you in years! Universal is taking care of the national angle. If you have already booked the picture, get your local newspaper to run the contest day and date with your showing or slightly in advance. If you have not yet booked the picture, by all means BOOK IT AT ONCE and arrange your date in conjunction with your local newspaper—or plug the contest by yourself, with the aids at your command.

BY ALL MEANS CLIMB ABOARD THIS CONTEST NOW. IT'S BIG! IT'S BOUND TO SWEEP THE COUNTRY! GET ABOARD—NOW!! NOW!!!



|| The

MAN WHO

means to YOU! to your local newspaper!

CONDITIONS OF CONTEST

Prizes to be awarded as follows: first award, \$1,000; second award, \$250; third award, \$100; fourth award, thirty prizes of \$5.00 each.

Additional prizes totaling \$500 to be furnished newspapers in the U. S. and Canada by Universal Pictures Corporation to be awarded in the name of each newspaper to local winners in this contest (as a supplement to the regular prizes).

This additional \$500 to be awarded as follows: To the winner of the 1st prize, \$150 extra from a local newspaper; to the winner of the second prize, \$125 extra from a local newspaper; to the winner of the third prize, \$75 extra from a local newspaper; to the winners of the next thirty prizes, \$5 extra each from a local newspaper.

Any prize winner in order to be eligible for the additional prize from his local newspaper must certify by records acceptable to that newspaper that he has been a legal resident of the community in which the newspaper is circulated for at least six months.

In instances where there is a winner in a town where no newspaper has carried this contest Universal will ask a local paper to present the extra prize. If no paper is available the extra prize will be presented through the local theatre, or direct from Universal Pictures Corporation.

Prizes to be awarded for the best letters, not exceeding 200 words, answering the question, "Why do alluring women love homely men?"

Any resident of the United States or Canada, male or female, is eligible.

All letters must be submitted to "The Man Who Laughs" Contest Editor, Universal Pictures Corporation, 730 Fifth Avenue, N. Y. City, not later than July 1st, 1929.

It will be helpful for any entrant to see Universal's picture, "The Man Who Laughs," but it is not necessary in order to enter this contest.

In the event of a tie on any one of the awards the full amount of the award tied for will be given to each tied contestant.

Manuscripts will NOT be returned.

All letters submitted must be entrant's own opinions gathered from general observation, from discussing the subject with others and from reading. In other words, no other person may write the letter for you or tell entrant what to write.

Entrant should avoid long words and sentences, and strive to put his or her thoughts down clearly and neatly. General appearance of letters will also count in judging the winners.

Judgment of the letters will be based on (1) originality of thought; (2) clearness of expression; (3) general knowledge of the subject; (4) general neatness.

The judges in this contest will be Carl Laemmle, President, Universal Pictures Corp.; Dr. W. M. Marston, Director of Universal's Bureau of Public Service, and Edward Montagne, Universal scenario editor.



LAUGHS

READ

*No. 618—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal Film
Pictures Corporation.*

“Uncle Tom’s Cabin” should be played in every city and town in America. Small town managers, it will help your house. We never received as many fine comments from our patrons on any picture. We played it only two days, but shall book a return engagement as soon as possible to arrange dates. It is a picture without a flaw.—Bert Silver, Silver Family Theatre, Greenville, Mich.

“Uncle Tom’s Cabin” should be played in every city and town in America. Small town managers, it will help your house. We never received as many fine comments from our patrons on any picture. We played it only two days, but shall book a return engagement as soon as possible to arrange dates. It is a picture without a flaw.—Bert Silver, Silver Family Theatre, Greenville, Mich.

THIS!

“Uncle Tom’s Cabin” should be played in every city and town in America. Small town managers, it will help your house. We never received as many fine comments from our patrons on any picture. We played it only two days, but shall book a return engagement as soon as possible to arrange dates. It is a picture without a flaw.—Bert Silver, Silver Family Theatre, Greenville, Mich.

“Uncle Tom’s Cabin” should be played in every city and town in America. Small town managers, it will help your house. We never received as many fine comments from our patrons on any picture. We played it only two days, but shall book a return engagement as soon as possible to arrange dates. It is a picture without a flaw.—Bert Silver, Silver Family Theatre, Greenville, Mich.

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY
Copyright 1929 - UNIVERSAL PICTURES CORPORATION *All Rights Reserved*

Vol. XXVIII

JANUARY 12, 1929

No. 23

UNIVERSAL MOVIEGRAMS CARL LAEMMLE SEES 1929 AS GREATEST MOVIE YEAR

President of Universal Pictures Corporation Makes a Few
Observations

OSWALD the Lucky Rabbit is now synchronized. Starting with February 4th, every cartoon of this engaging and laughable little cartoon animal will be made with sound. Three of them are all ready for release, "Hen Fruit," "Sick Cylinders" and "Hold 'Em, Ozzy."

PAT ROONEY, Mrs. Pat Rooney (Marion Bent) and Pat Rooney, Jr., start for Universal City on January 3rd on the Twentieth Century. They are under a long time contract to Universal.

CARL LAEMMLE, Jr. will be best man at the wedding of his siser, Miss Rosabelle, to Stanley Bergerman. The wedding will take place at the Laemmle estate in Beverly Hills, California, on January 2nd.

THE world premiere of "The Last Warning," Paul Leni's annual mystery masterpiece, will take place at the Colony Theatre next Saturday. It is a dialogue production with startling and mysterious sound effects. Mr. and Mrs. Leni are in New York for the opening.

THE work of cutting and synchronizing "Show Boat" is being rushed twenty-four hours a day at Universal City in order to open the picture as early as possible in New York City, where it is expected to have a year's run.

EVERY year at this time it has been the custom of the leaders of the moving picture industry to weigh the developments of the past year and to look into the possibilities of the year to come as far as the evidence at hand will permit.

The following is the comment which Carl Laemmle, president of Universal Pictures Corporation, has to make as a New Year statement.

"The question of Sound and Talking pictures will continue to drown out all lesser problems in the motion picture industry for many months to come, and probably for all of 1929. I don't know what new invention 1929 will bring to the industry and neither does anybody else. Last year brought talking pictures.

"1928 saw the introduction of talking pictures. It was a sensation. 1929 may see progress along lines of television, of stereoscopic photography or a new practical and economical color process which will harmonize other elements so far unsuited to moving picture technique. I don't care to advance these as predictions, but no one at this time last year had the vision of talking pictures which developed within six months. There is no reason why another sensation should not be developed in 1929.

"Just what the ultimate outcome will be as regards Talking Pictures is hard to say yet. Certainly, it would be a brash man who would state, in the light of present developments, that dialogue in pictures has no future. Yet that future is still hazy.

"The overwhelming swing of the public fancy to Talking Pictures is a

voice no showman can fail to heed. I am convinced that the public reaction is based on something far deeper than mere novelty. It is based on the warmth, the personality, the human quality which voice gives to motion pictures. This being so, we must accept the birth of a new amusement medium, for the talking picture in its ultimate construction will be far different from a screened stage play, or a present day motion picture with injected lines.

"Of course, there will continue to be silent pictures—as long as there are motion picture theatres unequipped for sound films. Many theatres are being equipped monthly. Eventually all will be able to get equipment if they desire it. Whether they will desire it, in the final analysis will depend upon the advancement of the art of talking pictures during the next year or so. The technique of conceiving and making talking pictures is making rapid strides, but there is much distance yet to be covered before the talking picture arrives at the same state of technical perfection that the current silent picture has reached.

"No industry ever faced such a complete change-over as has faced the motion picture industry during the last six months or more. 'Give us Talking Pictures!' was the public's demand. That demand had to be met quickly.

"The extent to which the various companies have met this demand is a remarkable tribute to enterprise. There is no parallel in the entire history of industry. It is even more remarkable than the change-over of industrial plants into munition plants in

(Continued on page 29)

With "The Cohens and Kellys in Atlantic City"



Mack Swain and George Sidney as the perennial comedy partners.



Vera Gordon and Kate Price.



Cohen and Kelly in a hilarious predicament.



WATCH PAUL LENI!

Universal Director's Past Productions Foreshadow Coming Events That Will Startle Moving Picture World

"The Last Warning" Emphasizes Leni's Flare For Mystery—Next Picture Will Be Departure From Previous Film

By GERTRUDE WARBURTON

PAUL LENI is in New York. He and his bewitchingly small wife are on vacation, a riotous, theatre-going, frivolous holiday. New Year festivities added to the gaiety. The Lenis are busy, but the big director is much too gracious to evade the inquiring reporter. An interview is sandwiched in between matinee and evening performances.

Paul Leni talks in his somewhat difficult but expansive English. He gesticulates with his huge hands. He clarifies his remarks with pencil sketches. His hearty laugh booms out; his good-natured wit intersperses very serious views on an art he respects and loves. Paul Leni talks of sound, dialogue, three-dimensional photography, light and shade, technical difficulties, actors, etc. He leaves us with many and varied impressions and a prophecy.

He bears watching, that man Leni! He has done fine things, but finer are to come. He has established a reputation for mastery of light and shade. He doesn't care a fig for that reputation. He has evoked warm praise for his direction of mystery films. He prefers other types of pictures. He is associated with the successful creation of atmosphere. He impishly asserts that he would like to direct a picture with no atmosphere and terrible settings.

The answer to these seeming contradictions is that Paul Leni's first picture for Universal happened to be "The Cat and the Canary," a mystery film. He made the best mystery film he could—or anybody else could. That it involved eerie shadows was incidental.

"Mysteries mean dark corners," Leni explained. "People don't know what happens in the dark, so it is filled with terror. I must put shadows in such pictures, but I did not put them in because they were pretty or artistic."

"In 'The Man Who Laughs' there had to be cold snow scenes, luxurious boudoirs. They fitted. They were the right background but, after all, only a background. It is the story that counts and the acting. Stroheim and Chaplin could act before a plain backdrop—it wouldn't matter. I don't want to be associated with lights and shadows and spooky corridors. They



Paul Leni, whose latest Universal production is "The Last Warning."

just happened. My next picture will be different. Whatever it is, the setting will be harmonious, not of major importance."

Again the prophecy. Whatever Leni's next picture is it will be the best of its type. He is a showman, a producer and an artist. The medium is unimportant. "The Man Who Laughs" set a new standard, George Gerhard pointed out, in the portrayal of boudoir scenes. The allure of Baclanova's mad love for the mountebank was depicted with such candor that it not only had tremendous box-office appeal but ushered in an epidemic of similar scenes in other pictures directed along the path which Leni blazed.

"The Cat and the Canary" was so successful that it quite naturally paved the way for another Universal mystery containing the same elements of interest. "The Last Warning" has packed these elements thick and fast to an exciting climax. It has the added appeal of sound. Leni is convinced that sound has made "The Last Warning" intensely more dramatic than it is in its silent version. Of

sound in general, he says characteristically.

"Sound is like a baby now. Everyone is watching it, criticizing it, over-concerned with it. If an old man crossed a crowded street, no one would pay any attention to him. If a baby tried such a crossing, everyone would shout. Sound pictures are like that. They will grow up in time and be healthy adults. They will add dramatic value to certain types of films. They will not be suitable to others. I believe in time that people will take sound for granted. I do not agree with Max Reinhardt that dialogue is an artistic mistake. It helps immeasurably with films where the center of interest is furthered by speech."

Paul Leni hinted at the subject of his next picture. An intriguing subject and a fascinating prospect. But not a confirmation. Again, it doesn't matter. Leni knows his theatre. Years of stage experience in Europe as playwright and producer, and previous experience as an artist have given him the sure touch of well-rounded showmanship.

Watch Paul Leni!



LAEMMLE NUPTIALS JANUARY 2nd IN STATELY BEVERLY HILLS HOME

Rosabelle Laemmle Becomes Bride of Stanley Bergerman Before Group of Relatives—Several Hundred Hollywood Personages at Subsequent Reception

MISS ROSABELLE LAEMMLE, only daughter of Carl Laemmle, became the bride of Stanley Bergerman on Wednesday evening in the stately Laemmle home, "Dios Dorados," at Beverly Hills. The wedding was a quiet one, attended by a small group of relatives of the bride and groom. Rabbi E. F. Magnin performed the impressive ceremony. Miss Estelle Cohen was the maid of honor, and Carl Laemmle, Jr., the best man. Carl Laemmle gave his daughter away. Other attendants were Mrs. A. W. Berson, Mrs. Leo Keiler, Mrs. A. Stern, Blanche Keiler, flower girl; Thomas May, Leo Keiler, Ben Rosenheim and Jerome Daube.

The Laemmle home, over which Miss Rosabelle has presided so graciously for her own and her father's guests during the past year, was more charming than ever in its gala appearance. Mr. Laemmle returned from a business conference in New York only a few days before his daughter's marriage. It was the desire of the Laemmle family to make the wedding an intimate one, but the large reception which followed was attended by hundreds of friends. Miss Laemmle is one of the most popular members of Hollywood's younger set. Her close association with her father and her keen insight into the industry of which he is a magnate have given her an unusually wide acquaintance in motion picture circles. In addition to Hollywood celebrities, there were innumerable guests outside of the industry who are close friends of the bride and the bridegroom.



Mr. and Mrs. Stanley Bergerman, whose marriage was solemnized at the Laemmle estate in Beverly Hills on Wednesday, January 2nd. The bride is Rosabelle Laemmle, only daughter of the Universal president.

Mr. Stanley Bergerman is an executive of the May Company, a large department store corporation of Chicago, Los Angeles, and other cities. Miss Laemmle's engagement to the young man was announced by her father early in December.

The bridal couple received an elaborate array of handsome gifts. One of the most conspicuous was a handsome silver service of fifty-five ster-

ling pieces, in Florenz design, presented by Universal department heads all over the world. The service is a token of the high regard in which Carl Laemmle and his daughter are held by members of the Universal Picture Corporation.

Among the guests invited to the reception were: Mr. and Mrs. William Craft, Mr. Wesley Ruggles, Messrs. Nat Ross, Nat Goldstone and Sam Weisenthal, Mr. and Mrs. Adolph Zukor, Mrs. Arthur Lowe, Mr. and Mrs. I. Levy, Miss Lillian Brandt, Sam Jacobson, Victor Nordlinger, Mr. and Mrs. Robert Klein, Mr. and Mrs. Rudolph Schildkraut, Mr. and Mrs. Glenn Tryon, Mr. and Mrs. Edward Sloman, Mr. and Mrs. Zion Myers, Mr. Jerry Horwin, Mr. and Mrs. Jack Freulich, Mr. and Mrs. J. Cherniavsky, Mr. and Mrs. Walter Stern, Mr. and Mrs. A. Klinordlinger, Mr. and Mrs. Walter Anthony, Mr. and Mrs. Edward Montagne, Mr. and Mrs. Tom Reed, Mr. and Mrs. Fred Neubauer, Miss Louella Parsons, Miss Grace Kingsley, Mr. and Mrs. Dan Hall, Mr. Archie Hall, Mr. and Mrs. Harry Pollard, Mr. and Mrs. Maurice Pivar, Mr. and Mrs. Barney Glazer, Mr.

(Continued on page 32)



Among the many handsome wedding presents received by Mr. and Mrs. Bergerman was this silver service presented by the Universal department heads all over the world.

Capacity Everywhere!

CARL LAEMMLE'S
100% Talking Picture

"The **MELODY**
OF LOVE *"*

Featuring Walter Pidgeon, Mildred Harris,
Tom Dugan, Jane Winton, Jack Rich-
ardson. Story by Robert Arch. An
Arch Heath Production. Sound
supervision by C. Roy Hunter.

CARL LAEMMLE

presents

The Only Talking Picture
With Color Sequences.

" **LONESOME** *"*

Starring GLENN TRYON and BARBARA
KENT. Supervised by Carl Laemmle, Jr.
Photography by Gilbert Warrenton. From
an original story by Mann Page. Two
negatives: one silent; one with dialog.

PAUL FEJOS' Masterpiece

Sensational Success!



SYNCHRONIZED OSWALD COMEDIES NOW AVAILABLE

Music and Sound Effects to Be in All Future Oswald, the Lucky Rabbit, Cartoon Comedies—First Three Now Being Shipped

THE first of the synchronized Oswald Comedies have arrived in the East and are being printed and rushed to all Universal Exchanges. They are hailed by the Universal home office executives as the last word in cartoon entertainment. Universal, in launching this comedies series with synchronized music and sound effects, is one of the first in the field with a sound cartoon series.

The first synchronized Oswald, the Lucky Rabbit, comedy set for release is "Hen Fruit," which will officially reach the screen every other week. Three synchronized comedies have been completed to date. The second and third are "Sick Cylinders," and "Hold 'Em, Ozzy!"

The Oswald Cartoon Comedies, according to the Universal sales reports, are one of the most popular cartoon series on the screen. The addition of sound effects greatly enhances their entertainment value, "U" executives state.

M. Van Praag is New Year Host To Universal Visitors from Coast

M. VAN PRAAG, general sales manager for Universal, was host New Year's Eve at the Motion Picture Club in New York, for the flying squadron of Universal Coast Executives now in the East for the "Cohens and Kellys"—"Abie's Irish Rose" trial. Other prominent Universal people, both from the Coast and from New York, were in the party.

Those from the Coast in connection with the trial were Mr. and Mrs. Harry Pollard, Al Cohn, Edward Montagne and Curtis Benton. Others from the Coast were Mr. and Mrs. Paul Leni. The New York members of Van Praag's party were Mr. and Mrs. Ted Schlanger.

Laemmle Christmas Parties In Universal Chain Theatres

CARL LAEMMLE played host to hundreds of thousands of kiddies and poor and lonely people on Christmas Eve. Practically every Universal Chain Theatre throughout the country extended Laemmle's invitation to the poor and lonely on this night to attend their show gratis. Newspapers joined in the celebration everywhere. Local merchants and organizations contributed gifts.

In a number of cases Universal houses ran special morning shows at which children were admitted upon payment of potatoes, apples, foodstuffs or clothing, which in turn were turned over to local charitable organizations for the poor.

These parties have been the custom of the Universal Chain Theatres each year.

"MELODY OF LOVE"

BREAKS ALL RECORDS

"THE MELODY OF LOVE" broke all records of all time at this house.

JOE BURTON
Keith Theatre, North Platte, Nebr.



The first stills from "Broadway" show Glenn Tryon as the likeable hooper.



What could be more nonchalant than Tryon helping Myrna Kennedy with her bar exercises in "Broadway"?



As in the stage success, most of the action in Universal's "Broadway" is set backstage in a cabaret.

Youth calls to Youth

College yells
Glee Clubs
The Roar of Crowds
Laughter
Noise of Combat

and the
Box
Office

Answers

in

Carl Laemmle Jr's

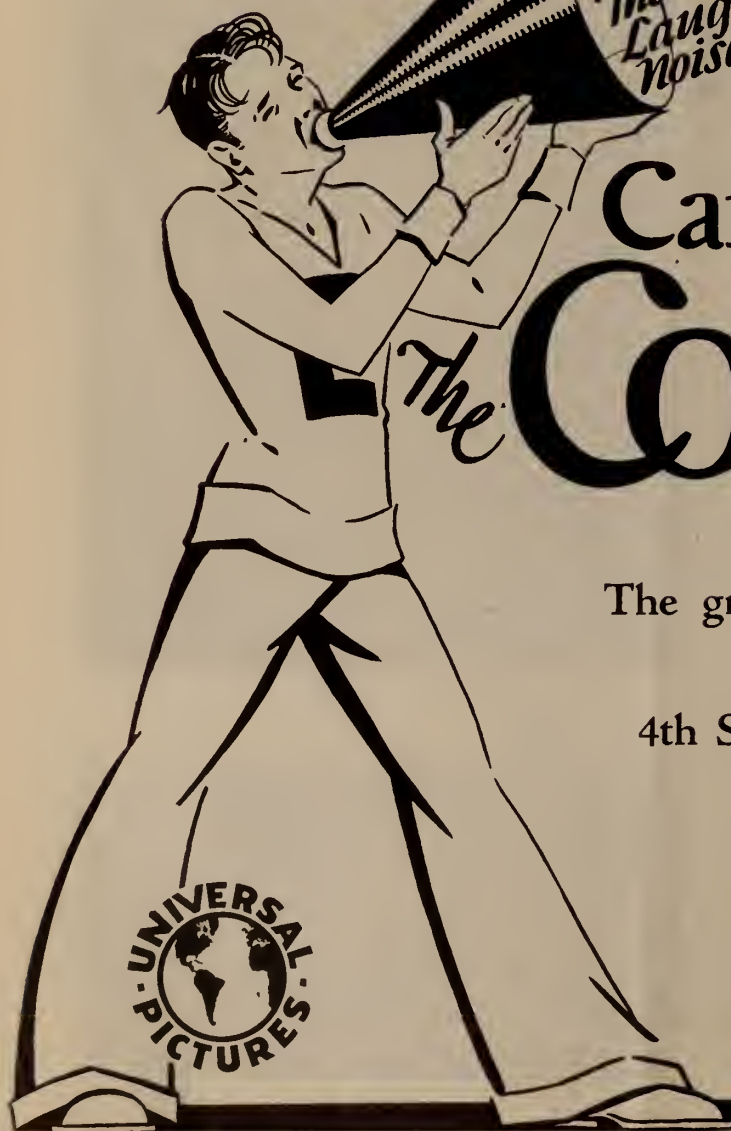
The Collegians

The great two-reelers with the quality
and punch of supers!

4th Series with Sound and Dialogue
—or Silent

Starring GEORGE LEWIS with Dor-
othy Gulliver, Hayden Stevenson,
Churchill Ross and Eddie Phillips.
Directed by Nat Ross.

UNIVERSAL JUNIOR JEWELS



"Cohens and Kellys in Atlantic City" gives Golden Chance to Movie Cinderella.



A bathing beauty parade in "The Cohens and Kellys in Atlantic City" reveals varying ideas of sex appeal during the last sixty years.



Elsie Allen, Who Won Part in Universal Comedy Through Actual Summer Girl Contest Held in Atlantic City During Filming of Cohen and Kelly Comedy Adds Eye Appeal to Picture

THE door to possible movie fame opened to Elsie Allen last summer when the latest Cohens and Kellys comedy was filmed in Atlantic City. That uproarious picture included in addition to the laughable antics of the Irish-Jewish families certain situations which stressed bathing beauties. Eye-appeal played an important part in the plot of the picture.

Director William J. Craft decided on the ingenuous idea of incorporating an actual summer girl contest into the plot of the picture which surrounds the manufacturing efforts of a bathing suit house. Through Craft's efforts, aided by Bob Wood, Universal exploitation expert, such a contest was staged on the boardwalk in Atlantic City. To the humor of George Sidney, Vera Gordon, Kate Price and Mack Swain in the principal roles, was added the colorful spectacle of a bathing beauty contest.

That spelled the dawn of a new era to one Elsie Herman, late importer's model out of a job. She won the contest and along with it a six months' contract with Universal Pictures. A successful tryout sealed the bargain, and Elsie embarked for Universal City, under the screen name of Allen. She plays a role in "The Cohen and Kellys in Atlantic City" which displays her young charms to good advantage.

Nora Lane portrays the juvenile leading lady, the Cohen daughter, opposite young Kelly, played by Cornelius Keefe. The comedy abounds in amusing situations made even funnier by the introduction of dialogue. The Irish-Jewish accents are well reproduced by the veteran cast.



Elsie Allen, winner of the Summer Girl Contest in Atlantic City which won her a place in the latest Cohens and Kellys comedy.

"The Cohens and Kellys in Atlantic City" is filled with colorful style shows. Here Elsie Allen displays a bathing suit to advantage.

Get out the

put on the

PARADE!



UNCLE TOM

Hundred's of Reports like to

BAND WAGON!

"Breaking All Records"

—Plaza Theatre, Ft. Dodge, Ia.

"In Front of the Best"

—Mojave Theatre, Alpine, Tex.

"Biggest B. O. of All"

—Keith Theatre, North Platte, Neb.

"Thousands Turned Away"

—Oriental Theatre, Portland, Ore.

"Step On It"

—Rochester Theatre, Rochester, Tex.

"Shattered Our Records"

—Rivoli Theatre, Beatrice, Neb

"Phenomenal"

—Palace Theatre, Ft. Smith, Ark.

"Five Times Average"

—Capitol Theatre, Dallas, Tex.

CARL LAEMMLE'S \$2,000,000 Production

With Marguerita Fischer, Arthur Edmund Carew, Lucien Littlefield, James Lowe, Virginia Grey, Adolph Milar, Vivien Oakland, Lassie Lou Ahern, Mona Ray, Aileen Manning. Two negatives: 1 SILENT; 1 with SOUND.

A HARRY POLLARD Production



M'S CABIN

se Leave no Room for Doubt



When

REGINALD DENNY

Laughs, the World
Laughs With Him!

You'll Know Why When You Book

4 BIG MONEY
DENNY'S

*Red Hot Speed, with Alice Day. A Joseph Henabery Production. *The Night Bird*, with Betsy Lee and Sam Hardy. A Fred Newmeyer Production. *Clear The Decks, with Olive Hasbrouck, Lucien Littlefield. A Joseph Henabery Production. *His Lucky Day, with Lorayne Duval. Directed by Edward Cline.

*Two negatives; 1 silent; 1 with dialog.

Presented by

CARL LAEMMLE

Universal Chain Theatres Conduct Anti-Flu Drive

Instructions to All Houses Deprecate Flu Scare and Advise
Brightening Up Theatres to Off-Set Contagion Complex

A NOVEL method of combatting the Influenza Scare now supposed to be sweeping the country is being instituted in all Universal Chain theatres this week. It is a campaign of silence in which there will be no talk of "flu," no "flu" slides nor any action that might tend to make audiences think about the disease.

On the other hand, extra care is being taken to brighten up the theatres, to air them out more, to shine and polish the front and give an air of cleanliness and cheerfulness, so as to combat the "flu" scare with a counter-offensive based on health and sanitation.

The instructions concerning the anti-flu drive were contained in a letter to all Universal theatres sent out last week by Joe Weil, director of advertising and exploitation for the "U" chain. The letter is as follows:

UNIVERSAL CHAIN THEATRICAL ENTERPRISES, INC.

New York, N. Y.

TO ALL MANAGERS:

ABOUT "FLU"

While we cannot deny there is a bit of "flu" flying about the country, still we must not overlook the fact that a lot of so-called cases of "flu" are not-

ing more or less than ordinary colds.

The question has come up as to whether or not theatres should make some announcement regarding the "flu." To my way of thinking, any announcement about the "flu" would only tend to draw attention to it and the more attention you give such a proposition, the worse it appears to be. It is better to say nothing about it at all, but to take every possible action to prevent any criticism of the theatre in connection with the present talk.

Pay more attention to airing the theatre thoroughly daily. Instead of using dry mops or rags, dampen them a little bit so that only a minimum of dust is raised in the cleaning operation. Keep your front more bright and polished than ever before. Give your theatre the clean look and keep it that way and people will naturally not associate any "unhealthy" stories with it.

Do not run any "flu" slides on your screen. It is charged that certain fruit growers and drug interests are taking advantage of a slight spread of "flu" to scare the people into buying their wares, and that they are deliberately spreading "flu" talk.

Let cleanliness and cheerfulness permeate your theatre. If there are any corners where there is a musty smell, get rid of it by using a disinfectant at once.

Real Show Boat Uses Universal Complete Service

IT is extremely interesting, in view of Universal's picturization of Edna Ferber's "Show Boat" to know that Universal Complete Service Contract is being used on an actual show boat at the present time. Few of these floating theatres are still in existence. The following letter is from an exhibitor who operates a motion picture house and a show boat with equal success.

"I just thought I would write and tell you how successful we have been with the Universal Complete Service Contract.

"We are now in our fourth year under this contract and

I believe more than anything else it has been helpful in our business. I expect it to be permanent as long as we are exhibitors. We use it in our theatre at Beverly, Ohio, and on our Show Boat, the Princess, at Lowell, Ohio. I heartily recommend it to all exhibitors everywhere."

Fraternally yours,
NORMAN F. THOM.

Show boats may be an old-fashioned type of theatre, but Mr. Thom is keeping step with the most up and coming exhibitors in using Universal product.

**"MELODY OF LOVE"
BRINGS IN MONEY**

"THE MELODY OF LOVE" A GREAT PICTURE AND THE PATRONS WENT OUT OF THEIR WAY TO TELL ME SO. MADE PLENTY OF "GELT" HERE.

RAYMOND R. MILLER,
EMPRESS THEATRE
KEARNEY, NEBR.

**"Man Who Laughs"
A Rare Treat**

(From Vindicator Review)

"Victor Hugo's great story of England, about 1705, 'The Man Who Laughs' opened a week's engagement at the Park Theatre yesterday and proved one of the biggest and strongest dramas the screen has disclosed here in many and many a day. It is a play for thinking people, for students of drama, of histrionic technique, it is a rare treat and for all classes it is a thrilling, glittering spectacle.

"The cast is superb. That word is often abused in the film world, but in this case it is not exaggeration. The company was evidently selected with deference to fitness rather than big names. The story grips from beginning to end and although tragic is entertaining in every phase. The effects are stupendous and startling. They must be seen to be appreciated.

"Hundreds and hundreds of people appear in the play. It crowds beggar description, especially of the period. A lesson in history as well as classy dramatic entertainment is here.

"The entire cast, from the stars to the supernumeraries, seem to have been imbued with the qualities of this powerful drama of love and court intrigue, and to have enacted their roles with inspiration.

"Mary Philbin is fine as Dea the little blind maid.

"This most unusual of photoplays is featured by what will probably go down as two of the finest characterizations of 1928, Miss Philbin's is one of these, while Conrad Veidt's is the other. Veidt's role is that of Gwynplaine, whose face is carved into a permanent grin by a political surgeon, and who becomes a clown with a traveling circus. Veidt runs the gamut of emotions but always with his indelible grimace. The pathos of this is some of the finest that has come to the screen."



"FOLKS, I've been told by thousands that 'The Kid's Clever' is a riot of laughs, giving the world some new ideas on courtship and invention!"



"COUNTLESS folks also assure me that 'The Gate Crasher' is a knockout and that 'How to Handle Women' is a certified scream. For myself I add the promise: watch for—

"It Can Be Done!"



CARL LAEMMLE Presents



GLENN TRYON

"HOW TO HANDLE WOMEN"

With Marion Nixon. A William J. Craft Production.

"IT CAN BE DONE"

With Sue Carol. A Fred Newmeyer Production.

"THE GATE CRASHER"

With Patsy Ruth Miller. A William J. Craft Production.

"THE KID'S CLEVER"

With Kathryn Crawford and Virginia Sale. A William J. Craft Production.

The LAST W

The MICHIGAN KID

Bigger than "The Storm,"
the great box-office winner.
CONRAD NAGEL and
RENEE ADOREE with Lloyd
Whitlock, Adolph Milar, Vir-
ginia Grey. From the ter-
mendously popular story by
REX BEACH.

An **IRVIN WILLAT**
Production

With **LAURA LA PLANTE**, Mon-
tagu Love, Roy D'Arcy, Margare
Livingston, John Boles, Bert Roach
Produced under the personal super-
vision of **CARL LAEMMLE, Jr.**
From the novel by Wadsworth Cam-
and Thomas F. Fallon's Broadwa-
stage hit. Two negatives: 1 Silent
1 with Dialog.

A PAUL LENI Production

The **BIG 6**

ALS

LAEMMLE SPEC

WARNING



The Picture of 1,000 Thrills!
Baffling! Startling! Beautiful!
More sensational than "The
Phantom of the Opera"—Great-
er in every way than "The Cat
and the Canary"—One of the
BIG 6

THE GIRL ON THE BARGE

With JEAN HERSHOLT,
Sally O'Neil, Malcolm Mac-
Gregor. From the Cosmo-
politan Magazine story by
RUPERT HUGHES. Two
negatives: 1 SILENT; 1 with
DIALOG.

An EDWARD SLOMAN
Production

The **BIG**

6

ALS

LAEMMLE SPECI

The LAST W



**The
FOREIGN
LEGION**

A Laemmle golden Special.
Starring **NORMAN KERRY**
and **LEWIS STONE** with
Mary Nolan, June Marlowe,
others. From the I. A. R.
Wylie novel, "The Red
Mirage."

**An EDWARD SLOMAN
Production**

TALKING
or
SILENT,
the most amazing
mystery picture of all
—A box-office mar-
vel that will be re-
membered for years.

The **BIG**
6

ALS **LAEMMLE SPEC**

WARNING



The COHENS and KELLYS in ATLANTIC CITY

The world's funniest comedy
team at their best. Starring
GEORGE SIDNEY with Vera
Gordon, Kate Price, Mack
Swain. Two negatives: 1
SILENT; 1 with DIALOG.

A WILLIAM JAMES CRAFT
Production

The BIG
6

ALS

LAEMMLE SPECI

"A Blues Chaser and

—said Irene Thirer in The New York Daily

GIVE AND TAKE

GAVE the Colony Audience Gay Hysterics!

TOOK the New York Critics for a Row of Howls.

"... You're going to have an hour of the giggles," whooped Regina Cannon in The New York American.

—and the hilarious thousands who flocked to the Colony Theatre last week to see and hear this rib-shaker proved that she was right. They laughed and hollered—lost their dignity and yelled—yelled themselves to shreds and limped out gasping.

GIVE AND TAKE will make any audience laugh—and it will make any box-office smile!

The **BIG**
6

ALS

LAEMMLE SPEC

"Laugh Provoker!"

News.

LAKE



Starring

GEORGE SIDNEY
and
JEAN HERSHOLT

With

George Lewis and Sharon Lynn
From the Broadway stage success
by Aaron Hoffman

A WILLIAM BEAUDINE
Production

2 negatives—1 silent, 1 with dialog



The **BIG**
6

LS

LAEMMLE SPEC



The Capitol Theatre in Bombay was strikingly placarded with three, six and twenty-four sheets in both English and Gujerati. A float in the form of a cabin proved a fine street ballyhoo.

"Uncle Tom" Plays Simultaneously In Four of the Largest Cities of India

Universal Masterpiece Breaks All Records by Three Weeks' Run At Capitol Theatre in Bombay

NEVER before in the motion picture history of India has a production appeared simultaneously in four of the largest cities in the country. This distinction was won when "Uncle Tom's Cabin" ran at the same dates at the Capitol Theatre, Bombay and the three Globe Theatres in Calcutta, Rangoon and Bangalore. In each instance, the Harriet Beecher Stowe classic played to full and enthusiastic houses.

The run of the film at the Capitol Theatre in Bombay broke the records for that house completely. Booked for a single week, the managers, Messrs. Kooka Sidhwa and Company, found it necessary to hold the picture over for an additional week. Only two other pictures have ever enjoyed a two weeks run at the Capitol. Even the two weeks at the Capitol were not sufficient to meet the demands of moviegoers in Bombay. An additional week was devoted to "Uncle Tom's Cabin," thus shattering all records for the theatre.

Much of the success of the film must be given to the theatre management and the effective ballyhoo and advertising campaign waged by Mr. Sidhwa, Jr. The picture above shows the striking theatre front displays and the cabins mounted on trucks that went through the principal streets of the city. The cabin at the extreme left is reproduced in more detail in

the illustration at the bottom of the page. Phonograph records, partially broken, were placarded on the cabin, thus putting across the idea of the picture breaking records wherever it played. An old-fashioned gramophone played southern melodies and attracted much attention.



Two weeks before "Uncle Tom's Cabin" opened at the Capitol in Bombay, this cabin went through the streets playing plantation melodies on a gramophone inside.

"Give and Take" Is a Slick Picture

Says Peggy Patton in the Wisconsin News

"JACK came home from college with a lot of new fangled ideas and dad's troubles began.

"And just what caused dad's troubles will give you more than your money's worth in laughs if you will visit the Alhambra this week where 'Give and Take,' an hilarious comedy, is being shown. It's a talking picture, and you hear for the first time from the silver sheet the voices of that popular and splendid artist, Jean Hersholt; that clever comedian, George Sidney; the likable juvenile lead, George Lewis, and a new and charming personality, Sharon Lynn.

"Getting back to Jack, his father was the owner of a canning factory in a small town and his sweetheart was the daughter of his father's factory foreman. It is to the latter that Jack confides a new policy whereby the employes of the place should share in the profits. John Bauer, the father, objects strongly, but is forced to yield when Jack and the foreman threaten to close down the plant.

"Bauer owes the bank \$25,000 and the president threatens to foreclose. Ruin stares Bauer in the face when a stranger arrives and offers to come to his rescue. Among the complications that follow is one situation where the stranger is declared insane. It is just one hilarious moment after another, though it has some pathos to make a well balanced and meaty picture. The employes came to the rescue of their employer; the stranger proves he is the victim of a frame-up; and Marion and Jack are embracing in the final fadeout.

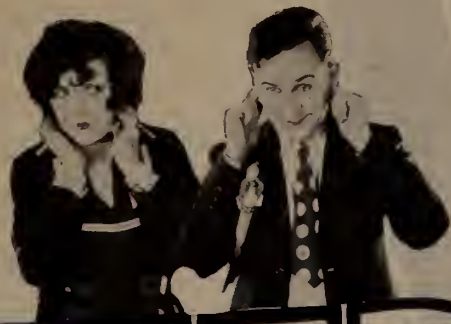
"It's just a slick picture. By all means see it. It is well directed and acted, is all around wholesome, good entertainment."

"Red Lips" Brings Unusual Business

PLAYED YOUR PICTURE "RED LIPS", CHARLES BUDDY ROGERS, FRIDAY AND SATURDAY, NOVEMBER TWENTY THIRD AND TWENTY FOURTH. AUDIENCE VERY WELL PLEASED, ALSO PICTURE IS TALK OF TOWN, BUSINESS ABOVE AVERAGE. KEEP UP THE GOOD WORK.

F. A. COLEMAN MGR.
BARNES THEATRE.
ELLWOOD CITY, PA.

Silent Shorts that TALK MONEY!



STERN BROTHERS COMEDIES

BUSTER BROWN COMEDIES

With the canine cut-up
"Tige." From R. F. Out-
cault's cartoons.

MIKE and IKE

Rube Goldberg's celebrated
look-alike twins in the
flesh.

SNOOKUMS

in "The Newlyweds and
Their Baby."

From George McManus'
gleeful cartoons.

LET GEORGE DO IT

Universal Junior Jewels.
Another from George Mc-
Manus' cartoons.

Scores of short features, depend-
ing upon sound for their enter-
tainment value, have been and
will be foisted on unwired
houses as silent features. Out!

Every Stern Brothers Comedy
must stand on its own laughing
legs as a silent seat filler. Popu-
lar in any house—wired or un-
wired—these great two reelers
are made silent the same as ever
—only better than ever.

Protect your profits with proven
product.

Released by **UNIVERSAL**

GIVE

A thought to Accessories

AND

Use plenty of Posters and other Advertising—and

TAKE

Profits which are rightfully yours!



—you can't properly put over your program without advertising, any more than you can run a car without gasoline or your radio without electricity. You may try, and sometimes you may succeed—but you're taking an unnecessary gamble. Get behind your Universal Pictures TO-DAY—NOW—like a real showman with Universal Accessories that are made to bring you business.

**Universal Accessories Are Your Surest
Box-Office Insurance**

LAEMMLE SEES 1929 AS BEST MOVIE YEAR

(Continued from page 8)

war time. And the change-over is far from completion. Certainly the first half of 1929, perhaps the entire year, will be a continuation of the hectic present.

"The Voice of the Screen! It resounds from Broadway to Hollywood, but out of the babel of voices and opinions there rapidly is arising order and harmony. The elusive elements that make for good continuity and good theatre in talking pictures rapidly are taking form.

"The effect of this situation at present, is a growing necessity for the selection of stories that will make good silent pictures while at the same time being suitable for sound and dialogue treatment, since most talking pictures, for many months to come, also will be made in silent form as well. Thus, the stories must continue to be filled with action and other qualities demanded by the silent screen, so that they will offer first-rate entertainment, even when lacking their dialogue sequences. The selection of stories is becoming increasingly difficult, for this reason.

"There are other conjugate problems, such as the availability of present day motion picture stars for talking pictures. There is much being said on this subject these days. I, for one, am not taking it very seriously. With the exception of a few stars whose foreign accent might limit them to foreign roles, the average screen player's voice should register fair enough. I've heard some which register better than the voices of trained stage stars. At least they seemed more natural, and that is far more preferable to vibrancy of nuance or the other much mooted voice qualities.

"Whatever the minor problems, the motion picture industry will go forward. Talking pictures make for fuller, more diversified entertainment. The scope and possibilities of the industry are thereby widened. 1929 enters with greater promise than any year in the history of the screen."

"Tarzan" Interest Never Dies Out

"We have done more business with 'Tarzan the Mighty' than any serial we have ever used. I was dubious as its drawing power on account of the length, fifteen chapters. However, I am pleased to state that the interest never dies out.

"You have a wonderful serial in 'Tarzan the Mighty'—it's a big success."

—Chas. Lauwe, Manager, Opera House Theatre, Franklin La.

"The Last Warning" Offers Wallop in Teaser Campaign

"THE LAST WARNING," Universal's mystery directed by Paul Leni and starring Laura La Plante, is a natural for exploitation. It is particularly well suited to effective teaser campaigns. In New York City the "Last Warning" was given to cheaters, gamblers and speeders in a huge and widespread billboard teaser campaign.

For a much less expensive stunt, and one which is just as productive of results, Exploiteer Ravenscroft has devised a throwaway card series. The

cards are reproduced below, showing the very vague beginning gradually working up into the fact that "The Last Warning" is a picture. The cards can be used, one a day, in hotel guests' boxes, offices, stores, and house to house. They are suitable for a two weeks' campaign, teaser cards the first week and final picture tie-up the last week. It is, of course, important to keep the mystery sustained until the theater ads appear the last few days before the playdate.

Try this campaign in your town.

<p>This is the FIRST WARNING Watch for the LAST WARNING!</p>	<p>Second Warning! THE LAST WARNING Is Coming</p>
<p>Be Ready for THE LAST WARNING!</p>	<p>THE LAST WARNING Will Thrill You</p>
<p>Don't Neglect THE LAST WARNING!</p>	<p>There's Mystery A-plenty in THE LAST WARNING!</p>
<p>HEED! The Last Warning's Coming Your Way!</p>	<p>"THE LAST WARNING" The Picture of a Thousand Thrills!</p>

Universal Conducts Dancing Beauty Hunt

UNIVERSAL is making a thorough canvass of the motion picture industry and the local stage for the ten most beautiful dancers.

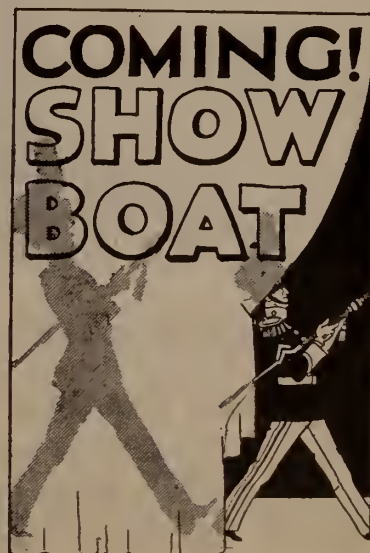
When found they will be used as the chorus girls in the night club scenes in Universal's million-dollar all-dialogue production, "Broadway," according to an announcement by Carl Laemmle, Jr., associate producer at Universal.

The parts will also include dialogue, it was said.

It is hoped to find ten good stage dancers so beautiful that they will be remembered henceforth as "The Broadway Chorus" just as the fame of the Floradora Sextette lingers on as having contained the most beautiful girls of a bygone era.

The cast of "Broadway" includes Glenn Tryon, Evelyn Brent, Merna Kennedy, Paul Porcasi, Thomas Jack-

son and Otis Harlan. Dr. Paul Fejos is directing.



A PAGE OF SYNOPSES

"THE MYSTERY RIDER"

Universal Chapterplay

No. 6—"The Fatal Shot"

AS Lane dashes into the cave to find Grace Wentworth, the bomb set by Bull Leonard explodes, burying them alive.

The posse realizes that the two are caught and force the outlaws to start digging to free them. Meanwhile, Lane and Grace, exploring the interior, discover a crevice in the roof. Lane starts a smoke signal which is seen by the posse, who go to their rescue.

Bull Leonard and his henchmen, watching their chance, make their getaway while the posse is freeing Grace and Lane. They are pursued by the posse, but succeed in giving them the slip.

The Claw, watching in ambush, sees Grace brought out of the cave, and realizing the ranch-house is deserted, seizes the opportunity to go there and search for the valuable formula.

Grace reaches home just as the Claw finds a secret hiding place in the wall. Fearing discovery he hides and sees Grace take the formula out of the secret cache. The Claw attempts to get it from her, but is interrupted by the arrival of Lane and Grace's uncle. Grace tells them what has happened, and the men dash out in time to see the Claw riding away.

The Claw plans a crafty game in his effort to get the formula. Grace receives a note from the Mystery Rider telling her that he has news of her father, but is watched, and so asks her to meet him. As Grace reaches the rendezvous, Leonard and his henchmen start a fake attack, causing Grace and the supposed Mystery Rider to flee.

The real Mystery Rider appears and sees the chase. His suspicions are aroused by the sight of the Claw in the Mystery Rider's disguise. He dashes to Grace's rescue. The Claw sees him and shoots. The Mystery Rider falls in the path of their oncoming horses and the Claw, forcing Grace's horse on with his own, tramples the prostrate Mystery Rider.

"THE MYSTERY RIDER"

Universal Chapterplay

No. 7—"Hurled Thru Space"

WHEN the Mystery Rider comes to the rescue of Grace Wentworth, who was tricked by the Claw, the villain shoots at him and the Mystery Rider falls from his horse.

The Claw determines to trample him to death.

The Mystery Rider waits until they are almost upon him. Then leaps to his feet and pulls the Claw from his horse. The arrival of Leonard and the henchmen force him to make his escape before he can unmask the Claw. He is pursued, but gives them the slip and sends Grace on her way.

Grace's uncle asks Manning to help him finance the production of rubber, using the discovery of Grace's father. Lane advises caution, believing the Claw is awaiting some such move. Manning belittles Lane's fears and tells them he will raise the necessary cash.

Following their departure, Leonard appears from an adjoining room and Manning tells him to round up his men and steal the formula. Lane observes him leaving the office, and, becoming suspicious of him, decides to follow him.

He sees Leonard and his gang trying to overtake Grace and her uncle in their buckboard, and dashes to their rescue. A thrilling three-cornered chase ensues. Grace's uncle is roped from the buckboard by Leonard, while Lane dashes on to stop the team which has taken fright and run away. He overtakes them and, jumping from his horse to the buckboard, attempts to stop them.

Unfortunately, he is unsuccessful, and the buckboard is tumbled over the cliff.

"FARMYARD FOLLIES"

Oswald Cartoon Comedy

AS SASSY young pullet was making the life of a worm miserable. She believed in the old adage of the "early bird." The worm was a "smart guy," however, and disappeared down a hole. The pullet mistook Oswald's tail, which happened to be in sight under the fence, for her quarry. Oswald resented this fiercely and trouble started right there!

As for the little pig who played in the mud-puddle, Oswald had to put him in the washtub a dozen times a morning.

Milking the cow certainly was a task, too! The flies put on their skates and used her back for a rink. Also Oswald's nose for a resting place.

The sassy pullet recovered from her first round with Oswald and appeared again, looking for more trouble. There was plenty of it. Oswald finally got her into the barn and applied an ax to her neck. But being a modern young thing, she refused to be a "dead one" and, although headless, challenged Oswald to a "free-for-all" in the barn yard.

"SLEEPING THROUGH"

Snappy Comedy

Horace in Hollywood Series

With ARTHUR LAKE

SITTING in the director's chair Horace forgot that he was really only the "assistant props." He became so interested in the racing sequences that he suddenly started "bawling out the actors." When the director got through with him Horace was so dazed that he accidentally took a sleeping powder which was to be used as a prop—in the next scene.

An unfortunate accident put one of the jockeys out of commission—with nobody on the set light enough to be used as a mount. The desperate director looked around for Horace—they found him passing out with sleep. Somehow they managed to get him on a horse and start him in the race, and somehow he won. No one was quite sure what happened, least of all Horace, for he was nine-tenths asleep. The laurels of the winner interested him not at all. His one idea was to stretch out under the nearest tree and sleep it off. As usual he was the unwitting hero of the day.

"SCRAPPIN' RANGER"

Western Featurette

With EDMUND COBB

BETTY DAVIS found life on a ranch very dull after her years in college. Resting her horse one day, she was suddenly startled by a young man who rolled down an embankment almost to her feet. It was Dick Preston, whom Betty recognized as the Yale student who had rushed her during college days. Thinking he had followed her into the West she was much annoyed. When Dick explained that he was the new Ranger and had just been worsted in an effort to save her father's payroll from Black Pete, the menace of the county, Betty scoffed at him as a bluffer and left him.

Dick rode at top speed to headquarters for help while Betty rode leisurely toward home. Noticing a deserted cabin, her curiosity tempted her to investigate. Opening the door she found herself surrounded by Black Jack and his gang.

Nothing but Dick Preston's courage, fast riding and hard fighting saved Betty from her perilous position. She finally admitted that life on the range is not all monotony and that a Forest Ranger is a good bet for a husband.

"Drawing Power AMAZING!"

We booked this serial for what has always been one of our poorest nights and now is by far the best night of the week. Its drawing power is simply amazing.—Warren G. Geddes, Princess Theatre, Chelsea, Mich.

"Tremendous business! Every chapter better!"
—W. T. McIntyre, Princess Theatre, Enterprise, Ala.

"Surprising increase each Saturday!"
—Frank W. Galvin, Alhambra Theatre, Sacramento, Calif.

"Increased Saturday receipts 35%!"
—D. W. Marquis, Ernada Theatre, Bartow, Fla.

"Can't go amiss on this serial!"
—T. J. Pekras, Dreamland Theatre, Columbus, Ga.

"Patrons satisfied! B. O. satisfies me!"
—L. C. Taylor, Mentone Theatre, Mentone, Ind.

"Worth its weight in gold!"
—A. Lehman, Canton Theatre, Canton, Miss.

"I've got them coming!"
—G. E. Fuller, Playhouse, Fairhope, Ala.

"Business increased 50%!"
—Morris Metz, Metz Arcade, Ferriday, La.



TARZAN THE MIGHTY

With NATALIE KINGSTON and FRANK MERRILL

Produced by special arrangement with Edgar Rice Burroughs, author of "Tarzan of the Apes," "The Cave Girl," etc., etc. Directed by Jack Nelson

Universal's Super Serial



Manager Wm. A. Craig, of the Fairyland Theatre, Anaheim, Calif., dressed up his ushers and doorman in Legion uniforms for Universal's "Foreign Legion." It went over with a bang.

Pat Rooneys Leave For Universal City

PAT ROONEY, Mrs. Ronney (Marion Bent) and Pat Rooney, 3rd, left Thursday on the Twentieth Century for Universal City where they will commence production of movietone novelties under a long term contract to the Universal Pictures Corporation.

Edgar Allan Woolf, playwright and producer of stage plays, has prepared the script for their first pictures, but will not accompany them to the coast. Production will be commenced about January 15th. No director has yet been announced.

The Rooneys have become famous to vaudeville fans throughout the country, having been on the stage for twenty-five years. His father, the original Pat Rooney, was the most popular vaudeville actor of his day.

The Rooneys completed their existing contracts for vaudeville with the first of the year and plan to devote themselves entirely to motion pictures.

"U" Sales Executive On Sales Trip

TED SCHLANGER, Assistant General Sales Manager for Universal, left New York recently for a short sales trip. Included in his itinerary will be the Buffalo and Pittsburgh exchange territories. Universal is just launching the second half of its 1928-1929 product, of which the majority of pictures are in both talking and silent versions.

Gibson Starts Film With Ruth Elder

HOOT GIBSON, Universal western star, has started production on his next Universal picture titled, "Birds of a Feather." Ruth Elder, Atlantic flight heroine, will play the leading role under the direction of Arthur Rosson.

Other members of the cast include Charles Schaeffer, Alan Forrest, Herbert Prior, Jack Knapp, Bill Gillis and Jack Herrick.

"Birds of a Feather" was written particularly for Gibson and Miss Elder. It combines aviation with a thrilling tale of the plains in which they will both appear at their best.

Keen Interest Shown In "Uncle Tom" Stunt

OUT in Bakersfield, California, the local youngsters are showing live interest in the Californian's coloring contest of Eliza Crossing the Ice, which is limited to children twelve years of age or under.

Many colored drawings were submitted to the Nile Theatre and considerable difficulty is being experienced in selecting the twelve best pictures.

Cash prizes totaling five dollars and ten tickets to see "Uncle Tom's Cabin" were the incentives for the children of Kern County to display their artistic talent. The attraction was especially effective occurring, as it did, during Christmas holidays

LAEMMLE NUPTIALS

(Continued from page 11)

Henry E. Cassriel, Mr. and Mrs. Siegfried Hartman, Mr. and Mrs. Grover Hoffman, Dr. Stanley Immerman, Mr. Alvin Frank, Mr. Louis Friedlander, Mr. Max Laemmle, Miss Emily Hirsh, the Misses Edith and Irene Mayer, Mr. Herman Stern, Mrs. Charles Stern, Mr. and Mrs. Walter Colton, Sr., Mr. and Mrs. Arthur Holliday, Dr. Herman Sugerman, Dr. Dudley Fulton, Miss Geraldine Rosenberg, Mr. and Mrs. Aaron Morse, Mr. and Mrs. Lou Metzger, Mr. and Mrs. N. L. Manheim, Mr. Harold Fried, Mr. Willie Wyler, Mr. and Mrs. Morton Baum, Mr. and Mrs. John T. Dunhill, Mr. E. H. Goldstein, Mr. and Mrs. Jack Cosman, Miss Carmel Myers, Dr. Harris and family, Mr. Ralph Bloom, Mrs. Estelle Friedlander, Mrs. L. B. Hirsh, Mrs. John Kahn, Mr. Walter Marks, Mr. and Mrs. Walter Colton, Sr., Mr. and Mrs. Herbert Adler, Mr. Julius Jacoby, Mrs. Mattie Stern, Mr. Harry Granas, Mr. and Mrs. P. D. Cochrane, Mr. and Mrs. Paul Gulick, Mr. Harry Zehner, Mr. Robert Wyler, Mr. Henry Hays, Mr. and Mrs. Robert E. Welsh, Mr. and Mrs. Irving Hellman, Mr. Mrs. Sam Van Ronkel, Mr. and Mrs. Jack Hellman, Mr. and Mrs. Dick Lauter, Mr. and Mrs. Milton Baruch, Mr. and Mrs. Maurice Cohn, Mr. and Mrs. Lawrence Frank, Mr. and Mrs. Maurice Blumenthal, Mr. and Mrs. Paul Lowenthal, Mr. and Mrs. Walter Mayer, Mr. and Mrs. Paul Leni, Mr. Wachtel, Mr. and Mrs. Eric Henshall, Mr. and Mrs. Fichtenberg, Mr. and Mrs. Sam Behrendt, Mr. and Mrs. Fred Baruch, Mr. and Mrs. Fred Cole, Mr. and Mrs. J. J. Buell, Mr. and Mrs. Ben Schulberg, Mr. and Mrs. Rod La Roque, Mr. and Mrs. Joseph Lewin, Mr. and Mrs. Charles Lewin, Mr. and Mrs. Klein, Mr. and Mrs. John D. Tippet, Mr. and Mrs. Herbert Marshutz, Mrs. Jane Siegal, Mrs. Lena Moos, George and Katherine Behrendt, Mr. and Mrs. Edwin J. Loeb, Mr. and Mrs. Gabe Levy, Mr. and Mrs. Herbert Baruch, Mr. and Mrs. Edward Danziger, Mr. and Mrs. Ralph Woelfe, Mr. and Mrs. Frankel, Mr. H. L. Ware, Mr. and Mrs. Louis Lissner, Mr. and Mrs. Sol Lesser, Mr. and Mrs. Reginald Denny, Mrs. E. Gerstle, Mr. and Mrs. Sam Jaffe, Mr. and Mrs. Julian Cole, Mr. and Mrs. Ben Platt, Mr. and Mrs. Jack Weingarter, Mr. and Mrs. John Colton, Jr., Mr. Mannie Lowenstein, Mrs. Bernard Mayer, Mr. and Mrs. Harry Wiener, Mr. and Mrs. Max Frankel, Mr. Terry Cosgrove, Mr. and Mrs. Sanford Erlanger, Mrs. Ogus, Mr. and Mrs. Sigmund Moos, Mr. Witt K. Cochrane.

when the children had more leisure than usual to devote to such competition.



PREPARE FOR A RIOT!



You've seen youth in stitches and old age in the throes of merriment over the comicalities of SILENT Oswald . . . you've seen stern men break down and roar.

Possibly you have wondered how a cartoon movie feature **COULD** be funnier.

Here is the howling answer:

OSWALD in SOUND

Tighten the screws in your seats—order your smelling salts early—put in a stock of SPARE RIBS—in other words—

PREPARE FOR A RIOT!

Other one-reel shorts
LAEMMLE NOVELTIES
 Something strikingly new under the sun. First-run short subjects.
Horace in Hollywood
 Arthur Lake with shots of studio big-timers in a zesty series.
 —and these with singing and dialog:
BAILEY and BARNUM
 Headliner blackface singing and entertaining act. Booking Big.
THE BROX SISTERS
 Harmonizing Hawaiian trio extraordinary. Big house stuff.
ZIMMERMAN and GRANDVILLE
 Unique, delightful Swiss yodlers. Exclusively Universal.

OSWALD

the Lucky Rabbit

in SOUND

(Two negatives—one silent, one with sound)

[Winkler
Productions]



Universal Shorts are Super Shorts!

The always Dependable ADVANCE MAN

Watch This Column Our Weekly Chat

This column has appeared uninterrupted in *The Saturday Evening Post* since July 15, 1922. During that time, it has been read by millions. It has caused untold thousands to write to me, and I have personally answered every letter. I sincerely believe that I have the largest personal correspondence in the whole wide world. Do you read this column? If not, why not? If so, how long have you been reading it? Have you ever written to me about its contents? Are these chats interesting and informative? Do they help you in your choice of pictures? Is there anything you would like to know which this column does not contain?

— C. L.

I am strongly recommending to you several of Universal's picture achievements which, in my opinion, have set a new standard in entertainment. I refer particularly to



Norman Kerry in "Man, Woman and Wife"

"Man, Woman and Wife," starring KERRY, PAULINE STARKE, with MARIAN NIXON, KENNETH HARLAN. "Coburn and Kelly in Atlantic City," starring GEORGE SIDNEY, with VERA GORDON, KATE PRICE and MARK SWAIN.

The Wisconsin News, in its review of "The Man Who Laughs," says: "This is the third of Victor Hugo's stories to be brought to life by Universal, and the most real stirring of the soul."

The other two are "The Hunchback of Notre Dame" and "Le Miserable." One of my correspondents writes: "I have seen 'The Man Who Laughs'; it is one of the best pictures I have seen in years."



Glenn Tryon in "The Gate Crasher"

Universal's production of "Show Boat," Edna Ferber's best novel of the South, has reached the cutting stage at Universal City.



Patsy Ruth Miller in "The Gate Crasher"

"The Gate Crasher" is another story of GLENN TRYON pictures which this great young comedian is trying to become a detective. He escapes to cover the stolen jewels of a popular actress. This enables him to break into the back stage atmosphere where he encounters that intelligent and charming young woman, PATSY RUTH MILLER.

Carl Laemmle, President

Do you want to be on our mailing list? Just say the word.

UNIVERSAL PICTURES
"The Home of the Good Film"
730 Fifth Ave., New York City

Q Carl Laemmle's Saturday Evening Post column appearing in every issue of this great magazine . . . read and enjoyed by more than 15,000,000 people every week . . . is YOUR ADVANCE MAN for the world's finest motion pictures.

Q Thousands of letters received from movie fans weekly is absolute proof that this column is used by movie fans everywhere as their entertainment guide.

Q YOU MUST PROEIT by it if you play UNIVERSAL!

The column at the left is from
The Saturday Evening Post of
December 29, 1929




UNIVERSAL WEEKLY

Vol. 28 No. 25

Jan. 26, 1929




Merna Kennedy
who will play "Billie" in
"BROADWAY"
under the direction of
Paul Fejos and the super-
vision of Carl Laemmle,
Jr.

A RECORD OF



FOR close to 23 years Carl Laemmle has been the MINUTE MAN who has SHOWN THE WAY. For more than 20 of those 23 years he has been the EXHIBITOR'S BEST FRIEND. And his record of achievement proves it. It was Carl Laemmle who successfully fought the good fight for the independents — freeing the industry from the yoke of the Motion Picture Trust. It was Carl Laemmle who first showed the way TO BIGGER AND BETTER PICTURES built around the story rather than the star.

It was Carl Laemmle who gave you THE FIRST GREAT SUPER PICTURES, box-office winners such as BLIND HUSBANDS—MERRY GO ROUND—HUNCHBACK OF NOTRE DAME — (the picture that is now in its fifth exhibition year and cleaning up wherever it plays).

ACHIEVEMENT

It was Carl Laemmle who gave you THE PHANTOM OF THE OPERA — and THE COHENS AND KELLYS SERIES. It was Carl Laemmle who gave you UNCLE TOM'S CABIN—THE LAST WARNING—and all the other great pictures on this year's Jewel list. It was Carl Laemmle who gave you THAT LIFE SAVER for the small exhibitor UNIVERSAL'S COMPLETE SERVICE CONTRACT, and it was Carl Laemmle who had the foresight more than fifteen years ago to bring THE FIRST SOUND PICTURES INTO THESE UNITED STATES.

And now when the industry is standing on its ear not knowing which way to turn for surefire pictures, Carl Laemmle goes along in his calm sure way and gives you BROADWAY — greatest melodramatic stage hit of the century, and the picture of pictures — glittering, gorgeous, glamorous SHOW BOAT — made from Edna Ferber's best selling novel — known from one end of the country to the other — the picture that will stand for romance as long as romance endures.

Yes, sir, Carl Laemmle's 23 YEAR RECORD OF ACHIEVEMENT in the interests of the motion picture IS SOMETHING TO BE PROUD OF. And Universal is proud — proud to have Carl Laemmle for its president — proud of his record — proud of this year's Universal product and prouder still of the big things to come — watch Universal!



A "Natural" for

*No. 620—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation.*

I F you're catering to small town patronage---

If you want an attraction which will pull people you never
saw before in your theatre---

If you want the one "natural" on the market, you'll have
to show Universal's magnificent production of "Uncle Tom's
Cabin" and there's no argument about it.

The stand-out business which this picture is doing every-
where is becoming more and more the talk of the trade.

I wonder if you saw the report which was made to the Ex-
hibitors Herald and Moving Picture World by Ray W. Mussel-
man of the Princess Theatre in Lincoln, Kansas. It contains
food for thought.

Mr. Musselman wrote:---"Uncle Tom's Cabin is a wonder-
ful drawing card and a really big picture for small towns. It
drew in people that I had never seen in town before, and
where they came from is a mystery to me! I believe that the
small town has a natural in this picture."

the Small Towns

I don't suppose any living man realizes the potential possibilities of this great and ever-living classic of literature. Those of us who are more or less "hard-boiled" are likely to forget that a play, such as "Uncle Tom's Cabin" which was written many years ago is all the more powerful for that very reason. It has had time to become known by reputation by every man, woman and child---and your audience is ready-made.

No one on earth has ever had an opportunity to see "Uncle Tom's Cabin" in such form as the Universal offers it, for the very simple reason that all past efforts to produce it either on the stage or on the screen have been handicapped either by lack of stage room or lack of screen financing.

I am bursting with pride, not merely because of the flattering reception the people are giving this production, but because of the picture itself. I was proud of it when I saw it in a cold projection room, before anyone else had had an opportunity to view it.

I consider it a monument to Universal and to every theatre which runs it—a builder of profits, of new friendships for the picture industry.

It is the easiest picture in the world to advertise. It just can't help doing business for you. That's why it is a "natural"—and "naturals" occur in this business once in a pink moon!

\$2,000 IN CASH PRIZES

Conditions of Contest

for the best answers to the question:

Why do alluring women love homely men?

PRIZES to be awarded as follows: first award, \$1 000; second award, \$250; third award, \$100; fourth award, thirty prizes of \$5.00 each.

Additional prizes totaling \$500 to be furnished newspapers in the U. S. and Canada by Universal Pictures Corporation to be awarded in the name of each newspaper to local winners in this contest (as a supplement to the regular prizes).

This additional \$500 to be awarded as follows: To the winner of the 1st prize, \$150 extra from a local newspaper; to the winner of the second prize, \$125 extra from a local newspaper; to the winner of the third prize, \$75 extra from a local newspaper; to the winner of the next thirty prizes, \$5 extra each a local newspaper.

Any prize winner in order to be eligible for the additional prize from his local newspaper must certify by records acceptable to that newspaper that he has been a legal resident of the community in which the newspaper is circulated for at least six months.

In instances where there is a winner in a town where no newspaper has carried this contest Universal will ask a local paper to present the extra prize. If no paper is available the extra prize will be presented through the local theatre, or direct from Universal Pictures Corporation.

Prizes to be awarded for the best letters, not exceeding 200 words, answering the question, "Why do alluring women love homely men?"

Any resident of the United States or Canada, male or female, is eligible.

All letters must be submitted to "The Man Who Laughs" Contest Editor, Universal Pictures Corporation, 730 Fifth Avenue, N. Y. City, not later than July 1st, 1929.

It will be helpful for any entrant to see Universal's picture, "The Man Who Laughs," but it is not necessary in order to enter the contest.

In the event of a tie on any one of the awards the full amount of the award tied for will be given to each tied contestant.

Manuscripts will NOT be returned.

All letters submitted must be entrant's own opinions gathered from general observation, from discussing the subject with others and from reading. In other words, no other person may write the letter for entrant or tell entrant what to write.

Entrant should avoid long words and sentences, and strive to put his or her thoughts down clearly and neatly. General appearance of letters will also count in judging the winners.

Judgment of the letters will be passed on (1) originality of thought; (2) clearness of expression; (3) general knowledge of the subjects; (4) general neatness.

The judges in this contest will be Carl Laemmle, President, Universal Pictures Corporation; Dr. W. M. Marston, Director of Universal's Bureau of Public Service, and Edward Montagne, Universal scenario editor.



VIC
The M

starring Conrad

TO HELP YOU!

YES, sir! And it doesn't cost you one red cent! Universal is offering \$2,000 in cash prizes to the general public to help you get the biggest crowds you ever had with one of the biggest pictures you've ever been offered.

READ the details of the contest on the opposite page. Think of how you can tie up with your local newspaper (and the newspaper can offer to pay additional prizes to local prize winners). Think of how you can climb aboard this contest and put it over yourself—to the biggest business you ever did on any picture!

UNIVERSAL gives you every help FREE. These include a six-day mat service for your local newspaper, a special trailer, one-sheet, window card, slide, herald and special press sheet.

IF you've already booked the picture you can climb aboard the biggest exploitation idea in years right NOW. If you haven't yet booked the picture—DO IT. Line up for the BIG MONEY—NOW!

Carl Laemmle's Super Production

With Olga Baclanova, Brandon Hurst, Sam De Grasse, Cesare Gravina, Stuart Holmes, George Seigmann.

2 negatives—1 silent, 1 with sound.



HUGO'S

Who Laughs

Heidt and Mary Philbin—A Paul Leni Production

EAST--WEST--N

"WONDERFUL INVESTMENT!"

—W. E. Tebbets, *Oriental Theatre*
Portland, Ore.

"Best in 10 years!"

—A. P. Drohan,
Princess Theatre,
Chatham, Ont.

"Breaking Records Daily!"

—H. W. Schultz,
Plaza Theatre,
Fort Dodge, Iowa.

"Went over big!"

—K. S. Braun, *New Square Theatre,*
Ottamwa, Iowa.

"UNIVERSAL TRIUMPH!"

—Joe Burton, *Keith Theatre*
North Platte, Nebr.

"LEADS THEM ALL!"

—Max Tschauder, *Rivoli Theatre*
Beatrice, Nebr.

"ALL RECORDS SMASHED!"

—C. F. Smyth, *Uptown Theatre*
Wichita, Kans.



"SMALL TOWN NATURAL!"

—W. Musselman, *Princess Theatre*
Lincoln, Kans.

"Record despite weather!"

—Bob Browning, *Aztec Theatre,*
Enid, Okla.



"Turned them away!"

—J. F. Miller, *Pastime Theatre,*
Hickory, N. C.

"Big!"

—R. J. Stinnet, *Capitol Theatre,*
Dallas, Texas.

UNCLE TOM

-- Silent or Sound - Carl Lae

ORTH *and* **SOUTH**

"Capacity!"

—*Pantages Theatre,
Memphis, Tenn.*

**"WONDERFUL
INVESTMENT!"**

—*W. E. Tebbetts, Oriental Theatre
Portland, Ore.*

**"EXCEPTIONAL
BUSINESS!"**

—*Didsbury Theatre
Walden, N. Y.*

**"2 1/2 TIMES MY
GUARANTEE!"**

—*Chas. F. Huxford, Skaneateles Theatre
Buffalo, N. Y.*

**"ESTABLISHED
RECORD!"**

—*Barney's Theatre
Pt. Marion, Pa.*

"HUGE SUCCESS!"

—*H. A. Schuerman, Plaza Theatre
N. Stroudsburg, Pa.*

"SHATTERED RECORDS!"

—*Leo M. Daveney,
Cleveland, Ohio*

The GREAT AMERICAN PICTURE

CARL LAEMMLE'S \$2,000,000

Production. With Marguerita Fischer, Arthur Edmund Carewe,
Lucien Littlefield, James Lowe, Virginia Grey, Adolph Milar,
Vivien Oakland, Lassie Lou Ahearn, Mona Ray, Aileen Manning.
Two negatives: 1 SILENT; 1 with SOUND.

"Phenomenal!"

—*Hoyt Kirkpatrick, Palace
Theatre, Fort Smith, Ark.*

A Harry Pollard Production

M'S CABIN

mmle Leads the Way!!!

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY
Copyright 1929 · UNIVERSAL PICTURES CORPORATION All Rights Reserved

Vol. XXVIII

JANUARY 26, 1929

No. 25

UNIVERSAL MOVIEGRAMS

PAUL LENI, who has been in New York for the opening of his latest production, "The Last Warning," at the Colony Theatre, has returned to Universal City with Mrs. Leni. His next production will be "The Bargain in the Kremlin," by Sir Philip Gibbs. Joseph Schildkraut will star in it.

"EVIDENCE," a play by Edward Montagne, has been chosen as the next Universal production for William Wyler to direct. It has been put in scenario form by Charles Kenyon and John Clymer. This will be the third big production by William Wyler, the other two being "Anybody Here Seen Kelly?" and "The Shakedown," which is now being synchronized at Universal City.

CARL LAEMMLE, JR.'S first talking "Collegians" series got under way on Monday of this week at Universal City. Nat Ross is directing and the peppy young people who have been identified with the principal roles have all successfully passed their talkie tests and will both talk and sing in the fourth series of "The Collegians."

THE first number of Universal Sound Shorts will go into production at Universal City this week. It is entitled "The Pilgrim Papas," with Benny Rubin and by Benny Rubin. Eddie Kane, a well-known vaudeville performer, has been cast in the role of the school teacher. It will be directed by Jack Foley, who has written a number of the Glenn Tryon features for Universal. It is Foley's first opportunity as a director.

New Talk-Film Method Introduced in "Broadway"

Universal Makes Talking Scenes One Day and Silent Scenes the Next, Alternately—Assures Better Co-ordination and Simultaneous Completion of Sound and Silent Versions

New Method Initiated by Carl Laemmle, Jr., Associate Producer

THE Universal Pictures Corporation has instituted a new technique in the making of talking pictures. The plan, initiated by Carl Laemmle, Jr., an associate producer for that company, has been put into effect in the making of "Broadway," Universal's super-production of the famous stage success of that name, and is said to be greatly superior to former studio methods.

The new plan consists in alternating the production schedule so that silent scenes are taken one day and dialogue scenes the next, and so on. The necessity for making both a silent version and a sound or dialogue version is due to the fact that thousands of motion picture theatres are yet unequipped for talking pictures. The photography of the silent scenes and the same scenes in dialogue on successive days is said to make for closer co-ordination and greater efficiency, as well as more perfect portrayals.

Formerly, pictures slated for both silent and sound versions were completed in silent form before the sound or dialogue sequences were made. This resulted in extra rehearsals, delays and lost time, but with the one saving grace that a fair estimate of the picture's entertainment value could be had from the nearly completed silent version, before the dialogue sequences were attempted. Certain rearrangements in the handling of the dialogue sequences sometimes were found advisable.

Under the new method, first instituted in "Broadway," the close co-ordination between the silent and sound versions makes such changes unnecessary. What the players enact silently today they enact with dialogue and other sound effects tomorrow. As a matter of fact they do not actually go through their scenes silently for the silent version. They speak the lines they are supposed to speak in the dialogue version. Thus, the making of the silent version really takes the place of rehearsals for the sound reproduction of the following day. Only the microphones are not connected up and the "lines" do not register on the film.

This doubling up of rehearsal time is regarded in the motion picture industry as one of the most important steps taken in studio technique since the advent of talking pictures. It means great saving in time and

(Continued on page 32)

WITH the completion of his testimony in the "Cohens and Kellys"—"Abie's Irish Rose" court entertainment, Harry Pollard entrained for Universal City with Curtis Benton, to put "The Minstrel Show," with Eddie Leonard, into immediate production. Benton, who wrote the continuity, has been in New York with him working on the production while the trial lasted.

NORTH GERMAN LLOYD BOOKS UNIVERSAL PICTURES

Giant Ocean Liners of North German Lloyd Company Will Show Universal Pictures of Feature Length — Two New Steamers, S.S. Bremen and Europa



Above the S. S. Bremen of the North German Lloyd, and at right, the S. S. Columbus, which are both equipped with Universal films on their ocean trips.



The third of the North German Lloyd fleet, the S. S. Dresden, to sail with Universal pictures on board. The new ships to have sound will be even more luxurious.

THE North German Lloyd has booked Universal pictures for its transatlantic liners. Already the S. S. Columbus and the Dresden have steamed out of New York bearing Universal's "Give and Take," "The Man Who Laughs" and Laura La Plante's comedy, "Home, James." It is of interest that the showing of "Give and Take" on the S. S. Columbus was a day and date booking with its premier at the Colony Theatre in New York City. The Berlin and Muenchen, which sail later in January, will also be equipped with Universal pictures. The four liners can show only silent films, but plans have been completed for the installation of sound equipment for the North German Lloyd's new steamers, the Bremen and Europa. These liners will be the last word in ocean vessels from the standpoints of both speed and magnificent appointments.

Carl Laemmle, president of Universal Pictures, has the distinction of being the first person to book passage on the Europa. Upon the vessel's completion, Laemmle will sail on the maiden voyage to Germany.

Several years ago, when an American steamship company introduced the innovation of motion pictures, it was discovered that short product was the only successful medium for sea-going patronage. At that time,

dancing offered such active competition that the social hall could retain its movie fans for but a short period after the dinner hour. Since then the general interest in motion pictures of feature length has so increased that the N. G. L. has booked Universal specials with complete confidence that they will hold their own against the rivalry of dancing or any other type of ship amusement. In accordance with the high standard of accommodations for which the North German Lloyd is famous, the very best pictures obtainable will be displayed.

The bookings to date include "Give and Take," and "The Man Who Laughs" for the S. S. Columbus, which sailed on December 29th; "Home, James" and "Give and Take" for the S. S. Dresden, which left New York on January 3rd; "The Night Bird" and "The King of the Rodeo" on the S. S. Muenchen, sailing on January 12th; and "Give and Take" and "Lonesome" on the Berlin, sailing January 24th. From the quality of these pictures, selected from outstanding Universal releases for the current season, it is evident that the N. G. L. is firmly convinced that globe trotters are the type of patron who will appreciate exceptional films just as they appreciate exceptional service.

The social halls of the North Ger-

man Lloyd liners offer the maximum of comfort and convenience in which to view the picture. Spacious and luxurious, they make as harmonious an atmosphere for film releases as the finest theatres in the country. The social hall of the S. S. Columbus, which is the largest and fastest German vessel afloat, boasts unusually fine oil paintings, handsome lighting accessories, deep easy chairs and the green beauty of palms in the best modern hotel manner. More intimate is the hall of the Berlin, but no less artistic. On a smaller scale, the room offers its guests equal ease. Fine statues fill recessed arches along the walls and a great painting at one end of the room adds length and distinction to a well-proportioned salon. The Dresden, built to satisfy the increasing demand for moderate passenger rates, combines simplicity with comfort. Its social hall, located in the fore part of the promenade deck, is equipped with small tables, gay flowered chairs and lounges and innumerable accessories for the convenience of its passengers.

This contract between the North German Lloyd and Universal Pictures marks a new field for motion picture exhibition, and one that will undoubtedly become prevalent among the large ocean liners during the next five years.

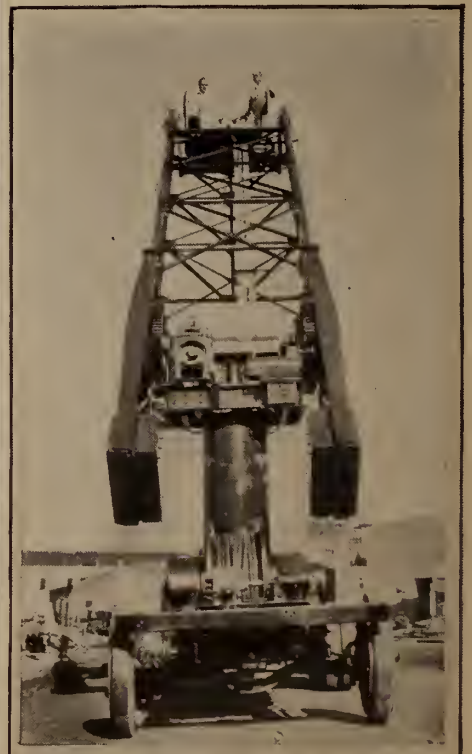
Gigantic Camera Crane

Paul Fejos, Director of
Camera Crane Which
Replaces Old Movable
Camera

Test at Universal City Pro
Filming Big Scenes and P

UNIVERSAL owns the only camera crane in captivity. The crane is the invention of Paul Fejos, noted Hungarian director, who is now wielding the mega-

Left: Paul Fejos, inventor of the crane, Kathryn Crawford, and Eddie Newton, operator, take a trial flight in the camera platform at Universal City.



The height of the camera in action can be seen above. Operators Eddie Newton and Barney Crozier on the platform.



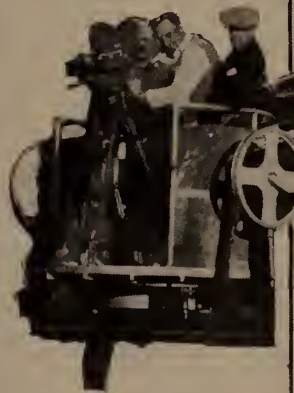
Built for "Broadway"

Broadway," Invents Huge
ves Eight Ways at Once and
Wooden Platforms on Which
Were Mounted

Crane a Tremendous Success in
g Up Near and Distant Sounds

phone on Universal's super-production of "Broadway." Carl Laemmle, Jr., was so enthusiastic over Fejos' original idea of the crane that he took immediate steps to carry through its completion for the filming of "Broadway," of which he is associate producer. With the aid of a corps of Llewellyn Iron Works engineers, Dr. Fejos' mechanical vision became a reality. The device is an enormous affair capable of swooping down from a long shot to a close-up,

Carl Laemmle receiving camera crane from Reese Llewellyn, president of Llewellyn Iron Works, Paul Fejos in center.



The camera crane lowered to take a shot at a little above street level. Paul Fejos, director of "Broadway," and inventor of the idea of the ingenious crane, is seen on the platform.



darting through a crowd or across a street, picking up the hum of the city's voice, and then, clearly and distinctly, singling out the words of one particular character.

The crane is electrically operated, is absolutely silent in operation and is being used in talking sequences with great success.

The boom, or swinging portion of the crane, is mounted on a steel column 12 feet high, which is, in turn, supported by an immense underslung six-wheel trailer. The boom is 25 feet long and is offset by a drawbridge type counterbalance. It can move through an arc into the air and down the opposite side at a rate of 300 feet a minute, or 16 seconds for the trip.

At the end of the boom is the camera platform, which remains horizontal, something like a car on a Ferris wheel. The platform is round, has a diameter of five feet, and has sprockets on the under side which engage with an electric motor which can whirl the platform at a high rate of speed.

The third movement of the boom is a rotating motion. With the boom at horizontal it can be whirled at a maximum speed of 600 feet a minute, or a complete revolution every 16 seconds. For a fourth movement the trailer with its crane can be towed by truck.

(Continued on page 24)

LENI LIKENS FILM GAME TO SPIRITED TENNIS TILT

Universal Director Says Audience is on One Side of Net and Picture Makers on the Other—Leni Thinks Talkies Are Here to Stay

By JAMES HOOD MACFARLAND

(Reprinted from N. Y. Evening World.)

YOU may not be aware that you are sitting in a theatre and looking at his picture, but, according to Paul Leni, Universal's genial director of "The Last Warning," "The Man Who Laughs" and "The Cat and the Canary," you're on the other side of the net.

Situations are the balls and reactions the racquets in this unusual game he unselfishly hopes to have you win in the end, with each new production he makes. He does not mind losing if you will only return the ball after he serves it.

Nothing Impossible

"What is the use," argues Leni, "in presenting situation after situation, if there is no reaction from the audience? It is terrible to see the situation so carefully served go so far over the heads of the audience, or strike so low, that no return is possible. Making pictures is just a game that I like to have the audience win, because it makes them feel good—which is the reason they came to see your pictures."

Leni believes that nothing is impossible, and with that belief as a creed he will forge his way ahead still further as a leader of directors of motion picture entertainment, so far as the limitations with which he is surrounded will allow.

He will explain that the reason the voice in a motion picture seems unnatural at this stage of sound pictures is because the voice is round and the picture is flat. The remedy is the third dimension picture and a more intricate placing of the loud speakers behind the screen, so that an actor will not appear to have a voice issuing from his knees, or from the box at the side of the stage.

Would Place Voices

He would like to place loud

speakers at different vantage points throughout the theatre—the rear, the ceiling, the boxes, even each row in the audience would have its loud speaker—not for the transmission of all sound, but to obtain various effects. The principal loud speakers would be arranged in a network behind the screen and controlled in the same manner. Thus when an actor gets up from a chair, his voice will rise with

him and not remain where he was sitting a moment before.

As an illustration of the effects he would like to create in the theatre—and Leni is full of illustrations—he will tell you of a production of "Faust" that he directed on the stage. He startled the audience out of their seats by arranging the thunder apparatus in the ceiling over the heads of the audience instead of in the wings off-stage.

TO HELP SOLVE THE SCREEN'S MOST AMAZING MYSTERY

JURY BALLOT



1



5



6



7



2

I find No. VOTE HERE

guilty of the murder in "THE LAST WARNING"

and promise to keep the solution of the mystery a secret.

Name

Address



8



3



9



4



12



11



10

KEY TO PLAYERS: 1. Roy D'Arcy. 2. John Boles. 3. George Summerville. 4. Buddy Phelps. 5. Laura La Plante. 6. Mack Swain. 7. Burr McIntosh. 8. Bert Roach. 9. Montague Love. 10. Torben Meyer. 11. Margaret Livingston. 12. Mme. Daumery.

An effective gag on Leni's latest film, "The Last Warning," is this ballot to be used as a throw-away or an advance teaser, or given to patrons as they enter the theatre. In the latter case, throw up the house lights at the point in the film where the theatre closes for five years and let the audience cast their votes with prizes for the correct guess.

Had Third Dimension

He obtained third dimension effects many years ago at his theatre in Berlin by projecting a picture through a transparent screen to a mirror placed at an angle in back of it. This gave the picture sufficient depth so that it was possible to fade into a continuation of the screen production on the stage with real actors, following the removal of the screen and mirror, in such a manner that the audience was scarcely aware of the substitution.

Sound color and three dimension pictures—he believes in them all.

"Sound is like a baby now," he said. "Every one is concerned with it, watching and criticising it. It will grow up and add value to certain types of films. I do not agree with Max Reinhardt that dialogue is an artistic mistake. It helps immeasurably with films where the centre of interest is furthered by speech.

"This making of pictures should not be such hard work," he continued, with a smile. "It should only be necessary for a director and his staff to work five minutes a day for thirty days to obtain 150 minutes continuous entertainment. That's two hours and a half. Few pictures are as long as that!"

(Continued on page 20)

Universal Ranks High in Critics' List of Ten Best Films for 1928

"Man Who Laughs," "Lonesome" and "Cat and the Canary"
Named Among Ten Best Pictures—Veidt, Baclanova, Laura
La Plante and Mary Nolan Praised Among Notable Stars—
Paul Leni and Paul Fejos Commended for Direction

WITH the end of 1928, the movie critics have once again that satisfying task of passing verdicts upon the year's performances. All the good, bad and indifferent pictures released by all the companies in the industry are sifted in an honest effort to select the ten best films that have flashed upon the screens of the past season. Just as conscientiously are awards made for excellent acting and outstanding direction.

All the critics who have so far submitted their edicts have chosen "The Man Who Laughs" as among the ten best films for 1928. Frederick James Smith in *Liberty* includes the Universal-Hugo picture among "his personal selection" of best films. Robert Garland of the *New York Telegram* compiled the list of ten best films for Katherine Zimmerman, regular motion picture critic of the *Telegram*, who was ill with influenza at the time. Apparently Garland is not a movie fan, as he cryptically headed his list as the "ten films which have afforded me the smallest amount of pain." Both "The Man Who Laughs" and "The Cat and the Canary" are among this painless selection. Richard Watts, Jr., movie critic of the *New York Herald Tribune*, whose enthusiasm ran so high that he recounted any numbers of runners-up to his final selection, also chose "The Man Who Laughs" among the favored ten.

In the collegiate world, represented by the *New York University News*, Henry W. Levy included "Lonesome" and "The Man Who Laughs" in his winners. His comment on the former stresses "the eccentric camera work of Paul Fejos, the director of the experimental 'The Last Moment.'" Of "The Man Who Laughs" Levy says, "A macabre story of a clown whose face is twisted into a laugh. Played to the hilt by Mr. Veidt and directed for all its worth by Paul Leni."

Among the stars given special mention are Conrad Veidt and Olga Baclanova, whom Frederick James Smith of *Liberty* lists among the twelve best performances of 1928. In the same article, Jean Hersholt is included among notable character players. Robert Garland in the *Telegram*

and Richard Watts, Jr., in the *Herald Tribune* both include Conrad Veidt's performance in "The Man Who Laughs" as among the finest of the season. Levy rates his actors and actresses on the basis of those "who make more frequent appearances than once or twice a year and give the best general performances when judged on a yearly basis." Under this classification, Conrad Veidt and Laura La Plante carry the honors for Universal.

Watts, Jr., mentions Baclanova and Mary Nolan among the "names of the ten players who, at the moment, are considered to have made the greatest strides in popular regard and ability during 1928."

Garland overlooks directors in his comments, while Smith pares his selection down to the five best directors on basis of 1928 results, of which Paul Leni is one. Levy includes Paul Fejos and Paul Leni among his ten best directors.

The selection of these two Universal directors augurs well for next sea-

son's productions. To Paul Fejos' direction has been entrusted "Broadway," one of the biggest releases for the coming year, while Paul Leni has just returned to the coast to start production on "The Bargain in the Kremlin," by Sir Philip Gibbs, in which Joseph Schildkraut will star.

XXXXXXXXXXXX

Greetings to CARL LAEMMLE

All hail! Carl Laemmle; who certainly knows
How to give "Universally" wonderful shows!
Prolific producer of pictures, whose art
Enthuses, amuses and appeals to the heart;
A man, who to heights of success, has attained,
By constant endeavor, sincere and sustained—
Perfection's the goal to which Carl is aspiring,
With praiseworthy zeal and efforts untiring.
Not only he does all his hands find to do,
But the "chip of the old block" is in the game too—
Junior's wagon, most surely, is hitched to a star!
Laemmle honors are rapidly rising to "par."
Michael Angelo stated perfection was made
By attention that to seeming trifles was paid—
So, Carl has taken a page from "Mike's" book,
No details too trivial for his overlook!
A wizard for work, with alert mind and quick
And unfailling sagacity, "winners" to pick!
May the "Laurels of Victory" never grow stale,
May the "House of the Laemmles" forever prevail.

M. B. KYSH,
(Saturday Evening Post reader.)



"THE MICHIGAN KID"

RENEE ADOREE and
CONRAD NAGEL

with
Lloyd Whitlock, Adolph Milar, Virginia
Gray. From the tremendously popular

Story by
REX BEACH

An IRVIN WILLAT
Production



"The FOREIGN LEGION"

Starring
NORMAN KERRY and
LEWIS STONE
with Mary Nolan, June Marlowe, others.
From the I. A. R. Wylie novel, "The Red
Mirage."

An EDWARD SLOMAN
Production



The BIG
6

LAEMMLE SPECIALS

The COHIENS and KELLYS in Atlantic City

Starring
GEORGE SIDNEY

with
Vera Gordon, Kate
Price, Mack Swain.

Two negatives: 1 SILENT; 1 with DIALOG.

A
WILLIAM JAMES CRAFT
Production



*The world's most famous comedy
team, stepping high, wide and
handsome in America's play-
ground, where girls are GIRLS
and wives are - - just wives.*



The **BIG**
6

LAEMMLE SPECIALS

Thrilled New York

"Corking mystery . . . a certain proportion seems to us the most thrilling stuff of this sort ever brought to cinema . . . keeps audience tense at all times."
—Irene Thirer, N. Y. Daily News

"One of the . . .
its school . . .
the better p . . .
—Richard T . . .

"Paul Leni's sequel to 'The Cat and Canary.' The picture is a gem. . . ."
—George Gerhard, N. Y. Evening World

"An intelli . . .
capably a . . .
graphed."

The Picture of a

"THE WAVE"

The BIG **6**

ALS

LAEMMLE SPEC



Work to the Core!

successful examples of
idedly belongs among
lays."
Jr., N. Y. Herald-Tribune

"A deep, dark, mystery 'Meller' with
plenty of thrills, blood-curdling sequences
and hair-raising episodes . . . the film
version tops the play."

—Regina Cannon, N. Y. American

story, skilfully directed,
and adroitly photo-

"Excellent and interesting."

—N. Y. Telegram

—Morning Telegraph

Thousand Thrills!

LAST MORNING!

With

LAURA LA PLANTE,

Montagu Love, Roy D'Arcy, Margaret
Livingston, John Boles, Bert Roach. Pro-
duced under the personal supervision of
CARL LAEMMLE, Jr. From the novel
by Wadsworth Camp and Thomas F.
Fallon's Broadway stage hit. Two nega-
tives: 1 Silent; 1 with Dialog.

**A PAUL LENI
Production**



The **BIG 6**

ALS

LAEMMLE SPEC



The GIRL on the BARGE

An
EDWARD SLOMAN
Production

With
JEAN HERSHOLT,
Sally O'Neill, Malcolm Mac-
Gregor. From the Cosmopolitan
Magazine story by
RUPERT HUGHES

Two negatives: 1 SILENT; 1
with DIALOG



*Stark and startling drama on an
Erie Canal Barge. Unusual. Dif-
ferent. Colorful. With a breathless
climax staged in gale-torn Hell Gate.*

The **BIG**
6

LAEMMLE SPECIALS

GIVE AND TAKE

A
WILLIAM BEAUDINE
Production

Starring
GEORGE SIDNEY

and
JEAN HERSHOLT

With George Lewis and Sharon Lynn
From the Broadway stage success
by Aaron Hoffman

2 negatives—1 silent, 1 with dialog



*The picture that's rocking the
world with laughter. Pantages
Theatre, San Francisco, says:
"One of the greatest ever produced."*

The **BIG**
6

LAEMMLE SPECIALS

Laemmle Appoints Mrs. Strauss As Eastern Scenario Editor

IN order to establish as strong, versatile, and wide-awake department as possible in New York City for contacting with novelists, play writers, publishers and their agents, Universal has been fortunate in obtaining the services of Mrs. Florence Strauss as Eastern Scenario Editor and story contact executive. Mrs. Strauss, for seven years, has headed a similar department at First National, a department which has been an extremely important part of the production machinery of the company and which has been the envy of other producing organizations.

Although Mrs. Strauss began her moving picture experience at the time the Goldwyn company established its Eminent Authors enterprise and was largely responsible for bringing into the industry a great many of the prominent authors who are now extremely well known to moving picture fans, as well as to the readers of novels, it was not until she had picked "Flaming Youth," "Black Oxen" and "The Sea Hawk" for First National that she became the recognized authority on the discovery of moving picture material in literature that she is today acknowledged to be.

Plans for her association with the Universal have been in the making for the last few months, and Carl Laemmle feels very fortunate that it was possible for her to undertake the new department which she is creating with the Universal Pictures Corporation at this particular time. During Mr. Montagne's visit to New York, she was in constant conference with him, planning the productions for 1929-1930. As soon as the department is running smoothly here, Mrs. Strauss will make a trip to the coast to continue these conferences and to



Mrs. Florence Strauss

assist in planning the balance of the productions which make up the Universal program for next year.

In her previous connection, Mrs. Strauss acted also as an ambassador of good will to women's clubs, and made a number of speeches in different parts of the country, selling the idea of good, clean, wholesome entertainment for the home to the League of American Penwomen, better films associations, and religious, reform and uplift agencies throughout the United States. She will continue this work with Universal in so far as her duties will permit.

Old Players Cast in New "Collegians"

UNIVERSAL has signed four players who were members of the earlier "Collegian" series to appear in the fourth series of the popular short subjects which will start next week. They will be made with dialogue and sound.

George Lewis, the leading man; Eddie Phillips, the heavy; Churchill Ross, the student, and Hayden Stevenson, the athletic coach, will again portray the same roles in the new group.

Nat Ross, who achieved a great success in his direction of the earlier "Collegians," will again wield the megaphone.

LENI LIKENS FILM GAME TO SPIRITED TENNIS TILT

(Continued from page 12)

But it was quite clear from a merry twinkle in Leni's eyes that he was overlooking many things in his summary.

Born in Germany

"I do not plan to make more mysteries," Leni added. "They are interesting to make. They mean dark corners, and people do not know what goes on in the dark. But for my next picture? It will be different. I am looking over every play in New York now and hope I may take one back with me."

Paul Leni was born in Stuttgart, Germany, and received his education there. At an early age he gave promise of becoming an artist, and when old enough studied at the Berlin Academy of Design. At fifteen he became a costume designer.

During the war, Leni made pictures for the German Government and they were shown on both sides of the lines. At the conclusion of the war he made many films and stage plays, owned and managed a theatre, prepared prologues for the UFA Palace in Berlin, and directed for UFA, until he made "The Three Wax Works," with Conrad Veidt, Emil Jannings and Werner Kraus.

Signed by Laemmle

Shortly after the exhibition of this picture he accepted the offer of Carl Laemmle to join his company and make pictures at the Universal studios. He has been in this country nearly three years. During that time he has made "The Cat and the Canary," "The Chinese Parrot," "The Man Who Laughs" and "The Last Warning."

Leni has expressed his intention of becoming a citizen and has taken out his naturalization papers. He is married to one of Germany's popular dancers, Lore Sello, and has transferred his art treasures from his Berlin home to Hollywood.

John Reinhardt to Play Featured Role in "The Climax" for Universal

JOHAN REINHARDT, son of the famous Austrian composer, Heinrich Reinhardt, has been signed by Universal for a featured role in the forthcoming all-dialogue screen play, "The Climax," which Renaud Hoffman will direct.

Jean Hersholt is to star in Universal's screen version of the successful stage play by Edward Locke. Kathryn Crawford, former musical-comedy leading woman, will have the femi-

nine lead in this musical screen drama and William Worthington has been signed for an important role.

Reinhardt will share the love interest with Miss Crawford. He is 24 and an accomplished pianist. He is under contract to Eric Von Stroheim, from whom Universal borrowed him.

"The Climax" is laid in Italy and concerns the struggles of a young opera singer.



Merna Kennedy, who will play one of the principal roles in "Broadway," has been proclaimed a perfect titian by an artist who has been searching for such a type for five years.

**Merna Kennedy is
"Perfect Red-head"**

AFTER a world-wide search a girl who is a "perfect red-head" has been found in Hollywood. She is Merna Kennedy, Universal film actress, and her discovery ended a five-year search by Ernest Smythe, official artist for the British army in the war, well-known portraitist and globe trotter, for a woman with perfect titian tresses.

Because of her beautiful red hair, matched by light green eyes, Carl Laemmle, Jr., who is credited with re-discovering her after a period of idleness in films, is planning to add color scenes to "Broadway," million-dollar all-talkie, in which he cast her in the ingenue lead.

"Never in my experience as an artist have I found anyone whose hair was as near the ideal red as Miss Kennedy's," said Smythe.

"It is of a shade just half-way between auburn and orange, what I consider to be a perfect color for painting," he said.

"She reminds one of a sunset at sea because of her hair, which matches the sun, and her eyes, which are like the water."

The artist is in Hollywood making sketches of studio scenes and portraits of outstanding personalities on the screen, among them Miss Kennedy.



**SPEED !
SPORT !
YOUTH !
LAUGHTER !**

More popular than ever, these "two reel supers" are ringing **BOX OFFICE BELLS!**

CARL LAEMMLE Jr.'s

"The COLLEGIANS"

Starring **GEORGE LEWIS** with Dorothy Gulliver, Hayden Stevenson Churchill Ross and Eddie Phillips.
Directed by Nat Ross.

4th Series with Sound and Dialogue—or Silent

UNIVERSAL JUNIOR JEWELS



To lend color to the showing of Universal's serial, "The Scarlet Arrow," at the Odeon Theatre, Birmingham, Ala., Francis X. Bushman, Jr., made a personal appearance. LEFT TO RIGHT: Mr. Jordon, of Atlanta Universal Exchange; Mr. Cammack, Mgr. of the Exchange; Francis X. Bushman, Jr., J. T. (Serial King) Hilten, manager of the Odeon and Mr. Heywood, Universal salesman.

Leni Leaves for Universal City To Make "Bargain in the Kremlin"

PAUL LENI, Universal director, left New York Sunday on the Lake Shore Limited, accompanied by his wife, to make plans for filming his next special production, "The Bargain in the Kremlin." This story, by Sir Philip Gibbs, was recently acquired by Universal. The adaptation has been prepared by J. Grubb Alexander.

"The Bargain in the Kremlin" is a Russian story in which the principal character is a violinist. The picture will be movietoned probably with Jo-

seph Schildkraut in the leading role, as he is an accomplished violinist.

During Leni's stay here he attended every play it was possible for him to crowd into a period of three weeks. He recommended several for motion pictures, but negotiations have not progressed sufficiently to allow an announcement to be made.

Leni attended the premiere of his recent picture, "The Last Warning," at the Colony Theatre. He is the director of "The Cat and the Canary" and "The Man Who Laughs."

Benny Rubin Starts Production on "Hysterical History" Sound Series

BENNY RUBIN, until recently the master of ceremonies at the Colony Theatre here, has arrived at the Universal studios in California, where he has commenced production on his series of sound pictures titled "Hysterical History."

The first of this series of talk films

will be titled "The Pilgrim Papas."

Rubin will supervise the direction of this series and play the principal role. Eddie Kane, of vaudeville fame, will play the role of the school teacher. Jack Foley, who has written several Glenn Tryon farces, will make his bow as a director.

Edward T. Lowe, Jr., Signed by Universal

EDWARD T. LOWE, JR., who adapted Universal's special production of "Broadway" with sound and dialogue for the screen, has been placed under a long-term contract by Carl Laemmle, Jr., associate producer.

Lowe's problem in adapting the stage play into a talking picture was a difficult one. On the stage "Broadway" is played in one setting. The screen version will elaborate on the one set, the back stage room of a night club, and show the cabaret itself, the back entrance, the chorus girls' dressing rooms and the gang fights between bootleggers. The dialogue of the play had to be adapted to these additional situations.

Production is progressing rapidly under the direction of Paul Fejos. Glenn Tryon is playing the leading role of "the hooper." Other members of the large cast include Evelyn Brent, Merna Kennedy, Otis Harlan, Robert Ellis, Thomas Jackson, Paul Porcasi, Marian Lord, Fritz Held, Margaret Livingston, George Ovey and others.

Wylar To Direct "Evidence" Talkie

WILLIAM WYLER, Universal director, will next make a talk film of an original play by Edward Montagne titled "Evidence." The adaptation has been prepared by Charles Kenyon and John Clymer. Production will start shortly.

Wylar recently completed "The Shakedown," with James Murray and Barbara Kent in the leading roles. Reports indicate this to be one of the best films on the current Universal program in its silent form. It is now being synchronized and will shortly be seen here.

Wylar's other Universal picture, titled "Anybody Here Seen Kelly?" was also regarded as extraordinary. It was as a reward for the excellence of these two outstanding films that he was selected to make "Evidence."

"U" Theatre Changes

FRED A. FLADER, General Manager of the Universal Chain Theatrical Enterprises, Inc., has announced a shifting of managers embracing Indianapolis and Cleveland. Charles Loewenberg has been assigned to the management of the Rivoli and Granada Theatres in Indianapolis, replacing Willis Grist, who has been transferred to the Hilliard Square Theatre, Cleveland.

Getting the Big Money Everywhere!

The **MELODY OF
LOVE**

CARL LAEMMLE'S 100%
TALKING PICTURE

Featuring Walter Pidgeon,
Mildred Harris, Tom Dugan,
Jane Winton, Jack Richardson.
Story by Robert Arch.
An Arch Heath Production.
Sound supervision by C. Roy
Hunter.

LONESOME

PAUL FEJOS' Masterpiece
Starring GLENN TRYON
and BARBARA KENT

Supervised by
CARL LAEMMLE, Jr.

Photography by Gilbert Warren-
ton. From an original story by
Mann Page. Two negatives: one
silent; one with dialog.



-- Silent or Sound - Carl Laemmle Leads the Way!!!

Gigantic Camera Crane Built For "Broadway"

(Continued from page 11)

The crane is capable of all intermediate speeds and can be stopped anywhere in its travels. The electric controls are on the camera platform. One example of the time elimination in production and footage saving on the screen that this apparatus makes possible is this: In "Broadway" a long shot shows a night club; the camera suddenly starts to move, picking up atmospheric shots as it moves, and, finally singling out a table and moving to a close-up of a girl talking, all is made in one continuous scene.

The conventional way of shooting this would be to break it into a number of scenes; the long shot, the medium shot, several atmospheric shots, a medium shot for the table, a semi-close-up of the group at the table and a close-up of the girl.

In the movietone version the difficult problem of continuous orchestra music is eliminated by the "Broadway" crane.

The crane weighs 28 tons and the trailer on which it is mounted brings the total to 40 tons.

A test at Universal City upon the completion of the crane was a source of great satisfaction to Carl Laemmle, president of Universal, Dr. Fejos, inventor, and Carl Laemmle, Jr., who sponsored the construction. Dr. Fejos operated the contraption on its trial flight and gave Mr. Laemmle a set of new thrills.

The crane will add invaluable to the production merits of "Broadway," which already has the tremendous assets of stage success and a splendid cast. Glenn Tryon is playing the role of the hooper, with Merna Kennedy cast in the feminine lead as Billie Moore. Evelyn Brent portrays the third principal role, that of Pearl. The supporting cast includes Robert Ellis, Otis Harlan, Paul Porcasi and Thomas Jackson of the stage hit, Fritz Feld, Betty Francisco, Marian Lord and George Davis, and others.

Carl Laemmle, Jr., has announced the completion of a beauty chorus for "Broadway," which will establish new standards for motion picture chorines.

The film will also be distinguished by the first large modernistic set used in Hollywood, which follows the cubistic mode of art. Impressionistic, modernistic and futuristic sets have been built, but the Paradise Night Club set for "Broadway" is the first to carry throughout the geometrical forms known as cubism.

The dialogue from the stage success will be used in the talkie, which Edward T. Lowe, Jr., adapted.

With such a wealth of material to work with, Paul Fejos is confidently expected to outdo his former directorial achievements.



Preliminary scenes for "Broadway" were started last week at Universal City with the new \$75,000 portable camera crane, seen here in the middle of the street.

Taylor is Assigned To "Come Across"

IMMEDIATELY after signing a long-term contract with Universal Pictures Corporation, Ray Taylor was assigned the direction of "Come Across," featuring Mary Nolan, according to an announcement by Carl Laemmle, president.

Taylor has been directing chapter-plays, Western and thrill pictures at Universal City for nine years. His great success with this type of film induced Mr. Laemmle to assign him to an important feature.

"Come Across" is an adaptation of "The Stolen Lady," a screen original by William Dudley Pelley. Peter Milne, former magazine writer, wrote the adaptation and is now working on the continuity.

Universal Re-signs Mary Nolan for Year

UNIVERSAL has taken up the annual option on the services of Mary Nolan, considered one of the most beautiful blondes in the

world, according to an announcement by President Carl Laemmle.

"Come Across" will be her next production, it was announced. Her first success in films was in "Sorrel and Son" and she later portrayed the adventuress in "The Foreign Legion" and "Silks and Saddles" and the lead in "Good Morning, Judge."

Miss Nolan, although born in the United States, gained her first screen success with English companies and with UFA in Germany. Before that she was a member of Ziegfeld's Follies. tion scenes.

Gibson Starts on New Air Picture

HOOT GIBSON, his leading lady, Ruth Elder, and a company of fifty-nine persons departed today for King City, California, where work will begin immediately on "Birds of a Feather," the Western star's next picture for Universal under direction of Arthur Rosson.

Air sequences will be filmed at a nearby airport. Ted Longren, a pilot on one of the Hawaiian flights, is technical man in charge of the aviation scenes. In the company are three pilots and three parachute jumpers who will work with three planes belonging to the company.

In the cast are Charles M. Schaefer, Alan Forrest, Herbert Prior, Jack Knapp, Bill Gillis and Jack Herick. The company will be in King City about two weeks, returning to Universal City for the rest of the filming.

Fields Goes To Coast

LEONARD FIELDS, for the past three years Universal's eastern scenario editor, left New York last Friday for Universal City, where he will join the Scenario Department and where he will work on the preparation of his own original stories.

The first of these stories accepted by Universal is a fantasy called "The World Tomorrow," which anticipates the manners, morals and mode of life fifty years hence. Not only is Field's script a highly imaginative prophecy with free scope for amazing photography, but it is a fascinating love story as well. More recently, he wrote "The Great Cinema Murder," an all-talking mystery in three sequences—first, the murder; second, the inquest and indictment, and finally, the exoneration and finding of the real suspect. The scenes have already been written by Will Chappel. It is on these stories that Mr. Fields will concentrate his attention during the first months at Universal City, where he expects to become associated with West Coast production activities.



-Another UNIVERSAL Service---

OSWALD PENCILS to help you put
over the **Greatest
Animated Cartoon in
the Motion Picture
Business.**

Exhibitors should communicate with:
THE IMPRINT PENCIL COMPANY,
112 Fourth Avenue, New York,

where these extraordinary novelty pencils can be secured **WITH
YOUR THEATRE IMPRINT** at \$30.00 for a thousand—
\$3.25 for one hundred.

**Reaches the School Teachers and Kiddies—The Neighborhood
Merchants — Clubs and Organizations.**

*Order early and direct from the Imprint Company, who will
send these to you C. O. D.*

SNOOKUMS



THE BOX OFFICE BABY

in

"*The* NEWLYWEDS and their BABY"

adapted from

the famous cartoon series

by George McManus

**AND THESE
STERN
BROTHERS
COMEDIES**

Buster Brown Comedies

With the canine cut-up "Tige." From R. F. Outcault's cartoons.

Mike and Ike
Rube Goldberg's celebrated look-alike twins in the flesh.

Let George Do It

Another from George McManus' cartoons.

UNIVERSAL JUNIOR JEWELS

"Uncle Tom" Plays In 8 Equity Houses

1929 DIRECTION EQUITY THEATRES INC

We are mindful of your generous patronage and grateful for the blessings and benefits enjoyed in the year just passing and hope our Theatres will bring even greater happiness to you in the New Year. Faithfully yours, EQUITY THEATRES, Inc.

MONDAY-TUESDAY-WEDNESDAY
see and hear

The Outstanding Screen Achievement of the Past Year
The \$2,000,000 Spectacle

PARK
31st & DIAMOND

ASTOR
FRANKLIN & GIBBARD

MODEL
5th & SOUTH

LINDY
69th & ELMWOOD

LIBERTY
68th TORRESDALE

LINDLEY
5th & ROCKLAND

UNCLE TOM'S CABIN

The DIXIE JUBILEE SINGERS
Symphonic Interpretation and Sound Effects

VITAPHONE ACTS

MONDAY-TUESDAY
RICHMOND
RICHMOND & CLEARFIELD
YOU'VE NEVER SEEN ANYTHING LIKE IT.

WEDNESDAY
GROVE
WILLOW GROVE, PA.
UNCLE TOM'S CABIN.

The box-office pull of "Uncle Tom's Cabin" is well illustrated by the fact that it was booked simultaneously in the eight houses in Philadelphia run by the Equity Theatres, Inc.

Novel Angle On Telephone Gag

To get across the idea in Toledo that a \$2.00 road show was being offered for popular prices when "Uncle Tom's Cabin" played at the State Theatre, Exploiteer Sharick used a new telephone gag. He had two girls placed on the phones four hours a day. They would call up Mrs. John Schwartz. "We have your order for two seats for 'Uncle Tom's Cabin.' We must return your money. While this is the regular road show production, we are showing it here for popular prices and thus have no reserved seats."

When Mrs. Schwartz protested that she had ordered no seats, the girl would inquire:

"Isn't this Mrs. George Schwartz?"

Of course, the answer would be negative, the girl's apology very courteous and sincere, with the result that the idea that a two-dollar road show was being given for fifty cents was conveyed with no offense and a certain amount of flattery to the person called. Such ingenuity is necessary if the telephone gag is to be used successfully, as in this case.

Prominent Clubwoman Broadcasts "Lonesome"

As state chairman of Motion Pictures for the Rhode Island Federation of Women's Clubs it has been a pleasure to bring many of your productions before the public through my broadcasts from station WEAN Providence.

Next Monday afternoon the first picture I will speak of will be 'LONESOME'—and of the exceptional direction of Dr. Fejos.

"As chairman of Motion Pictures I appreciate the good clear entertainment value of the Universal Productions—'Les Miserables'—'The Man Who Laughs'—'Uncle Tom's Cabin'—'Lonesome'—and many others are choice things for the discriminating audience. While 'Cat and the Canary'—'Finders Keepers'—'Good Morning Judge'—'That's My Daddy'—and Gibson's pictures are also good entertainment.

"I broadcast twice a month and send out forty bulletins a week. These are posted in libraries, YWCA, and other public places and for club use.

"Lonesome" will have first place next week."

(Mrs. Geo. C.) Lilian R. Harrison, Chairman, Committee on Motion Pictures, Rhode Island State, Federation of Women's Clubs,

Unique Contest Held in Bombay



S. R. Hemnadh, winner of the unique salesmen's contest held in the Bombay, exchange of Universal Pictures.

PROBABLY no other contest was ever held in the moving picture business which had features like the one which L. Prouse Knox, general manager of Universal Pictures Corporation of India, held in the Bombay office of that concern. It was called the Bombay Novice Salesmen's Contest and had among its features that it was a contest between salesmen who had never won a prize; that the work must be done out of office hours; that it must be undertaken apart from the man's regular clients; and that the business written must be extra business.

This contest was won by S. R. Hemnadh, who will be observed in the above photograph, proudly holding the cup which is the symbol of the efforts which won him this honor.

Masked Girl Exploits "Lonesome"

THE State Theatre in Toledo claimed to have found the city's most lonesome girl during the run of Universal's "Lonesome." The picture of the girl with a mask over her eyes appeared in the News-Bee. The girl herself was to appear at the Madison Gardens on the Saturday evening following the breaking of the story in the newspaper. The first person who identified the girl without her mask, and who presented her with a copy of her masked picture with the words, "You are the lonesome girl from the State Theatre" received five dollars.

بىر مايلر زىرى: مەرى فېلبىن



بىر مايلر زىرى مەرى فېلبىننىڭ مەشھۇر بولۇشىغا سەۋەب بولدى. ئۇ 1924-يىلى 17 يېشىدا بولغاندا، مەرى فېلبىننىڭ مەشھۇر بولۇشىغا سەۋەب بولدى. ئۇ مەشھۇر بولدى ۋە ئۇنىڭ ئىسمى مەشھۇر بولدى. ئۇ مەشھۇر بولدى ۋە ئۇنىڭ ئىسمى مەشھۇر بولدى. ئۇ مەشھۇر بولدى ۋە ئۇنىڭ ئىسمى مەشھۇر بولدى.

مەرى فېلبىننىڭ مەشھۇر بولۇشىغا سەۋەب بولدى. ئۇ مەشھۇر بولدى ۋە ئۇنىڭ ئىسمى مەشھۇر بولدى. ئۇ مەشھۇر بولدى ۋە ئۇنىڭ ئىسمى مەشھۇر بولدى. ئۇ مەشھۇر بولدى ۋە ئۇنىڭ ئىسمى مەشھۇر بولدى.

Mary Philbin is a Turkish delight as you would agree if you could read this article in one of the big Turkish newspapers, the last issue printed in the old Turkish letters.

“‘Uncle Tom’s Cabin’ Will Make Money For Any Exhibitor,” Writes Showman

Hundreds of Other Exhibitors Echo Box-Office Praise

OF “UNCLE TOM’S CABIN” I am very happy to state that your very superb production was given a marvelous reception by the people of Milwaukee and that we enjoyed exceptional business during its showing.

This production is, without doubt, the answer to an exhibitor’s problem. It is a natural to exploit and carries an appeal for everyone, regardless of whether they are constant theatre-goers or not. I can’t praise “Uncle Tom’s Cabin” too highly.

—H. Wren,
Alhambra Theatre,
Milwaukee, Wis.

* * *

“UNCLE TOM’S CABIN” is a wonderful picture. A picture that any exhibitor should be proud to present in his theatre, whether large or small.

It has wonderful possibilities for exploitation, and brings people into the theatre that never go any other time.

Just let the people know you have the picture, and the box-office receipts will be increased to pleasing figures. “UNCLE TOM’S CABIN” is one of the best drawing cards we have had in months. Let’s have more like it.

—MRS. I. G. KILLOUGH,
Erie Theatre,
Hugo, Oklahoma.

* * *

[Telegram]

“UNCLE TOM’S CABIN” LOEW’S STATE OPENED SATURDAY TO MARVELOUS BUSINESS SPITE OF BITTER COLD. SUNDAY PLAYED TO CONSTANT LINE AND FULL CAPACITY ALL DAY. LOOKS LIKE RECORD WEEK HERE.

—EARLE E. GRIGGS,
New Orleans, La.

* * *

I WISH to say that “Uncle Tom’s Cabin, the Universal Triumph as I consider it, brought more comment from my patrons than any picture ever played in the Keith Theatre at North Platte.

Being a southern man myself (from Georgia), I was a

“UNCLE TOM’S CABIN” is a great picture and will make money for any exhibitor. Nothing on the market at the present time as good. IT’S GREAT.

—Tom Kirby,
Ehls Theatre,
Woodland, Wyo.

little skeptical at the time this picture was booked, but used my judgment and put it over with a good advertising campaign which brought big results, and what made it more successful was the people were loud in their praise of the picture, and I was more than they were as there was not a scene in the entire production that anyone could take offence at.

And you can tell any exhibitor anywhere that I believe “Uncle Tom’s Cabin” to be the biggest box-office draw of all the so-called specials, and that their patrons will all be satisfied with it.

—Joe Burton,
Mgr. Keith Theatre,
N. Platte, Nebr.

* * *

JUST a few lines of appreciation for the showing of that wonderful production, “Uncle Tom’s Cabin,” and the good service you rendered and the good condition of the prints. We are more than pleased with it, for it broke all house records and we feel that is mighty fine in a town of this size.

—William Schroeder,
Lee Roy Theatre,
Wallace, Nebr.

* * *

YOU can tell your Uncle Carl he has got a wonderful “Uncle Tom.” We never played a picture in this house (of any company) that gave as big satisfaction as this picture. It was a surprise to me. As I have been seeing “Uncle Tom’s Cabin” for the past fifty years played by all size companies, never have seen it played better before. This is one picture without a flaw.

The cast, direction, wonderful. This will be the greatest small town picture ever made when they know the quality of it.

We played the picture in the worst time we could have played it. All of our factories have been closed for a month. Over 1,000 working men idle and busted and the worst electric storm of the season on our big night, Sunday. It was the reports of the Sunday crowd that got the business Monday. And they are talking yet. We hope your company will do the business you deserve.

—Bert Silver, Mgr.,
Silver Family Theatre,
Greenville, Mich.

* * *

WE are delighted to report that our run of “UNCLE TOM’S CABIN” grossed the biggest business we have had in a year. Audiences were delighted and not one adverse criticism.

—F. B. Pickrel, Mgr.,
Bogan Theatres, Inc.
Poncas City, Okla.

* * *

I am writing to let you know that during our recent engagement of “Uncle Tom’s Cabin” we broke all records of this theatre in number of admissions. The drawing power of this picture is unexcelled and it gave universal satisfaction to all classes of people.

I consider it a really big production, marvelous in every sense of the word. It is by far the greatest adaptation of Harriet Beecher Stowe’s book that I ever saw.

—Warren G. Geddes,
Princess Theatre,
Chelsea, Mich.

* * *

Very happy to advise it has been necessary hold over “Uncle Tom’s Cabin” for second week. Did tremendous business week and were forced to hold second week. Comments marvelous. First time history Liberty Theatre any picture held over second week. Congratulations and give us more like it.

—R. D. Hutchinson,
Liberty Theatre,
Oklahoma City, Okla.

3 Ways of Saying **BIG MONEY!**



**LAURA
LA PLANTE**

in **HOME JAMES**
with Charles De-
laney, Aileen Man-
ning and Joan
Standing, a William
Beaudine Produc-
tion.



**GLENN
TRYON**

in **"THE KID'S
CLEVER,"** with
Kathryn Crawford
and Virginia Sales,
a William J. Craft
Production.



**REGINALD
DENNY**

in **RED HOT
SPEED** with Alice
Day, a Joseph Hen-
aberry Production.
Two negatives: 1
silent; 1 with
dialog.

Presented by Carl Laemmle



Universal-Jewel Productions

UNIVERSAL SYNOPSIS

"KING OF THE RODEO"

Universal Jewel
With HOOT GIBSON

MONTANA KID, son of the famous "Chip" of the "Flying U," spends his time training relay horses although his father wants him to go to college. After an argument he leaves home and goes to the big rodeo in Chicago. He falls in love with Dulcie, daughter of one of the rodeo officials. She loves him, too, but when she jokes about his riding ability he is hurt and their relations become somewhat strained. Montana Kid distinguishes himself at the rodeo. In



HOOT GIBSON

the meantime, Weasel, a renegade cowpuncher, who has followed the Kid to Chicago, steals one of his shirts and robs the cashier. Montana Kid sees Weasel in his shirt and pursues him through the streets of Chicago, first in a taxi and then on a motorcycle. Both are taken to jail, where it is believed that Montana Kid was the thief.

The money falls out of a package Weasel is carrying and Montana Kid is cleared, much to the joy of his family and Dulcie, who had hastened to the police station. As they leave headquarters Dulcie slips into the "Kid's" taxi and persuaded him to make up.

"HOMELESS HOMER"

Oswald Cartoon

BIG-HEARTED Oswald took little "Homeless Homer" in out of the snow on Thanksgiving Day to stuff him with turkey. Homer proved a thankless little imp of Satan. Oswald protested when Homer ate peas with his knife. Did Homer heed his advice? He did not! Instead he got ruder and ruder.

When dinner was over Oswald felt obliged to give Homer a bath. At least he started to, but Homer put up an awful fight and landed Oswald in the tub. While Oswald was recovering from this indignity the ruthless little gammon sneaked in and tied a rope to the ankle of the unsuspecting Oswald.

After running all over the house he finally fastened the other end in the player piano—what happened next Oswald will never forget. Neither will he ever again entertain a "Homeless Homer."

"HAVE PATIENCE"

Stern Brothers Comedy
Buster Brown Series

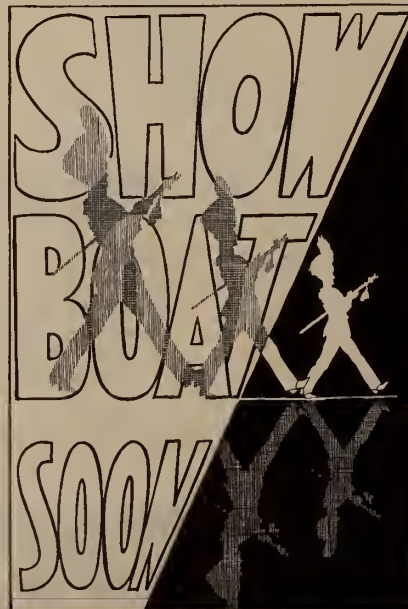
AFTER a terrible siege at the doctor's office, which was much complicated by Buster, Mary Jane and Tige who just couldn't leave things alone, father decided to take a trip.

Mary Jane and Tige went to the station to see them off, but Tige couldn't stand being left behind, so he slipped into the baggage car. By the time he'd scared the baggage man stiff and released a crate of live chickens it looked wise for Tige to beat it. He made his way into the diner, where he created an uproar, and then raced in to the sleeper. Father did not get his trip, for after the porters and conductor had corralled Tige the Browns were unceremoniously put off the train.

"THE NEWLYWEDS NEED HELP"

Stern Brothers Comedy

THE day of the Newlyweds' bridge party Snookums' name was TROUBLE. No confused Grandma, embarrassed Father, put bromo selzer in the sugar, hid in the dumb waiter and made such havoc generally that his desperate parents finally sent him out for an airing with the maid. While she was flirting with the cop some industrious movers hoisted baby carriage, Snookums and all, onto the van. Snookums had the ride of his life while his frantic parents finally rescued their naughty kid.



"THE MYSTERY RIDER"

Universal Chapterplay
No. 9—"Doomed"

FOLLOWING his exposure of the Claw as David Manning, the Mystery Rider makes his escape after knocking Manning out. The posse dashes in and find Manning unconscious, and the Claw's cape and the Claw hand on the floor.

In the meantime Grace Wentworth and her uncle are being pursued by Bull Leonard and his gang.

Manning recovers and accuses the Mystery Rider of being the Claw. The posse starts in pursuit of the Mystery Rider and meet Lane, who tells them that Leonard and his gang are heading for the Wentworth house.

Grace and her uncle reach the house and attempt to fight off Leonard and his gang. As Lane and the posse arrive they see Leonard and his gang rushing toward the house and open fire on them. The outlaws are trapped and one of their number is mortally wounded. Before his death he confesses having killed Grace's father, and tells them Leonard knows the real identity of the Claw. Leonard is brought in and finally consents to tell the man's name.

Just as he is about to do so, he is shot down by the Claw, who makes his escape. Later Manning enters his office, determined to make his getaway. The Mystery Rider again confronts him and secures the formula. Manning summons help, and as the Mystery Rider dashes out the window and climbs to the roof. As he is making his escape, the coping gives way and he falls to the pavement below.

"AND MORNING CAME"

Stern Brothers Comedy
Mike and Ike Series

THE crack of dawn found Mike and Ike for from town with a broken car and their sweeties. When they got the girls home there was the problem of getting them in unseen by their irate mother. Their scheme didn't work and the boys suddenly found themselves in the yard. Mother had a strong mind and a strong arm.

On the way to their jobs the boys got mixed up in a kidnapping episode and found themselves in possession of an unwelcome baby. How they fed it, why they blacked it, and their explanations to the girls provides much merriment.

BIGGEST MONEY MAKER!

"GOLD!"

A. LEHMAN,
Canton Theatre,
Canton, Miss.

"QUALITY!"

ROY E. GAREE, Theatre,
Arcade Pioneer,
Morgantown, W. Va.

"HOLDS INTEREST!"

Metz-Arcade,
Ferriday, La.

"GREATEST SERIAL!"

R. P. Boyd,
Liberty Theatre,
Jonesville, La.

"MATINEE BUILDER!"

FRANK W. GALVIN,
Alhambra Theatre,
Sacramento, Calif.

"WONDERFUL ATTRACTION!"

JOHN B. DUMESTRE,
Lutcher, La.

"TICKLED TO DEATH!"

W. T. MCINTYRE,
Princess Theatre,
Enterprise, Ala.

"GREAT DRAW!"

H. SOLOMON,
McComb, Miss.

"This is without a doubt, the biggest money maker I have ever played in all my years as an exhibitor. It is true that serials are builders of business, but this picture has exceeded anything yet produced."

—D. BARNEY,
Idle Hour,
Petersbourg, Va.



TARZAN THE MIGHTY

With NATALIE KINGSTON and FRANK MERRILL Produced by special arrangement with Edgar Rice Burroughs, author of "Tarzan of the Apes," "The Cave Girl," etc. Directed by Jack Nelson.

Universal's Super Serial

JEAN HERSHOLT'S CHRISTMAS PARTY

New Talk-Film Method in 'Broadway'

(Continued from page 8)

money—time and money that from now on can be devoted to increasing picture and sound quality. It is said to be particularly adaptable to the making of "Broadway," which is a hectic kaleidoscope of Broadway night life. Dr. Paul Fejos is directing it under the supervision of Carl Laemmle, Jr. Glenn Tryon is in the leading role, with Merna Kennedy, Evelyn Brent, Thomas Jackson and a score or more of important players in the supporting roles. Universal paid \$225,000 for the picture rights to this Philip and Frances Dunning play, and an additional amount for the talking picture rights. It is heralded as the outstanding picture for 1929.

The Rooneys Arrive At Universal City

THE three Rooneys, Pat and Marian and their son Patsy, have arrived at Universal City and are now ready to start talking picture production. They had to cancel three vaudeville engagements to do it. They have signed the necessary contracts with Carl Laemmle to appear in a series of Movietone two-reel comedies. The Rooney family have been favorites on the vaudeville stage for a number of years, and Pat, Jr., is the third generation to follow a vaudeville career. Ben Holmes, who will direct the picture under the supervision of Nat Goldstone, appeared on the same bills with the Rooneys more than ten years ago.

The Rooneys are especially noted for their portrayal of Irish comedy.

Dorothy Gulliver Back at "College"

DOROTHY GULLIVER, popular screen co-ed, will complete her senior year in Universal's "college." She was signed by Carl Laemmle, Jr., associate producer, to play the feminine lead in the fourth series of "Collegians."

Other players who appeared with Miss Gulliver in all the earlier series have been signed for the new group, which will be synchronized with sound and dialogue. They are George Lewis, who stars; Eddie Phillips, Hayden Stevenson, Churchill Ross, Sumner Getchel and many others.

Nat Ross will direct from twelve stories by Carl Laemmle, Jr. Harry Fraser wrote the continuities.



Jean Hersholt gives an annual Xmas party to his Danish friends in Hollywood. Hersholt is seated at the extreme right. Other guests in the picture include Louis Moomaw, Tauben Meyers, Benjamin Kutler, Andrews Randolph, Robert Anderson, Otto Matiesen and Consul Kettle of Denmark.

"Give and Take" Proves Hit At San Francisco Pantages

"GIVE AND TAKE," Universal's 100 per cent. talking comedy starring George Sidney and Jean Hersholt, played in San Francisco at the Pantages with the result that it was pronounced the best talkie yet seen in that city.

Says A. F. G. of the *San Francisco Bulletin*:

Either talking pictures have made vast strides toward perfection or the Pantages Theatre has ideal synchronization, but the fact remains that the screen adaptation of Aaron Hoffman's stage play, "Give and Take," is proving a sensation at the theatre this week. There is every reason for this, because it is the most satisfactory talkie that has appeared on the local screen.

A phase most appreciated from the audience standpoint is that the voices of the members of the cast can be plainly heard from every seat in the house to the very last row. The only

thing that interferes with following the dialogue are the loud and prolonged laughs from the audience, and who can prevent that, as there can be no waits for the continuation, as on the stage? The picture must go on, and yet these laughs are a tribute to the entertaining qualities of the film.

SAN FRANCISCO NEWS

By A. H.

A new comedy team composed of George Sidney and Jean Hersholt scores a decided hit in "Give and Take," the feature picture at the Pantages this week.

* * *

The conversation of Sidney and Hersholt are the reason for 95 per cent. of the laughs. And there are plenty of chuckles. Sharon Lynn adds the feminine touch to the picture.

As the usual run of comedies lack the barest hint of continuity, "Give and Take" stands out as a pleasant exception. There is an interesting theme which never lags

UNIVERSAL WEEKLY

Vol. 29, No. 1

Feb. 9, 1929



CARL LAEMMLE'S
23
ANNIVERSARY
TESTIMONIAL

Silence where Silence is Golden.... ...and Talk where Talk is Needed!

SOMETIMES—even the most dramatic moments—a look, a nod, a mute action is more potent drama than any words that could be uttered.

FOR INSTANCE: When Glenn Tryon in LONESOME saw Barbara Kent, for the first time, nothing he could have said in the spoken words could be more appealing than the manner in which his face lighted up.

THAT'S WHERE SILENCE IS GOLDEN,
EVEN IN A SOUND PICTURE.

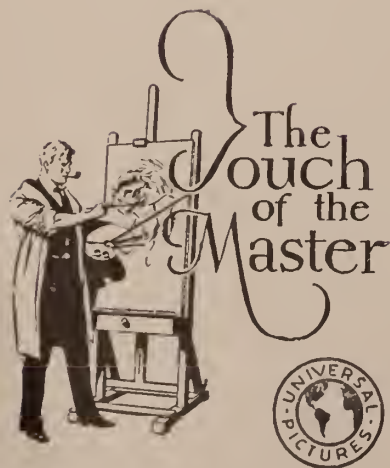
SOMETIMES—when the suspense is greatest—silence, dead silence—is louder than the roar of a cannon.

FOR INSTANCE: When Roy D'Arcy—reaches for that candlestick in THE LAST WARNING—the silence is so great that you can literally hear a pin drop. A word—a sound would destroy the suspense that has been built up in the previous scenes.

THAT, TOO IS WHERE SILENCE IS
GOLDEN, EVEN IN A SOUND PICTURE.
That's where Universal shines in the making of
sound and talking pictures.

SILENCE WHERE SILENCE IS GOLDEN
AND TALK WHERE TALK IS NEEDED.

THAT'S the touch of the Master Showman
—CARL LAEMMLE.



Value Ever Dreamed Of

taking delivery of excellent songs---all this is in the picture and fully as fine as on the stage.

Jules Bledsoe's thunderous, resonant voice, which made "Ole Man River" ring in countless ears and helped to send "Show Boat" along its way as a stage success---this is in the picture, too.

The matchless colored chorus of rich voices, singing and crooning the unforgettable melodies of "Show Boat"--this, too, is in the picture

And Ziegfeld!

This man, who is without argument the world's greatest producer of tremendous musical hits,---Ziegfeld will lend his artist touch to the proper blending of musical and scenic values.

Harry Pollard's direction---plus Laura La Plante's very best work on the screen---plus Joseph Schildkraut's greatest screen role---plus a stunning cast of the screen's best performers---all these are in the picture.

Look back over that list of names! Talent! Genius! Art! Showmanship! The very essence of all that is hoped for and desired for the screen---and all combined in THE GREATEST BOX-OFFICE VALUE EVER DREAMED OF---"Show Boat!"

"GREATEST BOX-OFFICE BET!"
—Woodward Theatre Co.,
Detroit, Mich.

**"RECORDS BROKEN!
RUN EXTENDED!"**
—Capitol Theatre,
Grand Island, Nebr.

**"EXCEPTIONAL
BUSINESS!"**
—Auditorium, Lynchburg, Va.

**"SURE CLICKS AT THE
BOX-OFFICE!"**
—Criterion Theatre, Tonkawa, Okla.

**"OPENED TO BIGGEST
LINEUP IN HISTORY!"**
—C. M. DAVIE,
Omaha, Nebr.

**"SHATTERED ALL
RECORDS!"**
—Palace Theatre, Canton, Ohio.

**"BIG! LOOKS GOOD FOR
TEN DAYS OR MORE!"**
—Capitol Theatre, Dallas, Tex.

**"PREVIOUS RECORDS
WENT TO ASH HEAP!"**
—Ogden Theatre, Denver, Colo.

**"BEST BUSINESS EVER
DONE IN TEN YEARS!"**
—Princess Theatre, Chatham, Ont.

EVERYBODY

**"ONE OF THE BEST
EVER MADE!"**
—Mazda Theatre Co.,
Aurora, Nebr.

**"OPENED SATURDAY
CAPACITY! SUNDAY
and MONDAY BIGGER!"**
—Globe Theatre, Kansas City, Mo.

**"TREMENDOUS
BUSINESS—FORCED
TO HOLD OVER
SECOND WEEK!"**
—Liberty Theatre,
Oklahoma City, Okla.

**"UNCLE TOM CAN
HANG THEM ON THE
RAFTERS!"**
—State Theatre, Uniontown, Pa.

**"RECORD! PLEASED
NEARER 100% THAN
ANY PICTURE EVER
PLAYED!"**
—Strand Theatre,
Bridgewater, S. D.

**"RECORD LONG RUN AT
HIGHEST ADMISSION
EVER CHARGED!"**
—Lyceum Theatre,
Winnipeg, Manitoba

CARL LAEMMLE'S \$2,000,000

Production. With Marguerita Fischer, Arthur Edmund Carewe, Lucien Littlefield, James Lowe, Virginia Grey, George Siegmann, Adolph Milar, Vivien Oakland, Lassie Lou Ahearn, Mona Ray, Aileen Manning.

Two negatives: 1 SILENT, 1 with SOUND.

A Harry Pollard Production

The GREAT

UNCLE TOM

-- Silent or Sound -- Carl Laemmle

FREE!

"WEEK OF TREMENDOUS BUSINESS! ALL RECORDS SMASHED!"
—Uptown Theatre, Wichita, Kans.

"EXCEPTIONAL BUSINESS 100% BOX-OFFICE!"
—Disbury Theatre, Walden, N. Y.

"WEATHER CANNOT KEEP THE CROWDS AWAY!"
—Rivoli Theatre, Beatrice, Nebr.

"HUNDREDS OF PATRONS PROCLAIM IT GREATEST PICTURE EVER SHOWN!"
—Aztec Theatre, Enid, Okla.

"RECORD BREAKING BUSINESS DESPITE HEAVY COMPETITION!"
—Chase St. Theatre, Kane, Pa.

"SOLD OUT EVERY PERFORMANCE! MANY PATRONS TURNED AWAY!"
—Pastime Theatre, Hickory, N. C.

"ADVISE EXHIBITORS STEP ON IT WITH ALL THEIR POWER!"
—Rochester Theatre, Rochester, Tex.

"IT WILL, WITHOUT A DOUBT, PACK ANY THEATRE!"
—Ironwood Amusement Corp., Ironwood, Mich.

"BIGGEST BOX-OFFICE SENSATION EVER RELEASED!"
—Paramount Theatre, Akron, Ohio.

"ONLY ONE PICTURE EVER EXCEEDED THIS GROSS!"
—Metropolitan Theatre, Washington, D. C.

"GREATEST SMALL TOWN PICTURE OF ALL TIME!"
—Princess Theatre, Chelsea, Mich.

"PAID RECORD PRICE FOR 'TOM'—DID RECORD BUSINESS—NEVER HAPPIER!"
—Oriental Theatre, Portland, Ore.

"KEEN COMPETITION BUT EXCEEDED ALL PREVIOUS BOX-OFFICE RECORDS!"
—Plaza Theatre, N. Stroudsburg, Pa.

"COMPETITION COULD NOT LICK 'TOM'! UNIVERSAL HAS THE BIG ONES!"
—New Square Theatre, Ottumwa, Iowa.

"ADVISE ANY EXHIBITOR TO PLAY IT!"
—LeeRoy Theatre, Wallace, Nebr.

"BIGGEST GROSS IN HISTORY OF THEATRE!"
—Swan Theatre, Columbus, Nebr.

AMERICAN PICTURE!



M'S CABIN

Tommy Leads the Way!!!

"MAN WHO LAUGHS"

Details of the BIG \$ 2,000 Cash Prize Contest to help YOU Get the Crowds

PRIZES to be awarded for the best letters, not exceeding 200 words, answering the question, "Why do alluring women love homely men?"

Prizes to be awarded as follows: first award, \$1,000; second award, \$250; third award, \$100; fourth award, thirty prizes of \$5.00 each.

Additional prizes totaling \$500 to be furnished newspaper in the U. S. and Canada by Universal Pictures Corporation to be awarded in the name of each newspaper to local winners in this contest (as a supplement to the regular prizes).

This additional \$500 to be awarded as follows: To the winner of the first prize, \$150 extra from a local newspaper; to the winner of the second prize, \$125 extra from a local newspaper; to the winner of the third prize, \$75 extra from a local newspaper; to the winner of the next thirty prizes, \$5 extra each from a local newspaper.

In instances where there is a winner in a town where no newspaper has carried this contest Universal will ask a local paper to present the extra prize.

If no paper is available the extra prize will be presented through a local theatre, or direct from Universal Pictures Corporation.

Any resident of the United States or Canada, male or female, is eligible.

All letters must be submitted to "The Man Who Laughs" Contest Editor, Universal Pictures Corporation, 730 Fifth Avenue, N. Y. City, not later than July 1st, 1929.

It will be helpful for any entrant to see Universal's picture, "The Man Who Laughs," but it is not necessary in order to enter the contest.

In the event of a tie on any one of the awards the full amount of the award tied for will be given to each tied contestant.

Manuscripts will NOT be returned.

Judgment of the letters will be passed on (1) originality of thought; (2) clearness of expression; (3) general knowledge of the subjects; (4) general neatness.

The judges in this contest are Carl Laemmle, President, Universal Pictures Corporation; Dr. W. M. Marston, Director of Universal's Bureau of Public Service, and Edward Montagne, Universal scenario editor.

Ask Your Universal Exchange for FREE ACCESSORIES

CARL LAEMMLE'S

Super-Production. With Olga Baclanova, Brandon Hurst, Sam De Grasse, Cesare Gravina, Stuart Holmes, George Siegmann.

2 negatives—I silent, I with sound.

VICTOR HUGO'S

The Man Who Laughs

Conrad Veidt and Mary Pickford

The
UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY

Copyright 1929 · UNIVERSAL PICTURES CORPORATION All Rights Reserved

Vol. XXIX

FEBRUARY 9, 1929

No. 1

UNIVERSAL
MOVIEGRAMS

CARL LAEMMLE will celebrate his twenty-third year of participation in the moving picture business on February 24th, the date on which he opened the doors of his first theatre, the White Front, in the city of Chicago, in 1906.

HARRY JOLSON, the real singer of the Jolson family, and also internationally known for his blackface minstrelsy, is on the way to Universal City to appear with Eddie Leonard in "The Minstrel Man." Harry Pollard, who will direct it, started negotiations with Jolson when he was in New York.

IN addition to its new vamp, Dixie Gay, "The Collegians" have also signed a blonde "threat." This threat is Edna Marian, who has been seen in many Stern Brothers and Christie Comedies, and who will be a joyous addition to the talking "Collegians."

CARL LAEMMLE, Jr., has been busily engaged the past week in signing up a beauty chorus for "Broadway" from the Los Angeles and San Francisco night clubs and reviews. Twenty-four beauties are now on the Universal roster. Bob Roper, a noted Californian pugilist, and Ed Dearing, prominent figure in 'Frisco night life, will also appear in "Broadway."

UNIVERSAL this week Movie-toned Helen Morgan singing "Can't Help Lovin' That Man" and "Bill." Other Ziegfeld features of the talking version of "Show Boat"

Crowd Psychology Analysis
In Making Universal Pictures
A New Wrinkle in Filmdom

Carl Laemmle Tells How Dr. William M. Marston, Expert on Mass Psychology, Will Apply Science in Gauging Public's Fancy

MR. WILLIAM M. MARSTON, noted psychologist, recently signed by Carl Laemmle, president of the Universal Pictures Corporation, was engaged to introduce an entirely new idea into the making of motion pictures, it has just been disclosed by Laemmle. From now on, as a new departure, Crowd Psychology will be applied to the selection, preparation and production of Universal pictures. Dr. Marston is one of the country's leading Crowd Psychology experts.

"While we have always made pictures with the box-office as an important determining factor, and by box-office I mean drawing power and audience popularity," said Mr. Laemmle in a recent interview, explaining his new departure in screen technique, "we have not always been right in our estimate of the public's probable reaction to our stories, incidents, titles and other picture elements.

"As a matter of fact, I think we have been more in the habit of judging pictures on the say-so of a selected group of individuals. Fortunately, their judgment of what the public wants is usually right. It is a judgment built up by long experience in picture making and selling.

"However, I believe that the motion picture industry has always neglected to take one fact into consideration, and that is the fact that when people gather together in the auditorium of a theatre, they cease to be individuals and take on a mental attitude which prompts them to act and react as one body.

"Now science long has recognized that a crowd or a mob reacts differently than an individual. It responds to ideas or to a stimulus that the individuals making up the crowd probably would ignore, if alone. This tendency has been dubbed Crowd Psychology. In its more dramatic or violent forms, it is called Mob Psychology.

"It occurred to me that in the planning of pictures, it might be better to focus our attention on the probable

(Continued on page 20)



will be Jules Bledsoe's rendition of "Old Man River" and Aunt Jemima singing "C'mon Folks" and "Hay, Feller." Florenz Ziegfeld will also be seen and heard in the Universal production of "Show Boat." Arch Heath is doing the Movie-toning.

PROGRESS OF SCREEN STUDIO EXPERTS IN DEVELOPING TALK-FILM TECHNIQUE MARVELOUS, SAYS CARL LAEMMLE

Surveying Condition on Twenty-third Anniversary of His Entry Into Screen Industry, Universal Chief Amazed at Rapid Change-over from Silent to Sound Standards—Universal on Crest of Wave With Bright Prospects He Says

EXHIBITORS PARTICIPATING IN UNIQUE ANNIVERSARY TESTIMONIAL

Film Leader Entering Twenty-fourth Year as Enthusiastic and as Independent as Ever—Personally Supervising "U" Production

"MARVELOUS strides have been made in the past few months by motion picture studio experts in grasping the fundamentals of a new production technique for the making of talk-films," says Carl Laemmle, president of the Universal Pictures Corporation, in a survey of the field upon the occasion of his twenty-third anniversary in the industry. This anniversary is being celebrated by a testimonial period of concentrated activity in the Universal organization and by a unique expression of good will by Laemmle's many exhibitor friends and well-wishers.

"Despite contentions that it would take many months for motion picture producers to learn to coordinate dialogue and pure screen action in picture making, this is already being done and the new art of talking pictures has advanced to a remarkable state of perfection," he asserts.

Laemmle bases his assertions largely upon the results that have been attained in the Universal studios during the past three months, but also commends the general progress of the new amusement medium—the voice of the screen. The Universal chief is particularly interested in the latest talk-film developments, because he was the pioneer in this field twenty years ago. At that time, talking pictures did not prove commercially successful, due to the imperfected status of the art of sound reproduction and synchronization, an art which since has been brought near to perfection as a correlative of the development of the radio.

At Universal City, since the sound stages and sound recording equipment were installed late last Fall, eight dialogue pictures have been turned out, in addition to the musical synchronization of several pictures, the making of various sound short subjects and numerous voice and sound tests. "The successive improvement



from week to week has been an accurate gauge of the rapidity with which Universal's production experts have grasped the fundamentals of the new art and have formulated emergency rules and standards by which to work," Laemmle points out.

"The most recent Universal talk-films to arrive in New York from the Coast I regard as the equal of any dialogue pictures yet made. They exhibit a noteworthy perfection in conception, co-ordination and synchronization. They are 'Red Hot Speed,' a new Reginald Denny production and 'The Girl on the Barge,' from the Rupert Hughes story. Both pictures are excellent in silent form, yet, both are super-examples of the increased entertainment value dialogue can give to a motion picture, in my estimate. That the studio experts, groping in the dark, exploring beyond the frontiers into a new art, have been able to envision the true confines of the medium and already have mastered its application, I regard as a great tribute to their energy and versatility.

"The very fact that the motion pic-

ture industry has been able to accept sound, assimilate it and superimpose it onto cinematography in a few brief months, is ample proof, in my opinion, that the industry is as young and as pliable as it was twenty-odd years ago. No other industry in the history of business has had to accomplish such a complete change-over in such a short time. An industry which can do this is vigorous, elastic and unlimited in power and possibilities."

Laemmle, in celebrating his twenty-third anniversary in the motion picture industry, is a unique figure. On February 6, 1906, he opened his first theatre, a store-front show in Chicago called the White Front Theatre. Several months later he started an exchange. Later, he entered production as well. Through the hectic days of one- and two-reel features, unit shows, fly-by-night adventurers, and finally film trust pressure, he steered the growing Laemmle Film Service, and the Imp production organization. With his leadership in the anti-trust fight he assumed a commanding position among independents and engineered the consolidation of several of the principal independents into the Universal organization in 1912. From this modest beginning, the vast Universal net-work of exchanges, theatres and producing units has grown.

Laemmle was forty years old when he entered the industry. On January 17, 1929, he celebrated his 63rd birthday. Thus, he has given some of the best years of his life to motion pictures. Now, at a time when the organization he has built up is at its highest state of efficiency and success, he has just rolled up his sleeves again and launched into an even more energetic period of activity—Universal's ambitious program of talk-films.

The Universal chief went to Universal City as soon as talking picture equipment had been installed there,

(Continued on page 21)

Songs In Ziegfeld's "Show Boat" Completed For Incorporation In Laemmle Screen Talkie

Movietone of Ziegfeld Himself and Helen Morgan, Aunt Jemima, and Jules Bledsoe Song Hits is Finished in New York Under the Direction of Arch Heath and Personal Supervision of Florenz Ziegfeld.

"Ole Man River," "Can't Help Lovin' Dat Man," and Other Musical Hits of Ziegfeld Success Ready for Incorporation and Will Be Used Both as Solos and as Synchronized Accompaniments to the Harry Pollard Epic of the Mississippi.



Edna Ferber, who wrote "Show Boat," upon which Ziegfeld's musical success and Carl Laemmle's masterpiece are based.

THE collaboration of Carl Laemmle and Florenz Ziegfeld in the production of a Universal "Show Boat" that will contain the most striking elements of the musical hit in addition to a remarkable screen version is already well under way. Under the direction of Arch Heath, Movietone sequences including the song hits of Helen Morgan, Jules Bledsoe and Aunt Jemima have been taken and tested. Officials of Universal, Florenz Ziegfeld and the "Show Boat" stars themselves listened to the results and expressed keen enthusiasm at the results.

The full flavor of the musical hits that have been broadcast by radio and record from Ziegfeld's "Show Boat" is richly evident in the Movietone reproduction. Against a background that

blends perfectly with Harry Pollard's treatment of the screen version, Helen Morgan sings "Can't Help Lovin' Dat Man" and "Bill" in her delightfully husky contralto. The same mannerisms and gestures that are so infectious in the Ziegfeld play carry across Miss Morgan's charm in the Movietone. A colored chorus from the show add their soft crooning to the melodies.

Jules Bledsoe's reproduction of "Ole Man River" is as stirring as it is in the Ziegfeld musical show. Staged on a Mississippi levee with the cotton workers forming a shifting pattern as they heave bales aboard the steamboat, Bledsoe's resonant voice rises over the chorus in all its powerful depth.

Equally colorful in tonal value are the songs rendered by Aunt Jemima and the famous Ziegfeld colored chorus. "Hey Fellows" and "Come On, Folks," her priceless song hits, live again in the Movietone version.

All of these songs are accompanied by the actual Ziegfeld orchestra conducted by Victor Barabelle, who holds sway nightly at the New York presentation. Jerome Kern's marvelous music and the catchy lyrics by Oscar Hammerstein, 2nd, are ready for incorporation in the Laemmle picture.



Oscar Hammerstein, 2nd, is the author of the catchy lyrics in Ziegfeld's "Show Boat" that will now be heard in Universal's version.

The Movietone rushes have already been sent to Universal City to be blended under Harry Pollard's direction with the giant synchronized version of the Edna Ferber story.

Florenz Ziegfeld himself had the unique experience of being Movietoned and had the pleasure of expressing his appreciation of the opportunity to include his musical success with the Carl Laemmle masterpiece.

Thus Universal's "Show Boat," which boasts excellent direction and an outstanding cast headed by Laura La Plante and Joseph Schildkraut, will be converted into an even more tremendous box-office attraction by the addition of the actual music and songs that have made Ziegfeld's musical show such a sensation.



Universal Announces Strong Line-Up Of Short Product For February Release

AN unusually strong February schedule of short product is announced by Universal to meet the increasingly exacting demand for fillers of exceptional merit. Talkies and sound pictures have created a situation which the exhibitor can meet, Carl Laemmle believes, only with a complement of outstanding short subjects. The double concentration required for both eye and ear entertainment necessitates a counterpoint of comedies and adventure pictures that will provide the maximum of relaxation after long synchronized features.

Consequently, Universal's schedule of short subjects for February is well balanced between light novelties and comedies and western featurettes. In the latter class are "Range Wolf," a Stunt Cowboy Series featuring Bob Curwood; "The Phantom Riders," a Harry Carey re-issue of proven box-office pull; "In Line of Duty," a Forest Ranger Series, with Edmond Cobb, and "Two-Gun Morgan," in which that

Well Balanced Program of Comedies, Novelties And Thrillers Has Been Provided to Meet New Demands on Short Product

engaging boob, George Chandler, gives many kicks to his Tenderfoot Thrillers.

Another of Universal's strong serials is scheduled for release in February. "The Diamond Master," Jacques Futrelle's story adapted to the screen by George Plympton and Carl Krusada, is a fascinating mystery centering around the secret formula for making diamonds. Hayden Stevenson, who played the title role in "Blake of Scotland Yard," and is the popular coach in "The Collegians" Series, plays the leading role in "The Diamond Master," with that recognized serial queen, Louise Lorraine, opposite him.

For comic relief Stern Brothers offer a new angle in their current productions. "Television George" of the Let George Do It Series is the first

Sterns comedy built around the humorous possibilities of a modern invention. Sid Saylor packs his unique comedy screamingly complicated by television. "Take Your Pick" exploits the further adventures of Mike and Ike, while Buster Brown and his gang of small funmakers appear in "Have Patience." Snookums, who is always good for a bright spot on the duller program, hangs up new records for laughs in "Newlyweds' Visit."

Particularly well adapted to the new standards required of short product are the Laemmle Novelties and the Oswald cartoons. "The Rag Doll" contributes in originality of presentation and freshness of conception a totally different sort of one-reeler. In "Hen Fruit" and "Sick Cylinders" the Lucky Rabbit is more amusing than ever.

Arthur Lake's popularity with movie fans who like their vicarious Hollywood will be increased by "At the Front."

Carl Laemmle

presents

THE WORLD RENOWNED COMEDIAN IN 4 BIG LAUGHERS.

His face is your fortune!

GLENN

TRYON

"How To Handle Women" With Marion Nixon. A William J. Craft Production; "It Can Be Done" With Sue Carol. A Fred Newmeyer Production; "The Gate Crasher" With Patsy Ruth Miller. A William J. Craft Production; "The Kid's Clever" With Kathryn Crawford and Virginia Sale. A William J. Craft Production.

UNIVERSAL JEWELS



Paul Whiteman Slated for Concert Broadcast Before Starting "King of Jazz" for Universal

Noted Jazz Band Impresario's Picture Work Delayed by New York Appearances and Broadcast Schedule—The World-famed Jazz Band Which Later Will Be Featured in Universal Talking Pictures, to Be Heard Over 43 Radio Stations

PAUL WHITEMAN, the king of jazz, who was supposed to start work this month at Universal City with his world-famed orchestra on a super-sound picture to be called "The King of Jazz" has been forced to delay his picture making on account of a season of personal appearances in New York and a schedule of radio concerts, just announced. Instead of reporting at Universal City with his jazz band during the next few days, as was originally arranged, production on the picture will not begin until June.

Whiteman and his orchestra now are being featured by Ziegfeld's Midnight Frolic. The radio concerts, which begin Tuesday, February 5th, will be over the Columbia network of forty-three stations scattered over

the United States, and will continue weekly for nine weeks. This marks Whiteman's first regular concert contract for radio broadcasting, prior Whiteman broadcasting being confined to special occasions, benefits and other such affairs. His approaching air concerts will be in connection with the Old Gold hour.

"The King of Jazz" will be an unusual musical melange based upon the life and adventures of Whiteman and which will trace the growth of jazz from tin-pan alley to the arty development of classical jazz, Whiteman's own contribution to musical history.

Paul Schofield is writing the story and recently spent several weeks in New York conferring with Whiteman and with L. Wolfe Gilbert and

Mabel Wayne who are writing the lyrics and music.

It is likely that some of the music especially prepared for "The King of Jazz" will be introduced to the public for the first time during Whiteman's radio concerts. All indications point to "The King of Jazz" as the outstanding sound picture for next season. It promises unlimited appeal to eye and ear, with Whiteman the acknowledged Marshal of Music, as the central figure.

Carl Laemmle, who finally induced Whiteman to accept a Universal contract, states that the entire resources of the Universal production staff will be placed four-square behind the making of "The King of Jazz." It will be made as the *creme de la creme* of talking pictures, it is promised.

Laemmle to Make Talkie in Yiddish

CARL LAEMMLE, president of the Universal Pictures Corporation, can claim the distinction of pioneering in the talking motion picture field when he commences production on "The Greenhorn Millionaire." The dialogue for this picture will be in Yiddish, as well as English.

"The Greenhorn Millionaire" is adapted from the play of that name by Abraham S. Schomer which ran for a year in New York.

Schomer, the playwright, will direct the motion picture version, which has been adapted by Sherman Lowe.

Harry Jolson Signed For "Minstrel Show"

HARRY JOLSON, brother of Al Jolson, has been signed on a long term contract by the Universal Pictures Corporation. He will leave for the Coast shortly where he will make his debut in "The Minstrel Show," under the direction of Harry Pollard.

Jolson is said to have an excellent speaking and singing voice which registers with particular clarity in talking films. He has been playing in vaudeville for many years.

It is expected that Pollard will commence "The Minstrel Show" shortly with Eddie Leonard and Jolson. The adaptation was made by Curtis Benton from the story by Norman L. Sper and George R. Rogan.

Harry Jolson claims that being the brother of Al has been a distinct professional handicap to his career. He is forever being introduced as "Al Jolson's brother" and constantly being compared to him rather than accepted on his own merits. Harry Jolson's contract with Universal will bring him in touch with an even wider circle of followers than his popular vaudeville appearances.

Jolson is enthusiastic about talking pictures, but he hardly believes that talkies are going to put out the lights



Harry Jolson will make his debut in Universal pictures in "The Minstrel Show." Harry is the brother of Al Jolson and a famous vaudeville singer in his own right.

coming soon
the
BIG SHOW
broadway

on Broadway and drive the actors to the home for the friendless. He does believe, however, that talkies have a permanent entertainment value.

Two Smashing Hits!

PAUL FEJOS'
Masterpiece

LONESOME

Starring **GLENN TRYON** and **BARBARA KENT**. Supervised by **CARL LAEMMLE, Jr.** Photographed by **Gilbert Warrenton**.
From an original story by **Mann Page**.
Two negatives: one silent; one with dialog.

Presented by
CARL LAEMMLE

CARL LAEMMLE'S
100% TALKING PICTURE

The Melody of Love

Featuring **Walter Pidgeon, Mildred Harris, Tom Dugan, Jane Winton, Jack Richardson**. Story by **Robert Arch**. An **Arch Heath Production**.
Sound supervision by **C. Roy Hunter**.





The **BIG**
6

LAEMMLE SPECIALS

The drama with the big heart punch!

The GIRL on the BARGE

With JEAN HERSHOLT, Sally O'Neil, Malcolm MacGregor.
From the Cosmopolitan Magazine story by RUPERT HUGHES.
2 negatives—1 silent; 1 with dialog.

An EDWARD SLOMAN Production

GIVE
AND
TAKE

Starring GEORGE SIDNEY and
JEAN HERSHOLT with George
Lewis and Sharon Lynn. From the
Broadway stage success by Aaron
Hoffman. 2 Negatives—1 Silent, 1
with Dialog.

A WILLIAM BEAUDINE Production


—another of the BIG 6



The BIG
6

LAEM

LS



The **BIG**
6

LAEMMLE SPECIAL

A smashing hit wherever played!

The LAST WARNING

With LAURA LA PLANTE, Montagu Love, Roy D'Arcy, Margaret Livingston, John Boles, Bert Roach. Produced under the personal supervision of CARL LAEMMLE, Jr. From the novel by Wadsworth Camp and Thomas F. Fallon's Broadway stage hit.

2 negatives: 1 silent, 1 with dialog.

A PAUL LENI Production



The **BIG 6**

LAEMMLE

THE MICHIGAN KID

Bigger than "The Storm," the great box-office winner. CONRAD NAGEL and RENEE ADOREE with Lloyd Whitlock, Adolph Milar, Virginia Grey. From the tremendously popular story by REX BEACH.

An IRVIN WILLAT Production

—another of the **BIG 6**



The **BIG**
6

LAEMMLE SPECIALS

It will shake the world with laughter!

The
**COHIENS and
KELLYS** in
Atlantic
City

The world's funniest comedy team at their best. Starring
GEORGE SIDNEY

with VERA GORDON, Kate Price, Mack Swain.

Two negatives: 1 silent, 1 with dialog
A WILLIAM JAMES CRAFT Production



The **BIG 6**

LAEMM

THE
FOREIGN
LEGION

A Laemmle golden Special. Starring
NORMAN KERRY and LEWIS
STONE with Mary Nolan, June Mar-
lowe, and others. From the I. A. R.
Wylie novel, "The Red Mirage."

An EDWARD SLOMAN Production

—another of the BIG 6

LS

1906 CARL LAEMMLE'S 23RD ANNIVERSARY 1929

In each Universal Exchange there now stands a colorful 24-sheet poster commemorative of Carl Laemmle's 23rd anniversary in the motion picture business. Outstanding on this poster is an Honor Roll. On this Honor Roll will be inscribed the names of all staunch Universal exhibitors—showmen who have found by experience that Universal pictures are the surest, safest, all-the-year-around profit-makers. All exhibitors who sign up for Universal pictures this season will go on the Honor Roll. There already is spirited rivalry among veteran Universal exhibitors over their place on the Roll, in this or that exchange. Many exhibitors request the privilege of signing the roll in person, with the same pen used to sign this year's Universal contract. Later this season the Honor Rolls from each exchange will be assembled in New York for display. Then they will go into the Universal archives.

Crowd Psychology Analysis in Making Universal Pictures a New Wrinkle in Filmdom

(Continued from page 8)

crowd psychology reaction of certain scenes, ideas and incidents, rather than on their merit of appeal to individuals. In other words, we had need of an expert on crowd psychology to direct us along lines which would make for pictures with the maximum audience stimulating value.

"Therefore, I investigated and found that the man I wanted in this capacity was Dr. William M. Marston. Accordingly I induced him to give up his other work, including courses of lectures on psychology at Columbia and New York Universities, and to join the Universal organization. He has just arrived at Universal City, Cal., where our pictures are made, and is now bending his efforts toward the selection of stories, treatments and screen presentations that his training and knowledge tell him will delight audiences.

"I think this is the first time that a practical psychologist has ever been called into the motion picture industry, especially for such far-reaching and fundamental purposes. Dr. Marston is very enthusiastic over the pos-

sibilities of his new field of endeavor and has some interesting ideas on the subject."

Dr. Marston's title with Universal is Director of the Public Service Bureau. It is a newly created department. The new motion picture psychoanalyst is a graduate of Harvard and holds the degrees of B. A., LL. B., Ph. D., from Harvard and is a member of the Massachusetts bar. During the war he organized a staff of psychologists for the Government and devised the Deception Test of the Army Intelligence Service. Since the war he has been professor of Legal Psychology at American University, Washington, D. C., special surveyor for the National Committee of Mental Hygiene, professor of Psychology at Tufts, and more recently, lecturer at Columbia and New York Universities. He is the author of "Emotions of Normal People," a widely discussed book on human emotions. He is the originator of the psychonic theory of consciousness, and is a member of the American Psychological Association and Fellow of the American Association for the Advancement of Science,

Universal Extras From Blue Book

IN its forthcoming production, "The Haunted Lady," starring Laura La Plante, Universal can boast of the most exclusive list of non-professional extras ever employed by a motion picture company

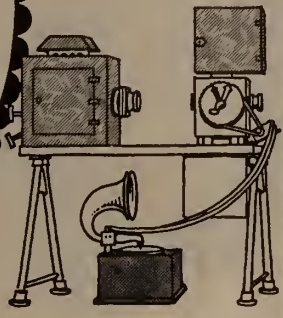
The company, under the direction of Wesley Ruggles, went to Santa Barbara on location and while there used in the picture the entire personnel of the Santa Barbara Polo Club, whose membership roll reads like the blue book of that millionaire colony.

The members of the club were used not only in the polo scenes but also on some of the exterior scenes which were photographed at the club house. They were paid five and ten dollars a day each, regular extra rates, and expressed themselves as eager to work in more photoplays.

The cast supporting Miss La Plante contains John Boles, Huntley Gordon, Jane Winton, Julia Swayne Gordon, Nancy Dover and Eddie Phillips.

the New York Association of Clinical Psychologists and is listed in American Men of Science.

A showman's greeting to
CARL LAEMMLE
on his **23rd ANNIVERSARY**
from _____



This is the "synchronoscope" the first machine successfully to synchronize sound and talking pictures! Carl Laemmle introduced this device to America in 1908. Thus he was the first to combine sound with pictures, twenty years before the present craze.

1906—The White Front Theatre, Carl Laemmle's first moving picture venture and the first house to show pictures in the city of Chicago.

The above greeting was devised from a suggestion made by a staunch Universal exhibitor, whose admiration of Carl Laemmle dates from the days when Laemmle was a pioneer exhibitor in Chicago, and had just started his distributing business, the Laemmle Film Service. It was about this time that the future Universal chief launched the first successful talking pictures, which flourished for a while but succumbed to technical draw-backs surmountable only by efficient and careful projectionists, rare specimens in those days.

The greeting card, depicting Laemmle's pioneering in the showman's field, made such a hit with exhibitors who saw the original that it has been reproduced, at their request, and made available to all Laemmle well-wishers in the exhibition world. The call for them has reached up into the thousands. They are felt, by exhibitors, to typify the spirit of Laemmle's anniversary.

Progress of Screen Studio Experts in Developing Talk-Film Technique Marvelous, Says Carl Laemmle

(Continued from page 9)

and has given his personal supervision to the big task of putting Universal in the front rank of talking picture producers. The recent arrivals from the Coast and the line-up of current and forthcoming talk-films announced by Universal indicate that he is winning this battle.

Laemmle's strides in the talk-film field are marked by a number of outstanding coups, the most recent of which is a tie-up with Florenz Ziegfeld by which the Ziegfeld principals, choruses, songs and music from the sensational musical extravaganza, "Show Boat," all will be used in Universal super movietone rendition of the famous Edna Ferber story.

"Other big talk-films on the way from Universal," Laemmle announces, "are 'Broadway,' an adaptation of the famous Broadway stage success; 'The King of Jazz,' a melange of melody and romance starring Paul Whiteman and his world-famed orchestra; 'The Minstrel Man,' a colorful, tuneful epic of minstrelsy, with Eddie Leonard as its central figure; series of sound short subjects featuring Pat Rooney, Marion Bent and Pat Rooney III, a series starring the laugh impresario, Benny Rubin, a Fourth 'Collegians' series, with full dialogue and sound, all in addition to the thirteen talk-films being released by Universal during the next six months, namely, 'Red Hot Speed,' 'The

Shakedown,' 'The Girl on the Barge,' 'The Cohens and Kellys in Atlantic City,' 'One Rainy Night,' 'The Last Warning,' 'Clear the Decks,' 'It Can Be Done,' 'That Blonde,' 'Come Across,' 'You Can't Buy Love,' 'His Lucky Day,' and 'Dangerous Dimples.'"

Laemmle's twenty-third anniversary is being celebrated in the Universal organization by a three months' period of concentrated effort on the part of the sales and other branches. Thousands of exhibitors are autographing special vellum pages to be bound and presented to the Universal chief as an evidence of the good will of his many exhibitor friends and patrons.

SYRACUSE HERALD TUESDAY
Her Double Sought

Syracuse Papers Feature
Laura La Plante Contest

Laura La Plante Invites
Blondes to See Picture



LAURA LA PLANTE

Syracuse's "Laura La Plante" Rewarded



Real Blonde

LAURA LAPLANTE

ment with a red-headed
st Warning" is a mystery
e of these synchronized
talkie thrillers that are the
Hollywood just now. The
thought very well of it,
surs-

The contest held in Syracuse in connection with "The Last Warning" playing at the Empire rated a lot of newspaper publicity. The winner and runner-up appear in the centre photograph with the donor of the Helbros watch as first prize.

Syracuse Blondes
Hold Holiday

A STUNT that went over particularly well in Syracuse at the Empire Theatre during the run of Universal's "The Last Warning" was a blonde matinee, terminating in the selection of the blonde who most closely resembled Laura La Plante, the star of the film. All blondes between the ages of five and fifty were invited, through the *Syracuse Herald*, by Laura La Plante. Nearly five hundred of these blondes appeared as guests. As they entered the lobby the judges were busy selecting a group of eleven, two of whom were finally chosen as most closely resembling Laura La Plante. A Helbros La Plante wrist watch was given to the winner by Henry Wilson, local jeweler, and a month's pass to the Empire to the runner-up.

This feature of the contest gave good publicity to the Universal-Helbros Watch tie-up with which Laura La Plante and Reginald Denny have been so successfully associated. The La Plante model wrist watch is extremely attractive and always makes an excellent prize for theatre contests in connection with La Plante films.

The idea, that of Expoiteer Lee D. Balsly, elicited much comment and good newspaper space.

Mayor of Lebanon Recommends
"Uncle Tom's Cabin" to City

A n unusually strong recommendation of a motion picture was secured by Universal Exploiteer Bob Wood when he sold Mayor Brunner of Lebanon, Pa., the idea of issuing through the daily press an endorsement of "Uncle Tom's Cabin." The recommendation appeared on the front page of the *Evening Report* in a prominent box as follows:

TO THE PEOPLE OF LEBANON:

For years I have cherished the idea of seeing an unusually fine portrayal of "Uncle Tom's Cabin." The opportunity came recently in Philadelphia where I witnessed the immortal story reborn on the screen with lavishness and splendor. It's coming to the Colonial Theatre all next week, beginning Monday, January 14.

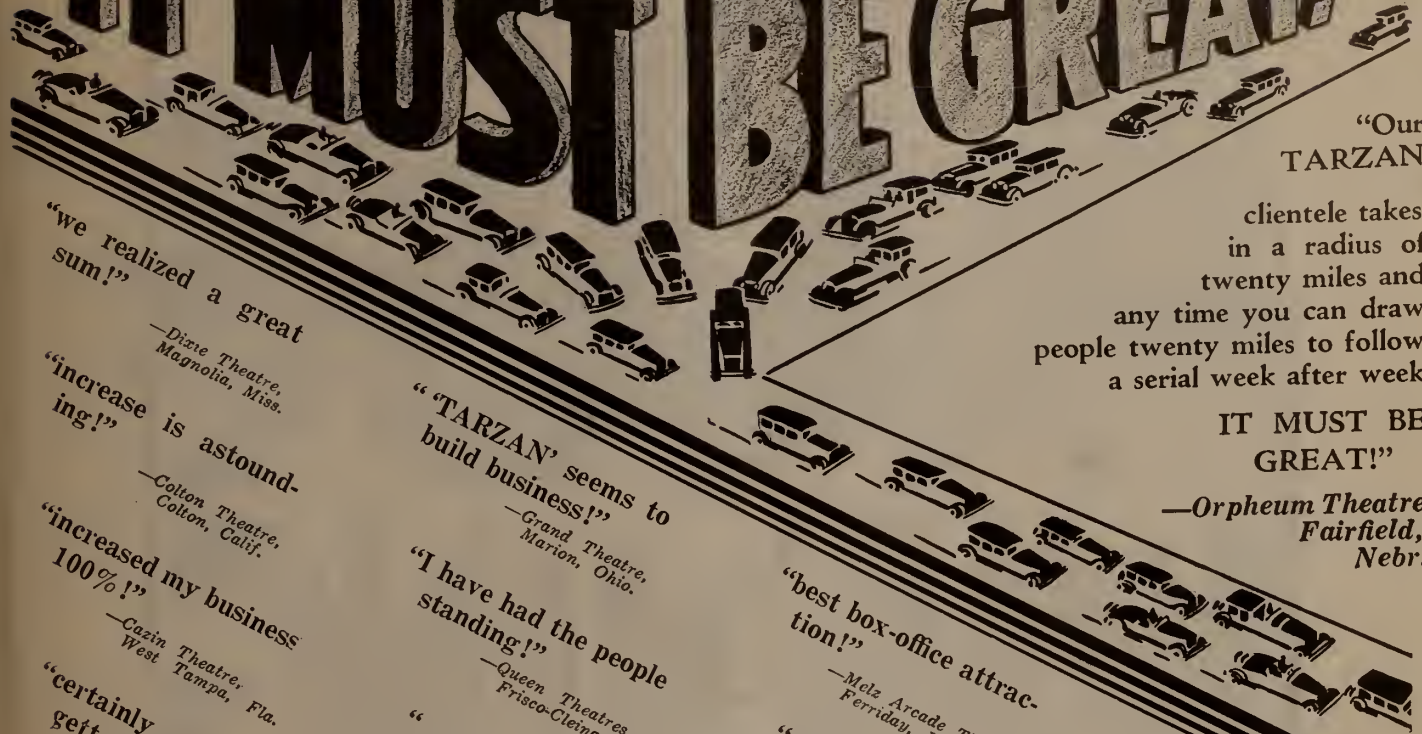
This version is enhanced by the addition of Movietone sound effects, an enormous symphony orchestra of 110 pieces, and the Dixie Jubilee Singers—exactly as shown for \$2.20 in metropolitan centres. Popular prices here.

This spectacle comes to you with its heart-throbs, tenderness and pathos; its thrills and superbly dramatic movements just as it came from the pen of its noble author. As Chief Executive of this Community, I recommend and urge every one to see this truly great picturization. By all means bring the children.

(Signed) William L. Brunner,
Mayor of Lebanon.



"IT MUST BE GREAT!"



"Our
TARZAN

clientele takes
in a radius of
twenty miles and
any time you can draw
people twenty miles to follow
a serial week after week

IT MUST BE
GREAT!"

—Orpheum Theatre
Fairfield,
Nebr.

"we realized a great
sum!"

—Dixie Theatre,
Magnolia, Miss.

"increase is astound-
ing!"

—Colton Theatre,
Colton, Calif.

"increased my business
100%!"

—Cazin Theatre,
West Tampa, Fla.

"certainly a business
getter!"

—Mentone Theatre,
Mentone, Ind.

"trebled previous se-
rial record!"

—Pastime Theatre,
Mason, Mich.

"TARZAN' seems to
build business!"

—Grand Theatre,
Marion, Ohio.

"I have had the people
standing!"

—Queen Theatres,
Frisco-Cleina, Tex.

"... great satisfac-
tion!"

—Grand Theatre, Co.,
Bellingham, Wash.

"best box-office attrac-
tion!"

—Malz Arcade Theatre,
Ferriday, La.

"anyone foolish to pass
it up!"

—Liberty Theatre,
Jonesville, La.

"poorest night now
our best!"

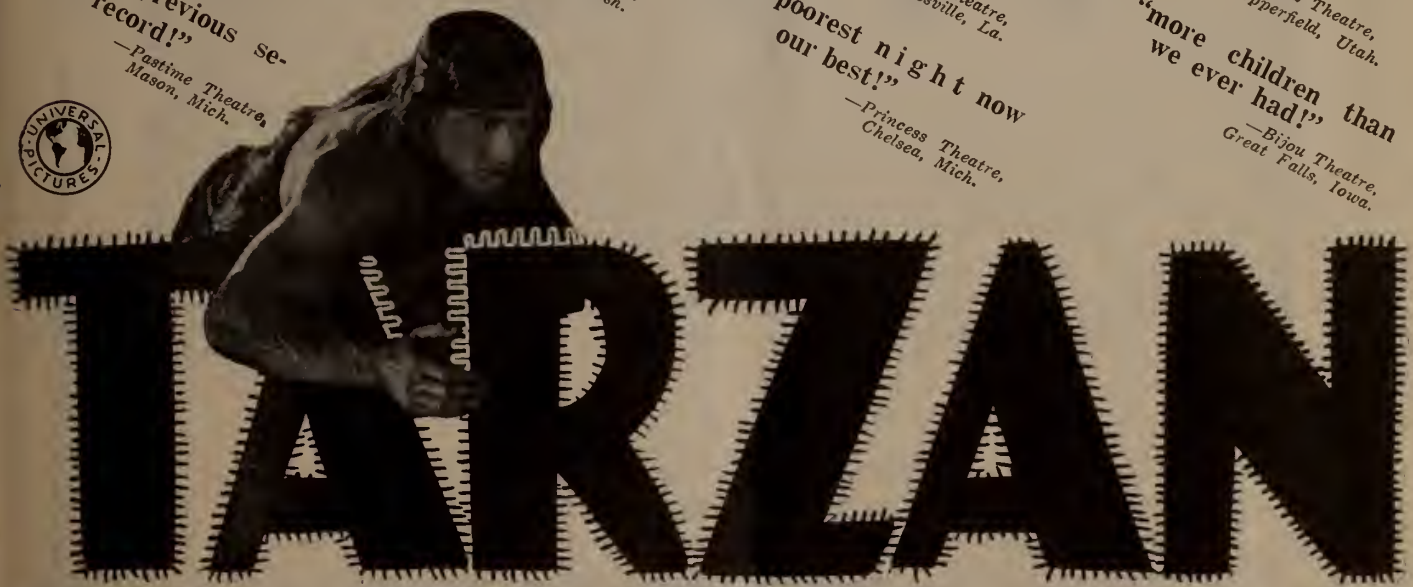
—Princess Theatre,
Chelsea, Mich.

"receipts surpassed 16
months records!"

—Diana Theatre,
Copperfield, Utah.

"more children than
we ever had!"

—Bijou Theatre,
Great Falls, Iowa.



THE MIGHTY

With NATALIE KINGSTON and FRANK MERRILL

Produced by special arrangement with Edgar Rice Burroughs, author of
"Tarzan of the Apes," "The Cave Girl," etc., etc. Directed by Jack Nelson.

Universal Shorts are Super Shorts!



Facsimile of exceptional lobby and marquee hanger, printed in two attractive colors on both sides. Above is one half of actual size. These "LAST WARNING" hangers sell at reasonable price of 3 for 25c—the most economical accessory you can use to put this knock-out special over right. SEE RIGHT HAND PAGE FOR ADDITIONAL INFORMATION REGARDING OUTSTANDING LINE OF UNIVERSAL ACCESSORIES FOR "THE LAST WARNING"

“The LAST WARNING”

**is a
Showman’s Picture—
with
Showman’s Accessories**

Q Heralded as one of the outstanding productions of the season, “THE LAST WARNING” naturally deserves an outstanding campaign. Universal has spared no effort, time nor money in preparing the finest assortment of powerfully appealing accessories, FOR YOUR USE!

FOR INSTANCE: The POSTERS! Color—action—mystery — art — attractive! FOR SILENT AND “SOUND.”

TWO WINDOW CARDS—1 prepared exclusively for “sound” runs.

LOBBY DISPLAYS—considered the best Universal staff artists have prepared in a long time.

THE HERALD—beautiful, four-colored, over-size—a real business builder.

SPECIAL ACCESSORIES: The cut-out head of Laura La Plante, printed in flesh-color, and ready to be strung for use in lobbies and marquees. Also the beautiful vellum oil painting of Laura La Plante, which will improve the appearance of any lobby 1000%

Get acquainted with the Giant Press Book — an invaluable aid in putting over the picture and in choosing your Advertising Accessories

Universal Thanked For "Tarzan" Serial



A. J. Goffinet, who ran "Tarzan the Mighty" in the Goffinet Theatre, Rittman, Ohio, with fine box-office results.

I WISH to say that your serial "Tarzan The Mighty" beats every serial I ever played. For the last ten years there was only one serial to even equal this one. People that never attend theatre for serials are watching every chapter of this one with increased interest. It is certainly clicking at the box office. It is a winner in every way. Many, many thanks."

—A. J. Goffinet,
Goffinet Theatre,
Rittman, Ohio.

Rooneys Complete First Sound Movie

PAT ROONEY with his wife, Marian Bent, and son, Jr., have completed their first Universal talking comedy titled "Sweethearts," under the direction of Ben Holmes. Their second picture will be started at once. It will be titled "The Love Birds."

Edgar Allan Wolfe has written four more comedies for this famous trio which will be made in rapid succession.

CARL LAEMMLE'S
23
ANNIVERSARY
TESTIMONIAL

Exhibitors Praise Box-Office Merits of "Uncle Tom's Cabin"

Unanimous Opinion of Great Universal Film Classic is that it
Clicks at Box-Office and Creates Fans

"I HAVE played practically every big feature that has been made — many of them with big results.

"But 'Uncle Tom's Cabin' went over my expectations, as I honestly did not expect to do as big as I did with same. The people took it like hot cakes. The box-office receipts were great. I believe that it was due to the fact that the picture was in every way, shape or form a GREAT attraction."

—J. F. Fleitas,
Monroe and Strand Theatres,
Key West, Florida.

* * *

"WE HAD a very successful showing of 'Uncle Tom's Cabin' and it gave Universal satisfaction, especially the acting of all the principals and some of the lesser lights. There were many favorable comments from our patrons. The picture held up very well on the four days' showing, when you consider we are only 400 inhabitants."

—Estes and Estes,
Addison, Mich.

* * *

"YOUR firm has every reason to be proud of its wonderful achievement in 'Uncle Tom's Cabin.'

"The people have raved about it and declared they never had seen and never expected to see anything as wonderfully beautiful and perfect in every way."

—C. Stafford Carey,
Regal Theatre,
Rouyn, Que.

* * *

"PLEASE be advised that 'Uncle Tom's Cabin,' which played at the Majestic Theatre a week ago, has given me a big surprise. You will recall that I was in doubt that this picture would do business or not, but for your information, it stood them in line for its whole week's engagement."

—Phil Chakers,
Chakers' Theatres,
Springfield, Ohio.

"JUST want to tell you that we played 'Uncle Tom's Cabin' December 31, and January 1.

"It is one of the finest pictures we ever showed and just the thing for the small town exhibitor. We did very well at the box-office, considering the weather we had on the second night. Small town exhibitors will make no mistake in playing 'Uncle Tom.'"

—Cottle and Houston,
Lyric Theatre,
Newburg, Mo.

* * *

"UNCLE TOM'S CABIN' THE YEAR'S GREATEST PICTURE FROM A BOX-OFFICE STANDPOINT."

—Paul E. Craig,
Rex Theatre,
Earlsboro, Okla.

* * *

"YOUR road show production, 'Uncle Tom's Cabin,' shattered all attendance records for this theatre. This production was very highly praised by all classes of my patrons.

"I advertised it over the entire county and got very good results. SENDING letters direct to my patrons from your office helped me to put this over."

—C. E. Carpenter,
Rialto Theatre,
Missouri Valley, Iowa.

* * *

"I CONSIDER 'Uncle Tom's Cabin' one of the finest box-office attractions I have ever played. It holds all of the elements necessary for box-office success whether for big city or small town such as excellent cast, superb direction, perfect locale, thrilling incidents, suspense of action and heart appeal.

"Our average business, recently, has been off to a great extent but during the days I played this picture the patronage was so great that I have taken a new lease on life. Give me more of this type of picture."

—Nick Power, Manager
New Strand Theatre
Doylestown, Pa.

Critic Praises Talkie Version Of Denny's "Red Hot Speed"

By Peggy Patton

(Reprinted from Wisconsin News)

HOW many times have you laughed at the antics of Reginald Denny? And wouldn't you have been just heartbroken if his speaking voice had been of inferior quality and robbed him of much of his charm?

Well, Denny fans, be at ease. I have just seen and heard said gentlemen in "Red Hot Speed" at the Alhambra and I assure you his voice is of pleasing quality and registers to the satisfaction of all. In fact all the voices in the picture are of splendid appeal. Alice Day surprised me, her words are so distinct and rich in tone and synchronized so beautifully. Thomas Ricketts, that veteran of the screen, also comes in for a large share of the talking honors.

And now that our anxiety is over from that angle I will tell you about the plot. It is snappy, entertaining, thrilling and just bubbling over with laughs. And clean wholesome entertainment!

It is about a district attorney. A very young and good looking district attorney who has a perfectly good day ruined by an encounter with a feminine speeding demon. She scolds, threatens him and even sticks her tongue out at him. Imagine her embarrassment when she is arrested for speeding and finds herself face to face with the very man she has abused. And to add to her discomfiture the fact that the judge paroles her to his keeping.

Now this certain young woman answered in court to the name of Mary Jones. But that isn't her real name. She is in reality the daughter of a newspaperman who is aiding the district attorney in arresting and punishing all speeders and has no idea that his supposedly angel child ever went beyond twenty miles an hour.

When she returns home, humiliated, she finds the very man to whom she is paroled in conference with her father—a father totally unconscious of the day's events.

You will laugh at what follows. His efforts to tame a wild woman and her efforts to land a masterful district attorney combine to create many hilarious situations.

Rousing Reception Given "Uncle Tom" in Colombo

THAT Universal's screen version of "Uncle Tom's Cabin" is proving a hit all over the world is shown by the fact that its first run in the City of Colombo on the Island of Ceylon was a huge success. Colombo is just half way around the world from New York City. "Although some good pictures have been shown in the Olympia," writes N. N. Chitre, manager of the theatre, "the reception accorded to 'Uncle Tom's Cabin' was something unique.

"People left the theatre well pleased with the picture. . . With the rescue of Eliza there was a thundering applause rarely to be heard with feature programmes. . . . "It was hard to turn back over 300 people willing to pay even three times the box-office price for a seat but to cram more than what the theatre already contained would have been a sin."

L. Prouse-Knox, Universal manager in India, was responsible for booking "Uncle Tom's Cabin" in Colombo.

CARL LAEMMLE PRESENTS

KING OF THE RODEO
Starring **HOOT GIBSON**
"MORE EXCITING THAN THE CALGARY STAMPEDE"

with
KATHRYN CRAWFORD

Directed by
HENRY MacRAE

UNIVERSAL-GIBSON JEWELS



CARL
LAEMMLE
Presents

* 2 negatives—
one silent, one
with dialog.

THE favorite
comedienne of
the screen in
"HOME JAMES"
with Charles De-
laney, Eileen
Manning and
John Standing;
a William Beau-
dine Production,
and in * "THAT
BLONDE,"
* "ONE RAINY
NIGHT" and
* "DANGEROUS
DIMPLES."

Beauty Chorus for "Broadway" Includes Best Coast Can Offer

CARL LAEMMLE, JR., has scoured the night clubs and reviews in both Los Angeles and San Francisco and has assembled a beauty chorus for the special production of "Broadway" that is regarded as a knockout. Twenty-four girls have been rehearsing day and night for the important chorus work that forms the background of this popular play.

Two additions were also made to the large cast. Bob Roper, California pugilist, and Ed Dearing, prominent Frisco night life figure, will make their debut in similar roles in the film.

Glenn Tryon is playing the leading role of "the hooper." Other members of the cast include Evelyn Brent, Myrna Kennedy, Otis Harlan, Robert Ellis, Leslie Fenton, Paul Porcasi, Thomas Jackson, Marian Lord, Fritz Feld, Margaret Livingston, George Ovey and others. Paul Fejos is directing.

Getchel Gets "Fat" Part in "Collegians"

BECAUSE of his "constant development," Sumner Getchel, fat boy of Universal's "Collegian" pictures, was signed to play in the fourth series of the popular short subjects by Carl Laemmle, Jr., associate producer.

The rotound youth, who is said to weigh more as a "senior" than he did while playing in the first, second and third "Collegian" series, will portray the same comedy role as before.

The principals will be the same in the new group, which will be synchronized with sound effects and dialogue, as in the earlier series. They are George Lewis and Dorothy Gulliver in the leading roles, Eddie Phillips, Hayden Stevenson, Churchill Ross, Dixie Gay, Edna Marian and others.

Nat Ross is directing for Carl Laemmle, Jr., who is supervising.

"Vamp" and "Threat" To Play Fourth "Collegians"

THE Universal Pictures Corporation has signed two new players for the fourth series of Carl Laemmle, Jr.'s, "The Collegians." In studio terms these include a "vamp" and a "threat."

Blonde and brunette co-eds have been acquitted of any charge of deliberate vamping.

After inspecting scores of girls with tresses of every color, Carl Laemmle, Jr., associate producer of "The Collegians," selected a flaming red-head as best portraying the "vamp threat" for his series of short subjects based on college life.

The "vamp" is in the person of Dixie Gay, slender and titian. The "threat" is Edna Marian, blonde and buxom, who has made herself the attraction in many Stern and Christie Comedies.

The series is now under way, under the direction of Nat Ross, who is registering the voices of the principals, as well as the sounds of scholastic gatherings. George Lewis and Dorothy Gulliver again play the principal roles. Other members of the cast include Eddie Phillips, Churchill Ross, and Hayden Stevenson.

Carl Laemmle Receives Hearty Anniversary Congratulations

[TELEGRAM]

THE BOARD OF DIRECTORS OF THE ASSOCIATION OF MOTION PICTURE PRODUCERS CONGRATULATE YOU ON YOUR BIRTHDAY AND ARE JUST AS PROUD OF YOU AND ALL YOU HAVE DONE IN YOUR SPLENDIDLY USEFUL LIFE AS ARE YOUR TWO CHARMING CHILDREN CARL AND ROSABELLE

FRED W. BEETSON.

And from Will Hays

[TELEGRAM]

CONGRATULATIONS MY DEAR FRIEND ON ANOTHER BIRTHDAY CONGRATULATIONS ON YOUR YEARS OF USEFUL SERVICE WHICH YOU HAVE RENDERED AND CONGRATULATIONS ON THE SPLENDID FUTURE OF STILL GREATER HAPPINESS AND SERVICE BEFORE YOU. AFFECTIONATELY

WILL H. HAYS

Reginald Denny to Make "Companionate Troubles"

"COMPANIONATE TROUBLES," a comedy farce of companionate marriage has been selected as next starring vehicle for Reginald Denny, Universal star.

The story is an original by Gladys Lehman and Earle Snell. This team has worked on a number of Denny's recent pictures, including the continuity for "Clear the Decks."

William James Craft, who recently completed "The Cohens and Kellys in Atlantic City," will direct "Companionate Troubles." No supporting cast has been announced, but the picture is expected to start production in two weeks. There will be a talking and silent version.

Vivian Bay Cast With Benny Rubin

VIVIAN BAY has been cast for the leading feminine role in "The Pilgrim Papas," first of Universal's movietone series starring Benny Rubin.

Jack Foley is directing from stories by C. Jerome Horwin. The series of six pictures is titled "High and Low Lives of History." Eddie Kane, famous vaudevillian, is the school teacher in the series.



There's
**Pep—Speed—Adventure
Courage—Romance and
BOX-OFFICE**

in **CARL LAEMMLE Jr's**

The Collegians



4th Series with Sound and Dialogue — with all the college yells, songs, cheers and laughter—or a silent version.

2 REBLERS

Starring **GEORGE LEWIS** with Dorothy Gulliver, Hayden Stevenson, Churchill Ross and Eddie Phillips.
Directed by Nat Ross.

UNIVERSAL
Junior Jewels



LIMIT ON TAXIS

16 in Parking Net
Sixteen motorists got summonses today because they

The Chase National Bank of New York for the first time enters the class of billion-dollar deposit

ation in value over a period of years. They invest in a diversified list of companies, in none of which they have any control. Safety of principle and small risk are

ELMIRA, Jan. 25.—Use of On such an interpretation mode under which the United Some service stalks the



SNOOKUMS

in "The Newlyweds and Their Baby," has had a circulation of hundreds of millions in hundreds of daily newspapers.

From the celebrated comic strip by George McManus.

the managers' desire to distribute care for the interests of the "invest- ment trusts seek to participate companies in which they "invest- were "to engage directly in the Some have bought

... calls were received last night at the eight hack stands Whalen established for use of hotel guests. The stands are located on Fifth and Ninth avenues between Forty-second and Fiftieth streets, four of the stands, for calls from hotels. Despite the negligible number of calls, the special stands are to be continued. On the fourth night's trial of the new system, Whalen did not appear in Longacre Square until half an hour before midnight. In accordance with his announced intention of thinning down the flood of empty cabs which flock on to Broadway and Seventh avenue at 11:30 p. m., he detour

... girl to a nearby restaurant, where he forced her to drink a bottle of milk. Having apparently jumped or fallen from the twelfth floor of the Times Square Hotel, where he was registered, John L. Williams, thirty-eight, of Elizabeth, N. J., was found dead on the roof a third floor extension of the building.

... wealth as the generations preceding them, adding enormously to their responsibilities as well as to their opportunities for service. That they have measured up to these responsibilities is clearly evidenced by the steady expansion of the resources of the banking institutions, and banks and

managed groups of banks. Whatever the purpose of way or another to It may mer

COST OF DOG'S BURIAL IS PROTESTED

ALBANY, Jan. 25.—A dog

Chicago, contes 0,000, and the First National Bank of Boston, stande well up on the list, with deposits of \$250,000,000. Eventually, the strategic financial centres outside of New York City will be developing their own billion-dollar institutions to take care of the huge expansion in manufacturing and shipping which is being steadily built up.

STERN Brothers

THE COMEDIES WITH THE NEWSPAPER BACKGROUND!

LET GEORGE DO IT
Another Rube Goldberg winner known throughout the length and breadth of the land by millions.

MIKE and IKE
has been circulated far and wide in the leading newspapers of the country. From the hilarious cartoons by Rube Goldberg.

BUSTER BROWN
and his Dog Tige
Based on the cartoon masterpiece of R. F. Outcault. Buster is a household character throughout the world.

Released by Universal

... of course," he continued, "if you happen to come out of a theater and want a taxi you can try to find one, and if you want your

YOUNGEST NERVEST.
He had a clear between his teeth. He didn't take it out, and

... and depreciation for this period were \$88,556,087.55, an increase of \$6,620,894.25, leaving a net income of \$38,972,494.81, as compared with \$31,700,831.17 for the corresponding period of 1927. Total net income for the year was \$131,061,831.47, an increase of \$10,026,741.17 over the corresponding period of 1927. Total net income for the year was \$131,061,831.47, an increase of \$10,026,741.17 over the corresponding period of 1927.

Rube Goldberg Safepay
The Rube Goldberg Safepay company announced today that it has secured the rights to the character of Rube Goldberg for a new line of its other products, thereby diversifying its activities and furnishing a new distributing center in the United States for all their

... total of \$1,000,000, an increase of 16 per cent over the 1927 figure. December sales in the Dominion were the highest on record for any month in the history of the company. The figures for the first six States in the Union tallied to equal their 1927 records. The figures for the first six States in the Union tallied to equal their 1927 records.

Publisher Goes South
Joseph F. Dillier, owner of the New York Currier and Imitator, has announced that he will move his headquarters to New York City. L. A. Hollander & Co., of Newark, New Jersey, are opening a New York office at 120 Broadway, New York.

"THE DIAMOND MASTER"

Universal Chapterplay

With Louise Lorraine and Hayden Stevenson

No. 1—"Secret of the Night"

DORIS KELLNER and her grandfather were engaged in a perilous business. The old man discovered a process for making diamonds and Doris acted as his agent. They hoped to make a profitable deal with Randolph Latham, internationally known diamond expert.

Going to his office to consummate the deal, Doris was disappointed to learn he would not give his decision until evening. As she drove away in her high powered roadster she realized she was being followed and tried to elude her pursuers.

Van Cortland Wynne, wealthy bachelor, saw the cars rushing past his house and accompanied by his chauffeur, sped after them. Doris's car suddenly left the road. As Wynne rushed to her assistance he was attacked. While he fought off his assailants, Doris dashed back to her car and escaped.

In a dive in the underworld Latham, who for years had led a double life, planned to "get" Doris. To throw Wynne, who was an amateur criminologist off the track, Latham, who knew Wynne had come to Doris's assistance earlier in the day, invited him to his office to meet her. As Doris left his office with her precious bag of diamonds she was seized by the gang.

Hearing her cry for help Wynne rushed past Latham to her assistance. As he struggled to get possession of a gun in the hand of a gang-man, it was accidentally discharged and Doris, who was attempting to escape through a window, was shot. Wynne, was horrified to see her limp form topple over the window sill.

"OUT AT HOME"

Stern Brothers Comedy

Buster Brown Series

IF Buster had been better at the bat he and Mary Jane would have kept out of difficulties, but the ball went through the pantry window, a pie was ruined and the unsympathetic maid reported to Father. While Buster was recovering from a spanking the children wandered into the laboratory. They started the mechanical maid Father was perfecting and couldn't stop her! Poor Oatmeal was nearly squeezed to a finish—Buster knocked the maid down, removed her internal workings and rescued Oatmeal. They overheard Father telling his guests the mechanical maid would serve dinner. Buster and Oatmeal

UNIVERSAL SYNOPSES

"THE DARING DUDE"

Western Featurette

With GEORGE CHANDLER

PERCIVAL WINPENNY, the city guy visiting the Mackay Ranch, had a consuming desire to become a hero of the West. Being an awful ass all he became was the laughing stock of the ranch.

In a hunt for cattle rustlers, Percy was sure his lack of success was due to having a slow horse. Mackay refused to provide him with a good mount, so Percy, after the others had gone, went to the corral determined to rope a vicious horse. His methods were peculiar, but he finally accomplished his purpose—suddenly Elsie Mackay saw him disappear at a mad pace. Fearing he'd be hurt she got her horse and dashed after him. In search for him, Elsie came upon a cabin where the dishonest foreman of her father's ranch hung out with his gang. Fearing exposure the foreman took Elsie prisoner. Percy, thrown over an embankment by his wild steed, arrived on the scene most accidentally. He had no idea what it was all about, but in the confusion caused by his arrival, Elsie escaped and summoned the sheriff. When the thieves were caught Percy, who was no modest flower, took all the credit.



hopped inside and worked the maid. All went well until a guest's cigar set the maid on fire.

Trouble! Trouble! Trouble! And another spanking for Buster.

"MAN, WOMAN and WIFE"

Universal Jewel

With Norman Kerry and Pauline Starke

RANCE ROGERS and his wife's former suitor, Bill, enlist in the war. Rance loses his nerve in a battle on the Western front and Rance deserts after changing identification tags with a dead man. After the war, he becomes a bum in New York's tenderloin. When he is thrown out of a hangout run by Wade, an underworld leader, he meets Julia, one of his former friends. Julia, in Wade's car, takes Rance home and, with her love for him reawakened, leaves Wade to rehabilitate Rance.



Norman Kerry

They are happy living across the hall from each other, but when Rance hears that his wife is to marry Bill, he goes to the wedding but lacks the courage to reveal himself.

On his return to Julia to denounce himself, Wade overhears their secret and in an ensuing fight Rance shoots Wade. Because his identity would involve his wife in bigamy, he pleads guilty and is sent to prison on a long term. Julia arranged an escape but Rance, realizing that his release would bring no happiness to himself or his wife, walks deliberately into the machine gun fire in the prison courtyard. Julia, waiting for him, recognizes his sacrifice and drives away grief stricken.

"FAREWELL"

Third Collegian Series—No. 12

COMMENCEMENT week was full of exciting events, but under all the fun a current of sadness.

All the students wanted last-minute pressing done before the "prom" and when the tailor had more work than he could do they helped him.

Don Trent, who really loved pretty June Maxwell, wanted a chance to tell her so and, figuring Ed Benson would have to be kept out of the way, he bribed the tailor to rip up Ed's evening clothes and baste them together again. At the dance Ed nearly died of embarrassment, for suddenly his suit parted company in every direction. Ed fled to the garden and seeing an old grad mooring around, commandeered his clothes. On his way back to the ballroom he came upon Don and June. It was an awkward moment, for June had just told Don that friendship was all she could give him as her heart belonged to Ed. Don took the blow like a real man and congratulated Ed heartily.



Barbara Kent, who started the doll-making and dressing contest in Cleveland, did her bit for the News Shop.

Barbara Kent Doll Contest Was Wow

THE Doll Making and Dressing Contest which Barbara Kent, co-star of "Lonesome," started in Cleveland before Christmas proved one of the most successful newspaper-theatre tie-ups on record. Cleveland responded to the idea of supplying lonesome kiddies with Xmas toys, through the agency of the Cleveland News-Hippodrome Theatre auspices, with an enthusiasm seldom expended on such exploitation stunts. Probably because the contest not only involved cash prizes of \$100 offered by the Hippodrome, but also the opportunity to bring otherwise impossible happiness to poor children. At any rate, the contest proved so popular that its repetition next year is a certainty.

The inspiration came to Barbara Kent through her role as The Girl in Universal's "Lonesome." The idea when suggested to the Cleveland News and the Hippodrome, which offered "Lonesome" on its screen, clicked. Max Kalish, noted sculptor in Cleveland, was appointed sole judge, and the Cleveland News Toyshop was designated as the center for the entries. The Junior League of 400 young women sponsored the contest and entered dolls of every description. Renee Kanter, Russian artist who enjoys a wide reputation for her studio, do-

Harrison Thrilled By "Last Warning"

P. S. HARRISON, whose Weekly Reports give exhibitors the real showman's lowdown on current motion pictures, was thrilled by Universal's latest talking mystery, "The Last Warning." He says:

"This is something on the order of 'The Cat and the Canary,' with as much mystery and as much excitement. But because of the fact that it has been synchronized with music, has been fitted with sound effects and the characters are made to talk in several of the situations, its value as a mystery melodrama is naturally enhanced; it should appeal to the picture-going public better. In the closing scenes, where Montagu Love undertakes to solve the mystery of a murder and of subsequent disappearances of persons, one feels quite a little excitement; when at a signal the lights are put on, and the sets draw back so as to clear the room, the villain is found in the casing of an old clock, with a queer-looking mask on his face. The excitement continues as the villain escapes and runs up the stage rigging and climbs the walls of the theatre in an effort to escape capture.

"There are other situations where the spectator is made to hold his breath. But all is not excitement and thrills; the picture is full of comedy, the result of good acting and of cleverly constructed situations.

"The locale is an old theatre, which had been closed for years, because of the murder of the leading man during one of the performances. A friend of the murdered man is determined to find the murderer, and in order to put himself in a position to do so he decides to reopen the theatre with the old company. The heroine and her young sweetheart are suspected of the murder. Toward the end, however, the murderer is caught; he confesses that he had been put up to it by one of the stockholders of the company that owned the theatre; his object was to force the other stockholders to sell their shares for nothing.

"The plot has been founded on the play by Thomas F. Fallon. The picture was directed by Paul Leni. Others in the cast are: John Boles, Roy D'Arcy, Bert Roach, Margaret Livingston, Mack Swain, Burr McIntosh, Carry Daumery, George Summerville, Charles K. French, Fred Kelsey, Tom O'Brien, Harry Northrup, and others."

nated two beautiful hand made dolls, which were easily the handsomest entered. Prizes were awarded at the Hippodrome where Max Kalish declared, "This contest is a positive sensation."

Clymer Assigned "Luxury Husband"

JOHN CLYMER has been assigned to write the adaptation and continuity of "The Luxury Husband," a forthcoming production at Universal, according to an announcement from the studio.

"The Luxury Husband," a novel by Maysie Grieg and only recently off the press, deals with the love between a wealthy woman and a poor man. It moves through theatrical and social circles.

William Wyler will direct for Universal.

Rubin Returns To Universal City

BENNY RUBIN, popular master of ceremonies and orchestra leader, returned last week to the film colony from New York to star in a series of Movietone short subjects for Universal Pictures Corporation.

While arrangements were being made to start production, Carl Laemmle, sent Rubin to the Colony Theatre, the Universal Theatre in New York, to fill a short engagement.

Under the direction of Jack Foley, Rubin will make "High and Low Lives of History," a series of six pictures. The first is titled "The Pilgrim Papas." Jerome Horwin wrote the stories and Rubin the dialogue.

'Tarzan' Makes Money For This Exhibitor

"JUST wanted to let you know that TARZAN THE MIGHTY finished here this evening and it is the only serial we have made money on for over a year, in fact since THE MILLION DOLLAR MYSTERY.

"It sure is a puller and keeps them coming. One Dandy Chapter Play."

—C. C. Teas,
Rex Theatre,
Watertown, Minn.





GROWING In Box Office Value Every Day!

In the sound version, the whoops, squeals, clatter and racket of this bouncing bunny will make any audience laugh itself into a wreck. Add to all of that the Universal Jazz Band and you've got the reasons why Oswald is a headliner wherever he plays. Sound or silent, Oswald is a big-time box-office bet.

Other one-reel subjects:

LAEMMLE NOVELTIES
Something strikingly new under the sun. First-run short subjects.

Horace in Hollywood
Arthur Lake with shots of studio big-timers in a zesty series.

—and these with singing and dialog:

BAILEY and BARNUM
Headliner blackface singing and entertaining act. Booking Big.

THE BROX SISTERS
Harmonizing trio extraordinary. Big house stuff.

ZIMMERMAN and GRANDVILLE
Unique, delightful Swiss yodlers. Exclusively Universal.

OSWALD

THE LUCKY RABBIT

—in **SOUND**

WINKLER PRODUCTIONS

Two Negatives: one silent; one with sound.



UNIVERSAL *Shorts are Super Shorts*

**Watch This Column
Our Weekly Chat**

Send for your copy of Universal's booklet containing complete information on our new pictures. It's free.

In the character of "Magnolia" in "Show Boat", Edna Ferber's great romance of the Mississippi River, **LAURA PLANTE** climbs to the topmost rung in the ladder of stardom. It is the opinion of the Universal staff that in this picture **MISS LA PLANTE** is at the zenith of her career. Moreover, in the character of "Ravenal", **JOSEPH SCHILDKRAUT** does such excellent work that he has become an outstanding figure in the movie world. The cast throughout is perfection itself and I am pleased to accord this tribute to these folks and Director Harry Pollard who have made, what I believe to be, the most romantic picture ever produced.



Laura La Plante as "Magnolia" in "SHOW BOAT"

—C. L.

"Show Boat" is the story of "Magnolia Ravenal" and her people who, as a theatrical company, visited the river towns on the Mississippi River from Minnesota to New Orleans. Show boats were big floating theatres which brought the drama to the people in the valley who had no theatres. The coming of the show boat was the signal event of the year. The interior of the boat was a theatre with stage scenery and the usual appurtenances. The company, of course, lived aboard like a big family.



Otis Harlan as "Andy Hawks" in "SHOW BOAT"

The picture is colorful to a degree — full of romance and the quaint, picturesque spots along the father of waters. I feel that "Show Boat" surpasses anything I have ever seen for magnificence, glamour and general entertainment. The story dates back to a period of many years ago though it is brought right up to modern times. It is so out of the old and young. By the way, how do you like this cast?

- Magnolia..... LAURA LA PLANTE
- Ravenal..... JOSEPH SCHILDKRAUT
- Faithy..... EMILY FITZROY
- Andy Hawks..... OTIS HARLAN
- Schultzzy..... NEELY EDWARDS
- Julie..... ALMA RUBENS
- Magnolia (child)..... JANE LAVERNE
- Kim (child)..... ELISE BARTLETT
- Elly..... FRANK McDONALD
- Windu.....

Keep in mind Universal's other big pictures, "The Last Warning", "Uncle Tom's Cabin", and "The Man Who Laughs".



Joseph Schildkraut as "Ravenal" in "SHOW BOAT"

Do you see Universal Pictures? Would you like to? Do you know where they are shown in your community? Ask us for information.

Carl Laemmle, President

Do you want to be on our mailing list? Just say the word.
UNIVERSAL PICTURES
"The Home of the Good Film"
730 Fifth Ave., New York City

Carl Laemmle shows the Way!

by having Universal pictures ready — by publicizing them in advance in the Saturday Evening Post where 15,000,000 read about them weekly, thus selling them to your patrons before you book — by making every day a bigger day for you when you book Universal!

This column at the left will appear in the Jan. 26, 1929, issue of The Saturday Evening Post.



UNIVERSAL WEEKLY

Vol. 29, No. 3

Feb. 23, 1929



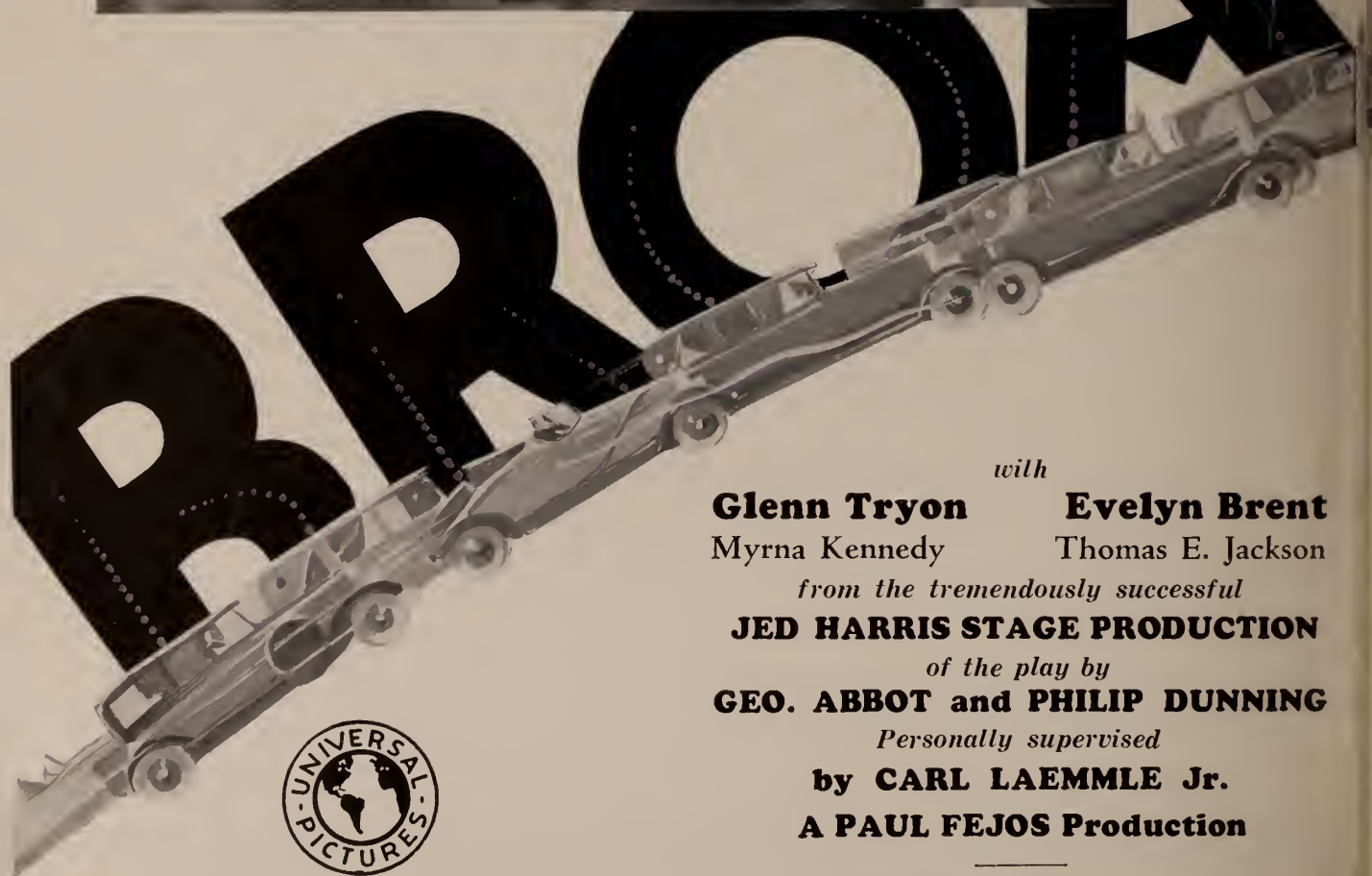
Sally O'Neil

...Hear as well as see her with
JEAN HERSHOLT
in

"The GIRL on the BARGE"

UNIVERSAL
SPECIAL

THERE IS ONLY ONE



BROADWAY

with

Glenn Tryon **Evelyn Brent**
Myrna Kennedy **Thomas E. Jackson**

from the tremendously successful

JED HARRIS STAGE PRODUCTION

of the play by

GEO. ABBOT and PHILIP DUNNING

Personally supervised

by CARL LAEMMLE Jr.

A PAUL FEJOS Production



Two Negatives—One SILENT, one with DIALOG

-- Silent or Sound -- Carl Laemmle Jr.

BROADWAY

-AND UNIVERSAL HAS IT!

THE woods are full of plays and pictures and songs and stories about Broadway—the lane of gleaming lights—the avenue of joy—the chasm of despair.

The most dramatic street in the world has been—and will be—the theme of thousands of theatrical and screen presentations. BUT THERE IS ONLY ONE

BROADWAY **and Universal has it!**

—the most astonishing stage success in many years—THE BIG SHOW of the screen.

Carl Laemmle paid a tremendous price for it—because there was only ONE BROADWAY.

Carl Laemmle, Jr. has produced it on a magnificent scale—an astounding scale—because there is only ONE BROADWAY—bound to be the most amazing melodrama ever produced in motion pictures with the ORIGINAL DIALOG from the Jed Harris' record-breaking stage production—and a dozen great SONG HITS.

Laemmle Leads the Way!!!

Everybody Will

No. 624—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

EVERYBODY will want to see "Show Boat."

Everybody has either read Edna Ferber's book or has heard Jerome Kern's exquisite music in Ziegfeld's triumphant production, either on the stage or over the radio or on phonograph records.

Everybody who is at all familiar with movies will want to see Laura La Plante and Joseph Schildkraut in a picture directed by Harry Pollard.

Did you ever see so many box office points in any one picture in all your life?

Just the popularity of the book alone would be a big attraction. But when you add Jerome Kern's music and you pile on top of that the cream of Ziegfeld's stars with a perfectly marvelous musical score---well, you've simply got the greatest box office value ever dreamed of.

Even before I succeeded in making arrangements with Mr. Ziegfeld to add his powerful box office success to my picture, I told you that Edna Ferber's "Show Boat"---even as a

Want To See It!

silent picture---was the most valuable piece of moving picture property ever offered to you. So that even those of you who run it in its silent form will have a mighty pulling power.

Think, then, what it means with all the music and other effects added!

Records are going to be shattered everywhere, because "Show Boat" will not limit its drawing power to your regular movie fans. It will draw in that other great class of people who seldom yield to the lure of the movie.

I have just listened to the Movietone parts of the picture, as directed by Arch Heath, and I want to tell you that it is an embarrassment of riches! Mr. Heath made so much good stuff that it is a pity to cut any of it out. Believe me when I tell you that you are going to see and hear the very cream of the Ziegfeld production and you will then know why Ziegfeld's plays are such outstanding successes.

"Show Boat" is a sensation---a giant stride forward in the making of moving pictures, silent or sound.

Everybody will want to see it, and if you don't make quick arrangements to book it you are making a most serious mistake.

The Grandest



Carl
Laemmle



Florenz
Ziegfeld



Edna
Ferber



Laura
La Plante



Helen
Morgan



Joseph
Schildkraut



Jerome
Kern

SHOW BOAT

CARL LAEMMLE

has the honor to present

Universal's Talking and Singing Triumph

EDNA FERBER'S

SHOW BOAT

with

LAURA LA PLANTE OTIS HARLAN

JOSEPH SCHILDKRAUT

ALMA RUBENS

JANE LA VERNE

EMILY FITZROY

*Combined with the Musical Hits from
Florenz*

ZIEGFELD'S

INCOMPARABLE STAGE PRODUCTION

by Jerome Kern and Oscar Hammerstein, 2nd

SEE and HEAR the

ORIGINAL ZIEGFELD STARS

HELEN MORGAN JULES BLEDSOE

AUNT JEMIMA

singing the songs that made them famous,
and the "PLANTATION SINGERS"

A HARRY POLLARD PRODUCTION

Movietone direction by Harry Pollard and Arch Heath

-- Silent or Sound - Carl Lae

Show Ever Put On!

--- with the greatest array of stage and screen celebrities ever identified with one picture ---

BOAT



Alma Rubens



Oscar Hammerstein, 2d



Jane La Verne



Harry Pollard

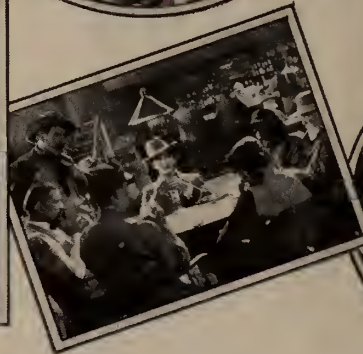


Otis Harlan



mmle Leads the Way!!!

A New Era in



SHOW

Entertainment!!

Scenes from

CARL LAEMMLE'S

Magnificent Screen Production,
combined with Florenz

ZIEGFELD'S

Phenomenal New York Musical Success
—including all the hits of the show—
sung by Ziegfeld's stars and chorus.

Glittering — Glamorous — Glorious



BOAT

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY
Copyright 1929 UNIVERSAL PICTURES CORPORATION All Rights Reserved

Vol. XXIX

FEBRUARY 23, 1929

No. 3

UNIVERSAL MOVIEGRAMS

DILLINGHAM'S Globe Theatre at 46th Street and Broadway has been engaged by Universal for the New York run of "Show Boat." The house is already being wired for Movietone. In the meantime, Arch Heath's Movietoning of the highlights of the Ziegfeld show has been enthusiastically okeyed by Carl Laemmle and Harry Pollard is busily engaged in completing the dialogue sequences at Universal City.

UNIVERSAL increased its talking picture schedule last week by adding the Owen Davis play, "Tonight at Twelve." This comedy-drama is regarded as an exceptionally well-designed picture for dialogue and already contains some of the smartest lines ever heard on the New York stage.

"COLLEGIANS" news. Another vamp has been signed for "The Collegians." Her name is Thelma Daniels. Victor Lewis, brother of George, has also joined the cast. He, Brother George and Eddie Phillips are all taking airplane flying lessons.

THE COCOANUT GROVE ORCHESTRA has been engaged to play in the night club scenes of "Broadway." Also, Carl Laemmle, Jr., has engaged eight of the crookedest-looking men in all filmdom to play the gangsters in this Paul Fejos production.

LEO BIRINSKI has completed the adaptation of Sir Philip Gibbs' "The Bargain in the Kremlin" for Paul Leni, and J. G. Hawks is now working on the continuity.

Movietone News of Its Own Announced by Universal

Carl Laemmle Reveals Plans Which Have Been in the Making for Six Months for Unusual Sound Reel—World-Wide Organization Formulated. Sam B. Jacobson, Former Newspaperman and Publicist, in Charge.

UNIVERSAL announces that it is almost ready to release an entirely new and unusual kind of Sound news reel. It will be called the Universal Movietone News and will embody novel features making it unique. Daily release schedules, color and other innovations are planned. Sam B. Jacobson, veteran newspaper and publicity man, has been designated to handle the organization and production of the new venture.

This announcement, coming from Carl Laemmle, president of Universal, follows months of consideration and intensive experimentation, during which many steps have been taken in the organization for handling the new enterprise. Universal's world-wide distributing organization has been found to be of inestimable value in

the development of this newsreel system. Universal maintains more than one hundred key offices distributed over the entire globe.

The Universal Movietone News will be made under the Western Electric license. The first recording apparatus to be delivered to Universal under this arrangement will be turned over to the picture company next week. Additional equipment is scheduled to be received by Universal at an early date.

Jacobson has been in the East for six weeks perfecting the new sound reel organization and arranging for its production. He formerly was West Coast publicity director for Universal. More recently he conceived and produced the well-known Laemmle Novelties, a series of short subjects introducing a new technique in single-reel entertainment. This series is now enjoying considerable vogue among first-run theatres, and is regarded by Universal as one of the best short-subject series made in a long time. Jacobson's knowledge of production and organization resulted in his selection for the sound newsreel post.

Universal regards itself as a logical producer of this new release. Carl Laemmle was one of the first to recognize the value of sound pictures, launching synchronized pictures twenty years ago, although mechanical difficulties finally doomed the venture. He also was one of the first picture producers to issue a newsreel,

(Continued on page 32)



"The GIRL ON THE BARGE"



Sally O'Neil and Malcolm MacGregor



Sally O'Neil in a mood.

Jean Hersholt as a barge captain.



EXHIBITORS WHO HAVE ALREADY TWENTY-THIRD ANNIVERSARY

Honor Roll

Exhibitor	Theatre	Town	Exhibitor	Theatre	Town
W. T. Cain, Jr.	Garden	Louisa, Ky.	Rosen Bros.	Circle	B'klyn, N. Y.
Fred Meade	Arcade	Paintsville, Ky.	Sidney Jacobson	Strand	Farmingdale, L. I.
W. D. Bartley	Henry Clay	Lookout, Ky.	Benj. Ginsberg	Paragon	Beacon, N. Y.
Mike Staley	Lackey	Lackey, Ky.	Sam Stern	Nassau	B'klyn, N. Y.
Henry Levy	"L" Theatre Circuit	Cincinnati, Ohio	Herman Bloom	Manor	Hoboken, N. J.
C. C. Sanders	Joy	Hellier, Ky.	Wm. Hollander	Raymond	City Island, N. Y.
Fon Sexton	Lyric	Ashland, Ky.	Michael Berg	Royal	Bronx, N. Y.
E. E. Finch, Pres.	C & M Amusement Company	Marietta & Cambridge, O.	C. H. Weeks	Weeks	Dexter, Mo.
Harry Rees, Mgr.	Hippodrome & Putnam	Marietta, Ohio	S. E. Brady	Broadway	Cape Girardeau, Mo.
Harry Sliver	Palace	Hamilton, Ohio	Geo. H. Karsch	Roseland	Flat River, Mo.
David Helbig	Woodlawn	Cheviot, Ohio	C. A. Tetley	Ritz	Farmington, Mo.
John Kaiser	Royal	Chillicothe, Ohio	Dean W. Davis	Famous	West Plains, Mo.
E. J. Myers	Majestic	Chillicothe, Ohio	Robt. Yancey	Bonny	Mansfield, Mo.
John Crawford	Ambrose	Glouster, Ohio	H. V. English	Crocker	Crocker, Mo.
W. C. Chesbrough	Empress	Columbus, Ohio	L. L. Lewis	Lyric	Lebanon, Mo.
Frank W. Huss, Jr.	Associated Theatres	Cincinnati, Ohio	J. L. Lewis	Rolla	Rolla, Mo.
Ed Keene	Oxford	Oxford, Ohio	Cottle & Houston	Princess	Newburg, Mo.
Lawrence Burns	Champion	Columbus, Ohio	E. D. Muhleman	High School	Belle, Mo.
Lou Snitzer	Eagle	Hamilton, Ohio	Robt. L. Huxol	Huxol Hall	Herman, Mo.
Arthur Price	Aurora	Baltimore, Md.	Wm. B. Davis	Home	East St. Louis, Ill.
B. N. Livingston	Clover	Baltimore, Md.	Al. J. Marks	Robin	St. Louis, Mo.
James C. Cremen.	Carey	Baltimore, Md.	J. B. Lueken	Macklind	St. Louis, Mo.
L. Gaertner	Ritz	Baltimore, Md.	Alfred S. Cote	Irma	St. Louis, Mo.
Walter W. Carr	Dunbar	Baltimore, Md.	Frank E. Tabler	Embassy	St. Louis, Mo.
Ben Oletsky	Waverly	Baltimore, Md.	Frank E. Wiesis	Plaza	St. Louis, Mo.
J. Cohan	Plaza	Baltimore, Md.	Isabel Tabler	Ivanhoe	St. Louis, Mo.
E. B. McCurdy	Columbia	Baltimore, Md.	Thomas W. Curley	Queens	St. Louis, Mo.
C. T. Crawford	Gem	Washington, D. C.	Oscar C. Lehr	New Shenandoah	St. Louis, Mo.
H. Rubin	Century	Petersburg, Va.	Oscar C. Lehr	Peerless	St. Louis, Mo.
Thos. Goldberg	Walbrook	Baltimore, Md.	Oscar C. Lehr	Broadway	St. Louis, Mo.
Sam Soltz	Howard	Baltimore, Md.	Oscar C. Lehr	Family	St. Louis, Mo.
G. W. Kirchner	Fairmont	Baltimore, Md.	Oscar C. Lehr	American	St. Louis, Mo.
N. J. Coulter	Byrd	Richmond, Va.	Ralph C. Goldman	Palace	St. Louis, Mo.
N. M. Grow	Princess	Lewisburg, W. Va.	C. E. Effthim	Star	St. Louis, Mo.
C. Clendennin	Seneca	Marlinton, W. Va.	Frank Speros	Marquette	St. Louis, Mo.
H. W. Robertson	Strand	Covington, Va.	Mauzy Reichman	Fairy	St. Louis, Mo.
Ike Weinberg	Strand	Staunton, Va.	J. L. Calvin	Calvin	Washington, Mo.
Dan Weinberg	Strand	Staunton, Va.	Geo. A. Pliakos	Criterion	St. Louis, Mo.
E. L. Shanks	Star	Buchanan, Va.	Charles Goldman	Senate	St. Louis, Mo.
Elmore Heins,	American	Roanoke, Va.	Charles Goldman	Rivoli	St. Louis, Mo.
H. Scholz	American	Roanoke, Va.	Charles Goldman	Rainbow	St. Louis, Mo.
Sexton Dalton	Dalton	Pulaski, Va.	Charles Goldman	Astor	St. Louis, Mo.
J. H. Meade	Daco	Damascus, Va.	Christ Zotos	Melvin	St. Louis, Mo.
Leo Garner	Rialto	Danville, Va.	Christ Zotos	Roosevelt	St. Louis, Mo.
L. Lea	Y. M. C. A.	Schoolfield, Va.	Sam Komm	Montgomery	St. Louis, Mo.
C. T. Klrby	Colonial	So. Hill, Va.	Sam Komm	Webster	St. Louis, Mo.
L. Russell	Lyceum	Chestertown, Md.	Sam Komm	Miners	Collinsville, Ill.
John Redden	Palace	Denton, Md.	Harold E. Nelson	Rialto	Granite City, Ill.
Jack Moore	New	Elkton, Md.	Fred Ditzenberg	St. Clair Odeon	E. St. Louis, Mo.
H. Holsinger	Community	Rldgely, Md.	Geo. L. Daniels	Broadway	E. St. Louis, Mo.
J. H. Greeger	Gem	Thurmont, Md.	Samuel Horwich	Red-Wing	St. Louis, Mo.
J. Klrk	Opera House	Rising Sun, Md.	Mrs. A. Hall	Dupo	Dupo, Ill.
A. Harry Kutinsky	Bound Brook	Bound Brook, N. J.	Mrs. A. Hall	Capitol	Waterloo, Ill.
Harold W. Freedman	Terrace	Yonkers, N. Y.	Sam Taylor	Opera House	O'Fallon, Ill.
Sylvester Rosenthal	Arion	Middle Village, N. Y.	D. Gili	Orient	Orient, Ill.
Gilbert Rosenthal	Arion	Middle Village, N. Y.	Reid, Yemm & Hayes	Grand	DuQuoin, Ill.
Vincent M. Talnor	Lafayette	Suffern, N. Y.	Reid, Yemm & Hayes	Illinois-Grand-Gem	Centralia, Ill.
Irving Renner	Metre	B'klyn, N. Y.	Reid, Yemm & Hayes	Strand-Rex-State	West Frankfort, Ill.
Herman Stern	Industrial	Newark, N. J.	Reid, Yemm & Hayes	Plaza-Star	Mt. Vernon, Ill.
Al. Friedlander	Hollywood	B'klyn, N. Y.	Reid, Yemm & Hayes	Globe-Opera House	Christopher, Ill.
N. Palley	Bronxville	Bronxville, N. Y.	Reid, Yemm & Hayes	Empire	Zeigler, Ill.
Coleman Bros	Webster	Bronx, N. Y.	Reid, Yemm & Hayes	Capitol-Star	Benton, Ill.
Max Schwartz	Luxor	New York City	Reid, Yemm & Hayes	Orpheum	Marion, Ill.
Joseph Steinkritz	New Broadway	B'klyn, N. Y.	Reid, Yemm & Hayes	Opera House	Sesser, Ill.
Genell & Pekelner	Circuit	B'klyn, N. Y.	D. Frislin	Capitol	Taylorville, Ill.
Louis Berman	Hub	Bronx, N. Y.	J. B. Glachetti	Lincoln	Jacksonville, Ill.
George F. Foley	Willoughby	B'klyn, N. Y.	E. F. Clarke	Mattoon	Mattoon, Ill.
Louis Traub	American Movies	New York City	A. Bianchi	Rex	Charleston, Ill.
Henry Ginsberg	Flrst Avenue	New York City	T. E. Okerson	Lyric	Cave-in-Rock, Ill.
Cohen & Pearl	Arcade	New York City	Jacob B. Fox	Fox	Riverside, N. J.
George Hurley	Hastings	New York City	Jacob B. Fox	Fox	Bordentown, N. J.
Herman Lowenthal	Armory	Hastings, N. Y.	Jacob B. Fox	Opera House	Mt. Holly, N. J.
Paul Raisler	Little Neck	B'klyn, N. Y.	Jacob B. Fox	Opera House	Burlington, N. J.
Mike Mario	Venice	Little Neck, L. I.	Jacob B. Fox	Fox	Burlington, N. J.
Rachmill & Rlnzler	Supreme Circuit	New York City	Jacob B. Fox	Roxy	Maple Shade, N. J.
Louis Goldberg	Greater "M & S"	B'klyn, N. Y.	Jacob B. Fox	Beverlee	Beverly, N. J.
Isaac Kafko	Miller	New York City	Harry T. Naylor	Opera House	Columbia, Pa.
Max Levinthal	Tiffany	B'klyn, N. Y.	James A. Theros	Mt. Joy	Mt. Joy, Pa.
George Brennon	Orpheum	B'klyn, N. Y.	James A. Theros	Opera House	Quarryville, Pa.
Chris. S. Hlnck	Claridge	B'klyn, N. Y.	R. S. Bowman	Scenic	Lancaster, Pa.
Max Wallach	Orpheum	Jersey City, N. J.	H. E. Hartman	Lyric	Northampton, Pa.
Ben Levine	Windsor	Montclair, N. J.	S. A. Aciri	Acri	Marietta, Pa.
William Lend	Rivoli	New York City	J. J. Hardy	Alto	Columbia, Pa.
		B'klyn, N. Y.	J. Fred Osterstock	Wilmer	Easton, Pa.
		West N. Y., N. J.	J. Fred Osterstock	Vincent	Allentown, Pa.

ADY SIGNED CARL LAEMMLE'S ERSARY TESTIMONIALS

Honor Roll

Exhibitor	Theatre	Town	Exhibitor	Theatre	Town
M. Hofelich	Arcadia	Slatington, Pa.	E. W. Batchelor	Opera House	Weldon, N. C.
W. E. Grubb	Music Hall	Bangor, Pa.	Chas. E. Myers	Imperial	Rich Square, N. C.
C. A. Vrontisis	Palace	Pen Argyl, Pa.	E. L. Garrett	Richards	Ahoskie, N. C.
Elmer F. Moyer	Oriole	White Haven, Pa.	J. F. Schlez	Columbia	Columbia, N. C.
Leo Posel	Lyric	Philadelphia, Pa.	C. A. Turnage	Strand	Washington, N. C.
Leo Posel	Lyric	Chester, Pa.	George Hamilton	Hamilton	Atlantic, N. C.
Louis Schleifer	Crescent	Philadelphia, Pa.	O. A. Kafer	Masonic T	New Bern, N. C.
Louis Schleifer	Oxford	Philadelphia, Pa.	E. L. Lewis	Peoples	Kinston, N. C.
C. F. Cattell	Idle Hour	West Chester, Pa.	H. R. Mason	Mason	Goldsboro, N. C.
Winfield Boyd	Jumbo	Philadelphia, Pa.	Fred D. McCauley	Strand	Clayton, N. C.
Hexter Bros.	Pastime	Philadelphia, Pa.	W. E. Huff	Carolina	Dunn, N. C.
Hexter Bros.	Pt. Breeze	Philadelphia, Pa.	E. G. Pophal	Carolina	Raeford, N. C.
George H. Thompson	Waller	Laurel, Del.	J. W. Denny	Erwin Auditorium	W. Durham, N. C.
William Keller	Keller	Bridgeville, Del.	M. Buchanan	Strand	Canton, N. C.
Ida J. Fox	Fox	Milton, Del.	F. E. Manley	Omar	Spartanburg, S. C.
R. D. Jones	Frankford	Frankford, Del.	L. C. Sipe	Liberty	Darlington, S. C.
Nick Powers	Strand	Doylestown, Pa.	W. E. Stewart	Pastime	Concord, N. C.
C. D. Buss	Strand	Easton, Pa.	Louis Mitchell	Lyric	Elkin, N. C.
George W. Kilpatrick	Wil-Bor	Easton, Pa.	G. T. Wilby	Republic	Great Falls, S. C.
Harlan E. Woehrl	Strand	Allentown, Pa.	S. G. Rogers	Rainbow	Marion, S. C.
George Kurlansk	Fourth Street	Easton, Pa.			
Ben Fertel	Colonial Amusement Company	Philadelphia, Pa.			
Louis Berger	W. & B. Amusement Company	Philadelphia, Pa.			
Handle & Rovner	New Lyric	Camden, N. J.			
Hildinger Booking Company		Trenton, N. J.			
Alfred W. Hill	Hill's	Paulsboro, N. J.	H. Lester	Bonita	Toronto, Can.
William Spiegel	Wissahickon	Philadelphia, Pa.	H. Lester	Larita	Toronto, Can.
A. J. Forscher	New Broadway	Philadelphia, Pa.	F. C. Garbarino	Odeon	Toronto, Can.
Henry Rosinsky	Eureka	Philadelphia, Pa.	H. Alexander	Park	Toronto, Can.
J. V. Schreck	Roxy	Ashland, Pa.	J. Borden	Royal	Toronto, Can.
Herbert J. Elliot	Fern Rock	Philadelphia, Pa.	C. Bailey	Dundas Playhouse	Toronto, Can.
George Naudascher	Cambria	Philadelphia, Pa.	S. Major	Major Theatres	Toronto, Can.
Samuel Stiefel	Roxy	Philadelphia, Pa.	H. Redway	Crown	Toronto, Can.
Michael Lessy	Diamond	Philadelphia, Pa.	H. Ginsler	Iola	Toronto, Can.
Ray Schwartz	Ideal	Philadelphia, Pa.	H. Rittenberg	Orpheum	Toronto, Can.
M. A. Shea	Shea's Opera House	Jamestown, N. Y.	W. Summerville, Jr.	Prince of Wales	Toronto, Can.
M. A. Shea	Shattuck Opera House	Hornell, N. Y.	C. Floyd	Broadview	Toronto, Can.
M. A. Shea	Jefferson	Auburn, N. Y.	J. C. Brady	Madison	Toronto, Can.
Walter J. McDowell	Strand	Syracuse, N. Y.	W. S. Brady	Madison	Toronto, Can.
Rapley P. Merriman	Franklin	Syracuse, N. Y.	K. A. Boyd	Model	Toronto, Can.
L. M. Goodman	Suburban	Binghamton, N. Y.	M. Starkman	Liberty	Toronto, Can.
Wm. H. Mack	Goodwill	Johnson City, N. Y.	W. M. Armstrong	Hudson	Toronto, Can.
Wm. H. Mack	Endwell	Johnson City, N. Y.	W. Hopkinson	St. Julien	Toronto, Can.
Harry G. Clark	Temple	Ithaca, N. Y.	Leo Bloom	Eastwood	Toronto, Can.
Paul M. Kocak	Sun	Binghamton, N. Y.	M. Rosefield	Pastime	New Toronto, Can.
Geo. H. Tooker	Glen	Watkins, N. Y.	Thos. Pringle	Kenwood	Toronto, Can.
M. J. Kallet	Madison	Oneida, N. Y.	J. Cohen	Garden	Toronto, Can.
Edward Laczynski	Park	Buffalo, N. Y.	Charles Mavety	Mavety	Toronto, Can.
Marc Buckland	Empire	Syracuse, N. Y.	I. Field	Duchess	Toronto, Can.
Albert P. Kaukman			H. Rotteberg	Pickford	Toronto, Can.
J. Silverman			M. Mentel	Park	Toronto, Can.
Father Bindo Brazzi	St. Anthony's Church	Cortland, N. Y.	C. Rotenberg	Pickford	Toronto, Can.
Frank Sardino	Syracuse	Syracuse, N. Y.	C. Rotenberg	Rex	Toronto, Can.
James H. Corbett, Jr.	Variety	Baldwinsville, N. Y.	C. Rotenberg	Rialto	Toronto, Can.
Frank V. Craig	Community	Solvay, N. Y.	C. Rotenberg	Chateau	Toronto, Can.
Samuel P. Slotnick	Globe	Syracuse, N. Y.	H. H. Granzow	Grand	Dunnville, Can.
L. Seymoure Parsons	Parson's Hall	Marcellus, N. Y.	A. Patzalek	Playhouse	Hamilton, Can.
James Kernan	Capitol	Syracuse, N. Y.	B. Swalginbaum	Lyceum	Hamilton, Can.
James Kernan	Liberty	Syracuse, N. Y.	H. Hager	Regah	Hagersville, Can.
James Kernan	Kernan	Syracuse, N. Y.	H. C. Merritt	Palace	Windsor, Can.
James Kernan	Burnett Park	Syracuse, N. Y.	H. P. Braden	Kenmore	Hamilton, Can.
George Rosing	Roosevelt	Buffalo, N. Y.	H. P. Braden	Regent	Hamilton, Can.
Harris Lumberg	Bellevue	Niagara Falls, N. Y.	H. P. Braden	Kenilworth	Hamilton, Can.
James Cranidis	Haven's & Gem, Palace	Olean, N. Y.	J. R. Stewart	Cinderella	Hamilton, Can.
J. A. Read	Hollywood	Gowanda, N. Y.	J. R. Stewart	Imperial	Hamilton, Can.
Irving Cohen	New Plaza	Corning, N. Y.	J. R. Stewart	Royal	Hamilton, Can.
Murry Gaby	New Plaza	Corning, N. Y.	J. R. Stewart	New Princess	Hamilton, Can.
Fred DiTonde	Venus	Buffalo, N. Y.	O. Elliott	Town Hall	Dundalk, Can.
B. H. Wallerstein	Broadway	Buffalo, N. Y.	L. Bishop	Town Hall	Alliston, Can.
Dalton Burgett	Regent & Capitol	Dunkirk, N. Y.	J. P. Greenless	Princess	Hamilton, Can.
T. W. Sharp	New-Prospect	Little Rock, Ark.	G. J. Filman	Patricia	Woodstock, Can.
Cecil Cupp	Royal-Co-Ed.	Arkadelphia, Ark.	T. H. Moorehead	Grand	London, Can.
R. B. Hardy	Gem	Prescott, Ark.	T. H. Moorehead	Capitol	Welland, Can.
Grady Cabanis	Princess	Huttig, Ark.	R. H. Moorehead	Opera House	Brampton, Can.
W. P. Florence	Macco	Magnolia, Ark.	T. H. Gregory	Gregory	Orillia, Can.
G. H. Goff	Elite	Parsons, Tenn.	Les Gregory	Gregory	Oakville, Can.
T. A. Wilson	Bay	Red Bay, Ala.	Les Gregory	Gregory	Acton, Can.
J. F. Wofford	Eupora	Eupora, Miss.	W. Stewart	Gregory	Georgetown, Can.
R. R. Kissell	Winner	Louisburg, N. C.	S. H. Marks	New Palace	London, Can.
Theo Stallings	Imperial	Warrenton, N. C.	T. H. Trow	Rex	London, Can.
			Jos. Tanquay	Imperial	Three Rivers, Que.
			A. D. Denis	Cartier	Quebec, Que.
			Art. Drapeau	Auditorium	Quebec, Que.
				Imperial and Princess	Quebec, Que.

CANADA

(To be continued next week)

Super Exploitation

The **MAN WHO** VICTOR HUGO'S
LAUGHS

HOT off the press and ready to explode in YOUR town—the most remarkable exploitation idea of the year, tied up with Carl Laemmle's super production.

The "MAN WHO LAUGHS" CONTEST is a live circulation building enterprise for any paper—a pleasure and profit to the reader and a LANDSLIDE for your box office! STEP ON IT!—RIDE IT!—LEAN AGAINST IT! REAL MONEY FOR YOU!

EVERYTHING is prepared for the ten day newspaper tie-up! Heralds — One-Sheet—Window Card—Trailer—Slide—and a Campaign Book filled with illustrated newspaper ads and features—all supplied FREE in mat form.

Starring
**CONRAD
VEIDT and
MARY
PHILBIN**

**CARL LAEMMLE'S
Super-Production**

With Olga Baclaonva, Brandon Hurst, Sam De Grasse, Cesare Gravina, Stuart Holmes, George Siegmann.

2 negatives—1 silent, 1 with sound.

**A
PAUL LENI
Production**

Complete accessories re

in the Super picture!

\$20000 in cash prizes to the public!

CONDITIONS GOVERNING AWARDS

Prizes to be awarded by Universal Pictures Corp., producers of "The Man Who Laughs," as follows: first award, \$1,000; second award, \$250; third award, \$100; and thirty prizes of \$5.00 each.

NEWSPAPER OFFER \$500

Awards totaling \$500 in gold are offered by newspapers throughout the country as additional prizes to local

readers who win national prizes. If any resident of your locality wins the national first prize of \$1,000, your newspaper or local exhibitor will add \$150, thus bringing the total to \$1,150.

If a local resident wins the national second prize of \$250, your newspaper or exhibitor will pay the winner an additional sum of \$125. To the winner of the third prize (if won locally), an

additional prize of \$75, and to any or all local winners of the next thirty prizes an additional award of \$5.00.

Prizes to be awarded for the best letters not exceeding 200 words, answering the question, "Why do alluring women love homely men?"

Any resident of the United States or Canada, male or female, is eligible.

All letters must be submitted to "The Man Who Laughs" Contest Editor, Universal Pictures Corporation, 730 Fifth Avenue, N. Y. City, not later than July 1st, 1929.

It will be helpful for any entrant to see Universal's picture, "The Man Who Laughs," but it is not necessary in order to enter the contest.

In the event of a tie on any one of the awards the full amount of the award tied for will be given to each tied contestant.

Manuscripts will NOT be returned. Judgment of the letters will be based on (1) originality of thought; (2) clearness of expression; (3) general knowledge of the subject; (4) general neatness.

The judges in this contest will be Carl Laemmle, President, Universal Pictures Corp.; Dr. W. M. Marston, Director of Universal Bureau of Public Service, and Edward Montagne, Universal scenario editor.



grab this S.R.O. idea now!

Dr. Marston Probes Photoplay "Cycles"

DR. WILLIAM M. MARSTON, Universal's contract psychologist, is plunging his scientific probe into the heart of the motion picture phenomenon known as "motion picture cycles."

When one producer makes a certain new type of picture which is eminently successful, other producers attempt to make similar pictures. For example, Universal's "The Cohens and Kellys" started the Jewish-Irish comedies.

"Not one out of ten of the succeeding dramas achieves the popularity of the first", said Dr. Marston. "This is because the second producer captured only the outward part of the picture and didn't analyze it to determine the particular emotional appeal which made the picture successful.

"By psychology this so-called basic emotion can be analyzed and named. In the past we have had sure-fire situations but in the future we are going to have sure-fire emotions in pictures of a greater variety of locale and characterization.

"Thus we will do away with 'copying' types of stories which are successful and plunge into the production of unusual stories which arouse certain established pleasant emotions of audiences.

New York Theatre is Being Duplicated for "Broadway"

THE Palace Theatre, New York, is being duplicated at Universal City for use in "Broadway," the million-dollar talkie, now in production.

It was necessary to either build a replica of the well-known Keith show house or to make a location trip to New York with the entire company. The former plan was decided upon, so designs were drawn up from photo-

graphs and the building is now in process of duplication.

The marquee and signs will require 6,000 electric light bulbs, which is only one of the details to be carried out in the making of this elaborate set.

Carl Laemmle, Jr., is supervising the picture, with Dr. Paul Fejos as director. Glenn Tryon has the leading role with Myrna Kennedy, Evelyn Brent, Otis Harlan in featured roles.

"Collegians" End Third Production

"KING of the Campus," third picture in Universal's new series of "The Collegians", has completed production, it was announced.

The sound and dialogue version of the three completed pictures will be filmed before going on with the series, which will have twelve two-reel units. Following this the company will go on location in the vicinity of Lake Tahoe to make two pictures in the snow.

Carl Laemmle, Jr., is associate producer and author of "The Collegians." The cast includes George Lewis, who is starring, Dorothy Gulliver, Eddie Phillips, Churchill Ross, Hayden Stevenson, Edna Marian, Thelma Daniels and Tiny Hanlon. Nat Ross is directing.

Harrison Praises "Red Hot Speed"

(From Harrison's Reports, February 9th Issue)

A VERY good comedy, both as a "talker" and a silent. There is considerable comedy in it, at times reaching the boundaries of slapstick. This is caused by chasing which is resorted to by the characters. This happens in the judge's chamber in the court house, where there is a mix-up in identities. This mix-up is caused by the desire of the hero and of the heroine to hide from the hero's father the fact that the young woman who had been caught speeding and who had been placed by the judge in the care of the hero, District Attorney, is his own daughter. To make a success of these efforts, the hero had paid his servant girl to pose as the girl that had been arrested. The hero had made the heroine's father believe that the young protege of hers is slightly crazy, succeeding to make the servant girl act as if she were mentally unbalanced.

The characters talk in two or three places. *The talk is such that contributes to the entertainment values. Mr. Denny has a surprisingly clear voice and his enunciation is good; he speaks with a pleasant English accent.*

COMING!



Dictating Machine For Talkie Practice

AN ORDINARY office dictating machine is being used by Benny Rubin for rehearsing and properly timing his speech for "High and Low Lives of History," the sound-comedy series of Universal short subjects he is making.

The dictating machine is especially useful in scenes where action is depicted and Rubin's voice is recorded from off stage. The talk is synchronized with the action and trimmed to the proper length before it is actually recorded on the movietone.

Rubin is starring in the series which is from the pen of Jerome Horwin. Jack Foley is directing.

A two-reel movietone travesty, "Little Red Riding Hood" will be Rubin's next picture. Eddie Kane will portray a prominent role.



Laemmle Leaves For Mardi Gras

NEW ORLEANS, Hot Springs and New York are on the itinerary of Carl Laemmle, president of Universal Pictures Corporation, who left Los Angeles for an extended trip.

As the guest of the mayor of New Orleans, Laemmle will attend the Mardi Gras, staying there a week. Then he will spend a week at Hot Springs, Arkansas, before embarking for New York.

His brother Siegfried and Mrs. Siegfried Laemmle, Munich, Germany, who have been visiting the Laemmles for six weeks, having come from abroad to attend the wedding of Rosabelle Laemmle to Stanley Bergerman last month, are accompanying the Universal president. They will sail for home on their arrival in New York. Samuel Van Ronkle and Jack Ross, Laemmle's secretary, complete the party on the trip.

Hoot Gibson Starts "Points West" Film

HOOT GIBSON, Universal's western star, is using as his next starring vehicle the popular B. M. Bower novel, "Points West." Production started about February 10th, under the direction of Arthur Rosson. The exterior shots will be taken either in Wyoming or Nevada.

Mrs. Bower is the author of several other Gibson vehicles, including "Chip of the Flying U," the photoplay Gibson made in Canada several years ago and which is still considered one of his most popular pictures.

"The Winged Horseman," Gibson's most recent picture, is now in the cutting room. Arthur Rosson directed and Ruth Elder played the lead.

Native Maoris Chant In Talkie

A COMPANY of sixteen Moari men and women were brought from New Zealand by Carl Laemmle to do their native chants and cries for the synchronized version of Universal's "Under the Southern Cross." This picture was made in the South Seas, with an all native cast, story and background.

The company was brought over by Bathie Stuart, New Zealand actress and dramatic critic, who is an authority on Maori customs.

Lew Collins, director, and two other men spent eight months in the South Seas making the picture. The story is based on native folk tale.



Otis Harlan, in "Show Boat," gives a characteristically fine performance as the testy Cap'n Andy Hawks.

OTIS HARLAN'S CONTRACT RENEWED BY UNIVERSAL

Character Actor Playing Important Roles In Both
"Broadway" and "Show Boat"

OTIS HARLAN, character actor noted for his whimsical portrayals, has been signed to a new contract by Carl Laemmle, president of Universal Pictures Corporation.

The new engagement runs for four years.

Harlan is at present working in two super productions, dividing his time between them both. He plays decided character roles.

He is enacting the role of Porky, pal of the gang leader, Steve, in Carl Laemmle, Jr.'s, million-dollar all-dialogue production, "Broadway," which Dr. Paul Fejos is directing with Glenn Tryon starring, and is playing the role of Captain Andy Hawks in "Show Boat," the dialogue version of which is being produced. Harry Pollard is directing, with Laura La Plante and Joseph Schildkraut starring.

MONEY!

"DRAWING POWER!"

—Garden Theatre, Wakeeny, Kans.

"BEST BUSINESS IN TEN YEARS!"

—Griffin Theatre, Chatham, Ont.

"RECORD BREAKING BUSINESS!"

—U. I. Theatre Circuit, Indianapolis, Ind.

"DELIGHTED! YEAR'S BIGGEST BUSINESS!"

—Bogan Theatres, Inc., Ponca City, Okla.

"BUSINESS TREMENDOUS—TOM BEST NEWS
OF YEAR!"

—State Georgia Palace, Cedartown, Ga.

THE GREAT AMERICAN PICTURE!

CARL LAEMMLE'S \$2,000,000

Production. With Marguerita Fischer, Arthur
Edmund Carewe, Lucien Littlefield, James
Lowe, Virginia Grey, George Siegmann, Adolph
Milar, Vivien Oakland, Lassie Lou Ahearn,
Mona Ray, Aileen Manning.



Two Negatives: 1 SILENT, 1 with SOUND

A Harry Pollard Production

UN TO CA

-- Silent or Sound - Carl Laemmle

**"BROKE ALL RECORDS,
TOPPING EVERYTHING
EVER PLAYED!"**

—Capitol Theatre,
Grand Island, Neb.

**"BIGGEST CROWDS IN
OMAHA'S THEATRICAL
HISTORY!"**

—World Theatre,
Omaha, Neb.

**"BROKE OPENING REC-
ORDS BY SEVERAL HUN-
DRED DOLLARS!"**

—Capitol Theatre,
Grand Island, Neb.

**"WE DID RECORD BUSI-
NESS WITH IT!"**

—Rex Theatre, Panhandle, Tex.

**"ALL PREVIOUS RECORDS
WENT TO ASH HEAP!"**

—Ogden Theatre, Ogden, Colo.

**"GROSSED TWICE BEST
BUSINESS!"**

—Lester Rosenthal, Kokomo, Ind.

**"ONE OF THE THREE
BEST IN PAST YEAR!"**

—Elbe Theatres, Inc.,
Ellensburg, Wash.

**"SUCCESS DESPITE UN-
FAVORABLE WEATHER!"**

—Lyric Theatre,
Mt. Edward, Neb.

**"BIGGEST BUSINESS IN
HISTORY OF THEATRE!"**

—Mayfair Theatre,
Hillside, N. J.

**"BIGGEST BUSINESS EVER
DONE IN TOWN!"**

—R. C. McIlheran,
Huntsville, Tex.

**"RECORDS FOR SEVEN
YEARS SMASHED!"**

—Virginia Theatre,
Charleston, W. Va.

**"2000 SEATS—PLAYED TO 5200 PEOPLE,
SHATTERING ALL RECORDS!"**

—Palace Theatre,
Canton, Ohio

**"TOM PLAYED TO EX-
CEPTIONAL BUSINESS!"**

—Auditorium,
Lynchburg, Va.

**"MASTERPIECE! MORE
THAN PLEASED!"**

—Shapiro Theatre,
Mount Union, Penna.

**"WORD OF MOUTH PUBLICITY HELPED
ESTABLISH NEW RECORD!"**

—Braumart Theatre Company,
Iron Mountain, Mich.

"WENT OVER BIG!"

—Princess Theatre,
Medina, Ohio

**"BROKE ALL HOUSE REC-
ORDS!"**

—Granada Theatre,
Norfolk, Neb.

**"BROKE ALL DAILY
HOUSE RECORDS!"**

—Plaza Theatre,
Fort Dodge, Iowa

**"RECORD BREAKING BUSI-
NESS DESPITE HEAVY OPPO-
SITION!"**

—Chase St. Theatre, Kane, Pa.

**"BRINGS PEOPLE THAT
NEVER GO ANY OTHER
TIME!"**

—Erie Theatre, Hugo, Okla.

**"BIGGEST GROSS BUSINESS
IN HISTORY OF THEATRE!"**

—Swan Theatre, Columbus, Neb.

**"BIGGEST 7 DAYS EVER
DONE!"**

—Palm Theatre, Pueblo, Colo.

**"MADE US MORE MONEY
THAN ANY OTHER PICTURE
THIS YEAR!"**

—Seenic and Strand Theatres,
Whittier, Calif.

**"BROKE ALL RECORDS
ON CIRCUIT BY WIDE
MARGIN!"**

—Bowen and Charles
Circuit, Tenino, Wash.

**"PATRONS BOOSTED IT!
NEEDED NO OTHER ADVER-
TISING!"**

—Amusu Theatre, Fernandina, Fla.

**"THIS PRODUCTION
HOLDS RECORD IN OUR
HOUSE!"**

—Temple Theatre, Perry, Florida

**UNCLE
M'S
BIN**

Uncle Leads the Way!!!

"IT SATISFIES AT THE BOX-OFFICE!"

That's What Exhibitors by the Thousands Write Carl Laemmle
about "Uncle Tom's Cabin"

"IT was our pleasure to play 'Uncle Tom's Cabin' in our theatre recently. I feel that I owe you a word of commendation for such a fine production. My patrons went out of the house satisfied beyond a doubt, because they shouted such words of praise as, 'Best yet!' 'The finest moving picture I ever saw!' 'Now, THAT'S a picture!' 'You were right, Porter, there's nothing offensive to a Southerner in it.' 'Better than the book.' 'I got my money's worth!' and hundreds of other such remarks. It was by far the most pleased crowd we have had in many moons.

"I was more than satisfied at the box-office. This production holds the record in our house since the Tunney-Dempsey fight picture."

—*Geo. E. Porter, Manager,
Temple Theatre,
Perry, Fla.*

* * *

"Our showing of 'Uncle Tom's Cabin' was very successful. More people saw it than any other picture since we have opened our new El Portal Theatre. . . . Our patrons were highly pleased and many took occasion to tell us how much they enjoyed the picture.

"We believe that every theatre in the country should show this picture, and we know that with the right kind of explanation behind it, the picture will give very satisfactory results to the exhibitor."

—*El Portal Theatre,
Las Vegas, Nev.*

* * *

"'UNCLE TOM'S CABIN' is all that you claim it to be and more. I wish that I could get more pictures like this one. I played 'Uncle Tom' two days and did capacity business and only wished that I had held same over for one more day. Any exhibitor who does not play this picture is certainly missing a good bet."

—*Frank V. Craig,
Community Theatre,
Solvay, N. Y.*

"Uncle Tom's Cabin"

"Tied up with the schools, and did by far the biggest single day's business in the history of the theatre. And we play every worthwhile picture made. Heard nothing but praise from patrons."

—*Harry Black, Manager,
Mayfair Theatre,
Hillside, N. J.*

"Congratulations on 'UNCLE TOM'S CABIN.' This picture went over big both with our patrons and at the box-office. Gave UNIVERSAL satisfaction. In fact, it is the most satisfactory picture we have ever shown.

"You will note by the reports that we played this picture four days. As you know, our usual engagements have been for two days only, and this is the first time we have ever extended our run on any picture to four days."

—*G. M. Fox,
Cameo Theatre,
Weyburn, Sask.*

* * *

"We have the pleasure of a broad smile, when we think back to the date we played the Universal picture 'UNCLE TOM'S CABIN.' It is a pleasure indeed to comment on this production. It pleased the entire audience, those from every walk of life. We know, because there were more favorable comments on this picture than any we have ever played in this theatre.

"Mr. W. E. Sipe, exchange manager of the Memphis office, came over before we ran the picture and gave us some hot tips on it. One was to get our log cabin out before the show date. We did this and made several other tie-ups. This is one picture you can advertise to the sky and watch them come in to all shows.

"We know that we are just one of the many to offer favorable comments. We look to Mr. Laemmle to give us the big ones."

—*R. V. McGinnis, Manager,
Capitol & Newport Theatres,
Newport, Ark.*

* * *

"Your wonderful production, 'UNCLE TOM'S CABIN,' played for three days at The Monroe Theatre to capacity and was enjoyed as well as spoken of by our patrons as being a marvelous and educational masterpiece for all human beings to witness.

—*Joseph Cohen, Manager,
Monroe Theatre,
New York City.*

We are tearing
Paper Off
the WALLS
to make room for the Crowd
to See that Superb
Three Reel Production of
"UNCLE TOM'S
CABIN"
WEDNESDAY
November 21st
ADMISSION 10c. Show starts 7:30

E. R. Hardwick, manager of the Lyceum Theatre, Clovis, New Mexico, broadcast these unique handbills, printed on wall paper, to put over the idea that he had to tear the paper off the walls to make room for "Uncle Tom's Cabin" patrons.

CARL LAEMMLE *presents*

REGINALD DENVY



"CLEAR THE DECKS"



CRAMMED with LAUGHS
and PACKED with PROFITS

with
**OLIVE
HASBROUCK**
Story by
E. J. RATH
**A JOSEPH
HENABERY
Production**

Two negatives:
One silent,
one with dialog

-- *Silent or Sound - Carl Laemmle Leads the Way!!!*



Laura La Plante in "The Last Warning" is more charming than ever in the long train and empire costume of her role as leading lady of the play within the play.

Universal Buys Play "Tonight At Twelve"

THE Universal Pictures Corporation has purchased the screen rights to the Owen Davis play "Tonight At Twelve." This play only recently closed at the Hudson Theatre. It is said that the play was purchased as a starring vehicle for Arthur Lake.

"Tonight At Twelve" is a comedy drama involving three married friends, the son of one and the daughter of another, in a circumstantial plot that looks serious for the happiness of the married couples until the amusing end.

The play is said to be an ideal selection for talking pictures for the reason that the action, with few exceptions, occurs within the easy range of a microphone. The dialogue is exceedingly clever.

Arthur Lake will probably start production on the picture adaptation of "Tonight At Twelve" following the two pictures now in readiness for him titled "Campus Kisses" and "Circus Days."

The role of the son in "Tonight at Twelve" is particularly well suited to Arthur Lake's boyish type as the son in the play is almost the only utterly wholesome character in a very sophisticated comedy.

Universal Finishes "Show Boat" Prolog

A. B. HEATH, supervisor of Universal's movietone department, arrived in Los Angeles by airplane today, bringing with him the special technicolor prologue to "Show Boat," which was made in New York.

This prologue to Universal's dramatic picturization of Edna Ferber's novel, includes the outstanding hits of the "Show Boat" musical show which is in its second year on Broadway.

Florenz Ziegfeld, producer of the stage version, cooperated in the filming of the prologue and loaned his stars for such numbers as "Ole Man River," "Can't Help Lovin' Dat Man" and "Bill," which Carl Laemmle, president of Universal, recently purchased from him. Helen Morgan, Jed Bledsoe and both the colored and white choruses were used.

For the first time, Universal will offer a complete road show program. "Show Boat" was directed by Harry Pollard, who is still busy making dialogue scenes with Laura La Plante and Joseph Schildkraut. The picture should be ready for release about March 20.

Margaret Livingston In N. Y. for Vacation

MARGARET LIVINGSTON, who has devoted most of the past six months to making Universal pictures, arrived here Thursday for a vacation of three weeks duration. She plans to do nothing but theatre-going and shopping during this time.

Miss Livingston played a featured role in "The Last Warning," Paul Leni's mystery picture which was recently shown here, and has just completed talking scenes in "The Charlatan," in which she plays the principal role with Holmes Herbert under the direction of George Melford.



R. E. Falkenburg, one of the first exhibitors to sign the Carl Laemmle 23rd Anniversary Testimonial, is a 100% Universal exhibitor in both Lexington and Cozad., Ken.

Grecian Girl Cast In "Pilgrim Papas"

ELENE ARISTI, Greek girl known as "Hollywood's Helen of Troy," has been cast in a supporting role to Benny Rubin in "The Pilgrim Papas," first of series of Movietone shorts, according to an announcement from Universal Studio.

Miss Aristi is noted for being the first Hollywood screen actress to hail from Greece.

Rubin is starring in the series, which is called "High and Low Lives of History." Jack Foley is directing from stories by C. Jerome Horwin. Vivian Bay portrays the feminine lead and Eddie Kane the school teacher.

Universal Theatres Close "Pep" Drive

UNIVERSAL Chain Theatres have just completed a twelve weeks business "PEP" DRIVE with very excellent results. Individual records are now being tabulated and managers who have beaten their quotas will share in the "PEP" DRIVE bonus money.



**"Last Warning" Breaks
All House Records**

[TELEGRAM]

BROKE ALL HOUSE RECORDS ON "THE LAST WARNING" IN SPITE OF A VERY BAD SNOW STORM BEATS OPENINGS ON "SINGING FOOL" "WINGS," "LILAC TIME" AND "MELODY OF LOVE." ALL UNIVERSAL TALKING PICTURES HAVE BEEN BOX-OFFICE SUCCESSES. CONTINUE TO DELIVER.

MICKEY GROSS
IRIS THEATRE
KANSAS CITY, MO.

**Tryon, Brent and Kennedy
Make Phonograph Records**

Cocoanut Grove Orchestra for "Broadway"

GLENN TRYON, Evelyn Brent and Myrna Kennedy, the three featured players in the forthcoming Universal special production, "Broadway," bid fair to become famous as phonograph recording artists as well as screen players.

A representative of a phonograph record company has been negotiating with the studio authorities to have a record made of the theme song, "Sing a Little Love Song."

The song was written especially for the picture and it is sung by the three principals, accompanied by the chorus.

Gus Arheims, popular leader of the Cocoanut Grove Orchestra at the Ambassador Hotel in Los Angeles, the rendezvous of the story, will play the same role in the film, together with his entire orchestra. He has made a special arrangement of the theme song and will accompany the stars.

**Psychological Lectures
For Universal Executives**

THE first of a series of lectures on the application of psychology to the production of motion pictures was held at Universal City last night.

Dr. William M. Marston, former lecturer at Columbia and New York universities, was the guest of honor at a banquet given by Carl Laemmle, and principal speaker.

Marston was recently placed under contract by Universal. He expects to apply psychology in the casting of pictures and selection of stories. His first noteworthy innovation is the contest in connection with "The Man Who Laughs," known as "Why Do Alluring Women Love Homely Men?"

The guests at the banquet included executives, scenario writers, directors and assistant directors. More than 60 people listened with interest to Dr. Marston's talk and Mr. Laemmle's well-chosen words of welcome.

Carl Laemmle Jr's

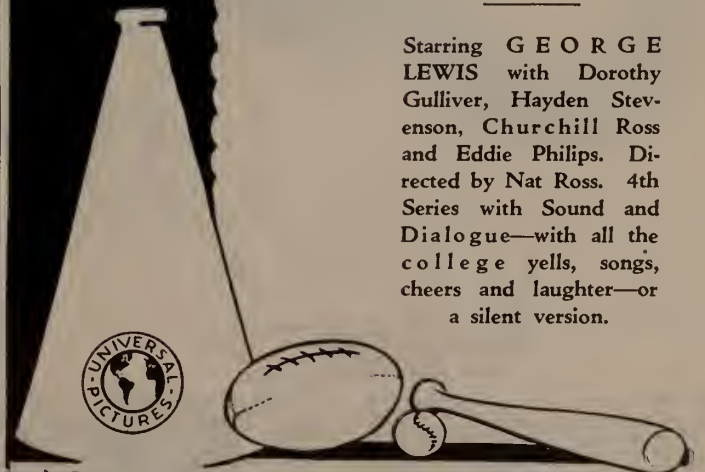


**Tremendously
Popular Junior
Jewel Series**

The Collegians

Sparkling, speedy, money-getting two reel features! An audience joy that builds up steady, pleased patronage.

Starring GEORGE LEWIS with Dorothy Gulliver, Hayden Stevenson, Churchill Ross and Eddie Philips. Directed by Nat Ross. 4th Series with Sound and Dialogue—with all the college yells, songs, cheers and laughter—or a silent version.



UNIVERSAL JUNIOR JEWELS

Bombs of Hilarity-



The world's funniest comedy
team at their best.

Starring

GEORGE SIDNEY

with VERA GORDON,
Kate Price, Mack Swain

Two negatives:
one silent, one with dialog

**A WILLIAM JAMES CRAFT
Production**

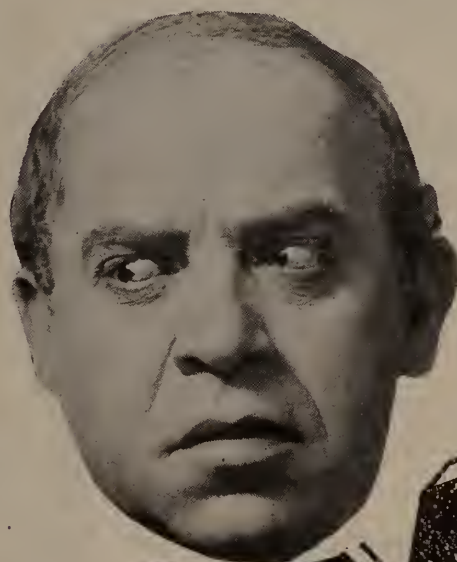


The **BIG 6**

ALS

LAEMMLE SPEC

-Ready to Explode!



and
WELLYS
ATLANTIC CITY
in
The **BIG 6**

Oh, Boy — They're here again...this time in America's Playground—AND HOW!

ALS

6

LAEMMLE SPEC

The
**FOREIGN
LEGION**



A Laemmle golden Special.
Starring **NORMAN KERRY**
and **LEWIS STONE** with Mary
Nolan, June Marlowe, and oth-
ers. From the I. A. R. Wylie
novel, "The Red Mirage."

An
EDWARD SLOMAN
Production

**'THE
MICHIGAN
KID'**



Bigger than "The Storm," the
great box-office winner. **CON-
RAD NAGEL** and **RENEE
ADOREE** with Lloyd Whitlock,
Adolph Milar, Virginia Grey
From the tremendously popular
story by **REX BEACH**.

An **IRVIN WILLAT**
Production

**The GIRL
on the BARGE**



With **JEAN HERSHOLT**, Sally
O'Neil, Malcolm MacGregor. From
the Cosmopolitan Magazine story
by **RUPERT HUGHES**. Two
negatives: 1 Silent; 1 with Dialog.

An **EDWARD SLOMAN**
Production

**GIVE AND
TAKE**



Starring **GEORGE SIDNEY**
and **JEAN HERSHOLT** with
George Lewis and **Sharon Lynn**.
From the Broadway stage suc-
cess by **Aaron Hoffman**.
2 Negatives—1 silent, 1 dialog.

A
WILLIAM BEAUDINE
Production



The **BIG**

ALS

6

LAEMMLE SPECI

It's going over **BIG**
Everywhere!!

—Bigger than "The Cat
and the Canary"



The LAST WARNING!



The Picture of
**A THOUSAND
THRILLS!**

With LAURA LA PLANTE, Montagu Love,
Roy D'Arcy, Margaret Livingston, John Boles,
Bert Roach. Produced under the personal super-
vision of CARL LAEMMLE, Jr. From the novel
by Wadsworth Camp and Thomas F. Fallon's
Broadway stage hit.

A PAUL LENI PRODUCTION

2 negatives: 1 silent, 1 with dialog.

The **BIG**

6

ALS

LAEMMLE SPEC

WHAT UNIVERSAL FANS WRITE CARL LAEMMLE ABOUT HIS FILMS

Saturday Evening Post Column Readers Give Opinions
On Universal Pictures

"Lonesome" Best Talking Picture

"I HAD no 'carping' to do when I saw 'Lonesome,' and I went a second time. 'Lonesome' is not the first talking picture I've viewed but I know it's the best because there were no muffled voices. 'Lonesome' is a picture which is a chronology unforgetably fixed in my mind while entertaining me with an imagination of being young once more. Altogether, it aroused an admiration in me."

—Mrs. Car'lena Campbell,
Indianapolis, Ind.

Glad To See "Red Lips"

"I HAVE had the pleasure of seeing 'Red Lips,' the college picture starring Charles Rogers and Marian Nixon. I am exceedingly fond of college pictures, and was glad to see this one, as it was a little different from most football pictures. Charles Rogers was most likable, and Marian Nixon was fine as the little college flirt. I do hope you will see your way clear to making more college pictures like this."

—Renoda G. Brown,
White Plains, N. Y.

CARL LAEMMLE'S
23
ANNIVERSARY
TESTIMONIAL



Universal Exploiteer Ravenscroft devised this clever cut-out lobby hanger to ballyhoo Laura La Plante in "The Last Warning" in the Texas territory.

"Melody of Love" Splendid Film

"I T is with much pleasure that I report the arrival of your first all-talking picture in Seattle, 'The Melody of Love,' current attraction at Pantages. The war-time sequences are good, and the open air sound effects are realistic; the story offers much interest in love, life and laughter. The comic, as a crap-shooting, happy soldier, is quite typical and funny; Walter Pidgeon, as the song writer, is excellent, so is Jane Winton and Mildred Harris. All of the players have very good voices. I think this is an excellent way to begin the New Year—seeing an interesting Universal and a 100% talker at that."

—Thornton T. Fridell,
Seattle, Wash.

"I SAW 'The Melody of Love.' This was a beautiful picture."

—C. B. Woodworth,
Portland, Ore.

"Man Who Laughs" Wins More Fans

"I SAW 'The Man Who Laughs' last night, and believe me, I speak truthfully when I say it was a wonderful picture. The cast was perfect and the action timed to perfection. You are very lucky to have Mr. Veidt among your actors, for he is—well, I can't express it well enough on paper."

—William R. Batty,
Middletown, Conn.

"'The Man Who Laughs' is all real and scored high, plus the additional point of supremely fine acting by a splendid cast. I would say the picture is a complete success."

—Grace A. Fox,
Ft. Dodge, Ia.

Laemmle, Jr. Praised For "Lonesome"

"I SAW 'Lonesome' yesterday. Glenn Tryon and Barbara Kent sure can talk. The scene where the bathing beach is deserted except for these two lonesome kids is wonderful. The sound effects of the storm are well trained. Tarzan, as played is splendid. I enjoyed your talkie immensely. I hope you will continue to produce more masterpieces like this one. I congratulate your son also."

—Vernon Lucas,
Detroit, Mich.

Enjoyed "Tarzan"

"I HAVE seen every chapter of 'Tarzan the Mighty' except 1-2-13. I enjoyed the picture. The animals did their parts very well. I enjoy all animal pictures more than adventure pictures, if the animals are well trained. Tarzan, as played by Frank Merrill, was a he-man role. He sure knew how to fight. The other actors and the heroine took their parts well—also, Bobby was quite a little actor himself."

—Paul M. Behler,
Sacramento, Calif.

Universal-Borden Dressmaking Contest

Meeting With Enthusiastic Response

Department Stores, Theatres and Schools Co-operating in Nationwide Contest Punctuated by Local Style Shows

Over 1,000 Home Economics Classes Already Enrolled.

THE Dressmaking Contest in which Universal Corporation and the M. C. D. Borden and Sons, Inc., are co-operating is spreading like wildfire. Local dealers of Borden Fabrics are cashing in heavily on the publicity value of tying up the sale of the fifteen Borden assortments with the lure of prize-winning dresses being worn by Universal stars. Exhibitors are just as quick to see the patron pulling possibilities of local style shows during the elimination process of the contest which extends from January 1 to May 15.

The illustrations on this page show the effective use of the contest in department store showmanship. Universal stars appear in the window display and in the contest announcements posted conspicuously on the pillars inside of the large May Company store in Cleveland, Ohio. Such department store displays are being tied up with local theatre dates of the release of Universal's style film showing Laura La Plante, Barbara Kent, Mary Philbin and Dorothy Gulliver wearing smart frocks of Borden Fabrics.

A phase of the contest which is



This window display in the May Department Stores, Cleveland, Ohio, features Borden Fabrics and Universal stars in the dressmaking contest.

MADISON BLANCHE
GREATEST STORES SOLD BY

Home Dressmakers—Get Busy!
Enter Madison Blanche
BORDEN FABRICS

Dressmaking Contest

A Skilled Dressmaker
Does It Better Than You

Prove Your Ability to Dress Well at Low Cost
Win a Cash Prize
See Your Dress in Motion Pictures

\$300 in Local Cash Prizes
Distributed Over 38 Different Awards

The contest is open to any girl or woman who can sew, and who buys from Madison Blanche sufficient Borden fabrics to make at least one dress. Enroll at time of purchase.

Local Prizes	Rules of Contest
One First Prize . . . \$50 One Second Prize . . . \$25 Five Third Prizes . . . \$10 Eight Fourth Prizes . . . 7.50 Twenty-three Prizes . . . \$5	Prizes in person in the Wash Trade Department at the time of purchase of material or by mail when sending in order. All entries accepted. All material must be in order before February 11. Name and address of maker must be clearly written on the attached envelope. All dresses to be returned after time of purchase.

Local Prizes

Borden's
Rumson Cambric **29c**

The material has in stock a selection for dresses for all of the styles. Each longer over each design, and include two matching sets of material will satisfy you. Right line latest fashions. Borden's prices absolutely lowest.

An Unusual Variety of Small All Over Designs Suitable for All Evening Wear. Guaranteed Tailors.

Borden's Fadeless Fabrics
Other Designs and Colors

36-Inch Alida 39c Prints The material has in stock a selection for dresses for all of the styles. Each longer over each design, and include two matching sets of material will satisfy you. Right line latest fashions. Borden's prices absolutely lowest.	36-Inch Print 49c Brandywine The material has in stock a selection for dresses for all of the styles. Each longer over each design, and include two matching sets of material will satisfy you. Right line latest fashions. Borden's prices absolutely lowest.
--	--

36-Inch Printed Batiste and Dimities
Material cut to making. Special price 39c. Material in the store from March 1 to May 15. For children and women.

\$3500 in National Cash Prizes

7 national prizes in all, including 7 first prizes of \$500 each, and Championship Dress Prize of \$300 in addition to one of first prize winners. The first 15 Madison Blanche prize winners will be entered in the National Contest. The winning contestants in the National Contest will also have the honor of having their dresses worn by Universal stars in Universal City, California.

Famous Movie Stars Wear Borden's Fabrics

Illustrations on this page are selections of some of the beautiful material assortments in our contest envelope included in Borden's materials. Would you like to see sketches of your wardrobe when you see all these well-dressed stars?



The advertisement above from a New Orleans newspaper indicates the big way (four columns by seventeen inches) in which local dealers are featuring the Universal-Borden contest.

An interior picture of the May Department Store display in Cleveland

meeting with co-operation of unlimited possibilities in so far as theatre patronage is concerned is the support of home economics classes. The Borden Company recently sent contest information to 12,000 schools. Already 1,000 home economics teachers have returned enrollments for their classes. The Borden Company has supplied these classes with samples of the fifteen assortments of Borden fabrics to be used for the contest. Post cards showing the four Universal stars who are featured in the contest have been sent in sufficient quantities so that each entrant has the incentive of seeing how the finished product will look on her favorite star. The contest is conducted as a local school affair, with the school buying the Borden fabrics, supervising the making of the dresses and awarding in each school three ribbons for the three best frocks. These winning dresses are then sent in to the dealer from whom the Borden fabrics were bought and thence entered in the national contest in the regular way heretofore described in the Universal Weekly.

The value of such widespread school co-operation is evident to exhibitors. When the theatre shows its Universal style film and when elimination contests are run off to decide the prize winning dresses from each town, the patronage of school girls vitally interested in the contest will be enormous.

Toy "Show Boat" Exploits Universal's Screen Version



This gay toy show boat is about a foot long and makes a striking prize or lobby display during run of Universal's "Show Boat."

A STURDY iron replica of a real show boat is now being offered by the Arcade Manufacturing Company of Freeport, Illinois, as a national tie-up with Universal's forthcoming screen version of "Show Boat." The Arcade Company are the largest manufacturers in the country of iron toys, and their show boat illustrated above is an extremely attractive affair, painted glittering white with red trimmings, a real staircase, an anchor and all the other facilities for amusing the kiddies.

The boat is being featured this week at the New York Toy Fair held at the Hotels Breslin, Grand and Imperial, Fifth Avenue Building. It will be given general distribution at the reasonable price of \$1.50 a boat. The

Arcade Company will issue broadsides to local dealers giving them complete information regarding the best methods of tying-up with theatres showing the forthcoming Universal masterpiece. A mechanical window display featuring the show boat will be available upon the release date of "Show Boat." This will be the first time in the history of motion-picture tie-ups that a mechanical window display has been made in conjunction with dealer exploitation.

Universal exchanges will furnish the Arcade Company with play-dates and then the necessary steps will be taken in the town to make the tie-up effective. Exhibitors are urged to cash in on these good looking toys as prizes, lobby displays, etc.

Laemmle Uses Prize Ponies for Picture

THE total amount of horseflesh used in the forthcoming Universal production, "The Haunted Lady," starring Laura La Plante, represents a sum far in excess of \$150,000.

The company, under the direction of Wesley Ruggles, journeyed to Santa Barbara for location, and while there used the privately owned polo ponies of the Santa Barbara Polo Club. The twenty members comprising the roster of this club each have a string of

horses, numbering from five to twenty animals per string, and the horses range in price from \$2,500 to \$25,000 apiece.

The club members joined in the filming of the picture and their prize horses were used for the polo scenes.

The cast appearing in support of Miss La Plante includes John Boles, Huntley Gordon, Jane Winton, Julia Swayne Gordon, Nancy Dover, and Eddie Phillips.

"The Haunted Lady" is a society drama, written by Adela Rogers St. John, and first appeared in the Cosmopolitan Magazine. It is an absorbing story of a shop girl's glamorous contacts with the world of fashion.

Sound and Color In "Broadway"

BESIDES being photographed simultaneously in silent and sound versions, the super-production "Broadway," now in the making at Universal, will also contain many sequences made by a new process in natural color.

Even at the studio, nothing is being said aloud about this innovation of both sound and color in the road-show film. But it is known that Dr. Paul Fejos, the director; Carl Laemmle, Jr., the producer, and Hal Mohr, the cameraman, recently very quietly shut themselves up in one of the projection rooms at the big lot to look at a test of the spectacular Paradise Night Club set done in both color and sound.

Only Glenn Tryon, the star; Merna Kennedy and Evelyn Brent, the leading women; Robert Ellis, the heavy; Billy Reiter, Fejos' assistant, and a few studio executives were invited to the showing, which was run behind locked doors.

Because of the magnificence of the setting itself—the Paradise Night Club as built on the "Broadway" stage is one of the most elaborate and expensive sets ever constructed, being done throughout in true modernistic art, with even chairs and tables of identical design—the color sequences are said to be literally gorgeous. It is this setting, too, in which occurs all the action with the Paradise Revue, the galaxy of girls who were gathered from the most famous night clubs of Hollywood and Los Angeles especially for the picture.

Exhibitor Tip On "Tarzan" Serial

"I CONSIDER THE UNIVERSAL SERIAL TARZAN THE MIGHTY' THE BEST SERIAL I HAVE EVER SEEN. IT HOLDS INTEREST AND BUILDS AS EACH EPISODE IS RUN.

"WHEREVER IT IS SHOWN IT SHOULD INCREASE THE ATTENDANCE OF BOTH OLD AS WELL AS YOUNG. EVERY EXHIBITOR SHOULD TRY AND BOOK THIS REAL SERIAL."

—Everett Cole,
Rialto Theatre,
Alamosa, Colo.

**"Surpassed
Records for
16 Months!"**

*—Diana Theatre,
Copperfield, Utah*

"Trebled Business"

*—Alhambra Theatre,
Sacramento, Calif.*

"Magic in the Title"

*—Playhouse,
Fairhope, Ala.*

"Worth its Weight in Gold"

*—Canton Theatre,
Canton, Miss.*

"Box-Office Clicks With Tarzan!"

*—Brewer Amusement Co.,
Paul's Valley, Okla.*

"Receipts Increased on Every Chapter"

*—Palace Theatre,
Silsbee, Tex.*

**"Drew Clientele from Radius Twenty
Miles!"**

*—Orpheum Theatre,
Fairfield, Nebr.*

**"No Exhibitor Can Afford
to Pass It Up"**

*—Cazin Theatre,
W. Tampa, Fla.*



TARZAN THE MIGHTY

With NATALIE KINGSTON and
FRANK MERRILL
Produced by special arrangement with Edgar
Rice Burroughs, author of "Tarzan of the
Apes," "The Cave Girl," etc., etc. Directed
by Jack Nelson.



Universal's Super Serial

"THE SHAKEDOWN"

Universal Jewel

With Barbara Kent and James Murray

DAVE HALL is the pride of Springfield. He is to fight with Battling Roff, a professional fighter, who travels with a show and meets all comers. Hall and Roff stage a fake street fight which stimulates interest and betting on the real event. Hall loses, which costs his friends a good deal of money.

Later Hall goes to the manager and collects his share of the proceeds for he is a "set up," who travels ahead of the show, creating interest and then losing when Battling Roff fights him. The manager assigns Boonton, a growing oil town, as Dave's next destination.

In Boonton Dave becomes an oil worker and falls in love with Marjorie, a waitress. One night while they are in the park he has a fight with a dance-hall bouncer who is really a "plant" for the troupe. This makes him so popular that the town backs him heavily for the Roff bout.

Clem, a vagrant boy, steals a pie from Marjorie's counter. Dave pursues the kid, overtaking him on the railroad tracks where he saves him from an approaching express. He grows so fond of the little urchin that he adopts him.

The time for Dave to meet Battling Roff approaches, but Dave has lost heart for the fight and does not want to double-cross his new friends. A traveling salesman recognizes Dave and tells the townspeople that the fight is a fake.

Dave goes to the manager and tells him that he will not pull a crooked fight. Battling Roff knocks him down and Dave goes away determined on revenge in the ring. A big crowd greets them at the fight and after almost meeting defeat Dave knocks out Roff. He wins the fight and the forfeit money and recovers the confidence of the town as well as that of Marjorie and Clem.

"AT THE FRONT"

Horace in Hollywood Series

With Arthur Lake

AS an extra in a war sequence Horace considered himself a knockout and he certainly would have been could the top sergeant have had his way!

In the trenches his method of handling a grenade nearly gave his buddies heart disease. At getting orders mixed up Horace was a positive genius. Every one was relieved when the sequence was finally shot and Horace discharged as a private. When it came to the "pre-view" Horace was not admitted, but he saw it all through the keyhole, and being an optimist, felt sure that before long he would be among the stars of the first magnitude.

**UNIVERSAL
SYNOPSIS****"THE DIAMOND MASTER"**

Universal Chapterplay

**No. 3—"The Tunnel of
Terror"**

LATHAM'S accomplices, who had surprised Van Wynne and the Kellners as they entered Van Wynne's library, were unsuccessful in their efforts to make Doris tell the source of her grandfather's diamond supply and were driven out of the house.

From his hiding-place Latham watched the proceedings then assuming his guise as a merchant he appeared at Van Wynne's home. When Doris asked him for his decision on their business proposition he refused their offer. On the quiet he suggested to Van Wynne that they could reap a fortune by double crossing the Kellners. Van Wynne ordered Latham out of his house and allied himself with the Kellners who immediately took him to their home in the suburbs.

The infuriated Latham rushed to his dive in the city's underworld and calling his cohorts together instructed them to waylay Van Wynne. Meanwhile the Kellners took Van Wynne into their secret underground laboratory. The grandfather, fearing they had been followed, made his way through an obscure passage to the ground level and saw two of Latham's men. He lured them underground intending to trap them in the passages of an old mine.

Unaware of her grandfather's plan Doris was showing the disused mine tunnel to Van Wynne when suddenly they were confronted by the two men. In a passage above Kellner gloatingly opened the gates and flooded the mine, totally unaware that Doris and Van Wynne would be the victims of his plan.

"TWO GUN MORGAN"

Western Featurette

With George Chandler

MORGAN, the outlaw, dashed down the hillside just in time to elude the sheriff's posse. The sheriff once more deprived of his quarry, decided to spread his posse and meet them later on at the Pembroke Ranch.

Morgan, hiding near the road side, saw a snappy looking roadster approaching. He determined to change places with the occupant, and at the point of his gun, insisted that the driver exchange clothes with him. Leaving the bewildered young man in possession of his horse, Morgan soon speeded away in the car. Discovering a letter of introduction to Simpson, the ranch manager, in his newly acquired clothes, Morgan determined to pass himself off as Pembroke the new owner and get away with the ranch funds. Meanwhile disconsolate Bertie Pembroke meets some outlaws who mistook him for the celebrated two-gun Morgan. They explained their plan for robbing Pembroke's ranch, and started off with Bertie.

At the ranch Morgan succeeded in convincing Simpson that he was Pembroke. Suddenly Helen Morgan noticed his boots. Realizing the game was up Morgan knocked Simpson out, grabbed the cash box and took the protecting Helen with him as he made his get-away in the car. A poke in the back made him stop the car. He turned to face his victim of earlier in the day, who, arriving at the ranch while the commotion was going on in the house, had hidden in the car. Pembroke turned Morgan over to the sheriff, explained the confusion over their identities and convinced all hands that he wasn't as dumb as he looked.

**"THE NEWLYWEDS
UNWELCOME"**

Stern Brothers Comedy

SNOOKUMS always made his bath an event to be remembered. This time his father was nearly drowned in soap suds for Snookums put a whole package of Lux in the water. Only the timely arrival of a letter telling the Newlyweds they had inherited a ranch saved Snookums from his father's wrath.

The Newlyweds were very splendid in the latest cowboy attire when they arrived at the ranch. Unfortunately the local cowpunchers made them the butt of many jokes. Finally Snookums pulled the best joke of all for he suddenly rode out of the barn on a fast stepping pony, and it wasn't until after his father and mother, as well as all the cowpunchers, had ridden far and wide that they discovered Snookums and the pony in the dining room peacefully enjoying dinner.



SNOOKUMS

THE BOX OFFICE BABY

in

"*The* NEWLYWEDS and their BABY"

adapted from

the famous cartoon series

by George McManus



**JUNIOR JEWEL
PRODUCTIONS ARE
PROFIT MAGNETS!**

And these
STERN
Brothers' Comedies

**BUSTER BROWN
COMEDIES**
from the celebrated
cartoon series by
R. F. Outcault

**LET GEORGE
DO IT**
Another famous
comic from the pen
of George McManus

MIKE and IKE
Rube Goldberg's
funny look-alike
lads in the flesh

NEVER in the history of two-reel comedies has a more *dependable* money-getter appeared than **SNOOKUMS**. Play him on any program in any type of house . . . His picture on your marquee brings them in smiling--sends them home happy — and brings them back for more! . . . *You* said it!

Released by UNIVERSAL!

Universal Club Dance Held In Hotel Astor Ballroom

Elaborate Program for Supper Dance, Including Stage and Vaudeville Entertainment—Special Features—Two Orchestras

THE first annual Supper Dance of the Universal Club, a welfare and mutual benefit organization of Universal home office employes, was held Friday evening, February 15th in the ball-room of the Hotel Astor.

An extensive program of entertainment, stunts and interesting events was developed for the occasion. The entertainment included a number of special stage and vaudeville acts, a two-reel Universal home-office newsreel, amusingly directed by Sam Jacob-

son, and a one act playlet by Harry Reichenbach, who also served as master of ceremonies for the party.

Caruso's White Rock Orchestra and the Connie's Inn Orchestra alternated in supplying continuous music for the dancing.

The purpose of the party was the establishment of a welfare fund for the club. All Universal officials and executives, as well as many prominent stars and figures from the industry were present.

MOVIETONE NEWS OF ITS OWN ANNOUNCED BY UNIVERSAL

(Continued from page 8)

putting out the old Universal Animated Weekly, and the Universal Current Events in the pioneer days of the newsreel end of the industry. At the recent revival of sound pictures he won the honor of making the first full length movietone 100 per cent. talking feature.

The Universal Movietone News will carry a subsidiary title, "The Talk of the World." The executive staff under Jacobson at the Universal home office includes Harry Mack, formerly manager of Broadcast Station WMCA, as Assistant; Harold Lewis, one of the outstanding talk-film engineers, as Sound Expert; with Howard Dillinger as Assistant, and Herman Obrock, veteran newsreel and production cameraman, as Chief Cameraman.

What One Showman Did with "Uncle Tom"

J. R. LESTRANGE, manager of Keith's Central Theatre, recently received bookings on "Uncle Toms Cabin," Universal's Jewel production. A thought came to LeStrange one evening and he followed thru with it, and not only did the picture do capacity business for him, but he has asked the Keith Office to again obtain the picture for another run, and advertise it "By popular request."

What LeStrange did, was a plain, simple thing, but it nevertheless clearly demonstrated sharp showmanship. He simply typed a letter to each principal, of grammar and high schools; private and public, requesting the principle to announce at assembly, the picture, dates, etc., and, of course, LeStrange laid stress on the fact that the picture was great, and that it was built around the "HISTORY OF THE CIVIL WAR" and when the school children saw the picture, so enraptured were they, that they went home and told the picture to the grown folks. Now LeStrange is daily receiving many requests for another run.



Underworld Guide Cast in 'Broadway'

AT ONE time a tourists' guide to notorious gang resorts on the Barbary Coast and the "gas house" districts of San Francisco, Ed Dearing is now cast as a Chicago gangster in "Broadway," Universal's million dollar all-talkie.

During an adventurous career he met most of the characters of the early San Francisco underworld. For three years he was deputy sheriff on the Arizona-Mexico border, later becoming a stage and screen actor.

The other gangsters are Bob Roper, former prizefighter, Joe Torillo, Andy White, Albert Prisco, John Kelly, and Eddie De Lange. Dr Paul Fejos is directing "Broadway" for Carl Laemmle, Jr.

Stars Bemoan Days of 'Dumbies'

NOW that the "talkies" have con- cededly come to stay, Glenn Tryon and Merna Kennedy, the star and feminine lead of "Broadway," really don't know whether to be glad or to be sad about it.

Admittedly they welcome the opportunity to put over in their pictures the voices and dances for which both were noteworthy in musical comedy on the stage, but then, there is another side to the story, too.

"When all films were simply 'movies'" say Glenn and Merna, "a feller sometimes got a rest. There are always some intervals between scenes, some time or other when we could watch somebody else being 'shot'.

"But now that the talkies have arrived," they say, "all that is changed.

"Between scenes now we have lines to learn for the next. And when the

Screen Welcomes Another Jolson

HARRY JOLSON, whose career on the stage has paralleled that of his older brother, Al, has signed a five year contract with Universal Pictures Corporation, it was announced by Carl Laemmle, president.

His first picture will be a starring feature-length production in which he will sing and talk, Mr. Laemmle stated. The story will be written especially for him. Robert Braun, of the Universal Staff handled the contract work.

Jolson, early in his career, began the study of grand opera, but left it to star in musical shows and vaudeville. His black face monologues and burlesque on grand opera have been especially popular. He and Al first achieved wide fame when appearing with Al Jolson in a vaudeville act called "Jolson, Palmer, and Jolson", in which the brothers appeared as bell hops.

Rooneys Portray 'The Love Birds'

THE Rooney family,—Pat, Marian Bent, and their son, Pat III,— have started a new comedy vehicle. They are now working in "The Love Birds," second of a Movietone short subject series for Universal. Ben Holmes is directing the pictures, comedies of married life similar to those once portrayed by Mr. and Mrs. Sidney Drew.

other chap is before the camera we have to rehearse dances and songs, which have to be more perfect for sound pictures even than they were for the stage."

HOT ZIGGITY B.O.!

IF YOU can believe hundreds of enthusiastic exhibitors, this red hot rabbit has them coming back for more laughs every time he appears in one of his one-reel shriekers. Silent or sound, Oswald is a happiness booster and a patronage builder.



**Winkler
Productions**

Other one-reel subjects:

LAEMMLE NOVELTIES
Something strikingly new under the sun. First-run short subjects.

HORACE IN HOLLYWOOD
Arthur Lake with shots of studio big-timers in a zesty series.

— and these with singing and dialog:

BAILEY and BARNUM
Headliner blackface singing and entertaining act. Booking Big.

THE BROX SISTERS
Harmonizing trio extraordinary.
Big house stuff.

ZIMMERMAN and GRANDVILLE
Unique, delightful Swiss yodlers,
Exclusively Universal.



The Lucky Rabbit

Oswald

UNIVERSAL *Shorts are Super Shorts*

One issue of the "Saturday Evening Post" would make a pile 52,083 feet high!



Record height for an airplane, 38,000 feet.

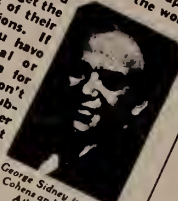


Highest peak, Mt. Everest, 29,000 feet.

Watch This Column Our Weekly Chat

Sent for your copy of Universal's booklet containing complete information on our new pictures. It's free.

I AM appealing in this paragraph to young authors all over the world. I am always interested in them and anxious to get the products of their imaginations. If any of you have a striking idea for a picture, don't hesitate to submit it no matter how unfinished it may be. I will be absolutely frank with you about its merits or its con. If we find it suitable, we'll buy it. Your opportunity is greater now than ever with the advent of sound and talking pictures.



George Sidney in "The Colens and Keller in Atlantic City."

"A little nonsense now and then is relished by the best of men" —C. L.



Pauline Starke in "Men, Women and Wife."

Suggestions for your entertainment:

"Showboat," Edna Ferber's great story of Mississippi river floating theatres, starring AURA LA PLANTE, JOSEPH SCHILDKRAUT, OTIS HARLAN, ALMA RUBENS and others. "The Man Who Laughs," a Victor Hugo drama with hundreds of high grade technicians behind it, starring MARY PHILBIN and CONRAD VEIDT.

"The Last Warning," an eerie mystery play with ghostly happenings, starring LAURA LA PLANTE with a host of clever people. A Paul Lent production.

"Uncle Tom's Cabin," the greatest and most emotional all American movie embracing some of the most talented players in the profession.

"Lonesome," one of the sweetest love stories of the year starring RYON and BARBARA KENT.

Do you see Universal pictures? Do you enjoy them? Do you always know where you can see them? Write me.



Barbara Kent in "Lonesome."

Do you want to be on our mailing list? Just say the word, Carl Laemmle, President

UNIVERSAL PICTURES
 "The Home of the Good Film"
 730 Fifth Ave., New York City

This column appeared in the "Saturday Evening Post" Feb. 16, 1929.

Each Week a pile of Saturday Evening Posts 65 times higher than the Woolworth Tower carries the message of UNIVERSAL to your Patrons!

Woolworth Bldg., N. Y. 790 feet.

UNIVERSAL WEEKLY

Vol. 29 No. 9

April 6, 1929



Evelyn Brent
who plays Pearl
in
"Broadway"

There's only one argument
in the industry today -

Which is bigger?

SHOW BOAT

or

BROADWAY

It's In The Air! It's Everywhere!
UNIVERSAL!!

Rolling Along

move to applaud or to laugh or to show some other evidence of enjoyment, you can hear the hissing, ripping sound which comes from pulling sticky clothes away from the chairs.

Now Laura La Plante is singing "Old Man River." The tones come out clear and sweet. It is the exquisite music of Jerome Kern with the perfect lyrics of Oscar Hammerstein, Jr.

The heat is forgotten. The hot, sticky individuals of a little while ago are transported away from their mortal troubles and they are going down the cool Father of Waters on a show boat with Kim, the name of the leading character in Edna Ferber's greatest story.

The expression on their faces is one of rapt ecstasy. Something has happened to them that never before happened in their experience as movie fans.


The sudden burst of applause is almost instantly hushed lest something be lost in the subsequent scenes.

When the closing scenes fade out, there is thunderous applause—but it is necessary to flash the house lights to get the audience out to make room for the waiting hundreds who are still outside. The limousines roll up. The taxis rattle up and discharge new loads of eager fans. And so it goes on and on.

Like Old Man River, it just keeps rolling, it just keeps rolling along!

Carl Laemmle's

hunch



The most widely imitated
play ever pictured... Yet
no imitation can hold a
candle to Universal's mil-
lion candle-power picture

There is only one

BROADWAY

ed per cent talking and singing picture

with ORIGINAL
PLAY DIALOG

with

Glenn Tryon, Evelyn Brent,
Merna Kennedy, *T. E. Jackson,
Otis Harlan, Robert Ellis, *Paul
Porcasi, Leslie Fenton, George
Ovey.

from

JED HARRIS' STAGE PRODUCTION

of the play by

GEO. ABBOT and PHILIP DUNNING

A PAUL FEJOS Production

Associate Producer,

CARL LAEMMLE Jr.

Two Negatives

One SILENT, one with DIALOG

Color Scenes Photographed by
Technicolor Process

* of the original play cast



WAY

—and Universal has it!

They Talk!
They Sing!
They Laugh!
They



CARL
LAEMMLE
JR'S.
JUNIOR
JEWELS

THE
COLL

Memo to Universal's
Advertising Department:

I just saw the first "talkie" in the Fourth Collegians Series, and
KNOCKOUT doesn't begin to describe it! Play it up big!—
and go absolutely crazy in your copy!

Carl Laemmle

-- Silent or Sound -- Carl Lae

Cheer!
They're Wonderful—

IN SOUND!



EGGIANS

Starring GEORGE LEWIS with Dorothy Gulliver, Hayden Stevenson, Churchill Ross and Eddie Philips. Directed by Nat Ross. Fourth Series with Sound and Dialogue—with all the college yells, songs, cheers and laughter
2 Negatives: 1 silent, 1 with dialog.

(NOW READY!—A wonderful singing and talking trailer—Get it from National Screen Service)



mmle Leads the Way!!!

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY
Copyright 1929 UNIVERSAL PICTURES CORPORATION All Rights Reserved

Vol. XXIX

APRIL 6, 1929

No. 9

UNIVERSAL MOVIEGRAMS

"SHOW BOAT," which is still playing to more than the capacity of two theatres in Florida, even after the season in that resort is closed, will open its Broadway run at the Globe Theatre on April 17th.

EDDIE LEONARD, instead of waiting for Harry Pollard to get "The Minstrel Show" started, will be starred in an all-singing production called "Harmony Lane." Universal has had Leonard under contract for some time.

KATHRYN CRAWFORD has been chosen as the girl lead in "You Can't Buy Love." This is the Jewel production upon which Arch Heath started last week at Universal City with Jean Hersholt, Charlie Chase and Edward Martindale. The story is by Beatrice Van.

THE cast of Ken Maynard's first production for Universal, "The Wagon Master," is completed at Universal City, with Tom Santschi, Jackie Hanlon, Al Ferguson, George Gillepsie, Fred Burns, Frank Rice, and Lase McKee. Edith Roberts is the girl.

"COLLEGE LOVE" is the title chosen for the feature in which the principals of "The Collegians" series are now starring at Universal City. Having completed the fourth series of "The Collegians" in sound and having developed extraordinary talents in this direction, Carl Laemmle, Jr., their sponsor, is utilizing the same cast under the di-

"College Love" in Production Features Universal's "Collegians"

George Lewis, Dorothy Gulliver, Eddie Phillips, Hayden Stevenson and Churchill Ross to Sing, Play, Dance and Talk in Unique Story of College Life by John Clymer, Which Is Latest Enterprise of Carl Laemmle, Jr.

"COLLEGE LOVE" is the latest manifestation of the one hundred percent talking, singing and dancing production to get under way. It was started at Universal City last week with the original cast of "The Collegians" in important roles.

This aggregation of youth and beauty, consisting of George Lewis, Dorothy Gulliver, Eddie Phillips, Hayden Stevenson, Churchill Ross, Lorayne Duval, Collette Merton and scores of others has been pointing toward featuredom for several seasons, but it wasn't until the fourth series of these two-reel college stories that the opportunity presented itself. This opportunity came with Sound. The Fourth "Collegians" are talking, singing and dancing featurettes, and they disclosed so much native talent in this galaxy that Carl Laemmle, Jr., immediately decided to feature them in a production which would combine every element of college life, love, humor and activity in one fast moving melodious production.

When "The Collegians" first started, Carl Laemmle, Jr., who conceived the idea of the series and wrote the stories, had it in mind to make a feature with the same cast. Talking pictures had not then burst upon the moving picture sky. When they did, he immediately prepared for a talk-

rection of Nat Ross, in a unique mingling of songs, dances, wise-cracks and love, written by Jack Clymer.

ing, singing picture for them, and only waited until their first trial in the first of the Fourth Series to go ahead with the feature. This first talking, singing, "Collegians," "The King of the Campus," proved everything that had been desired for it. The voices of Lewis and Phillips and of Miss Gulliver were splendidly adapted to the new art, and all of them are accomplished singers and dancers.

John Clymer was commissioned to write a story for "College Love," for which three original songs were written. One is a college number called "Alma Mater," which is likely to become a best seller and very popular in college circles; another is a theme song, to which the name of the production itself has been given and which will be published and sold in connection with "College Love." The third is a comedy gag song, "Whoopie Doodle Doo."

Nat Ross, as usual, handles the megaphone and has interrupted production on the two-reel series until the feature can be completed.

Can't Get In

A big circuit buyer of New York City wired an exhibitor friend of his in Florida to see "Show Boat" and wire him the actual lowdown. Two days later his friend wired back to him: "TRIED COMPLY YOUR REQUEST. ABSOLUTELY UNABLE GET IN THEATRE. PACKED."

Evelyn Brent

THE subject of this study and also of the front cover of this week's Universal Weekly, Evelyn Brent, is one of the best known players just below the rank of stardom in the pictures today. The role of Pearl, which she plays in "Broadway," will add greatly to her popularity and to her dramatic stature. Watch her.

Evelyn Brent played her first extra parts with Universal in its Fort Lee studios, beside Priscilla Dean, then equally unknown to fame. It is only fitting that she should have been given this role in "Broadway," which has just been completed at Universal City by Dr. Paul Fejos, as the most recent sensation of Filmdom.

Carl Laemmle, Jr., associate producer of his picture, which will rank with the great "Show Boat," is particularly keen over the splendid acting of Glenn Tryon, Evelyn Brent, Merna Kennedy, James E. Jackson, Otis Harlan, Paul Porcasi and all of the others in its long list of principals.



Filming the Biggest

The Set Which Puts "Broadway"

WITH the greatest and most novel setting ever conceived or executed in pictures and a giant and ingeniously devised camera crane to photograph it from every angle, Universal's "Broadway" holds out every promise of being the most astounding film of the year. With a cast of super proportions, six songs written especially for it, by writers of De Sylva, Brown and Henderson, special Technicolor treatment, and three years of publicity through the tremendous success of the play in New York, it is no wonder that "Broadway" is the most imitated and envied picture that was ever started in production.

The producers have caught the real spirit of the great show street of the world for this production, a feeling that no amount of imitation can reproduce. When the Paul Fejos Production is seen it will be proven that the industry still has a lot to imitate. The filming of this exotic film is in itself a thrill which deserves description.

Broadway is at its best in the brilliancy of its night life—its myriad pleasure palaces which together form the world's most colorful primrose path. And "Broadway," as produced by Carl Laemmle, Jr., presents in all-sound photography not only the enthralling action of the play which held New York breathless for almost two years, but, in addition, all the color and charm which belong to Broadway alone.

In the play as it was presented on the New York stage, all the action occurred in one setting—the back room of the Paradise Night Club. The occurrences in the night club itself were described, but not shown. Here, in the picturization of the play, was the greatest opportunity to enhance the entertainment value of the film.

Mr. Laemmle, together with Dr. Paul Fejos, the director, Edward T. Lowe, Jr., the script and dialogue writer, and Danny Hall of the studio technical staff, seized this opportunity to the full. They envisioned a night club which should be symbolic not only of one of Broadway's pleasure palaces, not only of Broadway itself, but of New York as a whole.

The first step in the building of this structure was the construction of the largest sound stage in the world—340 feet long, 150 feet wide, and 70 feet high, the size of a city block. More than half of this stage was used to house the Paradise Night Club, the largest set ever constructed on any stage in the history of the motion picture industry.



The giant crane in the Paradise Night Club set

Although the size of this set was a remarkable achievement in itself, more remarkable still was the "atmosphere" attained with the effects built into it. A perfect example of

ultra-modern art as a whole, each of the six 50-foot columns built to support the roof was a separate skyscraper, graduated in size toward the top, and illuminated from within by

st Set Ever Made

ay" in a Class by Itself



"Broadway," which Paul Fejos is completing at Universal City.

thousands of lights representing windows.

On the walls of the set were painted other skyscrapers, sloping futuristically outward into space from

huge bases to the skyline, where begin the inverted pyramids supporting the roof. Inside of these pyramids, and shining through them, were more thousands of lights. A

kaleidoscope of color flashed downward upon the black marble floor and the hundreds of tables and chairs, all in dazzling color combinations and cubistic shapes, seating the gay crowd of revellers.

Against the striking curtains forming the entertainers' entrance to the cafe a lighted, painted elevated roared upon a huge trellised arc. It disappeared behind one of the tiers of twenty-odd boxes bracketed upon the walls halfway between the floor and roof; boxes constructed in every conceivable shape, painted in every color and lighted by dozens of table lamps in conformance with general design.

Gigantic human figures in cubistic form and color appeared everywhere upon the walls. In the elaborate main entrance hall, beyond and at the side of the six black marble columns surmounted by opaque lanterns, stood the Princess of Pleasure—a female figure carved in black onyx—greeting her subjects as they entered the cafe.

Here gleamed an all-seeing eye, fantastically lighted; there appeared an ocean liner, ablaze with lights, making her way seaward from the merry whirl. Everywhere were hints and suggestions of designs, all symbolic of some particular phase of New York. And into this blaze of color, beneath the 4,000,000 watts of light banked above, whirled the revue of thirty girls in six changes of costume, singing and dancing numbers especially written for the production.

All this pageantry of color and of motion was photographed in both sound and technicolor by chief cameraman, Hal Mohr, and three assistant cameramen. The result, as seen upon the screen, embodies all the "atmosphere" of the Great White Way in a single setting.

Thomas E. Jackson, the Dan McCorn of the New York stage production, and Paul Porcasi, who played the night club proprietor throughout the entire run of almost two years, both appear in the roles which they created. And in the film they are actually shown in the dazzling Paradise Club, of which they could only speak in the play, because such a setting as is shown in the picture would be utterly beyond the limits of any stage.

Such is the bizarre and compelling "personality" of this set. Such is the subtly piquant, yet tremendously dramatic appeal of "Broadway," Universal's dynamic super-production of life among the bright lights, with Glenn Tryon, Evelyn Brent, Merna Kennedy and many other stellar players in the principal roles.

“SHOW BOAT”

Biggest Hit Industry Has Ever Known

**All Palm Beach Fights for Seats—Miami Crowds Stand
in Rain for Hours—Billionaire Audience Goes
Wild With Enthusiasm**

With a resounding roar and amid deafening shouts, “Show Boat” came into its own. All the advance ballyhoo couldn’t do partial justice to the awe-inspiring masterpiece that reached heights never before approached by any motion picture in the entire history of the industry. Superlatives cannot begin to describe the dramatic power of the story. “Show Boat,” in its present form, was sixteen reels in length, but moved with lightning speed. The billionaire audience was a glutton for punishment. Not satisfied with the unraveling of sixteen reels of outstanding entertainment, they stood up at the end of the performance and howled their heads off for more. Many of the same faces were in line early the next day, eager to get another view of spectacular “Show Boat.”

WHAT A DOWNPOUR!

The real reaction made itself felt after opening night was just a history of an outstanding event. The following day, Sidney Meyer, the owner of the Capitol Theatre in Miami, was forced to open his box-office at nine-thirty in the morning. A swirling mob struggled to gain admittance amid a terrific downpour of rain. And, boy, when it rains in Florida, it rains. Slickers, oilcloth patches, swarms of umbrellas were visible above the sodden mob for blocks in a stretch. But the standees were in a jolly mood, they knew that they were going to be well repaid for all their efforts. They were going to see “Show Boat.” After all the long months of waiting. Movie fans agog with expectancy all over the country are gobbling up every item mentioning Carl Laemmle’s “Show Boat.” From all earmarks up to date, this riotous reception will be repeated throughout the world wherever a movie house opens its doors with “Show Boat” as its attraction.

WORLD-WIDE APPEAL

“Show Boat” is here and “Broadway” is looming up majestically just around the corner. Two super-productions that shower credit on Mr. Carl Laemmle and have filled his cup of joy to the brim. Mr. Laemmle says, “I have not been so happy in many a moon.”

The crowd that swarmed the lobby of the Paramount Theatre in Palm Beach was a revelation in itself. Glittering jewels, gorgeous gowns and signs of everything that wealth can buy. Fifteen hundred people representing the cream of American society. But the picture was not meant for them alone. “Show Boat” is geared to please any human being. It has an international appeal. Wherever good acting is appreciated, wherever tuneful melodies move the heart, wherever vivid scenes delight the eye, wherever the mind is the least bit imaginative and allows itself to wallow in the luxury of dreamy bliss, wherever mortals can see and hear—

THAT’S WHERE “SHOW BOAT” WILL BE SHOWN.

talk!
songs!
jazz!
pep!

Here's Big News!

CARL LAEMMLE presents THE FIRST COLLEGE TALKING FEATURE—the hottest film that ever sizzled on your screen—

Carl Laemmle, Jr's.!

COLLEGE LOVE

Speeding youth . . . whirlwind action . . . roar of the crowd . . . feminine shrieks . . . jazz . . . wise-cracking dialogue . . . songs galore (and, boy, how that Glee Club of the University of California can put them across). A great, big, Box-Office FEATURE with the original cast of the Collegians. George Lewis, Eddie Phillips, Dorothy Gulliver and Churchill Ross, all talking and singing under the capable guidance of Director Nat Ross.

A CERTAIN CLEAN UP!

Universal's Surprise Special

glee clubs!
cheers!
hot tunes!

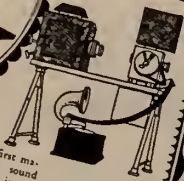
EXHIBITOR

Remarkable outpouring of gratitude to Universal president.



A showman's greeting to
on his **CARL LAEMMLE**
23rd ANNIVERSARY
from Star Theatre,
Ohio, Ill.

This is the "Synchronoscope" the first machine successfully to synchronize sound and moving pictures! Carl Laemmle introduced this device to America in 1901. Thus he was the first to combine sound with pictures, twenty years before the present craze.



1906—The White Front Theatre, Carl Laemmle's first moving picture venture and the first house to show pictures in the city of Chicago.



Yours continuously since the days of the IMP!
—C. C. Randolph, Gary, Ind.

Hope each of the next twenty-three years is bigger and better than the last!—F. C. Rodgers, Creston, B. C., Can.

Many happy returns! We little fellows need men like you!—J. M. Duncan, Decatur, Ill.

Mason City, Ill., is 100% for Universal!—J. J. Bolinger, Mason City, Ill.

Kindest regards on your 23rd anniversary!—D. J. Smith, Milwaukee, Wis.

Best wishes from Georgia!—J. J. Powell, Toccoa, Ga.

Congratulations from a satisfied Universal exhibitor!—R. A. Dudley, New Canton, Ill.

Success on your 23rd anniversary!—Weakley & Walden, Norbone & Hardin, Mo.

Using your pictures for 20 years—ever since the IMP days!—Steve Bennis, Lincoln, Ill.

Congratulations! Just closed for another block of Universal pictures!—J. I. Cochrane, Merino, Colo.

Congratulations!—Peter Craig, Lacon, Ill.

Best wishes!—L. J. Langlois, New Roads, La.

Wishing you much success for years to come!—T. J. Smallwood, Lovettsville, Va.

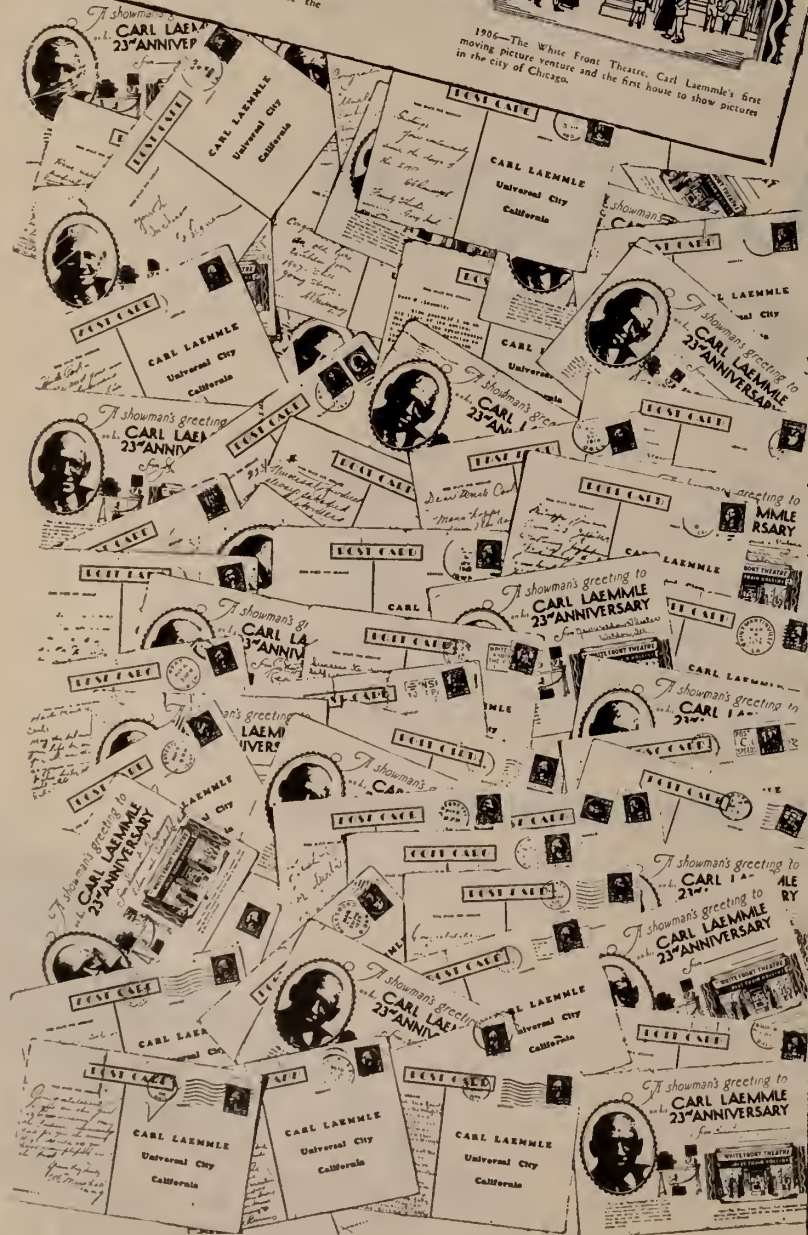
Sincere good wishes on your 23rd anniversary!—F. V. Case, Iane, S. D.

Very best wishes to the "grand square shooter"!—F. L. Stannard, Seattle, Wash.

I appreciate this opportunity to pay homage to a great man!—S. A. Gross, Milwaukee, Wis.

Best wishes from a consistent user of Universal pictures for 12 years!—J. A. Weece, Farmington, Ill.

May you have many more anniversaries as a producer!—G. M. Butler, Washburn, Ill.



Pay Homage To CARL LAEMMLE

A few of the thousands of cards received by Carl Laemmle in heartfelt congratulation on his 23rd Anniversary in the moving picture business.



May the next 23 years still find you among the leaders!—H. M. Randa, Chicago, Ill.

Congratulations for the fine work you have done for Universal exhibitors!—H. C. Morse, New York.

Using Universal service for six years! Find it most consistent all around good product! Keep it up!—Hydet Carr, Eminence, Mo.

Best wishes for your success! Have been using your service for ten years!—Mrs. W. J. Hughes, Payette, Idaho.

Congratulations! "Uncle Tom's Cabin" great! Anxiously await "Show Boat"!—F. H. Babbs, Stockton, Mo.

We, the small exhibitor, need Universal more than ever!—S. H. Yofre, Grandview, Mo.

Congratulations! May the future hold the same high ideals as you have exemplified in the past!—H. E. Marshall, Bergholz, Ohio.

Steady customer for fifteen years!—M. Hernhorn, Halifax, N. S.

Congratulations! An old time exhibitor from 1907!—N. V. Gastonguay, Halifax, N. S.

Happy to have contract with Universal! Thanks for splendid service!—J. A. Williams, Enterprise, Ore.

Am using your product 100%! I'm satisfied and always get a square deal!—Victory Theatre, Lacona, Wis.

Yours for success!—A. Legnon, Weeks, La.

ADDRESS

Best wishes!—Grace Bienvenu, St. Martinville, La.

Congratulations! Much success!—Roy Shinneman, Weldon, Ill.

Success to you and to your organization!—S. Coflau, Ottawa, Ont.

Greetings! Good luck!—C. H. Tolan, Mayville, N. D.

Greetings from an old timer!—H. W. Conover, Montreal, Can.

Keep up the good work!—H. A. Keesler, Roseville, Ill.

Congratulations on your 23rd anniversary!—H. F. Zimppelmann, Baraga, Mich.

Congratulations!—Julius Overmo, Hillsboro, N. D.
Best wishes!—E. C. Weidinger, Madrid, N. M.

Best wishes for another 23 years of success!—Paul B. Blanchet, Lafayette, La.

Have used Universal product for 20 years! Thanks for high class entertainment you have enabled us to offer our patrons!—Stevens and De Leo, Rose Theatre, Port Townsend, Wash.

My name has been on the dotted line of Universal contracts since 1910!—H. C. Regan, Lancer Theatre.

Best wishes!—G. G. Crouch, Troy, New York.
Congratulations!—T. Miller, Jonesboro, La.

With best wishes!—H. Tishkoff, Rochester, New York.

Have played Universal pictures since 1911!—J. Clemann, Gladbrook, Ia.

Have run Universal pictures for 18 years—have always found them good!—F. F. Page, Canton, Missouri.

Wishing you continued good health and success!—J. Semedalus, Chicago, Ill.

Congratulations! Give us another "Tarzan" in 1929!—E. W. Kundeit, Beresford, S. D.

Congratulations! Wishing you many more!—O. P. Grischy, Cincinnati, Ohio.

Good luck!—C. J. Penn, Cincinnati, Ohio.

Doing all I can to help make your anniversary a complete success!—C. F. Wagner, Chicago, Ill.

Good luck! We make money with your pictures!—H. Goldberg, Chicago, Ill.

Success on your 23rd birthday!—Gem Theatre, Stewertsville, Mo.

My hat is off to the "Napoleon" who saved the business in its infancy!—H. C. Phillip, Portland, Ore.

More success to you for producing such pictures as "Uncle Tom's Cabin"!—J. C. McCarthy, Belleville, Ont.

HERE SHE COMES—LOADING!

*Universal's Singing and
Talking Triumph!*



Laura LaPlante



Joseph Schildkraut



Harry Pollard



Otis Harlan



Helen Morgan



As a novel it was *great*;
as Ziegfeld's stage production
it was *magnificent*; now as
Carl Laemmle's singing and talking
picture combining both, it is TRE-
MENDOUS! Now you can SEE and HEAR
the famous Ziegfeld stars; now you can SEE
and HEAR the brilliant Universal cast por-
traying the romance of the ages. Glittering
Gorgeous, Glamorous — SHOW BOAT is
the greatest entertainment ever offered!

SHOW



Jules Bledsoe



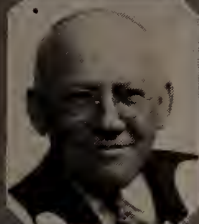
Aunt Jemima



Little Egypt



DOWN WITH THE GREATEST AGGREGATION OF ENTERTAINERS IN THEATRICAL HISTORY



Carl Laemmle



Florenz Ziegfeld

W. S. Van Dyke

Alma Ruben

Oscar Hammerstein 2nd

Jerome Kern

Edna Ferber



BOAT



Neely Edwards

W. S. Van Dyke

Jane LaVeine

Jack McDonald

Frank Lorch

Grace Cunard





Mrs. Florence Strauss.

A NEW style in Universal pictures is predicted as the outcome of a new line-up of story material now being taken to the Coast by Mrs. Florence Strauss, Eastern scenario editor for the Carl Laemmle organization. She is en route with more than a hundred manuscripts, representing story properties totalling to almost three-quarters of a million, and especially selected by her and by the Universal sales heads for their estimated box-office appeal

New Style in U Pictures Predicted As Outcome of Mrs. Strauss' Trip

Eastern Scenario Editor Now En Route Bearing Million Dollars Worth of Scripts of a New Type Approved by Sales Heads as to Box-Office Appeal—Conference Due at Universal City to Select Those Suitable for "U" Stars

and up-to-the-minute standards. Some of them are originals, but most are novels, plays and magazine serials by recognized authors. A number of the scripts are sensational and outstanding. All have been selected for sound as well as silent qualities.

Upon arriving at Universal City, she will submit them in conference with Carl Laemmle, Carl Laemmle, Jr., and Robert E. Welsh. A final selection will be made, depending upon various factors such as the Universal stars available, the players, the directors and the general production situation. Options on the stories, now held by Universal, will then be taken up and the pictures rapidly put into production, for next season's release.

It is understood that Universal home office officials are highly pleased with the initial selection of stories made by Mrs. Strauss. She is said to have brought a new slant on motion pictures to bear in these selections. Long trained, both in the literary and picture fields, she is regarded as a valuable addition to the Universal executive staff. She is known throughout the industry as an authority on the picture tastes of the younger gen-

eration. She was responsible for bringing such successes as "Black Oxen" and "Flaming Youth" to the screen. Since joining Universal she has arranged the purchase by the Laemmle organization of "Flaming Daughters," by Warner Fabian, and "Tonight at Twelve," a stage play by Owen Davis.

Mrs. Strauss' trip, bearing the viewpoints of the sales force and the home office officials to the Production Department, is regarded by Universal as an essential move in bringing the East and West coast forces closer together on production problems.

M. Van Praag, general sales manager for Universal, and Ted Schlanger, assistant general sales manager, recently returned from trips during which they covered almost all of the Universal exchange territories and talked personally with hundreds of the country's leading showmen. They brought back with them first hand information as to the public's changing taste in screen entertainment. This spot information has been passed on to Mrs. Strauss for transmission to the Coast production chiefs and script writers.

Maori Songs in U.'s "Under Southern Cross"

SONGS as unusual as the picture will be heard in "Under the Southern Cross," the Universal picture made in New Zealand with an all-native Maori cast under the direction of Lew Collins.

"Pokarekare," a Maori love song, "Huri Huri," a Maori poi dance song, and "E Hine," also a Maori love song are among the musical numbers used in the synchronization.

Miss Bathie Stuart, young Englishwoman born in New Zealand, will work in conjunction with Joseph Cherniavsky, musical director for Universal Pictures Corporation, in arranging the score.

"Under the Southern Cross" is a picture totally different from any picture ever screened before.

Miss Betty Cochrane Engaged to Mr. J. H. Laeri

R. H. COCHRANE, vice-president of the Universal Pictures Corporation, and Mrs. Cochrane, last Saturday announced the engagement of their daughter, Miss Betty Cochrane, to Mr. John Howard Laeri, formerly of Youngstown, O., and now connected with the National City Bank of New York City.

The announcement was made at a luncheon and bridge in the Cochrane home in New Rochelle. Miss Cochrane will graduate from Smith College in June. Mr. Laeri is the son of Anton S. Laeri of Youngstown. He is a Williams College graduate of the class of 1928, and is a member of the Psi Upsilon Fraternity.

No date has been fixed for the wedding.



Miss Betty Cochrane.



One of the attractive one-sheets of "Show-Boat."

"Show Boat" Astounds the South Reports Ralph B. Williams

Big Laemmle Special Continuing Its Record Breaking Run at Miami for Second Week

"SHOW BOAT," Carl Laemmle's big talking picture, is a nine-day's wonder in the South, reports Ralph B. Williams, Universal's sale manager in the Southeast, who arrived in New York yesterday for a conference with M. Van Praag, "U" general sales manager. The picture is now on its tenth day in the Capitol Theatre, Miami, with business holding up to a level never before experienced in that city. For the seven days ending last Friday, the picture did more than three times the average business of the house. Williams explains that the box-office figures would daily go much higher but for the fact that the picture is playing to absolute capacity. A three weeks' run in the Miami house now is certain.

Following its brilliant opening in the Paramount Theatre, Palm Beach, before high society, the picture completed its week's run in that house with record breaking business and now is packing them in at the Arcade Theatre in West Palm Beach, Williams reports.

"Show Boat" News Sw

No one ever considered the advisability of opening a picture of world wide interest in Florida until Lou B. Metzger, General Manager of Universal thought of it. And only now are the many angles of excellence of this plan manifesting themselves. It is safe to predict that in the future many pictures will be premiered in the season where the country's social register retires in February to recuperate from the social activities of the winter. Into every community in the United States the fame of "Show Boat" is being brought by the most powerful agency in the world,—word of mouth advertising. As the theatrical speculators say, They smell a success in "Show Boat."

Distinguished Showmen Shower Praise on "Show Boat"

APPARENTLY Florida contains a lot of showmen as well as society leaders. Wires, letters and comments of various kinds have been coming back from this new world premiere spot ever since "Show Boat" opened its whirlwind engagement in the Florida cities. From far away Milwaukee comes a copy of a telegram sent to George L. Levine, manager of the Universal exchange there, from Owen J. McKivett.

Mr. McKivett can be given entire credence, because he is entirely unbiased. He has retired from show business. Mr. McKivett formerly operated the Bijou Theatre in Racine, Wisconsin. He operated it for a great many years, and very successfully. That is why he is down in Florida right now, having a well-earned vacation. Naturally, though, a workman can't keep away from the work-shop and when he heard that "Show Boat" was being premiered at the Capitol Theatre in Miami, he plunked down his five dollars with everybody else (the pass list was suspended for the engagement) and when he came out, he sent this telegram to George Levine:

GEO LEVINE
UNIVERSAL FILM CO MIL WIS
HAD PLEASURE ATTEND
WORLDS PREMIERE SHOW BOAT
WONDERFUL PICTURE BREAKING
RECORDS STANDING ONE
BLOCK POURING RAIN DAY AND
NIGHT CROWDS SO GREAT THEY
ARE RUNNING MORNING SHOW
LA PLANTE SCHILDKRAUT
GREAT SINGING TALKING
SCORE MARVELOUS TALK OF
MIAMI.

McKIVETT.

The next day, Mr. McKivett wrote to Levine as follows:

HOTEL SHERMAN
Phone 9650
465 N. W. Fourth Street
Miami, Fla.

March 19th.

DEAR GEORGE:

Just one more notice I thought you would like: They are still holding them in line for a block and the heat was fierce—about 90.

This is a sure fire bet. It will jam them anywhere. They are paying a dollar here and are crazy about it.

Regards.

(Signed) MCKIVETT.

Another showman, Ike Weinberg, of the Shenandoah Valley Theatre Corporation, rushed out of the premiere performance in Miami and wired as follows to M. Van Praag, Universal General Sales Manager:

"ATTENDED PREMIERE OF SHOW BOAT. CONGRATULATIONS. THE BEST BOXOFFICE ATTRACTION EVER MADE. WRITE YOUR OWN TICKET FOR ENTIRE VIRGINIA CIRCUIT."

Another unbiased observer was F. J. McGinnis of the F. J. McGinnis Electrical Service of No. 3 Gus Bath, Palm Beach, Fla. Mr. McGinnis, too, has retired from the moving picture business. He now sells National Mazda Lamps, and lots of 'em. But Universal once claimed his allegiance and employed his talents. Among other activities he served as publicity man and exploiteer of Universal's Pittsburgh office when Herman Stern had that office, and when Miss Achenheill had the distinction of being the only woman booker in the United States. McGinnis was a pretty good business man, but the best business he ever did was to marry Miss Achenheill. They

(Continued on Page 21)

Peeps Over the Country from Florida

Audiences that walk out on the highest paid opera singers in the world at ten-thirty, stayed to the last fade-out of "Show Boat" on the beautiful song, "Lonesome Road," and with tears in their eyes went home praising Schildkraut, Miss La Plante, Miss Morgan, Jules Bledsoe, Carl Laemmle and Florenz Ziegfeld for giving them a thrill to climax the Florida social season. And now they are gone, but in the Paramount Theatre in Palm Beach and the Capitol Theatre in Miami, the crowds are flocking from forty and fifty miles away to see "Show Boat" and the fame of "Show Boat" is being mysteriously wafted into every city, town and hamlet of the United States. It's in the air, it's everywhere!

As the Miami Critic Sees "Show Boat"

THERE is a critic in Miami. There is only one, but he is a good one. His name is Edgar Hay and he conducts a column in the Miami Herald under his own name, which deals with the theatrical attractions coming to that city. His review of "Show Boat" was more or less complicated because he had the idea that the publicity incident to the opening might be drawing people to see "Show Boat," rather than the normal interest which people might feel in this production.

However, by Tuesday, he had come to the conclusion that "Show Boat" was drawing on its own popularity and not through any outside stimulus. He predicted that it would last indefinitely at the Capitol and that it would undoubtedly be listed among the ten best pictures of the year.

Miami Herald, Mar. 19, 1929

CAPITOL THEATRE

CERTAINLY "Show Boat" has had so much ballyhoo lately that I was dubious whether the phenomenal crowds that besiege the Capitol were simply curious or whether "Show Boat" was really a good picture.

It is a good picture—darned good, and I believe it is attracting now on its own merits. It is there for an indefinite run, depending on the business. It should be running there two weeks from now. It is developing a movie-going public that Miami never knew she had before. But enough from the box-office angle.

Because of the preliminary publicity build-up, I believe we were inclined to expect some kind of miracle of the screen—perhaps anticipating that the actors would not only speak and sing and act, but that they would

step right out into the third dimension with all the colors of their costumes and even the odor of jasmine and roses would be broadcast at the appropriate moments. After you shed these hifalutin' impossibilities—well, improbabilities—and look at it for just what it is, a talking-singing-dancing motion picture, then you appreciate its true worth in the present scheme of values. Undoubtedly it will be listed among the ten best pictures of the year.

There are reels and reels of Laura La Plante's tears and sobs, but she is so real and sincere that only occasionally do you wish the weeping would cease.

Photography is good, though nothing of extraordinary novelty. Action moves with smooth celerity, although some of the sequences should be shortened. There are a few places where the suspense just misses monotony. Shortening the duration of the separate shots, eliminating a few repetitions of tearful close-ups, and a general prudent pruning will emphasize "Show Boat" for what it already is—a knockout.

DISTINGUISHED SHOWMEN SHOWER PRAISE ON "SHOW BOAT"

(Continued from Page 20)

went to Florida on the crest of the boom, they faw down and went boom, and picked themselves up to start this electrical service which is prospering and making up to them for some of their losses in real estate.

In the issue of the *Palm Beach News*, of March 18, following the opening, Mac inserted a quarter page advertisement, congratulating Mr. Laemmle and Mr. Ziegfeld for "your
(Continued on Page 28)

Annihilates Record of Capitol Theatre

"SHOW BOAT," which had its world premiere day and date last Saturday night in the Paramount Theatre, Palm Beach, and the Capitol, Miami, is holding up to exceptional business at those two houses, according to reports just received at the Universal home office from the house managers. All indications point to a big box-office success for "Show Boat." On its present record it should be one of the greatest screen hits in years, the two Florida showmen assert.

In Palm Beach, where the picture opened before an extraordinary audience composed of wealthy society and Wall Street figures wintering at the famous beach resort, the picture, which broke all house records at its premiere, still was bettering the previous house records every day. An indication of how the picture's success appealed to Richmond Dorman, manager of the Paramount, may be had from his following wire:

"'Show Boat' went over like a hurricane at its world premiere. It was nothing short of glorious to watch the most select audience that ever viewed a motion picture sit through sixteen reels as though entranced, and this on a sweltering night. They enjoyed every instant and most remarkable of all, on this third day of the picture, with the season completely over and the hotels practically deserted. "Show Boat" broke the house record by a large margin. It is truly a great picture that will have appeal for all people everywhere. It is a glorious adventure of the theatre."

The story of the picture's success in Miami is even more unusual, with huge crowds standing in the pouring rain to gain admission to the theatre. Sidney Meyer, manager of the Capitol Theatre sends this information in the following wire:

"'Show Boat' a sensation. Forced to open box-office at 9:30 each morning with continuous hold-out in terrific rain today until 10:30 p. m. Public and press comment most enthusiastic I ever heard. No question but that 'Show Boat' is the biggest box-office natural in years. This is authentic and I don't mean maybe."

"Show Boat", after playing in the Paramount, Palm Beach, for a week, will go into the Paramount Theatre, West Palm Beach, for a week. It has been held over for a second week in the Capitol Theatre, Miami, too, after a record gross of \$18,900, which breaks the record by many thousand dollars.

The BIGGEST THING

Wednesday, March 6, 1929

THE EVENING WORLD

WHY DO ALLURING WOMEN LOVE HOMELY MEN?

Famous Psychologist of Columbia University Presents "Beauty and Beast" Lovers of History

By Dr. William F. Marston

When you are speaking, remember, of swarthy alluring women. To be truly alluring a woman must be beautiful. She must have a face—and a form—that are alive. She must have the power, in short, to hold one with her eyes, her lips, her voice, to make them captives who "do not choose" to escape. She must have the power, in short, to hold one with her eyes, her lips, her voice, to make them captives who "do not choose" to escape. She must have the power, in short, to hold one with her eyes, her lips, her voice, to make them captives who "do not choose" to escape.



The Man Who Laughs

nothing human... and can command it to all who have use for a book of the kind. For sale by J. S. McDonald & Co., 160 Clark St., Chicago

70 MADISON ST. CHICAGO

\$2000 IN CASH PRIZES FOR BEST ANSWERS

to the sex riddle of the centuries
WHY DO ALLURING WOMEN LOVE HOMELY MEN?

A Fascinating Question Suggested by Carl Laemmle's Super Picture,

The MAN WHO LAUGHS

Adapted from Victor Hugo's Famous Novel

Conditions Governing Awards

Prizes to be awarded by Universal Pictures Corp., producers of "The Man Who Laughs" as follows: first award, \$1,000; second award, \$250; third award, \$100; fourth award, thirty prizes of \$5.00 each.

THIS NEWSPAPER OFFERS \$500 AWARDS totaling \$500 in gold are offered by this newspaper as additional prizes to local readers who win national prizes. If any local resident, whether a subscriber to this newspaper or not, wins the national first prize of \$1,000, this newspaper will add \$150, thus bringing the total to \$1,150. If a local resident wins the national second prize of \$250, this newspaper will pay the

winner an additional sum of \$125. To the winner of the third prize, if won locally, an additional prize of \$75, and to any or all local winners of the next thirty prizes an additional award of \$5.

Prizes to be awarded for the best letters, not exceeding 200 words, answering the questions, "WHY DO ALLURING WOMEN LOVE HOMELY MEN?"

Any resident of the United States or Canada, male or female, is eligible.

All letters must be submitted to "The Man Who Laughs" Contest Editor, Universal Pictures Corporation, 730 Fifth Avenue, N. Y. City

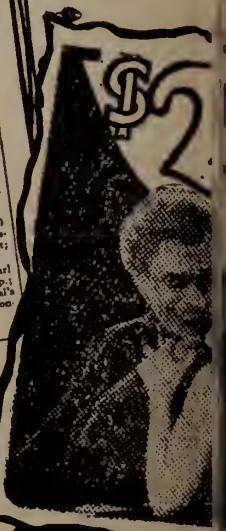
not later than July 1st, 1929. It will be helpful for you to see Universal's picture, "The Man Who Laughs," but it is not necessary in order to enter this contest.

In the event of a tie on any one of the awards the full amount of the award need not be given to each tied contestant.

Judgment of the letters will be based on (1) originality of thought; (2) clearness of expression; (3) general knowledge of the subject; (4) general neatness.

The judges in this contest will be Carl Laemmle, President, Universal Pictures Corp.; Dr. W. F. Marston, director of Universal's Bureau of Public Service, and Edward Mounsey, Universal's scenario editor.

look for "THE MAN WHO LAUGHS" STORY on this page to-morrow!



"The Man Who Laughs" Will Appear at the Princess Theatre on Mar. 12, 13

FREE MATS TO NEWSPAPERS

G IN THE PAPER!

Every day for eight days this big newspaper tie-up dominated the amusement page of the BLOOMINGTON (Ind.) EVENING WORLD. On the first day it occupied almost an entire page. The whole town talked about the contest and waited with electrified interest for the opening at the Princess Theatre. This is only one example of how enterprising publishers and live exhibitors all over the country are taking hold of the pull-'em-in tie-up of the year!

ng Women
Man?

CONTESTS

haps YOU will



Adapted from VICTOR HUGO'S famous novel
Starring
CONRAD VEIDT and MARY PHILBIN
With Olga Baclanova, Brandon Hurst, Sam De Grasse,
Cesare Gravina, Stuart Holmes, George Siegmann.

A PAUL LENI Production
2 Negatives: 1 SILENT, 1 with SOUND

presented by
CARL LAEMMLE

The Whole Town Is Discussing Question
Presented in "Man Who Laughs" Contest
Shop Girls More Competent Than Scholars to Answer It

000
for answer
this qu

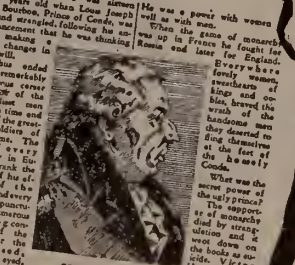
WHY DO ALL
WOMEN
HOME

NO matter where you go these days you are likely to be confronted with the all important question, "Why do all women love home?" Whether you belong to the upper ten or more in factory circles or heated farms, for everybody's problem discussed frequently is a positively correct answer.

Local editors and business men sweep through the streets and shops and homes, and are constantly on the alert for the latest news. They are interested in the lives of the people who are the backbone of the community. They are interested in the lives of the people who are the backbone of the community.

Man Who Laughs Will Appear at the Princess Theatre

The Prince of Conde's Whisper Was More Deadly Than His Bark



VICTOR HUGO was a French writer who lived in the 19th century. He wrote many novels, including 'The Man Who Laughs'. The novel is about a man who is born with a grotesque facial expression and is treated as an outcast.

"Man Who Laughs" Contest Shows Increase As Letters Pour in From Every Direction

SELDOM has a local newspaper attracted so many letters as the 'Man Who Laughs' contest. The contest is a tie-up between the newspaper and the movie 'The Man Who Laughs'. The contest is a tie-up between the newspaper and the movie 'The Man Who Laughs'.

Man Who Laughs Will Appear at the Princess Theatre

England's Homeliest Man Had the "Gift" and Knew It



JOHN WILKES was an English writer and politician. He was known for his wit and his ability to write in a simple, direct style. He was known for his wit and his ability to write in a simple, direct style.

"A Final Reckoning"—Ready



Stirring scenes from

"A Final Reckoning."

UNIVERSAL announces the early release of a new style serial, "A Final Reckoning." It is a chaptered adaptation of a long-popular boy's book by G. A. Henty, noted author of boy-hood romances, and has been made into a ten chapter serial calculated to have maximum appeal for youngsters. Its drama, its colorful romance and its suspense make it excellent screen fare for grown-ups, too.

The story is built around the adventures of a young boy and his older sister. Newton House, champion boy-rider, plays the role of the young boy. In the story he gets ample opportunity to demonstrate his fearlessness in the saddle and his unequalled skill, for a boy of his age, at horsemanship. Pretty Louise Lorraine, one of the most popular heroines in serials, is the girl. The grown-up hero role is played by Buffalo Bill, Jr., also known on the screen as Jay Wilsey.

Getting away from western settings, Universal has opened up a new field in this picture. The action is laid in Australia, which bids fair to become a new frontier for motion picture heroism. With its bush-rangers, its wild back-country and its fearless constabulary, Australia and its frontier settlers offers a vast domain for red-blooded tales of adventure.

Ray Taylor directed "A Final Reckoning," under the supervision of William Lord Wright. With an exceptionally good adaptation and scenario supplied by Basil Dickey and George Morgan, veteran film visualizers, and with a background of several years' experience in the making of successful westerns and serials, Taylor exerted every effort to make this new style serial a thriller from the word "Go." It is filled with hazardous stunts, breath-taking situations and dramatic climaxes.



A score or more of picked horsemen appear in the picture, either as troopers of the constabulary under the command of Buffalo Bill, Jr., who enacts the role of the constabulary troop leader, or as bush-whackers and followers of the leading bad-man, played by Edmund Cobb. Frank Clark also is in the cast.

The first chapter of "A Final Reckoning" will be released April 15. The entire serial has already been completed and is in the Universal exchanges. Advance reports from exhibitors who have pre-viewed it indicate it will stand out in this year's serial market by reason of its novel setting and general entertainment. Inquiry has developed the novel situation that grown men are just as interested in the forthcoming serial as their sons and small brothers. This is due to the fact that nine out of ten men of the present day were avid readers of G. A. Henty's colorful tales in their youth and that "A Final Reckoning" was one of the most popular of that author's long list of boy-hood thrillers.

Universal promises more G. A. Henty tales in screen form in the future.

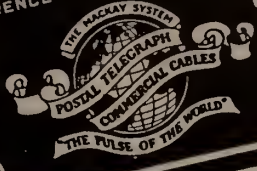
Newton House, boy star of "A Final Reckoning," would undoubtedly be the boy rider champion of the world if there were such a thing. Born in Holly, Colorado, his flair for riding came naturally and necessarily. His father and grandfather both were figures in the upbuilding of the state of Colorado. When he moved to Hollywood, to attend Grant School, he also became interested in general athletics and moving pictures. He was seen riding a fractious horse one day by Hoot Gibson, who asked him to play a part in a Universal western which required Hoot to be a boy in the first reel.

READ!

POSTAL TELEGRAPH - COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

TELEGRAMS
TO ALL
AMERICA



CABLEGRAMS
TO ALL
THE WORLD

This is a full-rate Telegram or Cablegram unless otherwise indicated by signal in the check or in the address.

BLUE	DAY LETTER
NL	NIGHT LETTER
NITE	NIGHT TELEGRAM
LCO	DEFERRED
NLT	CABLE LETTER
WLT	WEEK END LETTER

160M-61320A

RECEIVED AT
11 EAST 55TH ST.
PLAZA 0509
STANDARD TIME
INDICATED ON THIS MESSAGE

MIA318 118NL

MIAMI FLO MARCH 25 1929

M VAN PRAAG

UNIVERSAL PICTURES CORP 730 FIFTH AVE NEWYORK NY
 HAVE JUST SENT FOLLOWING WIRE OWN ACCORD EXPENSE ALL MY FRIENDS
 LEADING EXHIBITORS COUNTRY QUOTE SHOWBOAT NOW PLAYING AT CAPITOL
 THEATRE MIAMI IS DOING BUSINESS I THOUGHT UNBELIEVABLE WITH
 MAJORITY WINTER TOURISTS GONE AND MOST INCLEMENT RAINY SEASON
 PICTURE HAS ACTUALLY DOUBLED PREVIOUS HOUSE RECORDS IT LOOKS LIKE
 THREE WEEKS RUN WHEREAS NO OTHER PICTURE EXCEPT SINGING FOOL EVER
 RUN MORE THAN TEN DAYS FOR YOUR INFORMATION I HONESTLY BELIEVE
 SHOWBOAT BIGGEST BOXOFFICE PICTURE LAST FIVE YEARS THEATRE HAS
 BEEN PLAYING TO HOLDOUT BUSINESS FROM NINE THIRTY MORNING UNTIL
 ELEVEN NIGHT EACH AND EVERY DAY OF RUN THIS IS ABSOLUTELY
 AUTHENTIC AND UNBIASED INFORMATION THIS WIRE SENT MY OWN
 PERSONAL ACCORD IN FITTING RECOGNITION OF MARVELOUS PICTURE
 REGARDS

SIDNEY MEYER.
CAPITOL THEATRE MIAMI

RECORDS SMASHED AS LAUGH

POSTAL TELEGRAPH - COMMERCIAL CABLES
 CLARENCE H. MACKAY, PRESIDENT
TELEGRAM
 CABLEGRAMS TO ALL THE WORLD
 TELEGRAMS TO ALL AMERICA
 THE POINT OF THE WORLD

CLASS OF SERVICE DESIRED
 FAST TELEGRAM
 DAY LETTER
 NIGHT TELEGRAM
 NIGHT LETTER
 The sender must mark on it opposite the class of service desired, otherwise the telegram will be transmitted as a fast telegram.

RECEIVER'S NUMBER
 CHECK
 TIME FILED
 STANDARD TIME

Form 2

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

BUFFALO N Y 18
 COHENS KELLYS OPENED UP WITH BIGGEST BUSINESS LA-
 FAYETTE HAS ENJOYED SINCE WARNER BROTHERS TENDER-
 LOIN STOP IT HAS PROVEN HERE TO BE AN ABSOLUTE HOLY-
 OFFICE SENSATION STOP AS THIS IS THE WEEK BEFORE HOLY
 WEEK SUPPOSEDLY ONE OF THE EXTREMELY POOR WEEKS
 OF THE SHOW BUSINESS THIS PICTURE DOING THE PHENOM-
 INAL BUSINESS THAT IT IS ABSOLUTELY PROVEN BOX-
 OFFICE VALUE
 WM H RAYNOR



The

One of the Big 6 Laemmle

and
 Starring
GEORGE SIDNEY
 with VERA GORDON, Mack Swain
 Kate Price
 Two negatives: one silent, one with dialog
 A WILLIAM JAMES CRAFT Production

WAVE SWAMPS COUNTRY !!



Charge to the account of

TELEGRAM	POSTAL
DAY LETTER	REGISTERED
NIGHT LETTER	SECRET
WIRE	WIRE LETTER
WIRE CABLE	WIRE TELETYPE

WESTERN UNION

Form 122-A

NO. CASH OR CHG. _____

CHECK _____

TYPE FILED _____

WESTERN UNION TELEPHONE COMPANY

POSTAL TELEGRAPH - COMMERCIAL CABLES

CLARENCE H. MACHRAY, PRESIDENT

TELEGRAM

TELEGRAMS TO ALL AMERICA

CABLEGRAMS TO ALL THE WORLD

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

SAN FRANCISCO CALIF 18

COHENS SAN FRANCISCO FRIDAY SATURDAY
 SUNDAY EIGHT THOUSAND HUNDRED SIXTY
 EIGHT BEATING WARNING GIVE TAKE BY
 SEVEN HUNDRED FRENZO SATURDAY SUN-
 DAY FORTY FOUR THIRTY SATURDAY SUN-
 MENDOUS ACCORDING TO NINE THIS TRE-
 TERLE NEAR ERCORD REGISTERING GREAT
 AUDIENCE PICTURE

W. HEINEMAN

DALLAS TEX 18

OPENED COHENS KELLYS ATLANTIC CITY TO
 RECORD BUSINESS TURNING HUNDREDS
 AWAY DIDNT TAKE LONG PEOPLE LEARN WE
 HAD FUNNIEST PICTURE EVER MADE ON
 SECOND DAY THEY CAME FLOCKING IN TO
 FILL HOUSE BY TWO OCLOCK AND STACKED
 TO STREET UNTIL CLOSING TIME HOUSE IN
 CONSTANT UPROAR BEST COHENS AND
 KELLYS YET

R J STINNETT

ATLANTIC CITY 17

CONGRATULATIONS COHENS
 KELLYS ATLANTIC CITY PIC-
 TURE KNOCKOUT COMEDY ONE
 CONTINUOUS LAUGH PLAYING
 CAPACITY AUDIENCES REGARDS
 P MORTIMER LEWIS
 STRAND THEATRE

and these other Laemmle Specials --

The LAST WARNING

With LAURA LA PLANTE, Montague Love, Roy D'Arcy, Margaret Livingston, John Boles, Bert Roach. Produced under the personal supervision of CARL LAEMMLE, Jr. From the novel by Wadsworth Camp and Thomas F. Fallon's Broadway stage hit.

2 Negatives: 1 silent, 1 with dialog.

A PAUL LENI Production

THE MICHIGAN KID

Bigger than "The Storm," the great box-office winner, CONRAD NAGEL and RENEE ADOREE with Lloyd Whitlock, Alodph Milar, Virginia Grey. From the popular story by Rex Beath.

An IRVIN VILLAT Production

GIVE and TAKE

Starring GEORGE SIDNEY and JEAN HERSHOLT with George Lewis and Sharon Lynn. From the Broadway stage success by Aaron Hoffman.

2 Negatives: 1 silent, 1 with dialog.

A WILLIAM BEAUDINE Production

The GIRL on the BARGE

With JEAN HERSHOLT, Sally O'Neil, Malcolm MacGregor. From the Cosmopolitan Magazine story by Rupert Hughes.

2 Negatives: 1 silent, 1 with dialog.

An EDWARD SLOMAN Production

The FOREIGN LEGION

Starring NORMAN KERRY and LEWIS STONE with Mary Nolan, June Marlowe and others.

From the I. A. R. Wylie novel, "The Red Mirage."

An EDWARD SLOMAN Production

Specials!

"SHOW BOAT" NEWS

(Continued from page 21)

wonderful production, 'Show Boat,' on its world premiere in Palm Beach, the winter playground of the world."

That is praise and enterprise at the same time.

Congratulations, Mac! Eugene Zukor and Abe Warner, able showmen both, were in Florida and were particularly keen about "Show Boat." So was William A. Johnston, Editor of the *Motion Picture News*, who made a special trip to Florida on purpose to catch the "Show Boat"

opening. In addition to the wire which he sent to Mr. Laemmle on the night of the premiere, he wired his paper, the *Motion Picture News*, as follows: "SHOW BOAT" A KNOCKOUT AT MIAMI PREMIERE." He went on to predict that the Universal talkie would break all existing picture records at the resort.

From his story in the *News*, the following is copied.

"Action is swift and the acting is of the highest order. The backgrounds are spacious and colorful and Laura La Plante is a revelation. Joseph Schildkraut adds to his best exhibition on the screen about the finest voice register the talkies have so far produced. The sound drama of the story has been skillfully retained.

"Practically every performance so far has had box-office lines."



Manager Kopplin of the Capitol, Helen Morgan and Sidney Meyer register satisfaction at the premiere.

Joseph Laemmle Dies

The sympathy of the entire moving picture industry is going out to Carl Laemmle this week. In the midst of a celebration of his twenty-third anniversary in the moving picture business, he was saddened by the death of his oldest brother, Joseph Laemmle, who had been in poor health for several years.

Joseph Laemmle died last Sunday in his home in Lankershim and was buried in Hollywood. He is survived by the widow and two children, Edward Laemmle, the Universal director, and Beth Laemmle, interpretative dancer and screen actress, who has appeared in several Universal pictures.

Carl Laemmle still has two brothers living, Louis Laemmle of Chicago, who has been associated with the Laemmle exchange interests there for many years, and Siegfried Laemmle, an art dealer of Munich, Germany. Siegfried Laemmle is at the present time visiting his brother in Los Angeles.



REGINALD
DENNY

in
His Lucky Day **Clear The Decks**

with Lorayne Duval.
Directed by Edward Cline.

with Olive Hasbrouck,
Lucien Littlefield. A
Joseph Henabery
Production.

Two negatives: 1 silent; 1 with dialog.

UNIVERSAL-DENNY PRODUCTIONS

***Stand by for ACTION, men!
She flies the Jolly Roger!***

Sail ho! . . . Where away? Two points to starboard! Heave to! . . . Man the guns! She flies the Jolly Roger! Loaded with gold to the gunn'ls! Packed with guts to the rails! It's every man for himself now . . . and every showman who IS for himself will mop up with this great serial!



THE PIRATE OF PANAMA

With NATALIE KINGSTON
(the big hit of "Tarzan") and
Jay Wilsey (Buffalo Bill Jr.)

Directed by Ray Taylor

*from William McLeod Raine's great novel
of adventure*



Universal's Super Serial

"PORT OF DREAMS"

Universal Special

WHEN the written confession by his father on his deathbed would have exonerated Denton Ford of all guilt in connection with the forging of a check, his lips were sealed and he destroyed the letter containing his freedom because of his mother's love for his father, and served a year's prison sentence before gaining parole.

When giving Denton his freedom, Keefe, the officer, reminds him that he has no civil rights and cannot marry. If rule 3 is disobeyed he must serve out an eight-year term. Denton goes to live with Cappy Evans on an old anchored schooner and they become good friends.

One night Denton saves a young girl from the river (she had fallen off a pier in trying to get away from a bully) and as she had no home the two men took her in and they were happy until Keefe got word there was a woman on board. Keefe comes aboard to inspect the ship and Joan hears him warn Denton that back to prison he would go if a woman were found on the ship. So Joan decides to leave. Again she is bothered by the bully, Bordoni, and dashes back to the ship. Denton determines to marry her immediately and defy Keefe. The old captain takes them out to sea and performs the ceremony. Denton decides to break the news to Keefe in the hope he will be pardoned and while he goes to Keefe's office, he leaves Joan to wait for him, who is again accosted by Bordoni and when she calls for help he tells the policeman she was demanding money. She is arrested. Denton appears in the court room. Bordoni does not turn up for he has been "bumped off" during the night. Denton tells the judge Joan

UNIVERSAL SYNOPSIS

is his wife (which Keefe overhears) and the case is dismissed.

Keefe tells Denton he must go back to jail. Denton asks permission to tell Joan on the ship,—Keefe consents—they all go back to the boat. When Keefe sees a little garden that Joan had grown in a corner of the boat, after accidentally stepping into it and destroying a card-board toy house that the garden was planted around, his heart softens and he leaves the young couple to their happiness.

"LOVE BIRDS"

(The Rooney Family)

PAT, Marion and Pat the 3rd were spending a quiet evening at home, playing and singing, when Pat the 3rd decides he wants to go to the Cotton Club for a good time. His father retorts that he is a member of the new school of ninnies, and young Pat declares his dad will regret that remark.

Pat and Marion discuss their new story,—in which Pat and the 3rd are to appear as bell boys,—Pat tells Marion he has bet a thousand dollars that he can realistically be a bell-hop for a day.

Imagine Pat's astonishment upon entering the hotel and finding that his son is head of the bell boys and he must obey him. It is a hard day for Pat Pere, but the final blow comes when Marion comes to the hotel to see a fashion show and the two Pats are caught in a hotel suite with several models.

Marion laughs as Pat finishes telling

"THE DIAMOND MASTER"

Universal Chapterplay

No. 9—"The Last Stand"

AS Van disappears into the fire-place, Latham calls his henchmen to put the fire out and discover Van's whereabouts.

With the fire quenched, Latham sees that Van has escaped through a narrow stone tunnel. He orders the house surrounded. Van is trapped again in a shed whence the tunnel leads. His hiding-place is discovered, and the gang attempts to break in. Van bars the door with one arm and holds it against the assault.

An outpost of Latham's sees Doris and the police approaching. He notifies Latham and they all flee for safety. Van procures a horse and pursues, determined that Latham shall not escape again.

Doris and the police find the cabin. They also find old Kellner, who is demented by the destruction of his precious diamond secret.

Van captures Latham after a thrilling chase. He unmasks him and learns that he is the man he has long suspected him to be. Latham's lieutenant sees his capture. A mysterious signal passes between the two.

That night they try to get a confession from Latham, but he defies them. Van sends for Doris, to confront Latham. To his horror, he learns that Doris has disappeared and is in the power of Latham's accomplices, who threaten her life unless Latham is released.

her about the just-mentioned plot of the play, and young Pat comes in to hear his father sing a love song to Marion. The 3rd says there's something in the idea of the old school being the best after all.



CARL LAEMMLE *presents*

GLENN

TRYON *in*

"IT CAN BE DONE"

with

SUE CAROL

story by Mann Page

Two negatives:
one silent; one with dialog.

A FRED NEUMEYER Production



POSTAL TELEGRAPH - COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

TELEGRAM

TELEGRAMS TO ALL AMERICA

CABLEGRAMS TO ALL THE WORLD

RECEIVED NUMBER

CHECK

TIME FILED

STANDARD TIME

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to:

OSWALD IN "SICK CYLINDERS"
 BROUGHT DOWN THE HOUSE.
 RUSSEL BROWN
 McDONALD THEATRE
 EUGENE, ORE.

Other one-reel subjects:

LAEMMLE NOVELTIES

HORACE IN HOLLYWOOD

These with singing and dialog:

BAILEY and BARNUM

The BROX SISTERS
 ZIMMERMAN and GRANDVILLE

CAFE ROYALE

Exhibitors who know which side their bread is buttered on are laughingly wise to the fact that a helping of hasenpfeffer is nourishing to the box office. Every day more good showmen are finding out that for steady laugh diet, there's nothing to compare with rabbit! When Oswald butters your bread, it STAYS buttered!

Oswald

The Lucky Rabbit

With SOUND, or Silent

Winkler Productions

UNIVERSAL *Shorts are Super Shorts*

One out of five in any town!

Watch This Column Our Weekly Chat

{ Send for your copy of Universal's booklet containing complete information on our new pictures. It's free }

"SHOW BOAT" as a silent drama is one of the most perfect moving-pictures the screen has ever produced. In Universal's movietone version which combines the musical stars and singing hits of Florenz Ziegfeld's stage show, now running in New York, it becomes a great revelation and a production beyond precedent. Mr. Ziegfeld agrees with me that "Show Boat" in motion pictures, showing our stars and the stars of his show who sing the songs which have been heard around the globe—showing all the grandeur of the lower Mississippi and the primitive river towns and people, will make a hit beyond anything that has ever been produced. 'Tis a 'combination' devoutly to be wished."

-C.L.



Laura La Plante and Joseph Schildkraut in "Show Boat"

At the opening of the Ziegfeld show in New York over a year ago, seats sold for as high as \$50 each. Today the best seats are selling for \$7.70. UNIVERSAL'S SUPER-PRODUCTION ON THE SCREEN WILL BE SHOWN AT POPULAR PRICES

And millions of people all over America who have read Edna Ferber's great novel, and yet had no chance on earth to see the show in New York, will now see it, plus Nature's scenery, right in their own neighborhoods.

When have you ever seen such a collection of celebrities identified with one picture as in this production. Florenz Ziegfeld, the world's greatest producer of musical comedies; Harry Pollard, one of the world's greatest directors, whose genius for dramatic screen interpretation has been recognized for years; Edna Ferber, the author of the story which is one of the best selling novels ever written in the English language; LAURA LA PLANTE, the "Magnolia" of "Show Boat" whose popularity as a screen actress is world-wide; JOSEPH SCHILDKRAUT, one of the handsomest and most romantic figures on the screen; OTIS HARLAN, character actor of note who plays Capt. Andy Hawks; ALMA BURENS as Julie; Helen Morgan, now playing in the Ziegfeld production who sings her famous song "Bill" and "Can't Help Lovin' That Man"; Oscar Hammerstein 2nd, who wrote the book and lyrics for the Ziegfeld production; Jerome Kern, who wrote the tantalizing music; Emily Fitzroy as Parthy

When you have seen this remarkable picture you will overlook my unbounded enthusiasm and use of adjectives.



Carl Laemmle, President

Send 10¢ each for photographs of LAURA LA PLANTE, JOSEPH SCHILDKRAUT and OTIS HARLAN in "SHOW BOAT"

UNIVERSAL PICTURES

"The Home of the Good Film"
730 Fifth Ave., New York City

A definite proportion of the fifteen million readers of this column are members of your community. They're presold on Universal pictures—waiting for you to show them. Don't let this business slip through your fingers. It's yours if you play Universal.



This column appears
in the Saturday
Evening Post of
April 6, 1929.

UNIVERSAL WEEKLY

VOL. 29. NO. 11

APR. 20, 1929



Beautiful
Barbara Kent
IN 'THE
SHAKEDOWN

*One of the most satisfactory
examples of entertainment that
Universal ever offered...*

*It earned its director,
William Wyler the
chance to direct Laura
La Plante in her
next picture.*

HEAR THEM
SING

CARL
LAEMMLE
JR'S.
JUNIOR
JEWELS

THE
COLL

Fresh college boys—refreshing college girls—and speed! Love whispering under the moon—joy bursting forth in song! Brittle campus chatter spiced with wit!

TALKING (*2 Dist*)

TALK

SHOUT
CHEER.

in Movietone,
the world's
greatest
box-office
repeaters!

EGGIANS

With George Lewis, Dorothy Gulliver, Hayden
Stevenson, Churchill Ross and Eddie Phillips.

Directed by Nat Ross

Presented by CARL LAEMMLE

act Versions) **SILENT**

"It's in the Air---"

No. 632—*Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.*

WITH congratulations pouring in upon me from every part of the world as a result of the phenomenal success of "Show Boat," these are the happiest days of my life.

In my twenty years as a producer and my twenty-three years as a distributor, I have had some great pictures--- but never anything like "Show Boat" in all my life.

To know that I've finally got the one production which stands out head and shoulders above everything else that has ever been made in the entertainment business is, as you can well imagine, enough to make a man walk around in a daze.

But even more thrilling than that is the discovery that exhibitors everywhere---big ones and little ones---are just as happy over this affair as I am. Their letters and telegrams of congratulation are as full of pep and excitement as though they themselves owned the picture.

Some of them have thrown aside all restraint in their predictions about "SHOW BOAT." Some of them say that this picture will do a gross business of millions more than I have dared to figure in my wildest flights of hope and imagina-

It's Everywhere!"

tion. I wouldn't have the nerve to publish some of the figures which have been predicted by exhibitors.

"Show Boat" and all the excitement it is causing ought to be enough for one company for one year---but it is only the beginning of Universal's new era of success and prosperity. For, don't forget, right on the heels of "Show Boat," I am going to release "Broadway," and the only question in my mind is which of these two stupendous pieces of property will give the world its greatest thrill. I have seen them both, and I confess frankly that each one is so great in every respect that I'm flabbergasted to know which will lick the other.

Take it from me, however, that each of them on its own merits will establish records such as you have never dreamed of before.

And to pile success on success, bear in mind the fact that next in order will be released Paul Whiteman and his marvelous orchestra in "The King of Jazz," which promises to give the entertainment world another kick that it will never forget.

These are the reasons why the Universal offices hum with wild excitement. These are the reasons why contracts such as have never been seen in any producer's office are now pouring into the Universal offices in a golden stream.

Universal's most gigantic years are now at hand!

I want every one of you to share in this newer and greater prosperity!

Carl Laemmle presents

COLLEGE



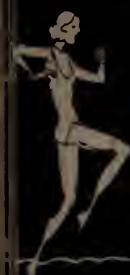
A
Laemmle
Special

with
George Lewis, Dorothy Gulliver,
Eddie Phillips, Churchill Ross.

Directed by Nat Ross

100 percent talking and singing

THE LOVE



A high spirited slice of hilarious existence that will make every box office a better place around which to live. Speedy—spicy—jazz-jammed and fresh as cherry blossoms exploding in spring... Carl Laemmle Jr's. first College talking feature is a blue flame special for exhibitors who like money. The University of California Glee Club makes the rafters ring with campus melodies and the featured players of "The Collegians" laugh and love in crisp, racy TALK.



... a million percent box=office!

BIGGEST BUSINESS!

Brought us biggest Friday business we have ever done with a program picture.

—JOE BURTON, Keith Theatre,
North Platte, Nebr.

embarrassing

PHENOMENAL!

Opened up with biggest business Lafayette has enjoyed since Warner Brothers Tenderloin. It has proven here to be an absolute box-office sensation. As this is the week before Holy Week, supposedly one of the extremely poor weeks of the show business, this picture doing the phenomenal business that it is absolutely proves box-office value.

San Francisco, Calif.
—W. HEINEMAN,

VARIETY reports :

Pittsburgh—Stanley Theatre:

“COHENS AND KELLYS A STANDOUT”

Baltimore—Keith's Theatre:

“BUSINESS WAY UP!”

Tacoma—Pantages Theatre:

“DID A BIG \$7,700!”

TREMENDOUS!

Cohens San Francisco Friday Saturday Sunday. Eight thousand hundred sixty eight, beating “Warning,” “Give Take” by seven hundred. Fresno, Saturday Sunday, forty four thirty nine. This tremendous according to manager Osterle near record. Registering great audience picture.

—WM. H. RAYNOR,
Buffalo, N. Y.

RECORD

Opened Cohens Kellys Atlantic City to Record Business, turning hundreds away didn't take long people learn we had funniest picture ever made. On second day they came flocking in to fill house by two o'clock and stacked to street until closing time. House in constant uproar. Best Cohens and Kellys yet!

—R. J. STINNETT,
Dallas, Texas.

Portland (Ore.)

—Pantages Theatre:

“SENT PANTAGES WAY OUT
FRONT WITH \$17,000!”

Seattle—Pantages Theatre:

“LAUGH MAKER AND GOOD
DRAW!”

Washington, D. C.—Earl Theatre:

“TIED THE CAN TO THE EVERY
WEEK \$14,000 AND GARNERED
CLOSE TO \$18,000!”

CAPACITY!

Congratulations Cohens Kellys Atlantic City. Picture Knockout. Comedy one continuous laugh. Playing capacity audiences.

—P. MORTIMER LEWIS,
Strand Theatre,
Atlantic City, N. J.

One of the BIG 6

moments

When you read these trade reports and realize that you haven't booked it yet

—BE NONCHALANT—
reach for a telegraph blank and wire Universal for available play dates on

**The
COHEN'S
and
KELLYS
in
Atlantic City**

Starring

GEORGE SIDNEY

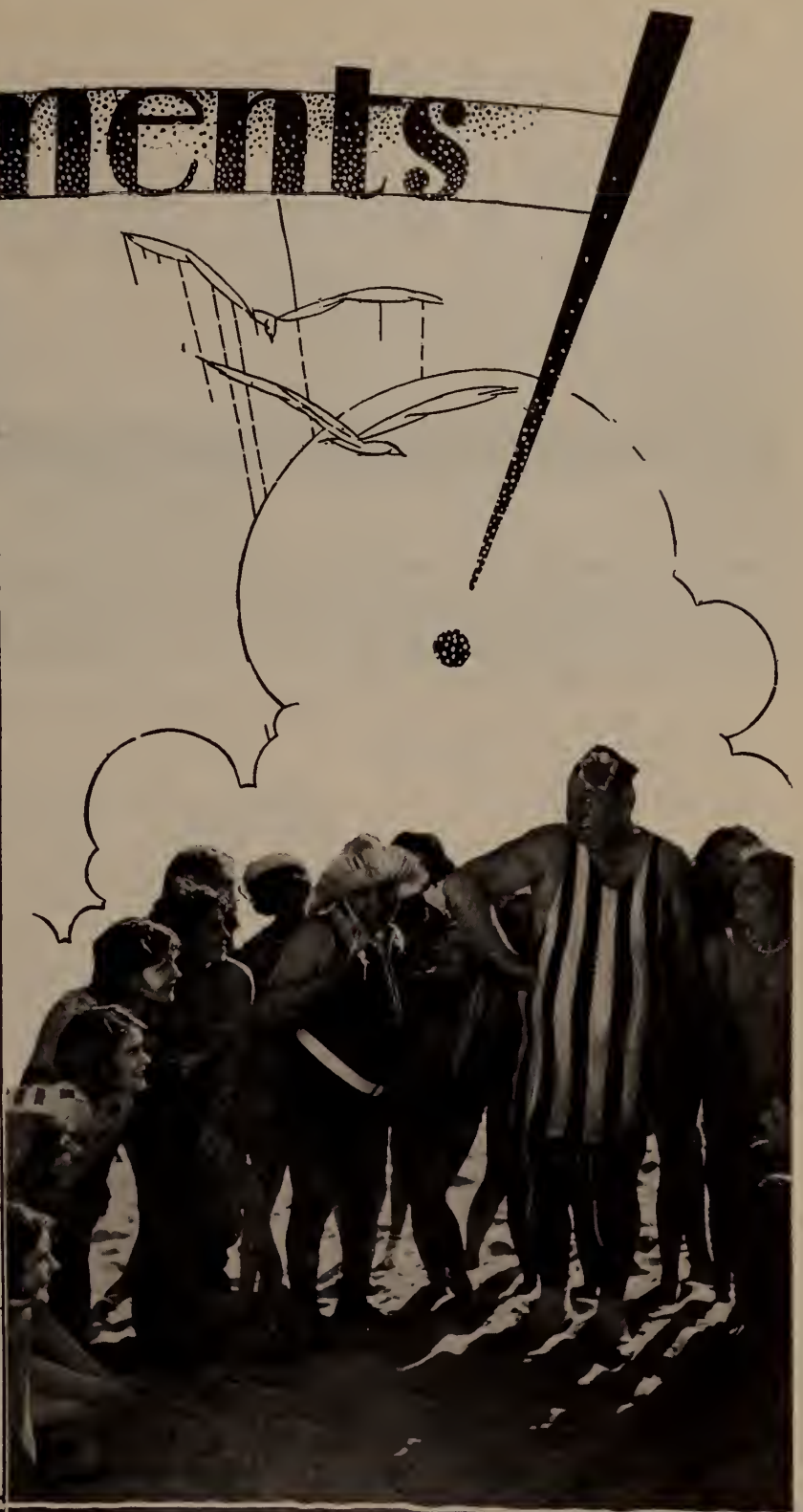
with VERA GORDON, Mack Swain
Kate Price

A WILLIAM JAMES CRAFT Production

Presented by **CARL LAEMMLE**

TALKING or SILENT

(2 distinct versions)



Laemmle Specials.

The
UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick—Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY

Copyright 1929 UNIVERSAL PICTURES CORPORATION All Rights Reserved

Vol. XXIX

APRIL 20, 1929

No. 11

MOVIEGRAMS
UNIVERSAL

"SHOW BOAT" will have its gala opening in New York City on April 17th at the Globe Theatre, and in Washington, D. C., on April 26th at the Rialto.

TO John Reinhart, son of the famous Viennese composer, Heinrich Reinhardt, has been assigned the hero role of Pietro in "The Climax." Young Reinhart, who was twice wounded in the World War, will play opposite Kathryn Crawford, "The Climax" is by Edward Locke and was adapted to the screen by Julian Johnson. It will be directed by Renaud Hoffman. Others in the cast are Jean Hersholt and Henry Armatta.

THE silent version of "You Can't Buy Love" has been completed at Universal City by Arch Heath. The dialogue sequences are being made this week between Jean Hersholt, Kathryn Crawford, Charles Chase and Edward Martindel.

THE 100% Sound and dialogue feature, "College Love, will also be completed at Universal City this week, with a cast which has so popularized itself in the "Collegians" series. George Lewis, Dorothy Gulliver, Eddie Phillips, Churchill Ross, Hayden Stevenson, Lorayne Duval and Collette Merton.

SUNNY McKEEN, whose nom-de-plume, "Snookums" is so well-known, has signed a talking picture contract with Universal. Another short reel comedy star secured to Universal for a long time is Sid Saylor. Both will be handled by Sig. Newfield and his staff, who have taken up their quarters at Universal City.

SOUTHERN VOICES
PLEASE IN "TALKIES"

Harry Pollard, Director of "Show Boat," Declares Southern Accents Reproduce with Exceptional Clarity and Richness—Laura La Plante, Who Hails from St. Louis, Has One of Best Recording Voices.

HARRY POLLARD, director of Universal's super-production "Show-Boat," declares that in making this picture he took great pains to collect as many voices with southern accents as he could; partly because the locale of the picture was the lower part of the Mississippi River and partly because the southern voices are naturally low-pitched.

"Laura La Plante has one of the best voices for recording that I have tested," declared Pollard. "She was born in St. Louis, and her early life was spent in that city. Her voice is low and, while she has lost the localisms if the south, the tone quality is still there, which made her particularly well-suited for the role of 'Magnolia,' which she plays in 'Show Boat.'"

In this connection it is interesting to know that Joseph Cherniavsky, musical director at Universal, favors the use of southern voices for movietone. According to Cherniavsky he finds

that the southern voices record better than any other.

"The pitch of the southern voices is especially suitable for movietone. They have, however, one grave defect which must be guarded against and that is the liaison, the linking of one word with another," says this Russian musician.

"I find, however, that when the Southerner's voice is trained, it records beautifully and reproduces more naturally than any other. I have in mind John Boles, who plays an important role in 'Scandal.'

"Mr. Boles was born in Texas, and his voice is typically southern. However, he has studied singing for many years and he uses the southern accent merely to enhance the beauty of his tones when talking.

Other Universal stars whose southern heritage enriches their movietone voices are Evelyn Brent, who plays the role of "Pearl" in "Broadway," and Mary Nolan, who has been given the feminine lead in "Harmony Lane," the sound picture in which Eddie Leonard sings many of his best loved song hits. Evelyn Brent was born in Tampa, Florida. Despite the fact that she attended Normal College in New York, her voice still bears traces of southern inflection. Mary Nolan comes from Greenville, Kentucky. Her stage career and her years on Broadway have eradicated much of the original Kentucky drawl, yet Universal Movietone tests reveal that Miss Nolan's voice is softer and richer than those which began to babble their A B C's north of the Mason and Dixon line.





All roads in the show world are going to lead to Carl Laemmle's "Broadway" this season, and this particular one, Lankershim Boulevard, has a huge "Broadway" sign at its entrance to Universal City

MOTION PICTURE CLUB TO HONOR LAEMMLE

AS THE first of a projected series of dinners to prominent figures in the moving picture industry, the Board of Directors of the Motion Picture Club is tendering to Carl Laemmle, president of Universal Pictures, a dinner on the eve of the opening of "Show Boat." This testimonial dinner will take place on Tuesday evening, April 16th, at the clubhouse of the Motion Picture Club of New York, at 7:30 P. M.

As stated in the invitation sent out by Al Lichtman, president, "the occasion is a testimonial of friendship and appreciation of the fine business and artistic qualities of Mr. Laemmle on the eve of the opening of his greatest motion picture, "Show Boat." A testimonial of this nature is particularly appropriate at this time, as it is a recognition of the fact that Carl Laemmle is this year celebrating the twenty-third anniversary of his entrance into the moving picture business, for on February 24, 1906, Carl Laemmle opened his first theatre, the White Front, on Milwaukee Avenue in Chicago.

This year also will mark Laemmle's twentieth year as a producer. On October 25, 1909, the first Imp release, "Hiawatha," a "feature" in 989 feet, was released although the Imp Company had been incorporated on May 1st, a few weeks after Carl Laemmle

Gives Testimonial Dinner to Charter Member on Eve of Greatest Production Accomplishment in Career of Twenty Years as Producer — Leaders of Industry to be Present at Expression of Regard and Appreciation to Industry Pioneer.

and the Laemmle Exchange system quit the Patents Company and became independent of Trust domination.

The significance of the date chosen lies in the fact that "Show Boat," Carl Laemmle's most pretentious production in his twenty years as a producer, is to be released the following night. The Directors of the Club have therefore chosen this evening as a fitting climax to Mr. Laemmle's production activities to tender to him this testimonial dinner.

President Al Lichtman, at one time general sales director of Universal Exchanges, will preside at the meeting; Harry Reichenbach will act as toastmaster, and the heads of the various film companies will sit in the seats of honor at the Speakers' Table with Mr. Laemmle.

Mr. Laemmle is a charter member of the Motion Picture Club and one of its most active and enthusiastic supporters. As a consequence, a great many Universalities are listed among its four hundred members. Among them are R. H. Cochrane, P. D. Cochrane, Lou B. Metzger, Paul Gulick, who is Secretary of the Motion Picture Club; Siegfried F. Hartman, Adolph Schimel, Dan Lederman, Sam Jacobson, N. L. Manheim, M. Van Praag, Joe Weil, Frank Mastroly, C. B. Paine, Sam Sedran, F. A. Flader and H. M. Messiter

The Motion Picture Club is the social center of the moving picture industry in New York, as the Lamb is of the theatrical profession. It is situated in the Bond Building, at the corner of Forty-sixth Street and Seventh Avenue, in the heart of the greatest theatrical street in the world today, and its lounge looks directly across Times Square to the Globe Theatre, where the huge electric light sign advertising "Show Boat" flashes proudly and invitingly to all the world.

ITS IN THE AIR!
ITS EVERYWHERE!



SHOW BOAT

"SHOW BOAT" BOWLS

Film Mercury Says:

Critical Viewpoint:

"UNIVERSAL has brought home the bacon with 'The Show Boat.' It will undoubtedly be one of the biggest money makers and most popular pictures of the year.

"The production is not without its faults, but over and above these the picture carries a powerful human appeal that completely sways the audience and surmounts minor weaknesses. 'The Show Boat' as a whole is a subject of great beauty, not only pictorially, but as to theme, mood and treatment and it is a credit to the entire Universal organization.

"The test of a big picture is in its effect upon the spectator after he has left the theatre. The beauty and poignancy of 'The Show Boat' sticks with the viewer for several hours after he has witnessed the production.

* * *

"There is a striking opening sequence and several other noteworthy episodes, particularly the one of a performance of an old-time stage play that is delightful in its brilliant humor.

* * *

"'The Show Boat' is not an all-talker, but several of the most important episodes have been done in dialogue form. The voice synchronization is mechanically and dramatically splendid. The dialogue, written by Harry Pollard and Tom Reed, is life-like and convincing. Reed also did a good job with the titles.

"Charles Kenyon and Edward J. Montagne, who are respectively credited with the continuity and story supervision, are also to be commended for treating a difficult task in such a capable manner.

"Harry Pollard rises several rungs on the directorial ladder by virtue of his admirable handling of the production. Pollard had many conflicting production elements to deal with in 'The Show Boat,' but he has welded them together most efficiently and lost none of the charm and color of the original work.

"Joseph Cherniavsky is also to be singled out for praise by virtue of one of the best musical synchronizations that the screen has had since the advent of sound. His score was effective without intruding itself upon the audience.

[Proclaimed "Best Picture of Year"
"Real Epic"—"Spectacular Production"



Emily Fitzroy, whose grim-faced characterization of Parthenia Ann Hawks is one of the high spots of "Show Boat."
INSERT: Parthy's spirit is broken at parting from Magnolia and Kim.

"Exceptional performances are given by all members of the cast. Joseph Schildkraut will probably be accorded chief honors by most critics. Laura La Plante gives him a close race, however, particularly in the last two or three reels of the picture, when she delivers a performance which is one of the most deeply touching that has been seen in the cinema for many months. Emily Fitzroy also gives an outstanding portrayal which will be long remembered. Otis Harlan and Alma Rubens are others who contribute to the value of the film.

Box-Office Angle:

"'The Show Boat' is a box-office clean-up if there ever was one. The production strikes a deep human chord that is bound to score with the public and send them in droves to the lucky theatre

which plays it. Hop onto this one, exhibitors, before the other fellow gets it!"

—Tamar Lane.

"Show Boat" Impresses States Filmograph

By AL KINGSTON

"Following in the wake of the other first line motion picture companies, each of whom have had one or more outstanding audible pictures, comes Universal, and offers to the world-at-large 'Show Boat.' Spectacular in its simplicity, overflowing with musical splendor, the picture sponsored by Carl Laemmle is as distinctive in its

own field as were M-G-M's 'Broadway Melody,' Fox's 'In Old Arizona,' and the other achievements in this field that came from the various studios.

* * *

"To the credit of Harry Pollard and the scenarists it must be said that they have

followed the original story closely, and this despite the fact that Edna Ferber's story is episodic, covers three generations of story-telling and is far removed from the usual motion-picture construction of plot developing. Ed Montagne and Charles Kenyon, responsible for the adaptation, labored hard, we are told, to construct a moving story, and that they have succeeded is evidenced in the finished version.

"Undoubtedly much of 'Show Boat's' ultimate success may be attributed to the musical plot provided. The prologue retaining the original Ziegfeld singers and the Jerome Kern songs used in the stage production of 'Show Boat' gives to the picture a splendid opening. Carried along through many of the sequences are several of these tunes, 'Old Man River' predominating in the use for dramatic effect and to be sung



OVER CRITICS

- "Box-office Clean-up"
- "Milestone in Movies"]

late in the picture by Laura La Plante. The incidental music has so heightened the dramatic situations that we must offer to Joseph Cherniavsky, the synchronizer of the music, a thoughtful word of praise for the manner in which he has developed the scoring. The drama is beautifully intensified by this splendid musical accompaniment.

"Laura La Plante, making her talking debut, was splendid as Magnolia. Universal's comedienne was a surprise, especially in her more emotional moments. As Ravenal, Magnolia's wastrel husband, Joseph Schildkraut brings to the screen his neglected stage talents. In voice, mannerism, and general acting ability, Schildkraut bears all of the acting characteristics of a younger John Barrymore. There was a tendency, however, to prolong the drunken scene of his, which, while splendidly accomplished, appeared because of its length tremendously over-exaggerated. But the choice bit of acting in the picture must be credited to Emily Fitzroy. Her mask-like face, carved in stone it seems, is capable of reflecting the most fleeting emotions, and a moment of warmth when it appears develops an intense amount of sympathy for an otherwise cold, barren characterization: a fine artist! Otis Harlan was capable as the Captain and Alma Rubens was impressive as Julie. The child Jane La Verne was liked by the audience. Again Neely Edwards plays the stage manager, a character he has been identified with ever since 'The Jazz Singer.'

"The dialogue and titles were by Tom Reed and Harry Pollard, and were passable. The funniest scene in the picture was the presentation of the old stage play on the showboat. It harked back to the days of the 'ten, twenty and thirty' and was excellently handled by the players. Ted Lorch was seen here to good advantage.

"In the earlier scenes there were some splendid photography, but evidently the introduction of Movietone toned down the quality of the photography in the later scenes.

"Universal can sail along smoothly with this, their first big production with Movietone, for it will entertain

the most discriminating, and is worthy of long runs in most of the big centres. Their confidence in the story and the director will bring the results that they most desired—namely, long lines at the box-office."

Los Angeles Record

Editorial

By JIMMY STARR

"Universal's super-production of Edna Ferber's novel, 'Show Boat,' was shown to a selected audience one morning last week—it was a thrilled audience after the first few scenes of the part-talking and all-sound production.

* * *

"Harry Pollard has deftly and adroitly captured the spirit of the unwieldy show boat and the mighty Mississippi river . . . a task so tremendous that few megaphone wielders would attempt it, and one certainly of such dramatic scope that few could have survived fifty percent of what Pollard accomplished with apparent ease and understanding of the great theme.

* * *

"Cinematters is ready to shout to house and skyscraper tops that 'Show Boat' is great entertainment!

"The dialogue, arranged by Harry Pollard and Tom Reed, is of fine quality and a great credit to the story. It was a most difficult task to prepare the lines of this period and our printed plaudits go to these two men who braved an almost over-dramatic situation and presented legitimate speeches which ring vitally true and human.

* * *

"In a production of this magnitude, in which clever actors have been engaged, it is often difficult on the part of the reviewer to distinguish the best performance. Perhaps it would be better in this case to say that the entire cast, most expertly selected, is deserving of high honors.

"Besides Laura La Plante, who makes the fiction character of Magnolia Ravenal live with a spirit that is beautiful, there is Joseph Schildkraut as Gaylord, the gay, care-free lover . . . a gambler . . . a victim of the Gods of Chance . . . a roamer . . . a debonair rascal, who reaches the heights of a dramatic art. Schildkraut has long been recognized as a stage



Striking one-sheet in which Alma Rubens' charms are added to the leads, Laura La Plante and Joseph Schildkraut.

artiste, but it takes 'Show Boat' to firmly establish him with movie patrons.

"It is quite unusual that still another should rank as prominent after a pair of players such as the aforementioned two, but Emily Fitzroy, portraying Pathenia Ann Hawks, is as important as the swishing, bitter-tragic Mississippi . . . she provides a menace as gruesome at times as the River . . . as treacherous, too—always there is Pathenia! Miss Fitzroy is superb, and deserving of many more superlatives.

"Captain Andy Hawks was given much humor and human feeling by Otis Harlan. Little Jane LaVerne played Magnolia as a girl and Kim (later) as a child. This tiny actress gave an outstanding performance, one that would certainly lead to constant appearance upon the screen—if we had our way about it. Neely Edwards does the small role of Schultzzy and does it splendidly. Alma Rubens is seen briefly as Julie, and is very charming.

"The word epic is too often used to describe pictures, but 'Show Boat' is an EPIC—in every sense of the word!
"Congratulations, Universal!"

CINEMATTERS.

Publicity Facts About

Presented by
CARL LAEMMLE

Who this year celebrates his 23rd year in the motion picture industry and this summer his 20th Anniversary as a Producer.

Associate Producer
CARL LAEMMLE, Jr.

Who, although young in years, was virtually born in the industry and whose uncanny knowledge of motion pictures already marks him as one of the outstanding figures of the New School.

From the Stage Production of
JED HARRIS

The foremost producer of the New York stage of today, whose very touch insures success to a play. Examples: "The Front Page," "The Royal Family," and "Coquette."

Written by
**PHILIP DUNNING AND
GEORGE ABBOTT**

Playwrights who sprang into prominence because of the phenomenal success of their joint authorship of "Broadway."

Adaptation by
EDWARD T. LOWE, Jr.
(who also wrote continuity)

Scintillating scenarist responsible for "The Hunchback of Natre Dame," "Tenderloin," "Lonesome" and other sensational successes. Lowe is now doing the adaptation of "The Jazz King."

and

CHARLES FURTHMAN

Scenarist and author. Wrote screen plays for "Goose Woman," "Underworld," "Sins of the Fathers," "Blind Goddess" and other remarkable hits.

Costumes by
JOHANNA MATHIESON

Talented Norwegianienne costumier and designer responsible for the style and chic of most of Hollywood's stars.

Art Directors
**CHARLES D. HALL &
THOMAS F. O'NEILL**

Two of the industry's best-known stage and setting designers who are noted for their creation of the screen's most lavish productions.

Film Editor
ROBERT CARLISLE

Who has specialized in super-productions and is a master of the new art of screen editing.

Cinematographer
HAL MOHR

Whose beautiful and original camera photography is known wherever motion pictures are known, by such pictures as "Noah's Ark," "Marriage Clause," "The Last Warning" and others.

Supervising Film Editor
MAURICE PIVAR

Whose master hand has been at the helm of the screen's greatest productions.

"BROADWAY"

A Carl Laemmle Super-Production—Copyright MCMXXIX by Universal Pictures Corporation.
CARL LAEMMLE, President

Songs by
CON CONRAD, ARCHIE
GOTTLER AND SIDNEY
MITCHELL

Synchronization and Score by
HOWARD JACKSON

Dancing Arrangement
MAURICE L. KUSELL

Recording Supervisor
C. ROY HUNTER

Color Scenes Photographed by
Technicolor Process
Recorded on Western Electric
Equipment

Directed by
PAUL FEJOS

Which is the highest designation that can be given to any classified picture.

Conrad has composed several Ziegfeld shows, as well as "Kitty's Kisses" and "Americana." Gottler won the Congressional award for "America, I Love You," and Mitchell wrote practically all of Nora Bayes' song hits. The songs will be published by De Sylva, Brown and Henderson.

Noted musical composer, conductor and arranger.

New York ballet master who staged and danced in the Los Angeles run of "The Connecticut Yankee."

Supervisor of sound production in Universal City and brilliant pioneer in the new field of the talkies.

Versatile Hungarian bacteriologist whose direction of "The Last Moment" and "Lonesome" has startled the whole motion picture industry. He is now working on "The King of Jazz," with Paul Whiteman.

PLAYERS

Roy Lane.....	GLENN TYRON
Pearl.....	EVELYN BRENT
Billie.....	MERNA KENNEDY
Dan McCorn.....	Thomas Jackson*
Steve.....	Robert Ellis
Nick Verdis.....	Paul Porcasi*
Scar Edwards.....	Leslie Fenton
Porky.....	Otis Harlan
Dolph.....	Arthur Houseman
Maizie.....	Betty Francisco
Ruby.....	Edythe Flynn
Ann.....	Florence Dudley
Grace.....	Ruby McCoy
Lil.....	Marian Lord
Joe, the Waiter.....	George Davis
Mose Levett.....	Fritz Feld

* In the original New York cast.

"Cohens and Kellys in Atlantic City" Clicking Laughs All Over Country

Exhibitors and Critics Join in Praise of Universal Comedy
Furthering Frolics of Irish-Jewish Families at Seaside

Addition of Sound and Dialogue Proclaimed to Heighten Comedy Appeal
of Most Laughable of "Cohen and Kelly" Films

SINCE "The Cohens and Kellys in Atlantic City" made its spectacular day and date premiere in one hundred and thirty-three theatres throughout the United States on March 17th, it has been rolling up laughs and box-office records with amazing speed. Newspaper reviews from all parts of the country agree in stating that the addition of sound and dialogue has increased the already high amusement standard of the Irish-Jewish series of Universal comedies. Showmen testify, according to reports submitted to Motion Picture News, that the picture is extremely simple to advertise and exploit, using the reputation of former Cohen and Kelly comedies plus the dialogue feature as the main selling factors. The drawing power of Atlantic City and the general appeal of bathing beauties have also proved to be excellent angles for advertising.

The reviews, reprinted in part from various papers, indicate the response to the hilarious comedy.

San Francisco Call and Post:

The Cohens and the Kellys are loose again!

This time they're running wild at Atlantic City, where bathing beauties congregate. Once again these two famous families appear on the screen and turn out another carload of laughs.

In "The Cohens and the Kellys at Atlantic City," now showing at the Pantages Theatre, with several good talking sequences, they clown and ramble merrily through several reels of fast comedy.

George Sidney, Vera Gordon, Mack Swain and Kate Price, the four musketeers of the previous Cohen and Kelly escapades, are in the cast.



The world premiere of "The Cohens and Kellys in Atlantic City" took place at the Strand Theatre in Atlantic City three days before its day and date opening at 133 houses in the country. Crowds thronged the theatre all day.

to another cell, where he is handcuffed to a criminal, the latter escaping and dragging the protesting Cohen with him.

William James Craft directed with his eye on laughs. His vision was good. George Sidney is a real Papa Cohen, while Vera Gordon as his beloved spouse contests the Yiddish honors. Mack Swain is as Kellyfied as a Kelly could wish, while Kate Price is the same rollicking Katie Kelly.

San Francisco News,
By J. F. BEAMAN.

Another week of comedy and unusual entertainment is offered at the Pantages Theatre with stage and screen competing for laughs and attention.

* * *

Everyone has seen the Cohens and Kellys, but seeing them and hearing them is twice as much fun. Their gags go over ever so much better in the "talkies." And "At Atlantic City," the title of the newest of this comedy series, is one of the best they have done. George Sidney, Mack Swain, Vera Gordon and Kate Price are the stars of this mirth-maker.

(Continued on page 24)

Canadian Moving Picture Digest:
"The Cohens and The Kellys in Atlantic City" is a Universal. It is played at Pantages Theatre under the management of Fred Shafer.

It is another laugh-producer, and the harder the audience laugh, the more they will continue to laugh. The day I saw the picture they laughed good and loud and long. Mack Swain does Mr. Kelly, while George Sidney does Mr. Cohen.

* * *

The Cohens and the Kellys in jail furnish plenty of fun, especially when Papa Cohen, resenting his arrest, makes the kind of noise which precipitates his removal

THE MOST WIDELY
IMITATED PLAY
EVER PICTURED
because—



There is only one

BROADWAY

the most astonishing stage success in history!

If you want "Broadway," you must



There is only ONE

BROADWAY

get it from Universal, because—



with
**Glenn Tryon, Evelyn Brent,
Merna Kennedy, *T. E. Jackson, Otis
Harlan, Robert Ellis, *Paul Porcasi,
Leslie Fenton, George Ovey.**

from
JED HARRIS' Stage Production of the play by
GEO. ABBOT and PHILIP DUNNING
A PAUL FEJOS Production

Associate Producer
CARL LAEMMLE, Jr.

Two Negatives: one SILENT, one with DIALOG
Color Scenes Photographed by Technicolor Process

*of the original play cast

NOTE: The use of the name "Broadway" in as-
sociation with other film productions is un-
authorized and has no connection with
this, the original play by that name.

—and Universal has it!

With original play dialog—100% talking and singing!

No other can be like it!

Only Universal's Broadway IS Broadway!

with ORIGINAL
PLAY DIALOG
100% Talking and
Singing

You'll see things
you never saw
before!

There is only ONE

BROADWAY

Carl Laemmle's Million Candle-Power Picture!

They will laugh
until they cry
—thrill until
they cheer!

SONGS YOU
CAN NEVER
FORGET!



BROADWAY

—and UNIVERSAL has it!

*The biggest set ever constructed—
for the biggest melodrama ever conceived!*

There is only ONE



BROADWAY

—and UNIVERSAL has it!

With original play dialog—100% talking and singing!

Honor Roll

THOUSANDS OF EXHIBITORS ADD THEIR NAMES TO
CARL LAEMMLE 23RD ANNIVERSARY TESTIMONIALS

CALIFORNIA

Exhibitor	Theatre	Town
E. C. & Blanche K. Fraser	Star	San Francisco
Billy Williams	Strand	Grass Valley
Jack Ryan	Vallejo	Vallejo
D. B. Levin	Metropolitan	San Francisco
C. A. Welch, Jr.	Fern	Oakland
R. M. Beede	El Campanil	Antioch
Paul Weiss	Rio Vista	Rio Vista
Joe Blumenfeld	Blumenfeld Theatres	San Francisco
Frank Atkins, Jr.	Lyric	Marysville

ILLINOIS

Exhibitor	Theatre	Town
A. Easton	Edgemont	E. St. Louis
Walter T. Kimball	Strand	Grayville
F. E. Barnes	Strand	Carmi
F. E. Barnes	Strand	Norris City
F. E. Barnes	Strand	Ridgeway
R. A. Dusley	Gem	New Canton
Russel Armentrout	K. P.	Pittsfield
H. J. Perceny	Stockton	Stockton

LOUISIANA

Exhibitor	Theatre	Town
L. M. Ash		New Orleans
E. M. Clarke		New Orleans
N. L. Carter		New Orleans
Frank DeGraau	Frank's	Abbeville
J. Rosso	Rosso	Plaquemine
J. N. Poche	High School	Destrehan

MICHIGAN

Exhibitor	Theatre	Town
Sam Brown	Woodward Grand	Detroit
Henry Carley	Holland Theatre	Holland
	Strand	Holland
	Colonial	Holland
	Centre	South Haven
	OK	South Haven
	Regent	Allegan
R. C. Taylor	Sheridan Theatre	Detroit
Sam Ackerman	East Side Theatre	Detroit
H. R. Pheife	Mack Theatre	Detroit
Frank Strukel	Martha Washington	Detroit
Jack Kulms	Burton Theatre	Grand Rapids
Melvia H. Randall	Southlawn Theatre	Grand Rapids
Herman A. Bird	Rivoli Theatre	Grand Rapids
Gen Fleser & C. Caloghan	Creston	Grand Rapids

MISSOURI

Exhibitor	Theatre	Town
C. A. Bessier	Opera House	Eldorado Spgs.
C. A. Bessier	Photoplay	Schell City
Ed Guthrie	Electric	Lamont
C. P. Junge	Star	Cole Camp
F. S. Snyder	Forest	Deepwater
Lucy Sickman	Auditorium	Montrose
Jos. H. Peet	Gem	Appleton
Chas. L. Fisk	Fisk	Butler

NEW YORK

Exhibitor	Theatre	Town
W. Bernard	Ochs Circuit	Bayside, L. I.
Jack Clifford	Star	Amityville, L. I.
B. Fox, Mike Glynne		
Circuit	Patchogue Theatre	Patchogue, L. I.
Nikitas D. Dipson	Dipson-Zimmerman	
	Circuit	Buffalo & Pittsburg
H. C. Morse	Elmwood	Penn Yan
William Tishkoff	Oatka	Rochester
Fred A. Rice	Murray	Warsaw

OKLAHOMA

Exhibitor	Theatre	Town
Guy O. Clark	Nusho	Wetumka
R. L. Wright	Princess	Talibina
L. M. Lay	Rialto	Keota
G. C. Bright	Washington	Washington
Dean Bullard	Deal	Wynnewood
Ferris M. Thompson	Thompson	Willson
Harry E. Lawrence	Majestic	Madill

OHIO

Exhibitor	Theatre	Town
R. S. Wallace	Morrison & Strand	Alliance
R. L. Herkineer	State	Alliance
Chas. L. Mack	Strand	Sebring
H. B. Betz	Dreamland	Minerva
C. J. Vogel	Liberty	Wellsville
Malone Bros.	Dreamland	Akron
E. P. Mott	Lyric	Wooster
H. L. Tracy	Temple	Willard
W. J. Powell	LoNet	Wellington
P. M. Howard	Karolyn	New London
Roy S. Cook	Opera House	Attica
Allwein & Shreffler	Opera House & Castamba	Shelby

(Continued on page 30)



REGINALD

DENNY

in

"His Lucky Day"

with LORAYNE DUVAL

Directed by
EDWARD CLINE

TALKING (2 Distinct Versions) SILENT



UNIVERSAL CLUB OF THE UNIVERSAL PICTURES CORP. 730 FIFTH AVENUE, N. Y. C.

April 4, 1929

Mr. Lou B. Metzger, General Manager.

Dear Mr. Metzger:

Allow us to express our gratitude to you for making it possible for us to see the Universal masterpiece, "SHOW BOAT".

There unfurled before us a picture that we are confident will mark another milestone in the annals of the motion picture industry, a film superbly acted and masterly directed, which follows to perfection a most extraordinary and humane story.

Be assured that we are as critical an audience as the average, so accept our criticisms not as Universal employees, which we are proud to be, but as an enthralled audience that witnessed the presentation of the greatest motion picture ever made.

We are confident "SHOW BOAT" will surpass by far all existing records.

Carl Laemmle and every Universal employee may well be proud of that stupendous production - "SHOW BOAT".

Most sincerely yours, [Handwritten signatures: Donald Skupczynski, Harold Riff, etc.]

Capitol Theatre Employes Report Patron Reaction to "Show Boat"

Daily Reports to Manager Reflect Unanimous Praise

SIDNEY MEYER, in the Capitol Theatre in Miami, and in fact, throughout his entire chain, has a system whereby the various employes of the theatre report daily to the manager on the comments they hear from patrons of the show. These reports are made on blanks which are furnished to them, and it is made an object to them to make as many reports as possible. Sometimes these reports contain the name of the person whose comment is given, if such person is known to the theatre employe, but most frequently the name of the commentor is unknown.

In sending up the forms to Lou B. Metzger, General Manager of Universal, Mr. Meyer said:

"We are rather proud of the report system which we have installed in our theatres. We regard it as the very best way to get the public reaction on entertainment offered. I thought you would be interested in reading the various comments on 'Show Boat,' as recorded on our regular forms. I am therefore attaching herewith the comments received from our employes, such as the ushers, the cashier, ticket taker, doorman, etc., during the run of 'Show Boat.' After all, the most important reaction on any picture is the reaction of the public. In my estimation, it is far more important than the reaction of the critics or of the film buyers. We have never had any picture receive such unanimous praise and approval as did 'Show Boat.'"

COMMENTS ON PICTURE

Overheard by Head Usher:

- "Marvelous show."
"Very good."
"Darn good show."
"Enjoyed the show lots!"
"Great!"
"That Jules Bledsoe can sing!"
"Best picture I ever saw."

Comment by head usher: "Never ending torrent of compliments. Many are coming to see it twice. Everyone thinks it's great!"

* * *

Overheard by Night Cashier:

- "Wonderful picture!"
"Grand picture."
"Great! Third time I've seen it. Best picture ever on the screen!"
"Wasn't it wonderful?"

* * *

Overheard by Matinee Cashier:

- "Sure is worth the money!"
"Best picture I have ever seen!"
"Splendid! Sad but good."
"Such a pretty show!"
"Wonderful! This is my fifth attempt to see 'Show Boat.'"

"The best picture we ever saw and we've seen many in our days," was a comment brought to the box-office by two men about 70 years old.

UNIVERSAL EMPLOYEES PRAISE "SHOW BOAT"

Soon We'll See

**THE BATTLE
OF THE GIANTS!**

S H O W B O A T

vs.

B R O A D W A Y

*—a championship struggle to
determine which is the world's
biggest box-office attraction*

**IT'S IN THE AIR!
IT'S EVERYWHERE!**

U N I V E R S A L



The striking feature of this Scene-in-Action animated "Show Boat" display is that it gives the illusion of moving water and rising smoke from the funnel. The coloring is vivid and the figures and boat are set in perspective rather than painted on a flat plate of glass.

Animated "Show Boat" Display Creates Illusion of Reality

Moving Water and Rising Smoke Make Scene-in-Action Device
Unusually Striking Advertisement for Window and Lobby Display

THE Scene-in-Action animated display on "Show Boat" pictured above, furnishes one of the most spectacular window and lobby advertisements imaginable. The value of any such display is the extent to which it attracts attention. This particular device cannot fail to catch the public eye because it has actual animation rather than a flash "on and off" of a light, and because the whole display is vividly colored and striking in design.

Its unique advertising appeal is that you have the illusion of moving water against the sides of the boat and the smoke actually rising from the funnel. The exhibitor message—"see and hear Carl Laemmle's Show Boat"—rises with the smoke and is brilliantly illuminated. This animation is created by two celluloid cylinders in the rear of the glass, these cylinders giving an accelerated motion as they heat up, the heat generated by the electric bulb inside them actually moving the cylinders automatically. That is to say, as the air inside the cylinder gets hot it naturally moves upward. There is a little ventilating device at the top of each cylinder which propels the cylinder as the upward moving air pushes against it. The resulting illusion of reality is a display seldom seen.

Another factor which makes the Scene-in-Action display so realistic is that the figures of Laura La Plante,

Joseph Schildkraut and the producers and cast are set back rather than being just painted on a flat plate of glass.

The colorful beauty of the display plus its high attention quality make it an excellent medium for almost any kind of window display, one that is dignified and attractive enough for the finest stores in the largest cities. The display should be planted two or three weeks before the run of "Show Boat" is to commence, and once the picture starts, it will be a simple matter to place it in a merchant's show window in a place where crowds will see it. The rental terms to exhibitors are ten dollars, an extremely nominal outlay for so effective a patron puller.



"COHENS AND KELLYS IN ATLANTIC CITY" CLICKING LAUGHS OVER COUNTRY

(Continued from page 14)

There would be no exaggeration of facts should the Pantages Theatre this week advertise in connection with "The Cohens and Kellys in Atlantic City" the largest cast ever appearing in a picture. This is substantiated by the fact that the throngs on the great boardwalk are shown in many places, and thousands of the vacationers take a lively part in forming background for the scenes on the piers and great beaches.

The picture is given partly in dialogue, and the principal mission of this production—to make the audience laugh—is successfully fulfilled.

Any number of laughable situations are shown, with George Sidney again as Cohen and Mack Swain as Kelly battling between themselves and with many with whom they come in contact. Then there is Vera Gordon as Mrs. Cohen and Kate Price as Mrs. Kelly, who also have their differences to settle.

San Francisco Bulletin

By A. F. G.

Scenes at the Atlantic seaside resort are laid during the national beauty contest. The magnificent floats with the prettiest girls from all parts of the country are shown being cheered by hundreds of thousands.

After many adventures, Cohen and Kelly, in grotesque bathing suits, arrive on a motorcycle at the million-dollar pier, where the contest is being decided. Here is an elaborate spectacle, with the contestants making their stage entrance from the mouth of a sea monster.

Milwaukee Sentinel

The Cohens and the Kellys are back with us—and talking.

In a riotous farce they have set the scene for the latest outbreak in Atlantic City. The nearness of the water furnishes the plot (which involves bathing suits) and also permits the bringing in of some easy-to-look-at bathing girls.

George Sidney—who seems to be making a lifework out of his Cohen role—is again starring, ably supported by Vera Gordon as his wife, and opposed by Mack Swain and Kate Price, as the shamrock end of the bill.

The usual "Cohen and Kelly" brand of comedy—most of it funny—fills up the talking sequence. The addition of a beauty parade was a good stroke. Another high spot is the "homecoming" of the old boys to the modernized factory.

you never—

You never saw in all your show experience such a box office rush as you will see when "Show Boat" comes to your town.

You never saw such amazed and delighted audiences as you will see when "Show Boat" comes to your town.

You never heard in all your life such thunderous applause as you will hear when "Show Boat" comes to your town.

You never dreamed such entertainment could be conceived as you will see when "Show Boat" comes to your town.

You never heard so many excitedly favorable comments as you will hear when your patrons have seen "Show Boat."

You never knew that so much cleverness could be screened as you will know it when "Show Boat" comes to your town.

You never knew there was so much money in the world as you will see when "Show Boat" comes to your town.

Universal's Talking and Singing Triumph!

SHOW BOAT

A HARRY POLLARD Production

EDNA FERBER'S tremendous novel combined with the stars and hits of FLORENZ ZIEGFELD'S stage production—Helen Morgan, Jules Bledsoe, Aunt Jemima and the Ziegfeld Plantation Singers—a brilliant Universal cast headed by Laura La Plante, Joseph Schildkraut, Otis Harlan, Emily Fitzroy, Jane La Verne. Directed—Silent and Movietone—by Harry Pollard. Synchronized score by Joseph Cherniavsky.

Proudly Presented by CARL LAEMMLE



WHY DO ALLURING WOMEN LOVE HOMELY MEN?

Famous Psychologist of Columbia University Presents "Beauty and Beast" Lovers of History

Discusses Problem in Sex Psychology Which Has Baffled Sages—But Author Thinks Modern Girl Knows Answer to Riddle of Centuries

The Whole Town Is Discussing Question Presented in "Man Who Laughs" Contest

Shop Girls More Competent Than Scholars to Answer It

The Prince of Conde's Whisper Was More Deadly Than His Bark

These reproductions from the Evening World of Bloomington, Indiana, are typical of the newspaper publicity which Universal's "Alluring Women-Homely Men" Contest on "The Man Who Laughs" is reaping all over the country.



Showmanship Seen In Easter Greeting

THE wise theatre owner realizes the importance of building good will through the various civic, religious and fraternal organizations in his community. He knows the value of extending courtesies which, though little in themselves, have far reaching consequences. These friendly contacts are just as necessary as the showing of excellent screen fare.

A recent example of this kind of premeditated thoughtfulness came to our attention in the form of an Easter greeting extended by Charles Loewenberg, district manager of the U. I. Theatre Circuit, Inc., to the Reverend John O'Connell, Pastor of St. Patrick's Rectory in Indianapolis, Indiana. The Granada Theatre is situated in a 100% Catholic neighborhood, so Loewenberg sent a handsome basket of flowers for the altar of St. Patrick's on Easter Sunday. That this unusual courtesy was deeply appreciated by the pastor and his congregation was evidenced by a note from Father O'Connell in which he stated that the flowers occupied a prominent place in the sanctuary.

Seats On Sale At \$11 Top For "Show Boat" Opening

SEATS were put on sale at the Globe Theatre box-office early this week for the New York opening of "Show Boat," the Laemmle-Ziegfeld talking picture. First night seats are scaled at \$11 top, down to \$1. The remainder of the run, announced for four weeks, at two a day, is scaled at \$2.50 top for evenings and \$1.50 for matinees. The premiere will be held Wednesday night, April 17th.

"Show Boat," which is still running in the Capitol Theatre, Miami, where it had its world premiere, will have its Los Angeles premiere early in

May at the Biltmore Theatre, on a two-a-day, \$2.00 top basis. It is now playing in the Capitol Theatre, Dallas and in the Granada, Salt Lake City, and in San Antonio, where it is reported to be doing a land-office business. Other openings of this Universal super are scheduled as follows: Hot Springs, Ark., April 10th; Lincoln, Neb., and Oklahoma City, April 17th; Omaha, Houston and Kansas City April 20th; the Rialto, Washington, D. C., April 22nd; Milwaukee and Hartford, April 26th, and Detroit, April 27th.

London Women Like "Weepies"

Laura La Plante a Favorite

A RECENT poll in London established the fact that women motion picture fans are all for unhappy endings. They like the "weepies" even better than the "talkies." Among their four favorite feminine stars is Laura La Plante. This combination is of particular interest in connection with Laura La Plante's latest picture, "Show Boat," in which the lovely Laura not only brings tears to the eyes of her audience, but weeps herself rather copiously. Her performance as Magnolia is one of the most moving portrayals imaginable, and it is safe prediction that men and women on this side of the Atlantic as well as the other will be deeply stirred by her touching characterization.

Reed Howes to Co-Star In "Come Across"

REED HOWES will co-star with Lina Basquette in the Universal picture titled "Come Across," which is now in production under the direction of Ray Taylor. This is the first picture that Howes has made for Universal. Lina Basquette, however, began her career with that company as a child actress.

Crauford Kent and Clarissa Selwyn have also been added to the cast. Flora Finch and Gustav Von Seyffertitz will play important roles.

"Come Across" is an adaptation by Peter Milne of William Dudley Pelly's story titled "The Stolen Lady." It will be made with dialogue and sound.

"Come Across" is the story of the adventures of a society girl with an underworld gang. It packs excitement thick and fast into a tense plot.



“If ever there was a picture built for record breaking—*here it is!*—We had people who had not been to the theatre in ten years. One party of five cars drove seventy-two miles to see it. The S.R.O. sign at seven-thirty each night for six consecutive nights in this city is phenomenal—‘UNCLE TOM’S CABIN’ did it! People stood in the street with tickets in their hands just waiting a chance to get in the doors. RECORDS FOR SEVEN YEARS WERE SMASHED! Our congratulations to Mr. Laemmle on his foresight in producing such a remarkable BOX-OFFICE ATTRACTION!”

CARL LAEMMLE'S Super-Production.
With Marguerita Fischer, Arthur Edmund
Carewe, Lucien Littlefield, James Lowe,
Virginia Grey, George Seigmann, Adolph
Milar, Vivien Oakland, Lassie Lou Ahern,
Mona Ray, Aileen Manning.

Two Negatives: 1 Silent, 1 with Sound.
A HARRY POLLARD Production.

**—*Lee Richmond,*
Virginian and
Rialto Theatres,
*Charleston, W. Va.***

IT'S THE GREAT AMERICAN PICTURE!

CARL LAEMMLE'S FAN MAIL

Saturday Evening Post Readers Answer Universal President's Weekly Chat

Bouquets for Denny

"I JUST couldn't wait—I had to write at once and tell you how happy I am at the picture I saw today, Denny in 'Red Hot Speed,' and gee, it was great! The best he has done since 'Skinner's Dress Suit' and 'Good Morning Judge,' and his voice is great over the movietone, so please make him keep right on making others soon all talking and laughing, for he sure was a hit. I must say the entire cast of the picture was good. I wish I could tell every exhibitor in the country what a good picture it is."

—Gene Williams,
Los Angeles, Calif.

"'CLEAR THE DECKS' is another amusing comedy by Reginald Denny. He is always able to make a farce comedy very interesting and funny."

—Duncan Boss,
Paterson, N. J.

Enjoyed Hoot Gibson As Comedian Cowboy

"YOUR prophecy that I would enjoy Hoot Gibson's new picture 'King of the Rodeo' proved correct for I did—and had some very hearty laughs too. This time you produced a performance which I consider the best yet, and Hoot Gibson was seen at an advantage where he could not only display his talents as a cowboy, but as a comedian also."

—Mrs. H. Doelling,
Petuluma, Calif.



"Uncle Tom's Cabin" A Thrilling Film

"I SAW 'Uncle Tom's Cabin' at the Alhambra Theatre. Imagine seeing a two million dollar film for only twenty-five cents! What a cast, what fine players, what a villain! What a sad picture! Everything well acted. Although I generally do not like the Movietone orchestra, for the first time that orchestra had volume. I could hear it all through the theatre. Mostly it is so soft it does not come in very good, but what a difference here. 'Uncle Tom's Cabin' was really a thrilling film. It thrilled me through and through. The ice scenes were worth seeing."

—Paul M. Behler,
Sacramento, Calif.

Photography Great In "Last Warning"

"'THE LAST WARNING' was a very entertaining picture indeed. Laura La Plante's part was a good one, although it was not very large. The photography is what I want to 'rave' about. Whoever was responsible for that deserves a great deal of praise. Those unusual camera angles were good, but the method of fading scenes, etc., was excellent."

—Edward J. Strife,
Schenectady, N. Y.

Sally O'Neil Very Lovable

"IN MY opinion 'The Girl on the Barge' is a very interesting and enjoyable picture throughout. Sally O'Neil was wonderful, when she was repeating the alphabet. I surely could have loved her myself, if I were a man."

—Lillian E. Valentine,
Hagerstown, Md.

Puts Money On "Silks and Saddles"

"I HAVE just seen a movie that 'set me on my pins.' The title is 'Silks and Saddles.' If ever I saw a movie, this one puts it over all of them. If I were to judge as to the best movie, I would put every dime I own to put it ahead of any other."

—Edgar Keller,
Chicago, Ill.



Carl Laemmle presents

GLENN

"IT CAN BE DONE"

with SUE CAROL—Story by Mann Page
A FRED NEWMAYER PRODUCTION

TALKING (2 Distinct Versions) SILENT



Make *this* Mammoth Machine Work *for* You

\$2,000
in cash prizes
to the public

Your local news press—reaching thousands of your patrons — is waiting to serve you. Enterprising publishers all over the country are featuring the fascinating “Man Who Laughs” Contest—super-exploitation on the super-picture!

**Victor
Hugo's**

The MAN WHO LAUGHS

Send for the campaign sheet containing rules governing awards, newspaper features, ads, trailer, one-sheet and window card.

Starring
CONRAD VEIDT and MARY PHILBIN
with Olga Baclanova, Brandon Hurst, Sam DeGrasse,
Cesare Gravina, Stuart Holmes, George Siegmann.

A PAUL LENI Production
Presented by CARL LAEMMLE



THE PULL-EM-IN TIE-UP OF THE YEAR

Honor Roll

THOUSANDS OF EXHIBITORS ADD THEIR NAMES TO
CARL LAEMMLE 23RD ANNIVERSARY TESTIMONIALS

SOUTH CAROLINA

Exhibitor	Theatre	Town
H. B. Grice	Aiken Mills	Bath

SOUTH DAKOTA

Chas. Blanke	Lyric	Presho
H. L. Horten	Rex	Lake Preston
C. W. Lembke	Royal Inland Co.	Yale
F. Dennerly	Woodmen	McLaughlin
L. C. Young	Orpheum	Timber Lake
L. R. Stacy	Mascot	Mobridge
E. H. Buckenberger	Woodmen Opera So.	Herreid
J. W. Woodman	Gem	Frederick
D. J. Donovan	Douvan	Hecla
Geo. G. Baker	Strand	Britton
O. C. Vik	City Hall	Lake Norden

TENNESSEE

W. F. Ruffin	Palace	Covington
A. R. Richards	Empire	Memphis
Hazel Kaplan	Ritz	Memphis

TEXAS

M. D. Alvarez	Nacional	Crystal City
S. A. Hubbard	Majestic	Sabinal
Oweis & Smart	O. & S.	Bastrop
H. L. Perkins	Dixie	Shamrock
J. R. Prown	Texas	Beaumont
T. R. Clemmons	Jefferson Amus. Co.	Rock Springs
Pierce Brook	Gem	Rosebud
Chas. Price	Price's	Leakey
D. C. Caraway	Cliftex	Cliftou
Willard Sadler	Springtown	Springtown
W. B. Kindel	Princess	Weatherford
T. M. Dunn	Grand	Mineral Wells
Glenn Garland	Graford	Graford
B. A. Lawrence	Majestic	Hillsboro
C. J. Lewis	Nue	Eddy
J. S. Smith	State Juvenile Tr. School	Gatesville
Harry Boynton	Strand	Hamilton
E. H. Elkins	Palace	Hico
E. H. Rockett	Rockett Circuit	Waxahachie
W. O. Rockett	Queen	Ferris
L. M. Dunlap	Palace	Meridian
H. E. Walters	Rex	Valley Mills
Jake H. Smith	Opera House	McGregor
Payne & Naler	Palace	Moody

VIRGINIA

Exhibitor	Theatre	Town
C. A. Goebel	Goebel	Bristol
J. L. Covington	Ashland	Ashland
Gene Zava	Victoria	Victoria
Percy Gates	Louisa	Louisa
W. Harlow	Wilbur Theatre	Orange
J. L. Frey	Fairfax	Culpepper
C. B. Givens	Richmond Pub. Sch.	
	Fairmont School	Richmond

WASHINGTON STATE

P. W. Pielemeier	Unique	Spokane
D. M. Mangone	Rex	Newport
Earl D. Mix	Family	Deer Park
H. A. Garrett	High School	Springdale
Mr. & Mrs. F. Robinson	Iris	Northport
Hayes & McSperrin	Columbia	Marcus
J. G. Heatherly	Appleway	Opportunity
J. Pauly	Gateway	Kirkland
J. Hollenbeck	Liberty	Lynden
A. McRae	West Cost, Inc.	Seattle

WISCONSIN

A. I. Latts	Royal	Ashland
A. I. Lighter	Orpheum	Mellon
John Esterl	Rex	Park Falls
O. G. Blakeslee	Cozy	Medford
Wm. E. Tragsdorf	Trags	Neillsville
E. E. Warner	Opera House	Augusta
Smith Bros.	Orpheum	Menominee

WYOMING

Mrs. G. McKay	Big Horn	Greybull
---------------	----------	----------

CANADA

W. P. Nichols	Nichols Circuit	Vancouver
W. P. Nichols	Columbia	Vancouver
W. P. Nichols	Royal	Victoria
W. P. Nichols	Coliseum	Vancouver
Wm. Brown	Globe	Vancouver
Wm. Brown	Princess	Vancouver
R. J. Dawson	Maple Leaf	Vancouver
Geo. Preston	Collingwood	Vancouver
Geo. Preston	Opera House	Port Moody



Carl Laemmle presents

Laura La Plante

...The 'Magnolia' of
"SHOW BOAT"
in

SHOWBOAT

Directed by
WESLEY RUGGLES

TALKING (2 Distinct Versions) SILENT

Ho! for the Spanish Main ---and Gold!

A sniff of the sea, a pretty girl, a gang of buccaneers — love, excitement, fights and thrills—ACTION! . . .

If your box-office craves real, raw leopard meat, cast your grappling hooks on this gold-crammed wonder!

THE PIRATE OF PANAMA

with

NATALIE KINGSTON

(the big hit of "Tarzan") and

JAY WILSEY (Buffalo Bill, Jr.)

Directed by Ray Taylor

from William McLeod Raine's famous
novel of adventure

Even more sensational than

TARZAN the Mighty

the serial that is setting a new
standard in chapter play
drawing power.



UNIVERSAL'S SUPER SERIAL



HOOT GIBSON

Get-the-money
king of cowboy
stars, offers the
box-office a
profitable
sensation.

in
The **LARIAT
KID**

With

BLANCHE MEHAFFEY

Story by Shannon Fife

Directed by Henry MacRae

A GIBSON JEWEL

UNIVERSAL SYNOPSES

"IT CAN BE DONE"

Universal Jewel
With Glenn Tryon

JERRY WILLARD had two handicaps—he was a clerk in a publishing house and he was possessed by an inferiority complex. Through no fault of his own, he was fired one morning and on his way out of the office he meets Anne Rogers, who has been unsuccessful in her attempts to get her father's book, "It Can Be Done," published. Mistaking Jerry for Watson, the boss, she leaves the manuscript in his hand and rushes out before he can explain.

Upon reading the manuscript Jerry is enthusiastic about the ideas of success it conveys.

Working on the book's theories, he stalls his landlady on the subject of his overdue rent. Then he goes to Watson's hotel and tries to sell him the idea. He fails in this and is exposed as an impostor before Anne, who works in the hotel as a telegrapher. Jerry, though despondent, returns that evening to try to persuade Watson to speak on the book before the Publishers' Convention which is to hold a meeting that night in Watson's hotel.

On the way to Watson, Jerry's suit is destroyed in a tailor-shop fire, and he arrives at the hotel clad only in a borrowed raccoon coat to cover his underwear. Jerry is unsuccessful with Watson, who asks Jerry to go to his (Watson's) tailor and get the correct evening suit, as the shop had sent Watson one that was too small for him. On the sly Jerry dons the Tuxedo, goes to the convention, tells the chairman he is to speak for Watson and his inspired talk about "It Can Be Done" so interests the audience that Watson decides to publish it and takes him into the firm.

A telegraph blank serves Jerry as a medium for proposal to Anne, who says "yes."

"OUT AT HOME"

Stern Brothers Comedy
Buster Brown Series

IF Buster had been better at the bat he and Mary Jane would have kept out of difficulties, but the ball went through the pantry window and ruined a pie. While Buster was recovering from a spanking the children wandered into the laboratory. They started the mechanical maid Father was perfecting and couldn't stop her. Poor Oatmeal was nearly squeezed to a finish. Buster knocked the maid down and rescued Oatmeal. They overheard Father telling his guests the mechanical maid would serve dinner. Buster and Oatmeal hopped inside and worked the maid.

"RANGE OF FEAR"

Western Featurette
With Bob Curwood

LARRY FREMONT found life on the open range a precarious affair. Pursued by a gang of irate men he hid in Rancher Clay's barn. His sudden appearance in the loft surprised Molly Clay who was gathering eggs. Molly hid him in the hay, while his pursuers, who proved to be Clay's cowpunchers, dashed into the yard and told Clay that they had seen Larry stealing cattle.

Larry convinced Molly of his innocence and she aided him in making a getaway. The gang chased Larry and caught him in his cabin. A fierce fight followed in which Larry overcame his foes. On his return to the Clay ranch, after tying up his prisoners, he found Clay's foreman, who was really a cattle thief, had kidnapped Mary. Another wild chase and wilder fight ended in Larry's turning the thieves over to the sheriff and winning Mary.

"SAILOR SUITS"

Stern Brothers Comedy
Let George Do It Series

WANDERING in the park, George and his buddy find themselves rating less than zero, for it's Sailors' day off and the girls can't see anything but the navy. They hit on the plan of swiping a couple of smocks from some artists and sailor hats from two small boys. All set for action, they soon discover a sweetie rowing on the lake. Their efforts to double-cross each other and make a date lead to many laughs. Finally George wins just as the Navy "M. P.," who mistakes the boys for sailors, orders them back to the ship. They get out of this squeeze just in time for George's date, only to find that she has double-crossed them both and invited them to her wedding with a real sailor.

Ride 'Em!



**KEN
MAYNARD**

NOW A UNIVERSAL STAR



When Oswald hooks the
dollars, they stay hooked!

Other one reel
subjects:

**LAEMMLE
NOVELTIES**
(silent)

**HORACE IN
HOLLYWOOD**
(silent)

**CAFE
ROYALE**
(with songs
and dialog)

His oldest friends are his
best friends. The more you
play him the better you
know—When Oswald goes
up on the marquee, the
shekels are in the bag!

SOUND or SILENT

Oswald

THE LUCKY RABBIT

WINKLER Productions

UNIVERSAL *Shorts are Super Shorts*

This is no magician's trick!

Thousands of exhibitors, blessed with common sense, are making it work every day—year in and year out!



The column on the right appears in the Saturday Evening Post issue of April 20, 1929.

The money that pours into the box-office from Carl Laemmle's famous column is dependable money—real money—the kind that buys groceries and lifts mortgages. When you consider 15,000,000 readers "watch this column" regularly, common sense will tell you why Universal Pictures mean more money.

Watch This Column

{ Send for your copy of Universal's booklet containing complete information on our new pictures. It's free. }

A RECENT issue of Film Daily, a leading motion picture Trade Paper, contained an editorial from which I quote the following paragraph:

"Of the approximately 20,000 theatres in the United States, about 1,500 are wired for sound pictures. The industry, riding high on the hysteria wave otherwise known as sound pictures is, of course, reflecting the public demand for this type of entertainment. Against that, there can be no argument. One serious consequence, however, has been the gross neglect facing unwired houses, which total thousands in number and which represent the bread and butter accounts from which distributors will tell you they eke their profits."



Thomas Jackson in "Broadway"

While most of the above statement is true, it is exactly the opposite of true with regard to gross neglect, at least as far as Universal is concerned. We have announced on several occasions that every story we buy is bought with the idea that it will make a good silent picture first of all. After that it is tested as to its qualities as a sound picture. We have followed this policy faithfully and we intend to continue doing so.



Evelyn Brent in "Broadway"

Our leading pictures, "Shou Boat" and "Broadway," were produced both as silent and sound pictures. The silent version of each was made complete from start to finish. Afterward a sound version of

"Shou Boat" was made including the Ziegfeld hits from the stage production of the same story. The same is true of "Broadway" with the original play dialogue and songs and music written especially for this great production.

And right on down the line, the same thing is true of our whole program. Since the sound hysteria hit the industry, we have made only one picture which has no silent version and that was produced in a hurry to help satisfy the crying need of wired houses for talking pictures.

So you see there is no gross neglect, and there will not be any, as far as Universal is concerned.

This is the Twenty-Third Anniversary of my start in the moving-picture industry and I have received hundreds of letters from exhibitors congratulating me and assuring me that this month they will show more Universal pictures than ever. It is needless to say I am profoundly grateful. Inasmuch as I can't answer all these fine letters I am taking this means to acknowledge them. Thank you—thank you—thank you.



Carl Laemmle in "Broadway"

Carl Laemmle, President

UNIVERSAL PICTURES

"The Home of the Good Film"
730 Fifth Ave., New York City



UNIVER

WEEKLY

Vol. 29 No. 13

May 4, 1929



Carl Laemmle
presents
"BROADWAY"
with Glenn Tryon,
Evelyn Brent and Merna
Kennedy. Directed
by Paul Fejos.
Carl Laemmle, Jr.
Associate Producer

CARL LAEMMLE

Presents



WITH
GLENN TRYON
EVELYN BRENT
MERNA KENNEDY · T. E. JACKSON
OTIS HARLAN · ROBERT ELLIS
*PAUL PORCASI · LESLIE FENTON
GEORGE OVEY
FROM JED HARRIS' STAGE PRODUCTION
OF THE PLAY BY
GEO. ABBOT AND PHILIP DUNNING
A
PAUL FEJOS
PRODUCTION
ASSOCIATE PRODUCER
CARL LAEMMLE, Jr.
TWO NEGATIVES
ONE SILENT · ONE WITH DIALOG
COLOR SCENES PHOTOGRAPHED
BY TECHNICOLOR PROCESS
*Of the original play cast.
NOTE: The use of the name "Broadway" in association with
other film productions is unauthorized and has no connection
with this, the original play by that name.

BROADWAY

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE — NEW YORK CITY
Copyright 1929 · UNIVERSAL PICTURES CORPORATION All Rights Reserved

Vol. XXIX

MAY 4, 1929

No. 13

UNIVERSAL MOVIEGRAMS

CARL LAEMMLE, who attended the international opening of "Show Boat" at the Rialto Theatre in Washington, boarded a train immediately thereafter for California. He is rushing back to Dios Dorados, his home in Beverly Hills, to be present at a big studio party to be given to Carl Laemmle, Jr. The occasion is the young associate producer's twenty-first birthday.

ONE of the pictures in which Glenn Tryon will star next year for Universal is to be entitled "Down Went McGinty." This is an original story by Paul Sydney which was especially written as a singing and dancing picture along the lines of Tryon's role in "Broadway."

MARY NOLAN, Universal's blonde musical comedy star, who has been playing for a lot of other companies, has been thwarted in her latest attempt to appear in a Universal picture. She was cast in the role of Dolores Dupre in Eddie Leonard's dialogue and music picture, "Harmony Lane." Then all of a sudden she became too ill to play, so Josephine Dunn, one of the 1929 Wampas Baby Stars, has taken her place. Robert Hill will direct this picture, probably starting next week.

EXIT Snookums and enter Sunny Jim. When Universal signed up Lawrence McKeen, four-year-old star, it didn't acquire his screen name of Snookums. So he is starting out on a new career under the direction of Gus Meins in two-reel talking comedies as Sunny Jim.

"BROADWAY" HAS VARIED PSYCHOLOGICAL APPEALS

Universal Psychology Expert Points Out Captivation Appeal of Chorus Girls, Dominance Emotion Caused by Underworld Racket, And Love Appeal Which Combine to Create Audience Reaction

By Dr. William M. Marston

LIKE the street it is named for, "Broadway" has a greater variety of emotional appeals than any other story which has been before the public in the last few years.

This can be said without boastfulness on behalf of Universal Pictures because "Broadway" is not an original story for which Universal is responsible, but rather the most successful stage play of recent years. It has had record runs before capacity houses all over the world. Universal can boast, however, that the original play has been kept just as it was in the stage presentation, only with the added scope and range of the motion picture camera.

In thinking of "Broadway," you should think first of the tense, exciting underworld and back-stage drama which took the world by storm, and which has been followed by any number of imitations, none of them in any wise as successful as the original.

To present this magnificent emotional story in pictures has been a colossal task, but under the pro-

ducing genius of Carl Laemmle, Jr., and the able and artistic direction of Dr. Paul Fejos, it has been accomplished in a manner to preserve the original emotional appeals of the stage play and to enhance and intensify them by pictorial effects. The gorgeous and exotic Paradise Night Club set, for instance, has to be imagined by the audience at the stage presentation of "Broadway," but for pictures the world's most marvelous night club could be, and was constructed by Carl Laemmle, Jr., regardless of expense.

And as for emotional appeals—they abound in "Broadway":

First of all, there is the captivation appeal of hundreds of beautiful girls dressed in the scanty and erotically stimulating costumes of the modern New York night clubs. There is nothing in the least suggestive or vulgar about these costumes or about the dancing acts shown at the night club. There is, however, some delightful and highly entertaining dancing by the entire chorus, trained to move as one girl. The numbers which are actually shown on the night club floor are as snappy and captivating as an entire New York show seen from the front rows.

The new mechanical camera crane has made possible swift and unbroken transitions from closeups of dancing legs to long shots of the entire spectacle. This is something which the ordinary play cannot give, and which has enhanced the captivation appeal tremendously.

(Continued on page 8.)

SO successful was the Universal chapterplay, "Blake of Scotland Yard," that Universal is going to make a similar picture this year. It will be called "The Return of Blake of Scotland Yard." Craufurd Kent will play Blake, Florence Allen, Chicago beauty, will play Lady Diana. Others in the cast, which will be directed by Ray Taylor, are Grace Cunard, Herbert Prior, Monte Montague and Albert Priscoe.

“BROAD

*No. 635—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation.*

THERE is only one “Broadway”---and Universal has it.
There is nothing like it in the history of entertain-
ment.

You think you have seen pictures of the glitter, glamor
and romance of metropolitan life—but you haven’t seen any-
thing yet, nor will you until you see “Broadway.”

You think you have heard good singing and great music
of the ultra-modern type—but you haven’t heard anything
yet, nor will you until you have heard “Broadway.”

Starting with the play of the same name, which turned
New York upside down and later was sent throughout the
world in road companies, Director Paul Fejos with Carl Laem-
mle, Jr., as associate producer, has built a masterpiece of the
screen which will be hailed by public and press as the stand-
ard of perfection.

The play was produced originally by Jed Harris, who also produced “The Front Page” and “Coquette” and “The Royal Family.” It was and is an absolutely original picture of New York night life, with a swift-moving plot which throbs and pulsates from the first moment to the very last.

Universal outbid the whole producing world to get the

WAY!!!”

moving picture and sound rights—and the fact that our record bid was justified is now demonstrated by the completed picture.

Forget everything you ever fixed in your mind as the ideal picture of this type. Throw away all your former standards of comparison. Before you see “Broadway” prepare your mind for a brand new forward step in the world of entertainment.

As great as the stage play was, its physical limitations are narrow compared with the breadth and the scope of the picture. You are going to see breath-taking scenes such as you never dreamed of in the wildest flights of fancy. I am absolutely at a loss for words when I attempt to describe the bigness, the vastness and the glory of “Broadway.”

Don't forget that the cast which is headed by Glenn Tryon, Evelyn Brent, Myrna Kennedy, Otis Harlan and Robert Ellis, also numbers in its super-excellent list two members of the original stage cast---Thomas Jackson, who played the detective role on Broadway, and Paul Porcasi, who enacted the role of the cabaret proprietor.

The music is exquisite, tuneful, catchy. The choruses and dancing numbers are, to my mind, better than anything heretofore done on either stage or screen.

Universal, as usual, will have both sound and silent prints.

Remember, there is only one “Broadway”—and Universal has it!

A TRIO OF 'BROADWAY' STARS

Glenn Tryon, Who Plays Role of Roy Lane, Was a Hooper Himself Before His Screen Career

Myrna Kennedy Has Always Been a Leading Lady

Evelyn Brent, "The Crook Lady" Again Goes Criminal in "Broadway"

WHEN Carl Laemmle, Jr., selected Glenn Tryon as Roy Lane, the cabaret hooper of the screen version of the sensationally successful New York stage play, Tryon just naturally fell into the characterization even before he put on his make-up. For him, it was simplicity itself.

"All I had to do," he said, "was merely to forget the few years I have been in pictures and go back, mentally, to the days of 'Baby Mine' and 'La La Lucille,' in both of which musical productions I played parts much the same as my role in 'Broadway.' Those days I was trying to make my bread and butter while I made myself known—just as does Roy Lane in the picture."

Several of the costumes which Tryon wears in his scenes as an entertainer in the elaborate Paradise Night Club, the largest and most lavish set ever built for a motion picture, also were the result of the star's earlier stage life.

"Of course," he said, "I sing and dance with Merna Kennedy numbers which were especially written for

'Broadway' by Con Conrad, Archie Gottler and Sidney Mitchell, three of the most celebrated song-writers in America, but I wear in several of the cabaret acts clothes very similar to



Glenn Tryon

those which I used to wear when I was before the footlights."

Never in his stage career, however, Tryon says, did he ever work with a revue chorus as strikingly beautiful or as sumptuously costumed as the "Broadway Beauties" in the picture. These girls, recruited from the cream of Hollywood cafes and especially trained from the production, form gorgeously animated spectacles in their six "pony" numbers.

Tryon has played many comedy roles for Universal, of which the most recent are in "It Can Be Done" and "The Gate Crasher." In "Lonesome" Tryon proved that he was capable of deeper roles than farcical ones.

MERNA KENNEDY, who will portray the lovable team-mate of Roy Lane in "Broadway" has always been a leading lady in the motion pictures. Her first bow to



Merna Kennedy.

picture fame was as Charlie Chaplin's leading lady in "The Circus." She was appearing in a musical comedy called "All for You" at the Mason Opera House in Los Angeles when Chaplin was looking for a feminine lead. Merna was the lucky lady. She retired from the screen for two years to be brought back to her thousands of admirers by Carl Laemmle, Jr., who signed her to a long-term contract preparatory to casting her as Billie Moore in "Broadway."

Merna was born in Kankakee, Illinois. She made her first stage debut at the tender age of seven, and mixed school and vaudeville engagements in pleasant proportions before Chaplin discovered her.

Miss Kennedy has gorgeous Titian hair, which has been hailed by internationally known artists as the most perfect example of the classic shade which they have seen.

* * *

EVELYN BRENT is a sterling example of what the movies will do to a young lady who started out to be a school teacher. Saved from that stern profession by a chance visit to the old Fort Lee studio of Universal, Miss Brent became an extra. After a year or two in this country, she went to England where she played on the stage and screen for four years.

Returning to America, she became known as "the crook lady" because of her successive parts in a series of crook melodramas, which led to featured parts in many box-office hits. Universal needed just such a crook lady for the role of "Pearl" in "Broadway," so Evelyn Brent got the part of the murdered gangster's show girl lover.

Evelyn Brent's beauty responds brilliantly to the sulky hauteur of the "Broadway" role.



Evelyn Brent

Carl Laemmle, Jr., Associate Producer of "Broadway" Celebrates His 21st Birthday On April 28th

Youthful Son of Universal President Reaches Majority
With Production of Super-Talking Picture to His Credit

Carl Laemmle, Sr., Curtails Trip East Where He Has Attended New York and Washington Premieres of "Show Boat" to Return to Universal City in Time for His Son's Coming of Age

CARL LAEMMLE, Jr., is incredibly young. Young, that is, to have accomplished the production of one of Universal's outstanding pictures of the year. "Broadway" is almost completed. Laemmle, Jr., is almost twenty-one years old. On April 28th there will be a double celebration at Universal City to fittingly mark Laemmle's coming of age and "Broadway's" completion.

Carl Laemmle, Senior, is hurrying back to Universal City for the occasion. He is returning to the Coast under the happiest circumstances. The Universal chief came east to attend the premieres of "Show Boat" in New York and Washington. It is difficult to say which of these events was the more brilliant. Both of them drew first night audiences of unusual distinction; both of them elicited praise such as is seldom accorded screen openings. Both of them were followed by box-office records that have steadily upheld the first burst of enthusiasm on the part of the public. The press and trade have been emphatic in according to Carl Laemmle the greatest achievement of his career in the production of "Show Boat."

So it is with a deep sense of satisfaction that Carl Laemmle is hurrying across the continent to celebrate his son's twenty-first birthday, and to mark the completion of "Show Boat's" companion picture. For "Broadway" has been made with the keenest sense of trying to make a better film than "Show Boat." "Show Boat" boasts the reputation of Edna Ferber's best seller, the songs and music from Florenz Ziegfeld's extravaganza, Harry Pollard's masterful direction and a superb cast. "Broadway" pits against all these assets the sensational success of the Jed Harris stage production, the genius of Paul Fejos, and an equally brilliant cast. Both pictures are made on a tremendous scale. Carl Laemmle paid Edna Ferber \$65,000 for the screen rights to "Show Boat," which with the tidy sum given to Florenz Ziegfeld for the incorporation of the musical hits of his show, brought the cost of "Show Boat" well toward the two million mark. For the screen rights to "Broadway" Laemmle paid George Abbot and Philip Dunning \$265,000. The production cost of the sound version alone is estimated at \$1,500,000, bringing the total amount very close to the staggering "Show Boat" sum.

The very success of "Show Boat" gives a keener edge to Laemmle, Jr.'s high hopes for "Broadway." It is, in the first place, his first effort since his appointment as associate producer. This distinction was conferred upon him last December by Robert E. Welsh, general manager of the Universal studio, both as a reward and a challenge. Welsh would never have entrusted the production of one of Universal's best bets for the coming season to young Laemmle had he not already evinced an outstanding sense of showmanship. Junior supervised "The Last Warning" and "Erik the Great" so creditably that his talent, whether inherited or hardily acquired through years of work on the lot, was ready for bigger material. Welsh could not conceive of anything much bigger than "Broadway."



Carl Laemmle, Jr., on the camera crane invented by Paul Fejos, (in the insert) which Laemmle, Jr., sponsored for "Broadway"

From Hungary to "Broadway"

Paul Fejos, Bacteriologist from Budapest, Creates Typical American Night Club Atmosphere in "Broadway"

CARL LAEMMLE, Jr., might have chosen a typical American director to make a typical American picture of Broadway life. Instead he selected Paul Fejos, the Hungarian bacteriologist who had proven, in "The Last Moment" and "Lonesome," that he has directorial genius. Laemmle, Jr., knew it would be a simple matter for Fejos to go through a concentrated study of gangster and cafe life. Which is exactly what Fejos did in a fly-by-night trip to New York. Fejos' direction of "Lonesome" reflected his eager receptivity and translation of New York sights and sounds. In "Broadway" he has caught those sights and sounds quickened by liquor, underworld intrigue, backstage love, laughter and lyrics.

In order to translate these throbbing elements of "Broadway" more effectively and dramatically, Fejos invented a camera crane which is capable of dramatizing the "personality" of the huge Paradise Night Club set built for the picture. Fejos made the Paradise Night Club more dazzling, more modernistic and more elaborate than any actual cabaret now in existence. The crane enabled him to "shoot" the Paradise Club from every angle.

NEW YORK NIGHT LIFE CAPTURED IN UNIVERSAL'S EPIC "BROADWAY"

Brilliance of Night Club and Backstage Intrigues Reflected in
Screen Version of Sensational Stage Hit

UNIVERSAL'S "Broadway" has captured the restless, pleasure-seeking spirit of the Great White Way as it has never been presented before. Life flows too swiftly in the canyons of Broadway for the legitimate stage to catch its rhythm. Its moods are too shifting, its manifestations too varied for the solid dimensions of the stage. The curious blending of brilliance with the sordid, the contrast of glitter and grimness, find a perfect medium in Universal's talking screen version of "Broadway."

Broadway at its best is the brilliancy of its night life—its myriad pleasure palaces which, combined, form the world's most colorful primrose path. And "Broadway," as produced by Carl Laemmle, Jr., presents in all-sound photography not only the enthralling action of the play which held New York itself breathless for almost two years, but, in addition, all the color and fascination which so essentially belong to Broadway alone.

In the play as it was presented on the New York stage, all the action occurred in only one scene—Nick Verdis' office in the Paradise Night Club. The occurrences in the night club itself were described, but not shown. In the picturization of the play this situation offered the greatest opportunity to the producer to enhance materially the entertainment value of the film.

Mr. Laemmle, together with Dr. Paul Fejos, the director, Edward T. Lowe, Jr., the 'script and dialogue writer, and Danny Hall of the Studio technical staff, seized this opportunity to the full. They envisioned a night club which should be symbolic not only of one of Broadway's glittering pleasure palaces, not only of Broadway itself, but of New York as a whole.

The first step in the building of this structure was the construction of the largest sound stage in the world—340 feet long, 150 feet wide, and 70 feet high, the size of a city block. More than half of this entire stage was used to build the Paradise Night Club itself as the largest set ever constructed on any stage in the history of motion pictures industry.

Although the size of this set was a remarkable achievement in itself, more remarkable still was the "atmosphere" attained by the effects built into it. A perfect example of ultra-modern cubistic art as a whole, each of the six 50-foot columns was a separate skyscraper, graduated in size toward the top, and illuminated with thousands of lights representing windows.

On the walls of the set were painted other skyscrapers, sloping futuristically outward into space from huge bases to the sky-line, where began the inverted pyramids sup-

porting the roof. Inside of these pyramids and shining through them were other thousands of lights, a kaleidoscope of color flashing downward upon the black marble floor and the hundreds of tables and chairs, all especially made in dazzling color combinations and cubistic shapes, seating the gay crowd of revelers below.

Against the striking curtains forming the entertainers' entrance to the cafe a lighted, painted elevated roared upon a huge trellised arc. It disappeared behind one of the tiers of twenty-odd boxes bracketed upon the walls halfway between the floor and roof; boxes constructed in every conceivable shape, painted in every known color, and lighted by scores of table lamps with both shades and bases done in conformance with the entire design.

Gigantic human figures in cubistic form and color decorated the walls. In the elaborate main entrance hall,

beyond and at the side side of the six black marble columns surmounted by opaqued lanterns, stood the Princess of Pleasure—a female figure carved in black onyx, greeting her subjects as they entered the cafe.

Here gleamed an omnipresent, all-seeing eye, fantastically lighted; there appeared an ocean liner, ablaze with lights, making her way seaward from the merry whirl. Everywhere were splashes and suggestions of some particular phase of New York. And into this blaze of color, beneath the 4,000,000 watts of light banked above, whirled the revue of thirty girls in six changes of costumes, singing and dancing numbers especially written for the production.

All this pageantry of color and motion was photographed in both sound and technicolor by Chief Cameraman Hal Mohr and three assistant cameras. The result, as seen upon the screen, embodies all the "atmosphere" of the Great White Way in a single setting.

Thomas E. Jackson, the Dan McCorn of the New York stage production, and Paul Porcasi, who plays the night club proprietor throughout the entire run of almost two years, both appear in the roles which they

created. In the film they are actually shown in the dazzling Paradise Club of which they could only speak in the play, because such a setting as is shown in the picture would be utterly beyond the limits of any stage.

Glenn Tryon plays the role of Roy Lane, the hooper, and leads the chorus through some exceedingly clever dance numbers. Tryon's experience as a song and dance man before he entered motion pictures gives his performance in "Broadway" an authentic ring and an easy grace.



A group of chorus girls in "Broadway" that is true to backstage life. In real life they are not at all hard-boiled, as their pictures indicate.

LEFT TO RIGHT: Edith Flynn,
Florence Dudley and
Betty Francisco.

Strong Masculine Support For Stars In "Broadway"

Otis Harlan, Veteran Character Actor, Plays "Porky" Thomas Jackson and Paul Porcasi Play Same Roles They Portrayed In Stage Hit—Robert Ellis Makes Stunning "Menace" as Steve Crandall

UNIVERSAL'S screen version of "Broadway" depends on its strength in no less degree than the stage hit did on an excellent supporting cast. It is by no means a one-man or woman play. The characters are all vigorously drawn and the tensely and pitch of the underworld drama is built upon complications that involve the entire cast of principals.

Carl Laemmle, Jr., realized this element to the full extent and surrounded Glenn Tryon, Merna Kennedy and Evelyn Brent with a quartette of henchmen that bring out the grim implications of the night-club drama.

Otis Harlan, whose effective role of Captain Andy Hawks in "Show Boat" caused so much praise, will portray "Porky" in "Broadway." The character is that of a humorous gangster—hard-boiled, worldly, but infectious in

his belated romance with Lil, the night-club hostess. Harlan has played in numerous Universal comedies, notably as Reginald Denny's side kick. He is also seen to good advantage in "Port of Dreams" with Mary Philbin, and recently in "Silks and Saddles."

* * *

Thomas Jackson's terse portrayal of the white detective, Dan McCorn, in the stage "Broadway" will be remembered as one of the best characterizations of that excellent cast. Jackson comes from a theatrical family, and refused to be made into a business man by his actor father. He made his first appearance on the stage in 1914 in the sensational "Yellow Jacket." Six years as a member of a stock company in Toronto followed a barnstorming Shakespearean tour, and then role followed role in such theatrical record breakers as "The Vagabond," "Shipwrecked," "Shore Leave," "For Goodness Sake," and many others. Then he became the original Dan McCorn of "BROADWAY" in the New York stage production, carrying the role throughout the entire run of ninety-one consecutive weeks.

Carl Laemmle, Jr., producer of "Broadway," induced Jackson to come to Los Angeles to play the same part in the picture. It was the actor's first appearance before the camera.

* * *

Paul Porcasi is the second member of Universal's "Broadway" cast who also played in the original stage hit. He created the role of Nick Verdis, the Greek cabaret owner in whose night club the action of the melodrama occurs.

An opera singer of distinction before he entered upon his career on the legitimate stage, Porcasi was born in Palermo, Italy. He came to America at the age of twenty, singing



Otis Harlan adds to his wonderful performance as Cap'n Andy Hawks in "Show Boat" a fine characterization as Porky in "Broadway."



LEFT TO RIGHT: Thomas Jackson, Paul Porcasi and Robert Ellis as the detective, cabaret proprietor and bootlegger king respectively in "Broadway."

with the Italian Grand Opera Company and with the Les Durand Opera Trio over the Keith and Orpheum circuits.

In 1910 Porcasi played his first role on the legitimate stage in "Country Boy," produced by H. B. Harris. He appeared in no less than eighteen successive hits before being cast as Nick Verdis in "Broadway," which he played throughout the two years New York run. Porcasi appeared in three feature pictures before re-creating this role in the Carl Laemmle super-production of "Broadway," his other films being made between his stage appearances in the East. His favorite recreation is playing the piano.

* * *

Robert Ellis, who gives a magnificent performance as the bootlegger in Universal's "Broadway," has had a long and varied career on both the legitimate stage and screen. He has been prominent on the screen for the past ten years, prior to which he played with the Shuberts and Klaw and Erlanger on the stage. Ellis has also been a director during his career. His most recent Universal picture was "The Freedom of the Press."

Ellis, who in private life is the quite recent groom of lovely Vera Reynolds, gives to his characterization of Steve Crandall a sinister suaveity that is one of the dramatic achievements of the super-talkie. Naturally, his long years of stage experience have equipped him with an excellent voice and sure technique.

"BROADWAY" HAS VARIED PSYCHOLOGICAL APPEALS

(Continued from page 1)

There is another angle to this captivation appeal which is recognized but not clearly understood by many of those who will see the picture. When a beautiful girl is seen draped on the stage, it is simply a lovely spectacle and does contain some degree of emotional appeal. But the absolute fascination of back-stage life, particularly in musical shows where the chorus girls wear very little, indeed, behind the scenes, holds even greater captivation appeal for this reason.

The casual acts of every woman in everyday life become enhanced when they are performed by chorus girls wearing their stage costumes behind the scenes. The spectators feel that they are being permitted to peek behind the veil of mystery with which every woman shelters herself. And this is extremely exciting to people of both sexes.

In "Broadway" we see the girls walking about, very casually, in their chorus girl costumes behind the scenes in the night club. We see them talking with one another, arguing with the night club owner, making love, and being made love to, and going through all the other natural actions of any woman, as unconscious of their costumes as you and I are of ours. In fact, the entire dramatic action of "Broadway" takes place with the girls in these costumes. That in itself is sufficient to captivate any public in the world, while at the same time it is healthy and normal because the girls are acting naturally, unconscious of their costumes.

Next, there is the dominance appeal of "Broadway." This is the play that first acquainted civilization with the modern underworld of de luxe bootleggers, racketeers, and liquor dispensing night clubs. Broadway showed the world that night clubs and organized gangsters are inseparable parts of modern pleasure-seeking in the big cities.

Every playwright knows that a successful drama must always hold a dangerous threat to the leading characters. Psychologically, there must be a great danger of some sort to be dominated by



The beauty of the Paradise Night Club set satisfies the esthetic appeal, while the romance between the hooper and his partner fills the love element.

the leading players of the story. The dominance emotion of the audience is then aroused sympathically with that of the hero and heroine. When the girl and the hero overcome the villain, the audience gets a thrill of dominance in this story. "Broadway" is replete with this type of dominance appeal.

There is another appeal, known to psychologists as esthetic emotion.



One of the exciting backstage brawls that give ample vent to the audience demand for dominance.

The gorgeous sets, the beautifully gowned women in the night club, the sparkling and colorful chorus, all harmonize into a spectacle to find the equal of which you would travel in vain to Broadway itself. This esthetic emotion is aroused by a perception of harmonious, yet new sights and sounds in the world about you. Scenes in the Paradise Night Club offer spectacles harmonious in every detail, yet wholly new even to the most experienced night club habitue.

One other item in this artistic emotion appeal is a new continuity between scenes which is made possible by the camera crane. For the first time in motion pictures we find no break whatsoever between camera shots which pick up the leading characters at close range and recede to show the entire night club spectacle in which the leading characters are participating. This gives new harmonious blending to the whole story which is not possible in any other form of art and has never previously appeared even in pictures.

Finally we have the love appeal of the whole-hearted devotion of the "hooper" for Billie, the chorus girl, played by Merna Kennedy. The "hooper" is alternately pathetic, wise-cracky, and humorous. But through it all his love for the girl shines steadfast and true and with complete self-sacrifice when put to the test. Without a central love appeal, a story seems somehow barren and meaningless to everyone. In "Broadway," in the midst of all its color, sophistication, and desperate dominance of the underworld, we find one of the most delicate and realistic love appeals tying the entire story together and raising it to great emotional heights.

The result of these numerous appeals of the screen version of "Broadway" is an unending audience stimulation that changes in character but mounts steadily to a climax. The picture satisfies the natural desires of typical motion picture fans because it satisfactorily offers the elements they seek vicariously within the romantic portals of entertainment houses.

The most widely
imitated play
ever pictured!



There is only ONE

BROADWAY

the most astonishing stage success in history!

The largest
for the greatest

There Is only ONE



set ever constructed
melodrama ever conceived!



DOWNTOWN

—and Universal has it!

with original play dialog—100% talking and singing!

Carl Laemmle's Million —with original play dialog

YOU'LL HEAR
SONGS YOU
CAN NEVER
FORGET!

There Is only ONE

BROADWAY



Candle Power Picture!

—100% talking and singing!

YOU'LL SEE
THINGS YOU
NEVER SAW
BEFORE!



—and Universal has it!

The one and only "BROADWAY"

—the BROADWAY that thrilled and astonished overcrowded houses in New York for two seasons...the BROADWAY of dizzy dramatic heights and grimy depths...of tinsel truth and golden lies...the BROADWAY that many have tried to imitate, but no one has been able to reproduce...the most amazing melodrama ever produced in motion pictures...

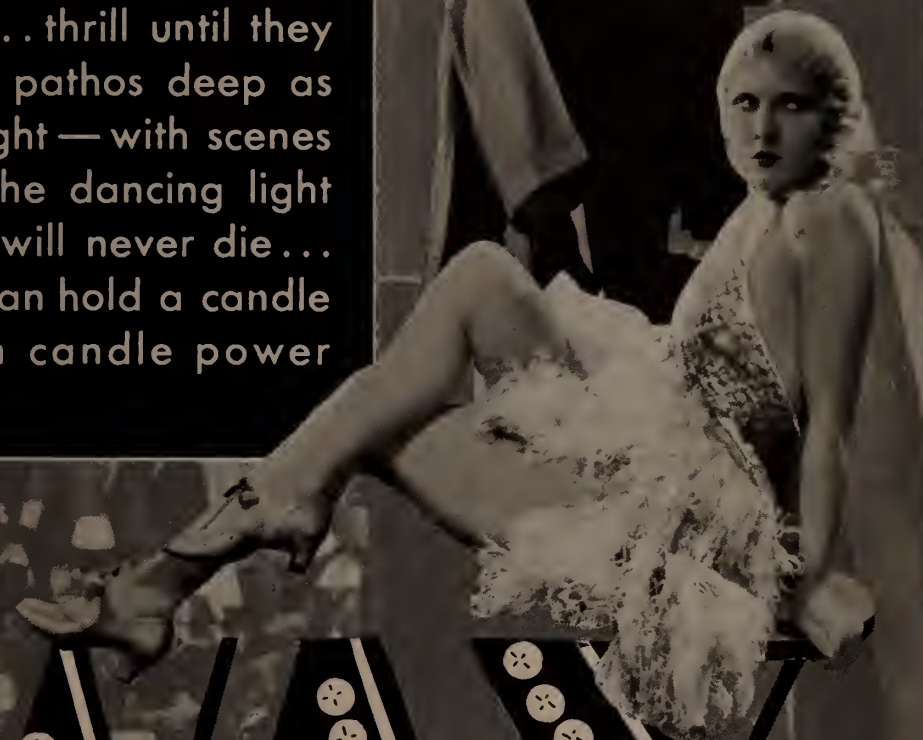
There is only ONE

BROADWAY



—Nothing like it in
the world!

—No other picture can be like
BROADWAY—the *real* BROAD-
WAY...with the original play
dialog that will make them laugh
until they cry... thrill until they
cheer... with pathos deep as
the starless night — with scenes
as bright as the dancing light
... songs that will never die...
No imitation can hold a candle
to the million candle power
picture . . .



—and Universal has it!

with original play dialog—100% talking and singing!

If you want
"BROADWAY"
you must get it
from Universal
because—

with

Glenn Tryon, Evelyn Brent,
Merna Kennedy, *T. E. Jackson, Otis Harlan,
Robert Ellis, *Paul Porcasi, Leslie Fenton,
George Ovey.

from

JED HARRIS' Stage Production of the play
GEO. ABBOT and PHILIP DUNNING

A PAUL FEJOS Production

Associate Producer

CARL LAEMMLE, Jr.

Two Negatives: one SILENT, one with DIALOG

Color Scenes Photographed by Technicolor Process

*of the original play cast

NOTE: The use of the name "Broadway" in association with other
film productions is unauthorized and has no connection with this,
the original play by that name.

There is only ONE

BROADWAY

—and Universal has it

Arthur James

EMINENT CRITIC
and publisher.....
EXHIBITORS'
DAILY REVIEW

says

"Show Boat" a
Show Triumph

By

Arthur James

BEGINNING with sprightliness, proceeding with poignant human drama shot through with the shining threads of humor, "Show Boat", the Show of the Season, ends with a haunting melody, sung by a negro with a voice like a cello. **T**HIS much heralded and much expected sound and dialogue entertainment will duplicate internationally the New York success of Florenz Ziegfeld's stage production and there's no doubt in the world about that. **A**T the Globe Theatre last night, Carl Laemmle who presents the picture on behalf of Universal shared his honors with Mr. Ziegfeld and both were in screen evidence. **B**EAUTIFULLY contrived by the superb direction of Harry Pollard, triumphantly scored by that rising musical genius, Joseph Chernavsky, acted with power, sincerity and feeling by Laura LaPlante, Joseph Schildkraut, Emily Fitzroy, Alma Rubens and Otis Harlan, as principals in an amazing cast, this supreme drama of the Mississippi and its show world rises as high as the sky itself and goes as deep as the utter depths of the swirling surges of human emotions. **I**T is embellished with music, ornamented with song and its tempo is in rhythm with the heart beats of the world. **U**NIVERSAL has in "Show Boat" a box office achievement that is likely to break all previous picture records and is an entertainment It is a decoration for picture history.



W H I

HOOPER TAKES YOU AS FLOODS TAKE YOU IN THE SOUTHWEST
TORNADOES KILL 22
HOOPER TAKES YOU AS FLOODS TAKE YOU IN THE SOUTHWEST
TORNADOES KILL 22

The New York Times
 MONDAY, APRIL 2, 1929

“Miss I” excellent
Talent in Cheap
For Coast Stage

The Morning Telegraph
 MONDAY, APRIL 2, 1929

“Show Boat” nights and
REPAIRATIONS TO GIBSON
EXPERTS DELAY SHOWDOWN ON

New York Evening Post
 MONDAY, APRIL 2, 1929

“A very handsome” pressing shots!
WARDER QUILTS STATE BANK
Two Bankers Balked at Taking Over

The New York Telegram
 Complete Wire Reports of UNITED PRESS, The Greatest World-Wide News Service
 11-15 WALL ST. TABLES
 HOME PRICE THINK CARTS

OPENS DRIVE
AGENCY RING
SYSTEMATIC
STAGNATE SUICIDE
STAGNATE SUICIDE
STAGNATE SUICIDE

FINAL
Complete
2-4 Healing by A's
Main Costs Yanks

HOOVER'S A PLAN
FARM B...
SOUNDS D...
ON BOARDWALK
AT HOCKAWAY
CRITICISM
ENTER
BLOOD
STENHART PROBE
HUNTS MEN FEAR

HOME EDITION
THREE 3 CENTS
U.S. IS PEAR

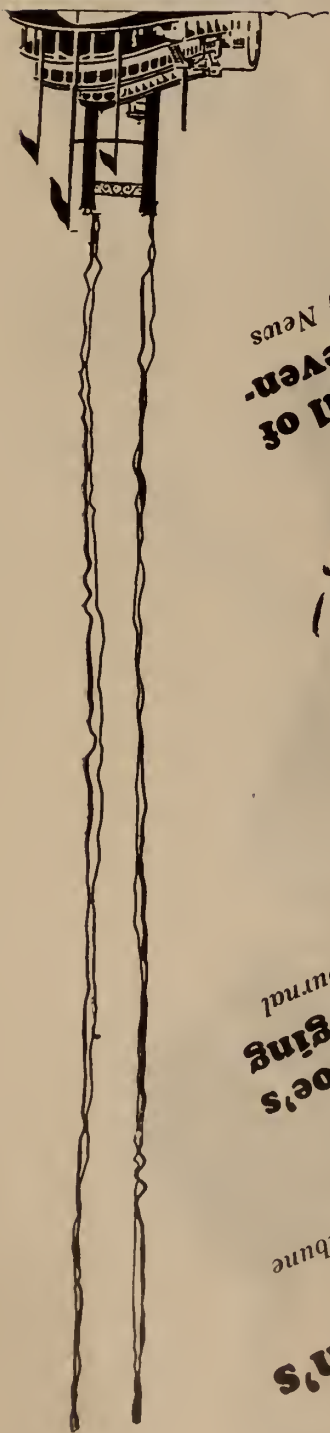
WARDER QUILTS STATE BANK
Two Bankers Balked at Taking Over
Despite Warder's Assurances

The New York Telegram
 Complete Wire Reports of UNITED PRESS, The Greatest World-Wide News Service
 11-15 WALL ST. TABLES
 HOME PRICE THINK CARTS

Universal's
 and Singing
 Talking
 Triumph



LOW



—Irene Thirer in N. Y. Daily News
**floats with a good deal of
Globe Theatre last even-**

*It just keeps
working along!*

—Rose Pelstwick in N. Y. Evening Journal
**as recorded on the singing
that Bledsoe's**

—Richard Watts in N. Y. Herald Tribune
**of Jerome Kern's
musical score!**

—Regina Cannon in N. Y. American
**at a vast and
ace high!**



**the tremendously beautiful advantage of Jerome Kern's
and genuinely beautiful musical score!**
the production rates ace high!
**at a vast and
ace high!**

W H I

Rockaway Fire Razes 2 Hotels, 2 Pavilions, Causes \$100,000 Loss
 Male Vanishes with \$50,000 Jewels

STEINHARDT'S SUICIDE PROMPTER
 NEW YORK JOURNAL

ROCKAWAY SWEEP
 NEW YORK JOURNAL

ATTACKED IN SUBWAY

French Re-Enter Fury of British; Americans Hit

U.S. Naval Force

Gibson to Give

Editors Hear Mr. Hoover

Mr. Hoover in City Today

Text

It Possesses a Haunting Quality

NEW YORK TRIBUNE
 MONDAY, APRIL 22, 1918

THE GLOBE
 MONDAY, APRIL 22, 1918

There's a real appreciative audience for Steinhardt's Farm Subsidy Ring

WARREN TO LAY OFFICE TODAY

NEW DEBT PLAN REPORTS HINT BACK TO ALLIES

BEGINS TAKE

THE GLOBE
 MONDAY, APRIL 22, 1918

Today

DANGER

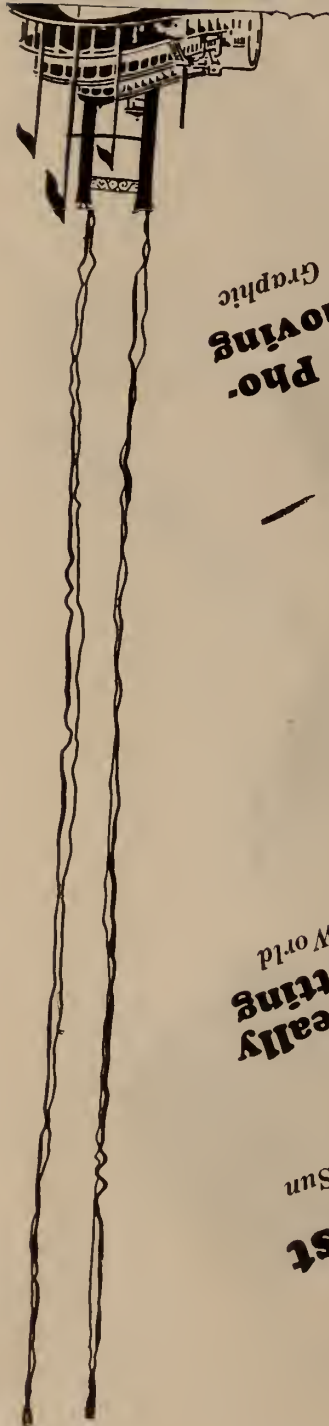
AMERICAN

FINAL

Universal's
Talking
and Singing
Triumph



FOR LOW



“Show Boat” arrived in all its glory! Photography magnificent! A fine, swift moving drama!
—Lois Bull in N. Y. Evening Graphic



*It just keeps
moving along.*

“the best thing ever turned out by Carl has been emitting Uncle Carl has been emitting superlatives to all those out it!”
—George Gerhard in N. Y. Evening World

“It must reach to the ideal American Saga!”
—John S. Cohen, Jr., in N. Y. Sun

“I place high on the items to picture, and it is what I of the items to picture, and it is what I musts!”
—Quinn Martin in N. Y. World.



Universal's
Talking
and Singing
Triumph

EXTRA CITY EDITION
YOU LIVE NO MORE, DAVE!

STEINHARDT HOOPER ADVANCE VETO STOPS FARM BLOC AND SHEP MID WEST

CONFESSOR

Five Alarm Rockaway Fire
Second in Week, Hotel, Stands
Boardwalk, Hotel, Stands
PAV ALBES BOLL
ON ABILITY TO
LAWYER TO
CALL MAN WH
AS STAY PLAT
MISCELLANEOUS

8 P M
VOL. 18
CITY EDITION
NEW YORK, MONDAY, APRIL 11, 1938

As End of Debutante Plan Hooper's Opposition Is Seen

NEW YORK, MONDAY, APRIL 11, 1938.

SCUP HOOPER'S ADTS OP

WASHINGTON, Apr. 11 (P)—President Hoover's committee may report proposal, but Senate is expected to kill what President says is a subsidy.

MISSISSIPPI PLANE FOUND

Died Later in New York

"A close and assuredly"

EXTRA CITY EDITION

The Sun

BANKING CHIEF'S LaMorgana Not Guilty; She Weeps to Hear

VOL. LXIX NO. 3419-DAILY

CITY TRUST HEAD LEASE SIGNED BY

Last President Frantz at Departure, Frantz's Last Word: "I'm Glad to See You Go"

SPUR UP TO BAR

BY SPERR LEW ON
ALL OF QUEENS

Berlin Breaks Up Debt Parley; Asks Rejection of Allied Claims; "A notable consideration for the list of the 7

HOOPER'S SILEN
PIZZAZZ SENATOR
WIDE BATH GIVE HIM 871

FINAL NEW'S EDITION

TWO CENTS

SHOW BOAT really lives up to all superlatives!

-George Gerhard

in the New York
Evening World.

now at the
GLOBE THEATRE
New York
PACKING THEM IN
AT \$2 TOP

It just keeps selling along.



San Antonio "Show Boat" Campaign Packed With Showmanship Pointers

bulletin boards of the Elks and Eagles Clubs and the San Antonio Sport Club arranging for blocks of tickets. In this manner, the Aztec Theatre was not dependent on the older and more conservative San Antonians for a premiere audience.

Transportation Tie-up

Because of the fact that transportation facilities in San Antonio are none too active after midnight, Sharick got the Yellow Cab Company to take an ad in the paper telling folks that they need not worry about getting home from the premiere as the Yellow cabs would be on the job.

Radio Publicity

The premiere cast over three big stations well in advance of the playdate. "Show Boat" music was used and a colorful outline of the Universal super sent over the air.

Paper Campaign

Fifty-eight 24-sheets and thirty sheets with a one-sheet date strip reading, "A street April 6th," were posted in good locations. These positions were newly date strip-regular engagement and fifty 24-sheet billings added.

The premiere turned out to be a distinct hit and gave a tremendous word-of-mouth impetus to the regular run of "Show Boat."

The star part of the exploitation in the exploitation of "Show Boat." The star part of the regular run of "Show Boat." The star part of the exploitation in the exploitation of "Show Boat."

contest is a wow. the office returns and reaped big box-guessing contest "Show Boat." The star part of the exploitation in the exploitation of "Show Boat."

See and Hear the Stars of the Original Production Almost in Person

"SHOW BOAT"

STARTING TOMORROW AT THE AZTEC

These Brunswick, Columbia and Victor Records will Gladly Pay Any of the Market's Best From This Ziegfeld Show

Everybody's going to hear and see the world-famous Ziegfeld musical show that has been made most in a quality musical touring at the Aztec Theatre. Hear these famous melodies on records or simply play the records at the Aztec Theatre. Hear these famous melodies on records or simply play the records at the Aztec Theatre.

Buy now all records on time, join the Ziegfeld Musical Show. Hear these famous melodies on records or simply play the records at the Aztec Theatre.

It pays to pay cash. Almost 5000 at Commerce Street.

THE FAIR

Introduces

BORDEN FABRICS

And incidentally explains National Borden Fabric \$25,000.00 Contest

97 CASH PRIZES

Full Line of Borden Tub Fabrics at THE FAIR

We Have All The RECORD

"SHOW BOAT"

Here are a Few of Them:

- "OLE MAN RIVER"
- "CANT HELP LOVIN' THAT MAN"
- "-BILL"
- "WHY DO I LOVE YOU"
- "MAKE BELIEVE"

THE FOX CO. Three Stories

See the "SHOW BOAT" For Merry Girls and Fine Cloaks

BELLS

and BELLS For Fine Jewelry

Get a new Sun Atomium and South Texas with fine jewelry for only 25 cents

Read What the Fair Means to You

Now at the Aztec Theatre

It has more than 100,000 people in attendance

Let's go to the fair

Another Shipment Special New Cabinet

Equipped With NEWCOMB HAWLEY Ten-Touch DYNAMIC SPEAKER and the Famous Crosley 8-Tube Showbox

16250

Here's What You Get for \$162.50

Dynamic Speaker \$75.00
Crosley 8-Tube Showbox \$87.50
Total \$162.50

Range-Tone Selectivity \$290.50

Convenient Terms May Be Arranged

A.F. BEYER CO.

ALTOUGH CROSLY DEALER

111 East Commerce St. Phone CR 2-2811

This full page co-operative ad in "Show Boat" combines every element of showmanship in such a way, namely, a star contest of popular appeal, the big national Borden dressmaking contest and record tie-ups on the song hits from "Show Boat."

STAGING a successful premiere, particularly at an odd hour in a city unused to midnight performances, is no mean feat of showmanship. It was accomplished in San Antonio with excellent results when the Aztec Theatre presented "Show Boat" a week prior to its regular run at a special midnight preview. San Antonio does not indulge too often in late hours so that the question offered a real problem. Universal Exploiter A. J. Sharick realized the difficulties and concentrated on the younger people and clubs and organizations most likely to take advantage of the preview.

Premiere Contacts Among these bodies Sharick and Brooks Air Fields, getting in touch with the social contact man for five air fields, Fort Sam Houston was also informed of the premiere and officers and their wives urged to attend. Through the president of the Federated Women's Clubs, who is admitted leader of social circles, Sharick telephoned heads of various city clubs and distributed to herads of the premiere. A popular member of the Chamber of Commerce was persuaded to phone for five hours in-forming people to get their "Show Boat" tickets early. The seven leading hotels were called on and all gave permission to have a photo heralds posted.

The personnel departments of eight leading stores were sold on the idea of getting up theatre parties after the stores closed on Saturday night. Notices were posted on the

FILM NOTABLES **AT OPENING** **OF 'SHOW BOAT'**

Photo by Frenck Journal Staff Photographers.

↑ **FLORENZ ZIEGFELD.** The maestro himself sees the million dollar "talkie" version of his "Show Boat."

↑ **MR. AND MRS. JOSEPH SANTLY.** Were among the notable first-nighters at the premiere of "Show Boat" at the Globe Theatre.

↑ **ALL DOTTED UP.** A blaze of lights announced "Show Boat" at the Globe. Rose Felswick reviews the film today on Page 24.

↑ **MR. AND MRS. MORRIS GEST.** The famous showman and his wife were targets for the camera as they entered the globe to attend the premiere.

↑ **CARL LAEMMLE.** President of the film reveal, was one of the film kings at the "Show Boat" opening.

The Evening Journal photographer directed his camera toward these people of importance on the night of the New York premiere of "Show Boat." The Journal caption neglects to mention that President Laemmle is the producer of the film.

Motion Picture News Says "Show Boat" Is "Straight from the Shoulder" Hit

Perhaps Mr. Pollard could have been a bit more artistic in certain sequences, but he might easily have sacrificed box-office value in doing so.

It has a surprisingly fine dramatic performance by Laura La Plante as Magnolia.

Joseph Schildkraut portrays Gaylord Ravenal with unquestioned audience registration.

Otis Harlan manages Captain Andy Hawk's whiskers and his wife, Parthy Am, played by Emily Fitzroy in the best Fitzroyian mood.

Add to these items a sound production that presents the musical knock-outs—not just "hits"—of the Ziegfeld stage show, sung by the Ziegfeld cast, including Helen Morgan singing "I Can't Help Lovin' That Man," and "Bill"; with Jim Bledsoe topping the preliminaries by singing "Ol' Man River."

Its show business and "Show Boat" was produced by Carl Laemmle, directed by Harry Pollard, and played by its cast with that thought uppermost.

"Show Boat" Gets National Broadcast

EXHIBITORS who are abreast of the "Show Boat" tide will get in on a big national broadcasting tie-up between Universal Pictures Corporation and Bourjois, performers of Paris. The Bourjois program, under the title of "An Evening in Paris," occurs every Friday between 9:00 and 9:30 P. M. Eastern Standard Time over the following network: WEAF, WEFL, WTIC, WJAR, WGB, WTAG, WASH, WLIT, WRC, WGY, WCAG, WJ, WGN, KSD, WDAF, WOW, and WOC. A generous part of this weekly entertainment will be announced concerning Universal stars and pictures which will take place directly in the middle of the Bourjois program.

At the present time, "Show Boat" and "Broadway" are being broadcast as the two biggest Universal offerings of the season. Theme songs from these productions are going over the air, "Ol' Man River" and a colorful account of Helen Morgan took up the Universal part of the program recently.

In screen form it has a cast value that uses every ace in Universal's player deck. It has splendid direction by Harry Pollard, who handled a big and difficult subject, in the new medium of sound, with sure-fire box-office skill.

It has the value of the accumulation of thousands, perhaps millions, of words of legitimate publicity, about Florenz Ziegfeld's stage version of the novel.

nothing else matters. The story, in novel form, is easily one of the biggest sellers ever written by Edna Ferber, famous as a writer of best sellers.

Here is a production to which the conventional reviewing formula does not apply. It has so many box-office angles, of smashing dominance, that has made in its long history.

versal producing staff used the brains God gave them in making this one. It is undoubtedly the biggest box-office value Universal has made in its long history.

Reprinted from the Exhibitors Daily Review and Motion Pictures today.

"Show Boat" a

By

Colin Clive

BEGINNING with sprightliness, proceeding with poignant

human drama shot through with the shining threads of humor, "Show Boat", the Show of the Season, ends with a haunting melody, sung by a negro with a voice like a cello.

THIS much heralded and much expected sound and dialogue entertainment will duplicate internationally the New York success of Florenz Ziegfeld's stage production and there's no doubt in the world about that.

AT the Globe Theatre last night, Carl Laemmle who presents the picture on behalf of Universal

shared his honors with Mr. Ziegfeld and both were in screen evidence.

BEAUTIFULLY contrived by the superb direction of Harry Pollard, triumphantly scored by that rising musical genius, Joseph Char-niawsky, acted with power, sincerity and feeling by Laura LaPlante, Joseph Schildkraut, Emily Fitzroy, Alvin Rubens and Otis Harlan, as principals in an amazing cast, this supreme drama of the Mississippi and its show world rises as high as the sky itself and goes as deep as the utter depths of the swirling surges of human emotions.

IT is embellished with music, ornamented with song and its tempo is in rhythm with the heart beat of the world.

UNIVERSAL has in "Show Boat" a box office achievement that is likely to break all previous picture records and is an entertainment. It is a decoration for picture history.



Crowds surging around the World Theatre in Omaha, Neb., at the midnight premiere of "Show Boat." Over two thousand people turned out to the gala event.

Midnight Premiere of "Show Boat" Scores Tremendous Hit in Omaha

THE midnight opening of "Show Boat" at the World Theatre in Omaha adds another brilliant premiere to the long list which the Universal super production is rolling up. This western premiere was a gala Saturday night preview attended by some two thousand prominent citizens of Omaha, with the regular run of the picture at popular prices not following until the next Friday. The theatre was packed in spite of heavy opposition in the form of another opening across the street at a Public house. The reception given "Show Boat" can be estimated by the following review from the Omaha News Bee:

"**SHOW BOAT!** What a story! What a picture!

"Hailed as an epic in the talkies field, it won its way into the hearts of the audience in its premiere western showing at the World theater Saturday night.

"From the moment Capt. Andy Hawks' old Mississippi show boat, Cotton Palace, steams 'round the bend with its calliope going full blast, the audience lives again the happy days when river towns looked forward to those nomad troupers in good old-fashioned 'mellodrama.'"

"Laura La Plante as Magnolia has an artistic sincerity which stands for the opening.

"It is a perfect story for film purposes, and the cast is equally flawless."

EXPLOITATION CAMPAIGN. Among the outstanding features of the Omaha exploitation campaign on "Show Boat" was a strong display of the Borden Fabrics national dress-making contest tie-up. The Edna Ferber novel was conspicuously displayed in Kilpatrick's book department and windows four days before the opening. The "Show Boat" toy Orchard Wilhelm store. A perfume tie-up was effected with store and window displays starting two days before premiere. Magnolia perfume was sprayed throughout the theatre for the opening.

From the Omaha World Herald comes the praise:

"In the role of Parthenia Hawks, Emily Fitzroy gives perhaps the finest work of her many years upon the screen. A better actor could not have played the role of Captain Hawks than Otis Harlan. Another character furnishing an unusual portrayal is Alvin Rubens as Jake." RENO.

test of a series of close photographic studies. "As Gay Ravenal, the debonair husband, Joseph Schildkraut gives an admirable portrayal. "In the role of Parthenia Hawks, Emily Fitzroy gives perhaps the finest work of her many years upon the screen. A better actor could not have played the role of Captain Hawks than Otis Harlan. Another character furnishing an unusual portrayal is Alvin Rubens as Jake." RENO.

'SHOW BOAT' THRILLS FIRST NIGHT AUDIENCE

and turns, breaking in upon it now and again to register its general approval by handclapping. Indeed, in the lobby between the acts I came upon a friend of mine named Morris Gest, and from him I learned that not since David Belasco's opening night of "The Darling of the Gods" had Mr. Gest seen anything so exquisite, so charming and in such fine taste as this Movietone version of "Show Boat."

The director, Harry Pollard, has taken his company to the spots where the action is supposed to have taken place, and he has photographed these exterior atmospheric episodes with great fluidity and feeling. Certainly there has been no film story dealing with the lonely life on the river which has caught to such a marked degree the darkly forbidding nature of the country.

The performance of Miss Laura La Plante as Magnolia, of Joseph Schildkraut as Ravenal, of Alma Rubens as Julie, and of Emily Fitzroy as Parthy Hawks are all nicely effected and are deserving of felicitations, which are hereby given. Of these, it appeared to me that Miss La Plante was easily the most expert, the most believable. The truth is that she gave a magnificent portrayal as Magnolia.

'Show Boat,' for the reasons I have stated, is in many ways a notable motion picture, and it is what I would consider one of the items to place high up on the list of New York musts.

QUINN MARTIN.
N. Y. SUN



Harry Pollard, the director of "Show Boat," is being lavishly praised for his brilliant atmospheric shots of the lazy Mississippi and the show boat



George Gerhard of the Evening World says that Alma Rubens, pictured above, plays the role of Julie superbly

Globe—and, tricked out with movietone melodies from Jerome Kern's entrancing score, dialogue sequences and Miss Ferber's talent for heartbreak and sentiment, it must assuredly repeat its successes.

If "Show Boat," the Ziegfeld production, was a close approach to an ideal American opera, then "Show Boat," the movie, is a close approach to an ideal American saga of a family and a place. The tragedies of partings, of birth and death, and finally of old age are unfolded, and through them all run the Mississippi and the show boat that first brings them to view.

It is this quality of sentiment, of poignancy, that the film projects in such an amazing degree. And the actors do help a great deal. Laura La Plante, as Magnolia, aged gracefully, nobly, and often touched top peaks of emotion. Joseph Schildkraut, as Ravenal, gambler and wastrel, was exceptionally effective. Emil Fitzroy, as Parthenia, the mother, was on first sight a caricature, but before long she projected a very real person, and Alma Rubens, as Julie, was a forlorn figure.

JOHN S. COHEN, JR.

N. Y. TELEGRAM

"Show Boat" is, beyond doubt, a very handsomely mounted and impressive production.

UNIVERSAL'S NEW YORK

Broadway Opening of Carl Laemmle's
"Show Boat" Draws Brilliant Premiere
Audience and Proves Box-Office Hit

tion has ever had and one of the real big pictures in the history of motion pictures, both silent and talkie.
"The word was around last night that the picture cost \$1,700,000. Either that or more, it was well spent. And this amount has already started to come back to the exchequer of 'U' from the several openings it has had out in key-centers throughout the country and with the addition of other play dates already on the books, whatever the amount spent on its making will be returned and a good healthy profit should be shown.

Excellent Entertainment

"'Show Boat' has everything that goes to make a successful entertainment. It is masterfully directed, capably acted and photographed by a master hand. The recording is as good as any we have heard and the musical score written by Chernavsky was a treat and had a lot to do with the success of the picture.

"Carl Laemmle should be congratulated by the entire industry. Robert E. Welsh, who had charge of the entire production, deserves all the praise that 'Uncle Carl' and Universal can heap on him. "Every one who had anything to do with the making of the picture did his job well—can we say more?"

* * *

The newspaper comments the day after the opening confirmed the general conviction that Universal's "Showboat" sets a standard among much less excel.

N. Y. WORLD

BEAUTY there is in the motion picture "Show Boat," and the glamour of moonlit nights on the old Mississippi. It is this rich, romantic flavor of the silent river, this melancholy, haunting breath from out the deep, mysterious waters, which makes Carl Laemmle's annual superlun at the Globe a noteworthy and, for the greater part, a superbly managed picture play.

At the opening on Wednesday night, which started, incidentally, at 8:45 and reached its conclusion toward midnight, a large audience followed it with evident relish through all its devious loops



Laura La Plante and Joseph Schildkraut as the Magnolia and Ravenel of Universal's "Show Boat" with the menacing Emily Fitzroy as Parthy hovering in the background

NO MORE convincing and impartial account of the remarkable New York opening of "Show Boat" at the Globe Theatre on April 17th could be reprinted in these pages than that which appeared in the Exhibitors Daily Review and Motion Pictures Today. It needs no editorial comment, no declination and no enlargement. Here it is, in all its enthusiastic tribute:

"Showboat's in town."

"It opened at the Globe Theatre last night, and what an opening! And what a picture! If we were permitted a guess we would say that last night was the happiest night Carl Laemmle ever had. He had the realization of many dreams come true. He saw presented before him (and one of the swankiest audiences ever assembled for the opening of a picture) a production that seemed perfect in every detail, a production that had, at many times, caused him a lot of worry and a production that will lift Universal right up in the race for premier honors in the production of the talkies.

BIG HIT

"To say that 'Show Boat' is a hit does not give it half the credit it deserves. It is more than that, it is by far the greatest attraction that organiza-

Of the Trade!

But it is based on facts. It is based on box-office value and entertainment possibilities.

Edna Ferber is the first fact. She wrote the book which took the world by storm. I bought the picture rights at what was then a record price.

The picture itself is fact number two. It is faithful to the story told by Edna Ferber. It is the crowning achievement of

Harry Pollard's career as a director. Add to all this the fact that Laura La Plante and Joseph Schildkraut and Otis Harlan head a remarkable cast and you have a combination of box office values never before dreamed of.

The great Ziegfeld is another fact. He produced the musical show version of the book. The history of musical shows contains a record of no success like this one. And, mind you, under the terms of my deal with Mr. Ziegfeld, I have been able to use the cream of all the best songs and musical scores in the Ziegfeld hit.

All the exquisite music which Jerome Kern wrote for "Show Boat" and all the lyrics prepared by Oscar Hammerstein are mine to use.

Helen Morgan, whose singing of "Bill" and "Can't Help Lovin' That Man" set the show world afire, appears and sings in Universal's version of "Show Boat." So does Jules Bledsoe, whose interpretation of "Ol' Man River" is beyond description. So does Aunt Jemima, the famous ballyhoo singer. So does the large group of Plantation Singers.

And this, my friends, is but one of the mighty attractions Universal is about ready to spring. Do you wonder it is the sensation of the trade?

The Sensation

No. 634—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

THE excitement over "Show Boat" is spreading like wildfire.

It is the big subject of the times! The predictions which are being made by experienced showmen are something staggering.

For instance, one highly successful showman who owns a string of de luxe houses made the following very pointed remarks—which are all the more significant in view of the fact that he has virtually told me to write my own ticket on his contracts for "Show Boat."

"You have got the biggest thing in the history of the show business. You are going to gross at least a third more than any other picture has ever grossed in all moving picture experience. You ought to do ten million dollars' worth of business with this one picture alone. You have got more box-office wallop in this one picture than I ordinarily see in half a dozen pictures combined. And I am glad it is Universal which has achieved this triumph, because Universal deserves more than any other company in the industry."

That's quite a mouthful.

UNIVERSAL WEEKLY

The

A Magazine for Motion Picture Exhibitors

Gaul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-54th AVE. — NEW YORK CITY
Copyright 1929 UNIVERSAL PICTURES CORPORATION All Rights Reserved



EXPERTS ENDOW "SHOW BOAT" WITH FOURTEEN EXPLOITATION POINTS

Agree This Harry Pollard Production Has Greater Advertising Appeal Than Any Other Picture in History of Moving Pictures

EVER since the opening of "Show Boat" in Miami, Palm Beach, New York, Washington, Omaha, Salt Lake City, Seattle and Dallas, all with capacity audiences and extended runs, the moving picture critics and industry philosophers are at odds over the reason. The critics claim that it is the excellence of the picturization itself. Their claim is that the reviews and the consequent reaction of audiences are responsible for the remarkable showing of this picture. Probably they are responsible, to a certain extent, as the reviews have been truly remarkable.

Nevertheless, the success of "Show Boat" was predicted by so many prominent showmen in the moving picture industry that a number of circuit houses bought the picture long before they had an opportunity to see it. They base their judgment on the exploitation angles of the picture. They are unanimous in the opinion that no other moving picture ever had so many advertising and box-office advantages as "Show Boat" has. For the purpose of recapitulating these, they have been set down here as fourteen points. Here they are:

1. The novel, "Show Boat," has established itself, on its own merit, as an epic of American literature, because of its colorful gripping presentation of a romantic and unusual phase of American life.
2. The story is from the pen of Edna Ferber, one of the country's most popular writers.
3. "Show Boat" became the best seller of all best consecutive seasons. It has been translated into four foreign languages and has become popular all over the globe.
4. Florenz Ziegfeld, the most famous impresario of musical extravaganzas, adapted it for the stage.
5. As a Ziegfeld musical show, "Show Boat" is the most successful production is outstanding for its pictorial beauty—the picturesque river scenes, the steaming Show Boat, the moonlit waters—and for its exciting moments—the storm, the elopement, the trotting race and other emotional climaxes.
6. The music and songs of the Ziegfeld "Show Boat," written by Jerome Kern and Oscar Hammerstein II, are known from Coast to Coast. These songs and music are sung and heard in the picture.
7. Ziegfeld's cast included such stage favorites as Helen Moran and Jules Bledsoe. These two and others from the show render their song hits by movie-tone.
8. Carl Laemmle, the astute creator of big pictures, outbid the entire industry for the rights to this novel and produced it as a million dollar super talking picture.
9. The production was directed by Harry Pollard, Universal directorial ace of such big successes as "Uncle Tom's Cabin."
10. Popular Laura La Plante and the imitable Joseph Schildkraut are featured as the idyllic young lovers.
11. The sterling cast of the picture includes such favorites as Otis Harlan, Emily Fitzroy, Alma Rubens, Little Jane La Verne, Jack McDonald and Neely Edwards.
12. The picture is a musical feast, with bands, calliopes, banjos, choruses, songs, the beautiful Ziegfeld music and dozens of old favorites and negro folk songs.
13. Among the highlights of the picture are the songs sung by Laura La Plante, beautifully sung and clearly reproduced.
14. The production is outstanding for its pictorial beauty—the picturesque river scenes, the steaming Show Boat, the moonlit waters—and for its exciting moments—the storm, the elopement, the trotting race and other emotional climaxes.

successful musical comedy ever offered in New York. It has played two full seasons.

BY HARRY POLLARD Production

SHOWBOAT

CARL LAEMMLE presents

— the greatest array of stage and screen celebrities ever identified with one picture...

Music for the stage production by JEROME KERN Lyrics by OSCAR HAMMERSTEIN 2nd

Emphatically new
The most
EVERYBODY
The most
HARRY
Pollard
Production





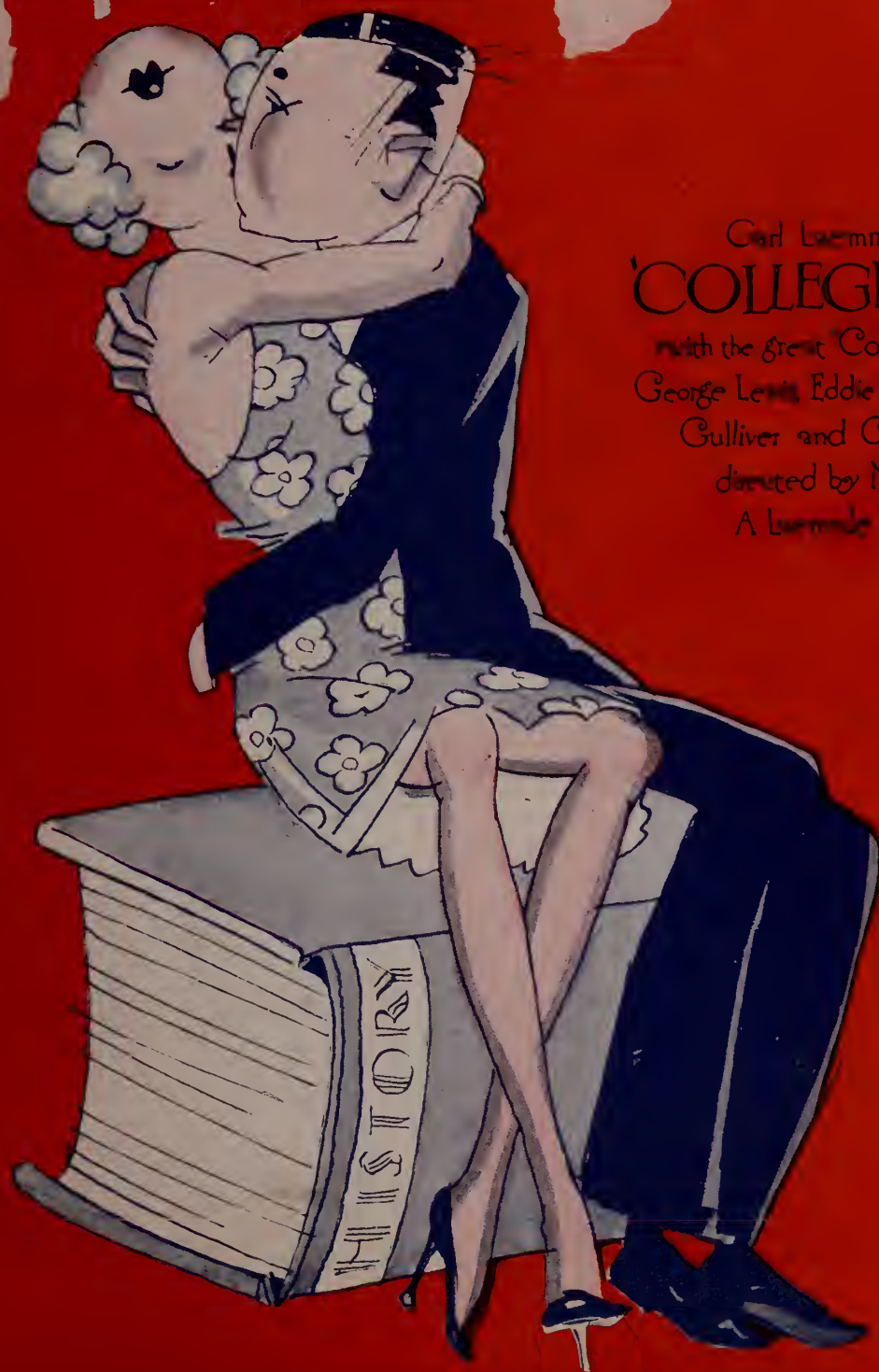
Carl Laemmle presents "SHOW BOAT" by Edna Ferber
 with Laura La Plante, Joseph Schildkraut, Otis Harlan,
 Emily Fitzroy and Alma Rubens.....
 A Harry Pollard Production.

UNIVERSITY WEEKLY Vol. 29 No. 13
 May 4, 1929

UNIVERSAL WEEKLY

Vol. 29 No. 14

May 11, 1929



Carl Laemmle Jr.'s
'COLLEGE LOVE'
with the great 'Collegians' Cast:
George Lewis, Eddie Phillips, Dorothy
Gulliver and Churchill Ross
directed by Nat Ross
A Laemmle Special

The world's greatest
box office

repeaters!

CARL LAEMMLE Jr.'s
smashing two-reelers of
college life in

**DIALOG
and
SONG**

—now making box-office records
never believed possible for a
short subject!

George Lewis and Dorothy
Culliver—Eddie Phillips and
all the young funsters—
Directed by Nat Ross

THE COLLEGIANS

they talk
they sing
they're wonderful

and these
**UNIVERSAL
Super Shorts**

(One-reelers)

OSWALD

the Lucky Rabbit
They laugh in advance every
time his name is flashed
on the screen.

(Also Silent)

**CAFE
ROYALE**

A night club bursts forth
in song.

-- Silent or Sound - Carl Laemmle Leads the Way!!!

HOW THIS ONE GOT OVER!

Best Sunday business since
"Wings" and business held
up all during run. Audience
roared all the way through.

—Russel Brown, McDonald Theatre, Eugene, Ore.



The COHENS and KELLYS in ATLANTIC CITY

A LAEMMLE
SPECIAL

Starring
GEORGE SIDNEY
with VERA GORDON, Mack Swain
Kate Price
A WILLIAM JAMES CRAFT Production
Presented by CARL LAEMMLE



SILENT *2 Distinct Versions* TALKING

To the Thousands have bought 'THE

*No. 636—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation.*

IF YOU have already bought "The Shakedown," you are a
lucky exhibitor!

You've got a bonanza!

Don't give it away as I gave it to you. Make a clean-up
with it. Treat it as you would if you had bought it as a special.

Do you believe Pete Harrison? Do you follow his reviews?

Did you read what he said about "The Shakedown"?

Well, study every word of it now—and then give this pic-
ture an advertising campaign that is packed with dynamite.
Here's what Harrison said:

"For appeal to the emotions, with the exception of 'The Singing Fool' few pictures of this year's product can equal it. It deals with a band of crooks, among whom is the hero, who uses a fight racket to fleece people. The hero accidentally saves the life of a homeless boy and the boy is so grateful to him that he will not leave him; he wants to live with his hero.

of Exhibitors who SHAKE DOWN'

The hero learns to like the boy and soon becomes attached to him. The boy had a habit of fighting with every boy in the town and the hero makes him promise that he will not fight again. The next day, however, the boy returns with a black eye and because he would not tell him the cause of the fight the hero strikes him. The heroine enters and tells the hero that he should not have struck the boy because he had fought for him; a strange boy had stated that he (the hero) was a faker and he had beat him up. The hero breaks down and tells the heroine that, because it is true that he is a faker, he will never again be able to face her and his little friend. The heroine is shocked when she hears of the confession. But the little fellow, who worshipped him, shames him into going through with the fight. He wins, the fight and the heroine.

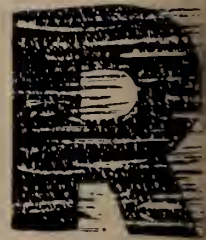
"The scenes where the heroine tells the hero the cause of the little boy's fight are powerfully pathetic. So are those where the youngster tries to shame the hero with going through with the fight.

"The story was written by Charles A. Logue. It was directed by William Wyler. The dialogue, which occurs in three or four important situations, is very good. The acting is very good, too. George Kotsonaros, Wheeler Oakman, and Harry Gribbon are in the cast.

"Although a crook play, the moral it conveys is a good one; children will learn steadfastness of character from it, and manliness. The willingness of the little boy to receive a beating rather than tell the cause of the fight is inspiring."

If you want to know about

ask:



R. J. STINNETT, Capitol Theatre, Dallas—"BUSINESS 'SHOW BOAT' THIRD WEEK DOUBLE HOUSE AVERAGE. First time history Dallas picture played longer 14 days. Decided hold fourth week. Can't afford terminate engagement while still doing phenomenal business. Already played more than total theatre-going population. Getting tremendous repeat business. Some many as three or four times. Also drawing from 50 mile radius. Regards."

R ALPH D. GOLDBERG, World Theatre, Omaha—"RECORD FOR WORLD THEATRE SMASHED, 'Show Boat' the outstanding hit of years. Have never seen such enthusiastic audiences. A marvelous production."

It just keeps rolling along!

D AVE E. SCHAYER, Granada, Salt Lake City—" 'Show Boat' greater than great . . . LARGEST BUSINESS IN HISTORY SALT LAKE . . . Only attraction with line-up, playing the largest theatre in the city. Sincere wish that Universal's efforts in producing this master production will be amply repaid as will Granada Theatre in being fortunate enough to play this attraction."

Universal's Talking and Singing Triumph-

SHOW

ZIEGFELD STARS SINGING ZIEGFELD HITS—

Helen Morgan singing "Bill," and "Can't Help Loving That Man;" Julia Bledsoe singing "Old Man River;" Aunt Jemima and the Ziegfeld Plantation singers rendering "Hey, Feller," and "Come On, Folks"; Jerome Kern's music; Oscar Hammerstein, 2nd's., lyrics.

ut-

RECORD

SIDNEY M. NUTT, Princess Theatre, Hot Springs—"RECORD FOR MY HOUSE. 'SINGING FOOL' HELD RECORD UP TO DATE. Word of mouth advertising putting it over. Lots of people said best show ever in city."

SIDNEY MEYER, Capitol Theatre, Miami—" 'Show Boat' is doing business I thought unbelievable. With majority of tourists gone and most inclement rainy season, picture has ACTUALLY DOUBLED HOUSE RECORD. Theatre has been playing to holdout business from 9:30 A.M. until 11:30 P.M."

JOHN HAMRICK, Music Box Theatre, Seattle—"Actual sale 'Show Boat' premier 559 seats at \$2.50. Only five passes to newspaper critics. TREMENDOUS SUCCESS. Big applause and overflowing enthusiasm. 'Show Boat' in front rank of entertainment. Please accept my sincere praise."



Presented by **CARL LAEMMLE**

SHOW BOAT

A HARRY POLLARD PRODUCTION OF EDNA FERBER'S
tremendous novel. With a brilliant Universal cast . . . in action and dialogue . . . headed by Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne and hundreds of others. Directed, Silent and Movietone, by Harry Pollard.

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY
Copyright 1929 · UNIVERSAL PICTURES CORPORATION All Rights Reserved

Vol. XXIX

MAY 11, 1929

No. 14

UNIVERSAL MOVIEGRAMS

HUNTLEY GORDON, who has just completed a role with Laura La Plante in "Scandal," has been added to the cast of "Harmony Lane," in support of Eddie Leonard. Another interesting player in this Universal talking-singing-dancing picture by Jo Swirling is little Jane LaVerne, who acquitted herself so well in "Show Boat."

GEORGE GILLESPIE, the "singing cowboy," whose romantic marriage to the Chicago heiress, Katherine Thorne, brought him into national reputation, is playing his second Universal picture. He has been given a role in "The Climax" with Jean Hersholt, Kathryn Crawford, LeRoy Mason, John Reinhardt and Henry Armetta, under the direction of Renaud Hoffman.

IN next year's Universal program Mary Nolan will be starred in four productions. One of these has already been chosen. It is entitled "Mademoiselle Cayenne," by Stephen Allen Reynolds.

ROBERT ELLIS, whose splendid work in "Broadway" has caused Universal to renew his contract, has been added to the cast of "Evidence" in support of Laura La Plante. Owing to conflict Universal is looking for a new title for this feature by Edward Montagne which will go into production under the direction of William Wyler this week. Others already cast are Neil Hamilton, Jocelyn Lee, Norman Trevor and Clarissa Selwynne.

Dr. Marston Tells Secret

In Talk to California Federation of Women's Clubs Universal's
Psychologist Discloses the Theory of Emotion Pictures

THE purpose of moving pictures is to stimulate people's emotions. Mr. Carl Laemmle thought the public ought to determine which of their emotions they wanted stimulated and which ought to be stimulated, so he brought me out here to decide which emotions should be put into pictures and how pictures were to be designed to stimulate the emotions people like best.

Modern psychology has discovered that people's emotions can be measured while they are feeling them and in this way we can decide which they respond to most and which they like best. Last year at Columbia we performed a lot of experiments just to find which emotions people like best and which they respond to most.

There are four primary emotions, dominance, compliance, inducement and submission. Men and women differ in the emotions they like best to express. Women like to induce and men like to dominate, but men have more submission than women. Women

CARL LAEMMLE, JR., whose next work under his associate producer title will be "The King of Jazz," in which Paul Whiteman will star under the direction of Paul Fejos, is twenty-one years old. He reached his majority on the 28th of April, and the event was fittingly celebrated at the Ambassador Hotel in Los Angeles by a banquet given by the stars, directors and heads of departments at Universal City. Among the stars from other studios who were present were Charles Chaplin, Harry Langdon and Rudolph Schildkraut.

do their inducing of men most successfully by pretending to submit, and the mystery of woman is the knowledge that she has that she is really controlling a situation in which she appears to be submitting.

All women do not have the same emotions. Emotions differ in men and women alike according to the color combinations of their hair and eyes. A blue-eyed blonde reacts differently to an emotional stimulus than a brown-eyed blonde or a red-haired woman. There are only four primary emotions, but there are numerous combinations of these four, any one of which may be preferable to each different type. I came into pictures armed with the knowledge of this fact.

One of our problems is to discover how we are going to compel people to feel those emotions that they like best to feel. Moving pictures are about the only emotional stimulus in the world that will compel thousands of people to feel the same primary emotion. People's emotions all depend upon the relation that they think exists between the object causing emotion and themselves. For example, if you think a certain smell is antagonistic to you and you shrink from it, then it is unpleasant to you. But if you think that same smell is capable of pleasing you, serving you, or being favorable to you, then you take an attitude of taking more of it and it becomes pleasant to you. A student of mine once filled a perfume bottle with hydrogen sulphide and submitted it to several people to smell. All were prepared to smell perfume since the ex-

(Continued on page 32)

“COLLEGE LOVE”

Universal's First Feature Length Sound and Dialog Collegians Film



In "College Love" you can hear the young things singing lustily to their alma mater.

An exciting football game is made doubly tense by the addition of cheers and shouting.



George Lewis and Dorothy Gulliver making the most of college love.

Dorothy's facile charms cause a near battle between her rivals.



All The Critics Say—Don'

Society Premieres in Washington, D. C., Milwaukee, St. Louis, Kansas City, Seattle and Portland, Ore., Greeted by Outbreak of Enthusiasm and Predictions for Long and Successful Runs

"SHOW BOAT" is outdoing the feats predicted for it at Universal City before it smashed premiere records for brilliance and enthusiastic reception at Palm Beach, Miami and New York. Each and every new opening adds more glory to the Carl Laemmle super-talking-singing hit. The glowing reviews of the recent openings, well attended by the social element in each city, at the Rialto Theatre in Washington, D. C., the Alhambra in Milwaukee, the Grand Central in St. Louis, the Royal in Kansas City, and John Harmick's Music Boxes in Seattle and Portland, would fill, if laid end to end, this entire issue of Universal Weekly. Adverse criticism is so minor a portion of these comments that if published in their entirety, they would tell a convincing story. However, many of them repeat the plot of "Show Boat," and catalogue the cast and the chronological order of the presentation. The excerpts reprinted below bear hearty testimony to the picture's drawing power.

THE WASHINGTON POST

By Nelson B. Bell

The brilliant occasion celebrated on a December night in 1918, when the theatre was first thrown open to the public, was repeated last evening at the Rialto when a distinguished first night audience witnessed the "international premiere" of "Show Boat," signaling the return of the Ninth Street house to active operation after many months of darkness.

The Carl Laemmle partially audible screen adaptation of the Edna Ferber novel, embellished by interpolations of the hit numbers from the Ziegfeld musical version, sung by the artists who have contributed to the success of that stage spectacle, proved worthy of the interested attention of a capacity house largely representative of the official and social life of the Capital.

Curtis Sees Talkie



—International Newreel
VICE PRESIDENT CHARLES CURTIS yesterday examined the film of "Show Boat" on the steps of the Capitol. Carl Laemmle, president of the Universal Company, is shown with the Vice President. "Show Boat" was presented at the Rialto Theater last night.

Reprinted from Washington Herald

The projection of the picture was punctuated by frequent outbursts of applause inspired by the consciousness of a difficult task well done rather than by any mere emotional excitement.

Laura La Plante, in the role of Magnolia, takes on new stature as an actress. Her interpretation of a complex character is intelligent and sympathetic. In the opposite role, Joseph Schildkraut portrays a polished and graceful Ravenal, whose best scenes are those when fortune favors his hazardous profession. Both Miss La Plante and Mr. Schildkraut registered well in the sound devices and displayed skill and discretion in the reading of their lines during the few sequences in which "Show Boat" is rendered articulate by dialogue.

A long and competent cast is effectively led by Emily Fitzroy, Alma Rubens, Otis Harlan and little Jane La Verne, and a mixed chorus of negro voices adds its plaintive melodies

to the excellently synchronized orchestral accompaniment arranged and conducted by Joseph Cherniavsky. The theme number that threads the score is "Ol' Man River" from the Ziegfeld production, and on at least two occasions augmented by clever double exposures, it is made a more potent aid to drama than the acting of the principals itself.

Helen Morgan, perched on a piano, singing "Bill," and Jules Bledsoe, with a supporting male chorus, in a rousing rendition of "Ol' Man River" that elicited applause as spontaneous as it had been on the stage in the flesh.

Beginning today the bill will be presented at four regular daily performances at popular prices, despite the fact that by every right of magnitude of production, judicious casting and story interest, "Show Boat" deserves to rank

with the foremost of the road-show specials.

WASHINGTON HERALD

"Show Boat," rich in action, dialogue, music and the splendor of an authentic background—thanks to Carl Laemmle—has come at last to the screen.

A society audience of ultra-distinction watched its tale flower last night at the Rialto through an idealistic medium which makes of it a screen classic marked by glowing, flashing, tender, living scenes, faithful and original.

Here in "Show Boat" is drama and many of its sides-de-theater. Color and dress of succeeding epochs, beginning with the mauve nineties; an interplay of diverse social elements fringing the Mississippi; laughter stirred by the incongruities of fashion; and the frailties of hearts, warm while the moment burns—"Show Boat" has them all and it can well boast of its cargo.

Miss "SHOW BOAT!"



The premiere of "Show Boat" is Dallas, Texas, at the Capitol Theatre looked like a veritable mob scene.



The Rialto Theatre in Washington, D. C., decorated in gala array for its reopening with "Show Boat."

A unique cast projects its theme—which follows the Ferber novel in technique rather than the Oscar Hammerstein libretto—and does it poignantly, convincingly, too; transplanting into flesh and blood the episodes that made of the book a best seller.

Laura La Plante revives the dreamy Magnolia Hawks, destined for the impeccable and mannerly Gaylord Ravenal of Joseph Schildkraut, who mirrors the lure of the river and the savvy of the river gambler in each gesture of tempered ego. These two carry the story forward superbly; with facility, honesty and sentimental distinction. With Miss La Plante exceptional acting honors reside; her work in "Show Boat" is her finest.

Alma Rubens recreates a Julia of pathetic blandishments; Captain Andy lives through the rural histrionics of Otis Harlan, and the Parthenia Hawks of Emily Fitzroy rises to compelling characterization levels—drama in terms of the single personage.

Often the mise-en-scene—the river and its mixed magnificence of pageantry—outstrips music and players. Mr. Pollard, the picture's director, has imprinted upon such an engrossing canvas stirring sequences of Ferber episodes; photographic vignettes mate with drama that glows and beauty that lasts.

Mr. Laemmle can well be proud of his accomplishment. "Show Boat" lifts his reputation to a new plane; simultaneously, it sets for his rivals a mark of reality and romance to shoot at

and pray for luck as they do it.

Sweep of action, integrity of characterization and direction, tenderness, and great beauty foster its romantic development, making of "Show Boat" a lovely living legend of life.

WASHINGTON TIMES

The Rialto Theatre, opening last night with Carl Laemmle's movie song version of the Ferber-Ziegfeld "Show Boat," presented the glamorous appearance of a New York or Los Angeles premiere.

Not one occasion in the past life of this veteran Ninth street showhouse can be called up out of the past to compare with last night's event. And it would be equally difficult to recall when a better picture was given to the world.

"Show Boat" comes so close to being the real American Movie that it may be, after all. It is a vivid panorama of American life along the Mississippi, and through the streets of Chicago and New York, covering three generations in its ample sweep.

* * *

The story is wrought against a rich pattern of genuine American music. "Old Man River" must rank as an atmospheric song of the first quality, and if "Lonesome Road" is not a ballad of classic tradition then all the books must be wrong. There are the joyful "Show Boat" numbers and the crooning, mournful songs of the colored rivermen.

The drama flows in real river tempo—sometimes placid, sometimes rapid and roaring and angry, but never still. It is a brilliant addition to American art.

In a prologue, Laemmle and Ziegfeld pay pretty tributes to each other and to the writers and composers; Helen Morgan perches atop a piano and sings "Bill"; the unforgettable Jules Bledsoe sings "Ol' Man River," and the Plantation Singers register with another bit.

In the picture proper, Laura La Plante and Joseph Schildkraut have the roles of Magnolia and Ravenal. They work hard and to good effect. Otis Harlan is the grand old captain of the show-boat, and Emily Fitzroy does the best work of her life as Magnolia's mother. Alma Rubens is great as Julie.

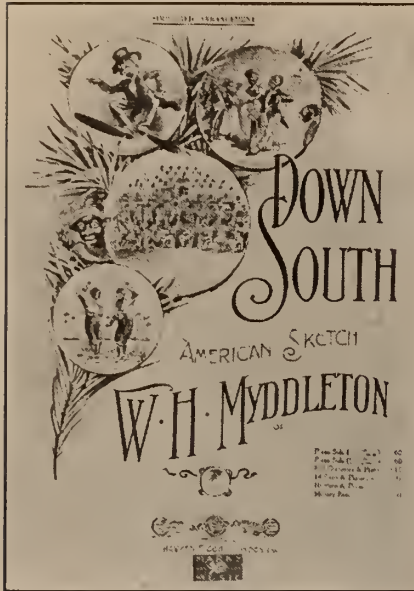
The list could run longer, all the way down to Stepin Fetchit, and there'd be good words for all. But it would be just as well for you to say those words yourself. Unqualifiedly, unreservedly, enthusiastically, "Show Boat" is recommended unto you all!

J. R.

WISCONSIN NEWS

By Peggy Patton

You have heard a lot about Universal's superproduction "Show Boat" and after you have seen it (Continued on page 10)



1912

Back in 1912, long before "Show Boat" was a novel, musical comedy or movie, W. H. Myddleton wrote "Down South," which is now Ravenal's theme song.

(Continued from page 9)

you are going to talk a lot more about it. Why, you just can't help it. This supercinematograph of Edna Ferber's famous novel, which cost \$2,000,000 to complete, is just so good, realistic and appealing that it will send you out of the theatre talking to yourself! And best of all it is entirely different from anything heretofore offered in Milwaukee.

And in this day of endless cinema repetition that is a compliment.

Two czars of entertainment got their heads together in the making of "Show Boat," Carl Laemmle of the silversheet; Florenz Ziegfeld of the boards. What a dynamic combination!

Negro Melodies

Harry Pollard, the director, has incorporated several of the negro melodies of Ziegfeld's "Show Boat" and many of the stars of that company have been borrowed by the picture company to sing some of the popular songs. One of the crooners is Helen Morgan, a big favorite in New York. You will be charmed by her soft, wailing voice and impressive gestures. And other stars of the board offering contribute unique entertainment.

ST. LOUIS DAILY GLOBE-DEMOCRAT

By Anita Mueller

St. Louis had its taste of \$2 movie entertainment last night. The occasion was the local premiere of "Show

DO NOT MISS

Boat," Universal's picturization of Edna Ferber's popular novel, at the Grand Central, where the film is scheduled for a long-run engagement.

The affair was a gala one. Flowers ornamented the lobby, and a canopy at the entrance conveyed the idea that something unusual was happening inside. It was. "Show Boat" is that kind of a picture. Today the flower baskets may have lost some of their freshness, the canopy may vanish with the \$2 admission, but Universal's picture will be there at popular prices, with none of its glory dimmed.

The picture is worthy of the accompanying fanfare. It is striking in its re-creation of old-time river life.

Splendid Cast

Laura La Plante is a beautiful and pathetic Magnolia. Given an interesting role to portray, she retaliates with a splendid performance. Playing opposite her is Joseph Schildkraut, who, as dashing Gaylord Ravenal, gambler and beau of the gay nineties, is no less expert in his role.

* * *

Harry Pollard has a genius for handling descriptive detail and in "Show Boat" the directorial gift has been lavishly applied. Like a glimpse into an old album are those scenes of the Sherman House in its ornate glory; of Michigan boulevard with its fashions and fine horses; of ribald music halls. Then, in contrast the lazy, winding Mississippi; its rippling waters and crooning darky melodies.

ST. LOUIS STAR

The \$2-a-seat premier of Universal's picturization of Edna Ferber's novel, "Show Boat," at the Grand Central last night revealed a part-talking picture which is probably the best of the many so-called hits that have been at that theatre for some time.

KANSAS CITY STAR

We—or this department—flew to Dallas, Tex., in an airplane to see "Show Boat," Carl Laemmle's two-million-dollar Universal feature at the Royal Theatre this week, so we did not have to attend the silver-plated \$3 top "special invitation" premiere at the Royal night before last. The film, we would say, was easily worth the trip to Dallas to see, even

though we did have to "double in brass" on the trip by serving as constant guard of "The Sleeping Beauty," the latter being E. S. C. Coppock, Royal Theatre manager. "Show Boat" should last as long at the Royal as Mr. Coppock needs nights of somnolence. That, to put it conservatively, is two or three years.

You can't spend two million dollars on a picture and not have considerable film after you have laid the "two thousand grand" (it took us a half hour of mathematics to figure that out) on the dotted line. Carl Laemmle, the kindly little old man of Universal, merely bought the rights to one of the most successful novels and musical comedies the world knows and produced a photoplay version of them. The result justifies his expenditures.

* * *

Magnolia's rise to fortune and affluence through her ability to sing her songs of the "Show Boat" days is well depicted. Then she returns to the show boat and finally Gay goes back to her, while Jules Bledsoe, Negro, sings "Look Down Dat Lonesome Road," and old darky spirituelle with a sob that won't leave a dry eye in the house.

Gay throws his gold-headed cane—the last relic he has of his old "hot-shot" days, his "big time" career—overboard and buries his head on Magnolia's shoulder. The show boat steams slowly along. "Look down, look d-o-w-n, dat lonesome r-o-a-d," croons Bledsoe while a Negro mammy rocks slowly in a chair in time to the music. We dare you to hear him and not cry. The crowd almost swam out of the Capitol Theatre in Dallas the night we saw "Show Boat" there.

Laura La Plante plays Magnolia in the film "Show Boat" and those who remember Miss La Plante in her rather silly comedy days will take off their hats and bow low to her now. Personally, we've always liked her, so now we're wearing a satisfied smile and saying "I told you so." Miss La Plante looks Magnolia magnificently and acts the character magnificently, and what more could anyone ask?

Joseph Schildkraut plays Ravenal all over the place—and we mean that as the highest compliment we can pay to him. Almost a twin in appearance to Howard Marsh, the original Ravenal of the stage "Show Boat" in New York—Schildkraut adds the

'SHOW BOAT'

Schildkraut touch of acting and it is one of the best touches in the theatrical world today. The scene where he goes back to Magnolia drunk after getting her money at Julie's is the best intoxication scene you will see in the films or on the stage in many a day.

There are many other points of commendation in "Show Boat," some places, also, where criticism can be applied. We're going to close, however, by talking about Jules Bledsoe again. His singing of "Ol' Man River" is a memorable epic in anybody's movie-going but at that we don't believe it can touch the "Look Down Dat Lonesome Road" finale. We cried like a baby and yet we were cold sober and had a date with a pretty blonde after the show. Now you know there was a reason.

SEATTLE POST-INTELLIGENCER

By Everhardt Armstrong

Songs that stir the heart and a story drenched in quaintly effective sentimentality and pathos make a popular picture of Carl Laemmle's version of "Show Boat."

Last night, at the Music Box, a fashionable audience applauded the big new photoplay's first local showing, and Manager John Hamrick was accorded much congratulatory comment.

The prologue to the picture brings a Broadway musical comedy triumph to Seattle, Florenz Ziegfeld, Helen Morgan, the far-famed Plantation Singers, and all; and it is this prologue, rich in popular musical appeal, that gives the production genuine distinction. To hear Miss Morgan sing "I Can't Help Lovin' Dat Man," and Jules Bledsoe's ringing version of "Ol' Man River," is an experience; and their voices record admirably.

She Has Personality

An arresting personality is Helen Morgan, and her singing has an emotional undertow that no audience could resist. Still another songstress who pleases is buxom Aunt Jemima, heard with the Plantation Singers in "Hey Fellers," and "Come On, Folks."

* * *

Laura La Plante misses none of the pathos of Magnolia's plight in her portrayal of the gambler's wife; and she rises, also, to the melodramatic demands of the scene in the theatre when the estranged husband, sitting dejectedly "out front," hears

her sing "I Can't Help Lovin' Dat Man."

Songs Singer

Schildkraut mingles sentimentality and sneers in his characterization of the romantic-minded but shiftless Gaylord Ravenal; Otis Harlan wins sympathy in the role of Captain Andy Hawks, and Emily Fitzroy repels it as his iron-willed, realistic spouse.

As you pass out of the theatre, after seeing "Show Boat," the songs that enrich it will linger in your ear. The music was written by that facile Broadway composer, Jerome Kern.

SEATTLE DAILY TIMES

By Richard E. Hays

"Show Boat" is a big picture and undoubtedly costly. It presents Edna Ferber's romantic tale of the Mississippi River and The Chicago of twenty or thirty years ago in an appealing musical setting. It offers much beautiful photography.

* * *

With all due respect to Mr. Ziegfeld's stars—and Helen Morgan is fascinating—it is Miss La Plante, a mere motion picture star, who emerges with the honors. She shares them at times with Joseph Schildkraut, a gifted actor of the legitimate stage before he entered the pictures; with Emily Fitzroy, Otis Harlan and Alma Reubens, but "Show Boat" is Miss La Plante's picture. She gives a charming performance and at all times is lively to look upon. The "talkie" has given her a voice and she uses it with pleasing results, not only in dialogue but in several songs.

* * *

... it is a big picture and will hold your interest from its first to its last scene. It should have a prosperous stay at The Music Box.

SEATTLE STAR

By Harry B. Mills

"Show Boat" is a picture that will interest and please about 96 out of every 100 persons, for varying reasons, of course.

* * *

It has some fine musical appeal, both in the prologue, when the actual singers from the Ziegfeld production are seen and heard, and in the picture proper, not forgetting a mighty good job of synchronization for those scenes where there is no dialogue.

It has acting of a superior sort and the direction of Harry Pol-



1929

Sigmund Spaeth, who has revived so many of America's old ballads, wrote the lyrics for Myddleton's "Down South," used so effectively in Universal's "Show Boat."

lard has been kept within reason at all times.

* * *

Laura La Plante tops any acting she has yet done with her work as Magnolia; and even more consistently effective is Emily Fitzroy, who plays the role of Parthenia Ann Hawks, the powerfully willed mother of the decorative Magnolia.

Joseph Schildkraut scores materially in Ravenal's role, and there is a world of humor hidden in his work as the "ham" hero who plays love scenes that are truly realistic during the old-fashioned melodramas which the Cotton Palace show boat brought to the Mississippi river inhabitants.

* * *

... don't miss seeing this picture.

PORTLAND (OREGON) DAILY JOURNAL

By Harold Hunt

Just as the show boats of the Mississippi river have brought life, romance, laughter and pathos into the lives of thousands, so "Show Boat," Universal's fine screen version of Edna Ferber's delightful story of the Mississippi river troupers Friday brought these same elements to those who visited John Hamrick's Music Box Theatre.

"Show Boat" will remain at the Music Box some time. I feel safe in making this prediction, for I saw women and men using handkerchiefs Friday afternoon, (Continued on page 30)

PETE HARRISON *The* PICKS

SAW KEE DOWN



with
BARBARA KENT, JAMES MURRAY and
JACKIE HANLON

Story by Charles A. Logue

A WILLIAM WYLER Production

Presented by CARL LAEMMLE

as one of the year's

GREATEST!

"For appeal to the emotions, with the exception of "The Singing Fool," FEW PICTURES OF THIS YEAR'S PRODUCT CAN EQUAL IT!"

—Harrison's Reports.



TALKING (*2 Distinct Versions*) SILENT

Universal Studio Fetes Laemmle, Jr. On Occasion of 21st Birthday

CARL LAEMMLE, Jr., son of the president of the Universal Pictures Corporation, was guest of honor at a surprise party given by the employees of the company's studios at the Ambassador Hotel in Los Angeles, on Saturday, April 27th. The occasion was the attainment by young Laemmle of his twenty-first birthday. Among the motion picture celebrities attending were Charlie Chaplin, Harry Langdon and Rudolph Schildkraut.

Sunday, April 28th, was the day of his birth and the party carried over until well into the day. Junior was the guest of his father and sister at a birthday party at his father's magnificent estate "Dios Darados," in Beverly Hills on Sunday. This was attended by hundreds of executives, motion picture stars and directors.

Laemmle, Jr. is the youngest ex-

ecutive in the motion picture business. He was recently made associate producer by Robert E. Welsh, general manager, and in that capacity had entire charge of the special production "Broadway," which was recently completed. Shortly he will commence "The King of Jazz," with Paul White-man, in the same capacity.

Junior began active participation in the production department of the Universal Pictures Corporation just three years ago with the introduction of "The Collegians" series of featurettes of college life. He wrote the stories and later supervised the productions. They became very popular and are now in the fourth series. From this he supervised "Lonesome," "The Last Warning" and other feature productions until he was appointed associate producer.

"COLLEGE LOVE"



Carl Laemmle, Jr., is responsible for the "Collegians" Series. He not only originated the idea four years ago, but wrote the stories for the popular one reelers. "College Love" is the first feature-length film carrying on the traditions of Calford in sound and dialog.

Universal to Star Mary Nolan In Four Dialogue Pictures Next Year

First to Be "Mademoiselle Cayenne."

THE Universal Pictures Corporation announce plans to star Mary Nolan in four sound and dialogue pictures for release next season. The first picture to go into production will be "Mademoiselle Cayenne," an original story written by Stephen Allen Reynolds. No director or leading man has as yet been selected.

"Flaming Daughters" will be the title of the story which Warner Fabian, the foremost writer of "flaming youth" novels, is now writing for Mary Nolan, which Universal purchased before completed and which will be the second picture. "The Come On Girl," the title of the third, an adaptation of a story by Otto Henry and "Winnie O'Wynne," adapted from the Saturday Evening Post series by Bertram Atkey, will complete her schedule.

During the past season Miss Nolan has made three pictures with Universal, "Good Morning, Judge!" with Reginald Denny; "Silks and Saddles," with Marian Nixon and "The Foreign Legion," with Norman Kerry. She played the leading role with Lon Chaney in "West of Zanzibar," with John Gilbert in "Desert Night" and "The Constant Wife," with Ruth Chatterton.

Illness prevented Miss Nolan from playing the leading role with Eddie

Leonard in "Harmony Lane" for Universal.

"Mademoiselle Cayenne" is a dramatic story of Parisian night life of the French Penal Colony at Devil's Island and cabaret life in Cayenne, French Guiana. It is the romantic love story of a French-English dancer and an American Army officer which commences in Paris after the war and ends in Cayenne.

Robert Ellis Signed On Long 'U' Contract

THE outstanding work of Robert Ellis as "Steve Crandall," the bootlegger, in Carl Laemmle, Jr.'s special talking production of the stage success "Broadway," induced Universal to place him under a long term contract. His first picture under this new contract will be a prominent role in Laura La Plante's picture titled "Evidence."

"Evidence," an adaptation of a play by Edward Montagne, is a society drama. Neil Hamilton plays the leading role and, in addition to Ellis, the cast includes Jocelyn Lee, Norman Trevor and Clarissa Selwyn. The direction is in the hands of William Wyler.



Nat Ross, youthful director of the "Collegians" Series, has been assigned to wield the megaphone on "College Love," which is virtually a musical comedy screen version of college life.

Carl Laemmle Scholarship Award

\$9,000 Essay Contest Is Big Event in T

Grand Rapids Press

THIRTY-SEVENTH YEAR

GRAND RAPIDS, MICH., THURSDAY, APRIL 11, 1929

TURN UP NEW PLOT TO BOMB CALLES' TRAIN

Authorities Expect to Seize Man, Woman Shortly, Report.

MORE U. S. MEN TO BORDER

Patrols Near Scene of Probable New Attacks Are Augmented.

Mexico City, April 11.—A new plot to assassinate former President Calles, the second within recent weeks, was reported by the newspaper "Universal" Thursday. The newspaper said that a man and woman involved in the conspiracy probably would be under arrest shortly. Quoting the chief of the local military garrison the newspaper said that the untraceable plot was to bomb the former president's train as he passed through the state of Jalisco a few days ago en route from central Mexico to the Pacific coast to take over the drive against the rebels in Sinaloa. "Universal" said that a man named Santiago Perez and an unnamed woman were sent to Mexico City recently by the northern rebels to be sent to Jalisco to be used in the train bombing. It was...

WINS NATIONAL COMPETITION



Edwin M. Snell, \$1,000 essay prize winner.

Central Student Victor In \$1,000 Essay Contest

The Prize Essay

(By Edwin M. Snell)
(Theme: "What Ideal of Life Do You Find in 'Les Miserables'?")

Throughout the entire life of the human race, in the continual struggle against circumstances, great ideas are lived among the common-places and degraded "Les Miserables," as Victor Hugo calls them, are found in city and country. Some have some of them with false ideals, but they are not the true ideals. They are individuals, framed with the main problems of life. Collectively, they make up society; individually they mean very little to society. But every one no matter how poor or degraded has divinity in him, that influences him throughout his life. The student pen of Victor Hugo has brought out in this great novel of the crowd in a masterpiece, "Les Miserables." There portrayed by people much like ourselves are our great ideals for life: faith, self-sacrifice and love.

Faith, produces courage and patience in the face of danger and misfortune. Faith in the cause of the Republic brings little Guircho to death, but he dies with a smile on his lips. Faith in the power of God's love impels in the power to open his door to a dangerous convict, when other doors are barred, and thus to reveal a new life to Jean Valjean. The memory of this ideal...

Schoolmates Rejoice In Assembly When They See Edwin Snell Handed the Victor Hugo Scholarship.

Edwin M. Snell, 15-year-old, Central high school student and son of Mr. and Mrs. Edwin F. Snell, 311 Lyman St. N. E., Thursday morning was presented a check for \$1,000, representing first prize in a national scholarship essay contest sponsored by Carl Laemmle, head of the Universal Pictures corporation. What was conceded to be the greatest achievement at Central high school, was given by the entire student body of the senior high classes gathered in assembly for the occasion. More than 1,000 students cheered the recipient of the award. Presentation of the prize was made by Les M. Woodruff of the Press editorial staff, himself a graduate of Central high school, who handed the check to the winner on behalf of Mr. Laemmle. The motion picture executive had invited the Press to conduct the presentation.

More Than 2,000 Essays. Edwin won first place from an entry of more than 2,000 essays on the subject, "What Ideal for Life Do You Find in 'Les Miserables'?"

SIXTEEN high school students in various parts of the United States were the happy recipients recently of substantial awards given by Carl Laemmle for the best essays on the ideals for life presented in Victor Hugo's "Les Miserables." The contest was sponsored, upon its announcement in September, 1927 by the Universal president, by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc. The judges were prominent university presidents, educators and authors, which makes

THE TOP Paying \$500 for Writing 516 Words

MAX WALES, T. H. S. BOY WINS A PRIZE OF \$500

Presentation to Be Made at Jayhawk Theater.

Topeka Boy Wins With Essay on "What Ideals for Life Do You Find in Hugo's 'Les Miserables'?"

Max Wales, senior in the Topeka high school, is the winner of a \$500 prize for an essay on the subject...



MAX WALES
"What Ideals for Life Do You Find in Victor Hugo's 'Les Miserables'?"

will receive his check for the \$500 prize Wednesday. More than 2,000 essays were received in this contest. Max Wales, senior in the Topeka high school, won the prize. The prize was presented to him by the Motion Picture Distributors of America.



Max Wales, Topeka high school boy receiving a check for \$500 for his prize essay on "The Ideals of Life Drawn from Victor Hugo's 'Les Miserables.'" The prize check was handed Wales by E. D. Kellerman, (R) of The Daily Capital, representing Carl Laemmle of the Universal Pictures. The presentation was made at the Jayhawk theater last night.

"Acting as the representative of Carl Laemmle, president of Universal Pictures, E. D. Kellerman of The Daily Capital, last night on the stage of the Jayhawk theater, presented Max Wales, Topeka high school boy the check for \$500 given by Laemmle as seventh award in the Carl Laemmle-Victor Hugo scholarship contest. The presentation was made during an intermission of "Hullie On," the Fenelon-Mercio skating spectacle which has been the attraction of the theater since the first half of the week ending last night. Wales' essay was written on "The Ideals of Life Drawn from 'Les Miserables.'" The picture ver-

PRESENTATION OF \$500 CHEQUE TO GEO. K. DRIVAN

PLEASE GATHERING OF THE ROSS STUDENTS, MONDAY, FOR THE EVENT

Geo. K. Drivan, winner of cash prize in the Carl Laemmle \$500 essay contest, was cheered by the Normal School Monday afternoon. He was presented the \$500 check by the acting principal, Mr. Newberry.

MOONSHINE MAY BEYOND THE MOUNTAINS

Hollywood Boy Wins \$500 Prize



CORNEL LENGEL, center, Hollywood High School youth, receiving check for \$500 from Carl Laemmle, Jr., associate producer of Universal Pictures Corporation, which he won in the Carl Laemmle \$9,000 scholarship essay award contest. The boy's father, Elmer Lengel, is standing by his side.

Cornel Lengel Given Check in \$9000 Carl Laemmle Essay Contest
Cornel Lengel, 15 sophomore, was telling in his French class at Hollywood High School when Vice Principal Lou Foley entered the room and called him to the front. "Congratulations, my boy," said Mr. Foley, grasping Cornel's hand. "Congratulations? For what?" he stammered. "Call this number and find out."

AT RIGHT: Carl Laemmle, Jr. presents Cornel Lengel of the Hollywood High School with \$500 award for winning essay

ards Evoke Nationwide Publicity

t on "Les Miserables" vns of Prize Winners

the attainment of the final awards an accomplishment of note.

The winners became local figures of importance when their checks, ranging from \$1,000 for the first prize to thirteen prizes of \$500 each, were presented to them. Edwin M. Snell of Grand Rapids, Michigan, received the first prize before the entire student body of his high school. The presentation was made by Lee M. Woodruff of the Grand Rapids Press amid an ovation such as the Central High School has never before witnessed.

In many instances, the principal of the high school did the presentation honors for Carl Laemmle. In Hollywood, Carl Laemmle, Jr., officiated for his father in awarding a \$500 check to Cornell Lengel, fifteen-year-old student of the Hollywood High School.

THE PEORIA JOURNAL

PEORIA'S GREATEST NEWSPAPER

SIXTY-FIRST YEAR

AP—MEANS BY ASSOCIATED PRESS

PEORIA, ILL., MONDAY

MANSFIELD IN FINAL EFFORT TO HALT TRIAL

Manner Of Selecting Grand Jury Under Attack

Unless motions to quash the indictments against Morris Mansfield, alleged wholesale in Peoria's poison run scandal are allowed by Judge T. N. Green Monday afternoon, Mansfield and his wife Jessie will go to trial during the afternoon on the first of six murder indictments.

Announcement to this effect was made Monday morning by Robert Kavanaugh, who with George defense. "No motion for continuance" will be filed," Kavanaugh stated. "We will go to trial if the court overrules other motions which we will file early this afternoon."

The motion which Kavanaugh referred to is supplemental to a motion already on file seeking to have the indictment set aside. For its salient points it will contain criticism at the law upon which a conviction is sought if unconstitutional, and also an attack upon the manner in which the grand jury voting the indictments against the Mansfields and others was impaneled.

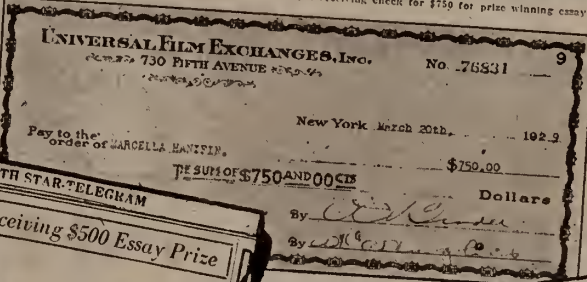
Attack jury selection

Attorney to a hearing upon return, a subpoena duces tecum issued by Sprenger at noon Monday. County Clerk will be in attendance at court at 2 o'clock noon and to bring with him the records of the meeting of supervisors at which jury was made up. It will contend that the board of supervisors in actual fact failed to draw up by of the

Peoria Girl Wins \$750 Cash Award in Universal Pictures Essay Competition



Miss Marcella Hanflin, Academy of Our Lady pupil, receiving check for \$750 for prize winning essay

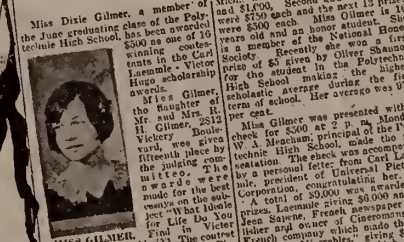


Poly Senior Receiving \$500 Essay Prize



Miss Dixie Gilmer, 16, Polytechnic High School senior, with a check for \$500. The \$500 was awarded Miss Gilmer by Universal Pictures Corporation through the president, Carl Laemmle, for writing one of the best 10 essays on the French moving picture production of Victor Hugo's "Les Misérables."

POLY GIRL WINS \$500 MOVIE PRIZE WITH 415-WORD ESSAY



Miss Dixie Gilmer, 16, Polytechnic High School senior, with a check for \$500. The \$500 was awarded Miss Gilmer by Universal Pictures Corporation through the president, Carl Laemmle, for writing one of the best 10 essays on the French moving picture production of Victor Hugo's "Les Misérables."

... (A) WAS President... office of the... ton. Bec... the su... may f... awer. of the farm re... interest... selves. Fri... pate... suits... in... been... in far... and been... to exped... Quite... quated... the rep... largely... of unkn... the con... and... the num... have... to years. In the... servar... marke... chairman... committee... figures in... now that... elevated... "Jim" Re... to his Ke... Bor... The id... first of... throw his... ana City... him throu... erally in c... weighty ve... Mr. Ho... the ex... sider... ut Sen... Y. cees... 1929

(CONTINUED ON PAGE 4)

Play it again!

"HELD OVER!"

—Metropolitan Theatre,
Washington, D. C.

**"COMPELLED TO
HOLD IT!"**

—Liberty Theatre,
Oklahoma City, Okla.

**"MANY RETURNED
SECOND TIME TO SEE
IT!"**

—Plaza Theatre,
Ft. Dodge, Iowa.

**"GREATEST SPE-
CIAL!"**

—Bonham Theatre,
Fairbury, Neb.

**"TERRIBLE STORM!
BIG CROWD!"**

—Plainview Theatre,
Plainview, Nebr.

**"BIGGEST BOX-OF-
FICE BET!"**

—Paramount Theatre,
Akron, Ohio.

"YEAR'S GREATEST!"

—Woodward Theatre,
Detroit, Mich.

**"NEW RECORD FOR
EIGHTEEN MONTHS!"**

—Barney Theatre,
Port Marion, Pa.

**"WEEK OF TREMEN-
DOUS BUSINESS! ALL
RECORDS SMASHED!"**

—Uptown Theatre,
Wichita, Kans.

**"I MADE REAL
MONEY ON IT!"**

—Aristo Theatre,
Lammon, S. D.

**"RETURN ENGAGE-
MENT SOON AS POS-
SIBLE!"**

—Silver Family Theatre,
Greenville, Mich.

**"ONE HUNDRED PER-
CENT BOX OFFICE!"**

—Disbury Theatre,
Walden, New York.

**"SHATTERED ALL
RECORDS!"**

—Palace Theatre,
Canton, Ohio.

**"EXCEPTIONAL
BUSINESS!"**

—Auditorium,
Lynchburg, Va.

**ADVISE ANY EXHIBI-
TOR TO PLAY IT!"**

—LeeRoy Theatre,
Wallace, Nebr.

CARL LAEMMLE'S

SUPER-PRODUCTION

"We had more
than we could
house in Em
nights. This
it a one day
not realize w
cardi

**PLAY
AGAIN**

UNCLE TOM

-- Silent or Sound - Carl Laemmle

ore people
d get in the
nclaw in two
we can play
turn. I did
a big drawing
was".

—E. W. GROESBECK,
Buckley, Washington.

Y IT
MIN!

M'S CABIN

mmle Leads the Way!!!

Play it
again!

"RECORDS
BROKEN RUN
EXTENDED!"

—Capitol Theatre,
Grand Island, Nebr.

"SURE CLICKS AT
THE BOX-OFFICE!"

—Criterion Theatre,
Tonkawa, Okla.

"ONE OF THE BEST
EVER MADE!"

—Mazda Theatre Co.,
Aurora, Nebr.

"UNCLE TOM CAN
HANG THEM ON THE
RAFTERS!"

—State Theatre,
Uniontown, Pa.

"BIG! LOOKS GOOD
FOR TEN DAYS OR
MORE!"

—Capitol Theatre,
Dallas, Tex.

"A THOUSAND
TURNED AWAY!"

—Oriental Theatre,
Portland, Ore.

"BIGGEST BUSINESS
LAST DAY!"

—Granada Theatre,
Norfolk, Nebr.

"MANY PATRONS
TURNED AWAY!"

—Pastime Theatre,
Hickory, N. C.

"LAST DAY AS MUCH
AS THE THIRD!"

—New Square Theatre,
Ottumwa, Iowa.

"TURN AWAY BUSI-
NESS INDICATES BIG
MONEY REPEAT!"

—Academy Theatre,
Scranton, Pa.

"NO LET-UP FROM
CAPACITY!"

—Lyceum Theatre,
Winnipeg, Manitoba.

"DREW PEOPLE
NEVER SEEN IN
TOWN BEFORE!"

—Princess Theatre,
Lincoln, Kans.

With Marguerita Fischer, Arthur Edmund Carewe, Lucien Littlefield, James Lowe, Virvinia Grey, George Siegmann, Adolph Milar, Vivien Oakland, Lassie Lou Ahearn, Mona Ray, Aileen Manning.

Two negatives: 1 SILENT, 1 with SOUND.

A Harry Pollard Production

"COLLEGE LOVE"



George Lewis, the popular lead in Universal's series of one-reel college life films, plays the leading role in "College Love," the feature length collegian story which has recently been completed with sound and dialogue



Dorothy Gulliver is the darling of the campus in "College Love," as in the "Collegians Series" she is the cause of many joys and jealousies among the football heroes. Dorothy Gulliver has revealed an excellent Movie-tone voice

Universal Announces Eight Features For Release With Sound-on-Disc

Two Short Subject Series, Too, Being Disced for Immediate Release—Current Universal Releases to Reach the Screen in Three Forms

DEFINITE plans for the forthcoming release of Universal's talking and synchronized pictures with disc sound accompaniment, were announced this week by M. Van Praag, general sales manager for the Laemmle organization. The plans contemplate the immediate release of one or more of the disced pictures, with others to follow according to their release dates. This assures the release of current Universal pictures in three different forms, silent, sound-on-film and sound-on-disc, with the exception of several current pictures not contemplated for synchronization, notably the Hoot Gibson Jewels.

Laemmle was moved to decide upon the disc system as an adjunct to the Universal sound-on-film policy because of the delay in the perfection of various small sound-on-film devices adaptable to the needs and pocket-book of the small exhibitor. Pending the perfection of such apparatus, a growing number of exhibitors, faced with the necessity of giving talking pictures to their patrons, have been equipping their houses with disc systems. Included in this number are many staunch Universal exhibitors, whose urging had much to do with Laemmle's decision.

"Scandal," the latest Laura La Plante Jewel, will be the first Universal disc release. It will be followed in quick order by the following

features "Come Across," with Lina Basquette; "You Can't Buy Love," with Jean Hersholt and Katherine Crawford; "His Lucky Day," a new Reginald Denny special; "Evidence" and "One Rainy Night," both Laura La Plante pictures, the titles of which may be changed, and "College Love," a Laemmle Special made with George Lewis and Dorothy Gulliver.

Also, Universal's big super-talking picture "Show Boat" will be disced without delay. The demand for this picture is said to exceed anything ever put out by Universal and the demand for it on the part of the disc-equipped houses is growing daily.

In the Short Subjects field, Van Praag announces two series. The Fourth Collegians, embracing ten two-reelers of college life and adventure, starring George Lewis and Dorothy Gulliver, which are being made with sound and dialogue, and already are being released, will be available on discs presently. Also, all of the Oswald the Lucky Rabbit Cartoon Comedies, from now on, will be made on discs as well as on film track.

Universal has completed its arrangements for the manufacture of discs and is now installing the necessary equipment in its exchanges for handling the new form of sound pictures. The studio equipment has been installed and working for several weeks.

Harry Fraser Now Directing 'Collegians'

THERE isn't much in connection with Universal's "Collegians" series that Harry Fraser hasn't done.

Fraser, who formerly directed for Universal in the East, is now directing the "Collegians" in sound and dialogue. He wrote the dialogue on the "Collegians," is the production supervisor of them, and acted the part of a college professor in one of them.

Nat Ross, who formerly directed the series, is now editing "College Love," the feature length collegian story, in sound and dialogue, which was completed last week.

The Fourth Series of "Collegians" is finding an enthusiastic acceptance among both fans and exhibitors who agree that the addition of sound and dialogue is a tremendous hit.

Leroy Mason Cast In First Sound Role

LEROY MASON has his first speaking part before the sound camera in "The Climax," being adapted by Universal from Edward Locke's famous stage play. The new dialogue and music picture is being directed by Renaud Hoffman.

Mason has the difficult role of "Dr. Gardoni" in "The Climax," a part which is regarded as pivotal in the story. He is the lover whose infatuation for "Adella," played by Kathryn Crawford, brings about one of the most highly dramatic situations of the story.

Mason's sound tests having proven satisfactory, he is approaching the sound camera with less timidity than is usually the case of a motion picture actor playing before the microphone for the first time.

The one and only "BROADWAY"
—Nothing like it in the world!

The most astonishing stage success in history—now the most amazing melodrama ever produced in talking pictures!

Laughter and love—gaiety and tears—glitter and gloom—triumph—despair! Staggering in its bigness—touching in its pathos!

There is only ONE

BROADWAY

—and Universal has it!

Carl Laemmle's million

— with original play dialog

You'll hear
songs you
can never
forget!

There is only ONE

BROADWAY

candle power picture!

— 100% talking and singing!

You'll see
things you
never saw
before!

Throw away all your former standards of comparison. Before you see "Broadway" prepare your mind for a brand new forward step in the world of entertainment. As great as the stage play was, its physical limitations are narrow compared with the breadth and scope of the picture. You are going to see breath-taking scenes such as you never dreamed of in the wildest flights of fancy. I am absolutely at a loss for words when I attempt to describe the bigness, the vastness and the glory of "Broadway."

Carl Gemmely



BROADWAY

—and Universal has it!

Only Universal can give you "Broadway"—
with the original play dialog— with songs
you can never forget— with the greatest set
ever constructed for the greatest melodrama
ever conceived!

with
Glenn Tryon, Evelyn Brent,
Merna Kennedy, *T. E. Jackson, Otis Harlan,
Robert Ellis, *Paul Porcasi, Leslie Fenton,
George Ovey.

from
JED HARRIS' Stage Production of the play
GEO. ABBOT and PHILIP DUNNING
A PAUL FEJOS Production

Associate Producer
CARL LAEMMLE, Jr.

Two Negatives: one SILENT, one with DIALOG
Color Scenes Photographed by Technicolor Process
*of the original play cast

NOTE: The use of the name "Broadway" in association with other
film productions is unauthorized and has no connection with this,
the original play by that name.

There is only ONE
BROADWAY

—and Universal has it!

"SHOW BOAT" OPENS IN EIGHT KEY CITIES

"COLLEGE LOVE"

Gala Premieres Continue to Mark Launching of Big Universal Talking Pictures — Record Box-Office Figures Reported — Picture Holding Up Remarkably in Other Key Cities—New York Run Gathers Momentum.

"SHOW Boat," the big Carl Laemmle talking picture which had its Broadway premiere last week in the Globe Theatre, opened in eight key cities over the last weekend. The various openings continued the gala premiere policy instituted with the initial showing of this picture at Palm Beach and Miami several weeks ago, and since continued in various parts of the country. The picture is now being shown in thirteen keys, some of the runs being in their third week.

The new "Show Boat" openings were in the following houses: Rialto, Washington, D. C., Hamrick's Music Box Theatres in Portland and Seattle, the Blue Mouse in Tacoma, the Publix Royal in Kansas City, the Publix Theatre in Houston, the Liberty in Oklahoma City and the Grand Central in St. Louis. "Show Boat" already has completed highly successful runs in the Publix at Palm Beach and West Palm Beach, the Capitol in Miami, the Grenada, Salt Lake; and in the Princess at Hot Springs. It still is running in the Capitol, Dallas; the World, Omaha, and in the Aztec in San Antonio. The picture is in its third week in Dallas and in its second week in Omaha and San Antonio.

An indication of the elaborate phases of the Kansas City opening may be had from the report to Uni-

versal that despite a downpour it was the outstanding social event in the history of Kansas City. Continued rain the next day failed to hold the crowds.

John Hamrick of the Music Box in Seattle reported an advance sale of 559 seats at \$2.50 for his opening. This premiere was in the face of the opening of the new Fox theatre, with opposition on competing screens of "The Broadway Melody," "Coquette," "Speakeasy," "The Leatherneck" and "The Donovan Affair." The opening, on Friday night, topped \$1,500 with Saturday and Sunday going well above the \$2,000 mark. At Tacoma, the same night, the box-office line lasted until 9:40 P. M.

The St. Louis opening Friday night was followed by a violent storm Saturday. Despite this, the picture clicked above \$2,200, and followed on Sunday, another rainy day, with a box-office which almost reached \$5,000. Monday topped Saturday's figures.

Carl Laemmle's rosiest hopes in regard to the entertainment value of "Show Boat" daily are being crystallized in the Universal home office as the box-office figures from the various key city runs come in.

Special premieres for the coming week-end include the Alabama Theatre, Birmingham; the Grand, Topeka; the Stillman, Cleveland; the Liberty,



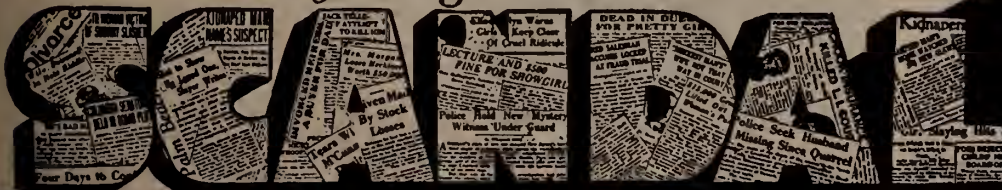
In "College Love," Churchill Ross plays the role of the bewildered book-worm which he has made famous in the Carl Laemmle, Jr., series of short subjects. "College Love" is replete with campus noises, cheers, alma mater songs, brisk undergraduate chatter, football whoopee, etc.

Cumberland Md.; the Circle Indianapolis; the Capital, Atlanta; the State, Detroit; the Allyn, Hartford; the Strand, Lexington, Ky.; the Alhambra, Milwaukee and the Grand Pittsburg.

Carl Laemmle presents

LAURA LA PLANTE

The Magnolia of "SHOW BOAT" in



From the Cosmopolitan Magazine Story by Adela Rogers St. John

With Huntley Gordon, John Boles, Jane Winton

Directed by WESLEY RUGGLES

TALKING (Two distinct versions) SILENT



'TOOT TOOT TOOT' --: --: 'SHOW BOAT' IS --: --: ON ITS WAY



EMILY FITZROY
As stern and crabbed as she appears, "Farthy" is depicted by Emily Fitzroy.

ABOARD THE "SHOW BOAT"
Here is seen the interior of the "Cotton Palace," the show boat of the film, where hundreds of the small town river folk witnessed the plays offered by the roaming troupers who traveled by water.

LAURA LA PLANTE
Charming Laura La Plante, Universal's leading lady, has the role of "Magnolia."

THE "SHOW BOATS" COMING
When the callope's notes floated over the water, announcing the approach of the "Show Boat" residents rushed to the landing to greet the actors. This scene shows the crowd gathering at the wharf as the show boat drifts down the river.

Universal's talking and singing presentation of the great Ziegfeld production of Edna Ferber's "Show Boat" has its premiere performance at the Alhambra theater April 25.

AL CAPONE IS BROKE, **THE DAILY PICTORIAL** WISCONSIN NEWS. GENERAL NEWS SECTION STATE AVIATION CODE IS

WEDNESDAY, APRIL 17, 1929

This "Show Boat" display, spread across the entire top of the Wisconsin News, shows the way the press is responding to the popular appeal of the Universal hit.

New Theatre Named After "Show Boat"

THE latest outstanding tribute to the influence of Universal's "Show Boat" has just been reported to the home office. It consists of naming a new theatre, to be opened shortly in Port Norris, New Jersey, after the Universal film. "Show Boat" will appear over the marquee of the new house, and Universal extends every good wish for the prosperity of the theatre which bears the name of a picture entering, from all indications, upon a long and prosperous run.

Congratulations To Amy Jones' Groom

RESIDENTS of Tamaroa, Illinois, are going out of their way to congratulate young Edward R. Becker upon his marriage to Miss Amy M. Jones, Manager of the Pastime Theatre. Miss Jones is better known in her home town as Tillie Jones, because she has always worked so hard that she reminds her friends and admirers of "Tillie the Toiler"—by contrast. The result has been a high standard of entertainment and an enthusiastic following at the Pastime. Tamaroa and Marion, where the young couple are making their new home, are showering the honeymooners with good wishes, to which Universal adds a hearty share.

"COLLEGE LOVE"



What is a "Collegians" film without its veteran coach, Hayden Stevenson? Of course, he has his famous role in "College Love," in which an exciting football game is made more thrilling in sound.

Fan Cannot Resist Praising "Show Boat"

"I AM one who had the good fortune of seeing the preview of one of your latest pictures, to wit: 'Show Boat,' and being one who believes in the proverb: 'Dead men smell no flowers,' I must give credit where credit is due. If I refrain from doing that, I feel that I would be suppressing an emotion within me that makes me want to tell the world that it is the most wonderful production that I ever witnessed.

"Not from any material gain, and not that I class myself as one who is professionally able to criticize, I nevertheless sought for flaws, and permit me, please, to state that the direction and the acting could not be surpassed. The best word to describe it would be 'marvelous.'

"And still believing in my proverb above stated, I can't resist writing of Joseph Schildkraut. His every move impressed me so that when I left I saw in him a 'Barrymore,' a 'Jannings,' and to what in my mind you would call acting that could not be surpassed.

"Again I reiterate that I am merely writing this so that in a small way I can repay you for giving the public this wonderful work."

Very truly yours,
(Signed) N. O. Freedman,
Los Angeles, Calif.

Carl Laemmle, Jr., to Supervise "King of Jazz," Universal's Paul Whiteman Super-Talkie

CARL LAEMMLE, JR., associate producer at Universal City, who has just completed the supervision of Universal's super-talking picture "Broadway," directed by Dr. Paul Fejos from the Broadway stage success, will similarly take charge of the production of Universal's next super-talking picture, "The King of Jazz," to be made with Paul Whiteman and his noted orchestra. Fejos will also direct this one. Also, Edward T. Lowe, scenarist and dialogue adapter of "Broadway," will act in a similar capacity for "The King of Jazz."

Production on "The King of Jazz" will start early in June. Fejos and Lowe made a hurried trip to New York this month to confer with Whiteman on the story. Lowe is now preparing the script.

"The King of Jazz" will depict the colorful life of Paul Whiteman and his eventual triumph as the creator of symphonic jazz. The film will bring to the Sound-film public the insistent dissonances of modern music of which the famous "Rhapsody in Blue," of George Gershwin is typical.

Neil Hamilton Picked by "U" For New Laura La Plante Film

NEIL HAMILTON has just been signed by Universal to play opposite Laura La Plante in "Evidence," the Universal star's next feature, now going into production at Universal City. Hamilton replaces Joseph Schildkraut, formerly announced in the leading male role of this production. The change was made because of Universal's desire to star Schildkraut in a separate vehicle soon.

"Evidence" will be directed by William Wyler, who made "Anybody Here Seen Kelly?" and "The Shakedown." He is regarded as one of Universal's most promising young directors. The story of "Evidence" is from a play by Edward Montagne.

In "Evidence" Laura La Plante is again given scope for the dramatic depths which she displayed so convincingly as Magnolia in "Show Boat." As an actress whose marriage to a society man is never accepted in her husband's set, Laura surmounts incriminating "evidence" with superb ease.

Josephine Dunn Signs For Universal Picture

JOSEPHINE DUNN, beautiful blonde and one of the thirteen 1929 Wampas Baby Stars, has just been signed as the feminine lead opposite Eddie Leonard in "Harmony Lane," Universal's new dialogue and music picture, now in rehearsal.

Miss Dunn replaces Mary Nolan, who was originally cast for the part, but who was compelled to withdraw because of illness. The role is that of "Dolores Dupree," who is Leonard's "icy blonde" wife in the picture.

Director Robert Hill was elated when Miss Dunn was signed for "Harmony Lane," as he directed the picture in which she received her first major role and which won for her the part she played in "Excess Baggage" and opposite Al Jolson in "The Singing Fool." It is believed she will score her greatest success in "Harmony Lane."



The
BOX
OFFICE
BABY

STERN **QUINNS**

in
The Newlyweds
and Their Baby

adapted from the
famous cartoons by
GEORGE McMANUS

—and these
Stern Brothers
Comedies
Buster Brown
Comedies
From the celebrated
cartoon series by
R. F. Outcault
Let George Do It
Another famous comic
from the pen of
George McManus
Mike and Ike
Rube Goldberg's
funny look-alike
lads in the flesh

Released by
UNIVERSAL

Carl Laemmle presents

COLLEGE

Carl Laemmle, Jr., has scooped the field with the first all talking and singing college feature... made to order for exhibitors who like money. Youth rampant, gay and wild... campus chatter rippling with humor—peppered with laughs... and songs—boy, what songs! The University of California Glee Club does the harmonizing between bursts of speed and excitement. Oil up your cash register for heavy duty. The old favorites of “The Collegians” are all there... George Lewis, Dorothy Gulliver, Eddie Phillips, Churchill Ross, Hayden Stevenson.

Directed by Nat Ross

100 percent talking and singing



★
E I LOVE
★



A
Laemmle
Special



... a million percent box-office!

"COLLEGE LOVE"



Eddie Phillips carries his well-known role of rival in sports and love to George Lewis over to "College Love," the feature-length Universal dialog and sound film of campus life.

Universal to Make New 10-Chapter "Blake of Scotland Yard" Serial

"The Return of Blake of Scotland Yard" Scheduled for Next Year's Release—Craufurd Kent as Blake

UNIVERSAL announces that a new "Blake of Scotland Yard" serial is to be made. It will be called "The Return of Blake of Scotland Yard" and will be for next year's release.

"Blake of Scotland Yard," released last season, was one of the most successful serials ever made by the Laemmle organization.

Craufurd Kent, Grace Cunard, Arthur Pryor, Monty Montague, Florence Allen and Albert Priscoe have been signed for the cast of "The Return of Blake of Scotland Yard." The chapter-play will go into production April 29th.

Kent will have the role of "Blake," the Scotland Yard detective; Miss Cunard will be the "Queen of Diamonds," Pryor will be "Lord Blanton," Montague will be "Jarvis," who is "Blake's" valet, and Priscoe will be "Prince Darius."

The new serial, of ten two-reel episodes, will be directed by Ray Taylor.

Florence Allen, who was the prize winner in Chicago in the "See America First" beauty contest held throughout the nation by Universal Pictures Corporation in 1926, will have the role of "Lady Diana" in the "Blake" serial.

New Leonard Songs In "Harmony Lane"

FOUR new and original songs will be sung by Eddie Leonard, merry minstrel man, in "Harmony Lane."

The songs were written by Leonard, whose "Ida, Sweet Apple Cider" is still a favorite, and Jack Stern, composer of a number of song hits, especially for "Harmony Lane" which is a story of stage life.

The four new songs are "Beautiful," the theme song; "The Bogie Man Am Here," "Here I am" and "Sugar Cane Around My Door."

**Read this hot wire from
Russell Brown, McDon-
ald Theatre, Eugene,
Oregon:**

Crowds Just Ate This One Up!!

Got by Beautifully!
Denny becoming
big talkie favorite!
Very Big Business!!
—Russell Brown



Reginald
DENNY
in
**"CLEAR
the
DECKS"**

with OLIVE HASBROUCK, OTIS HARLAN, LUCIEN LITTLEFIELD
Story by E. J. RATH
A JOSEPH HENABERRY
Production

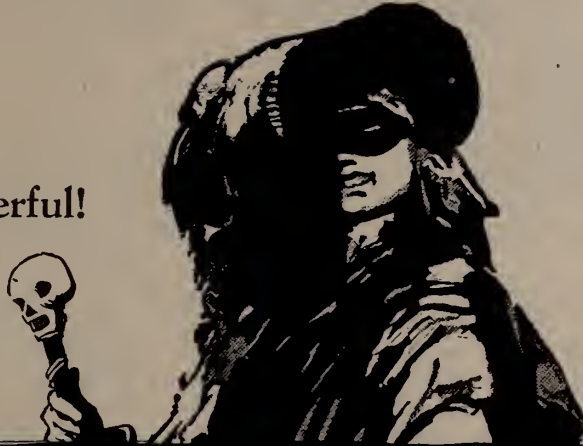
The most spectacular mystery thriller ever made

NOW *in* SOUND!

Weird!
Wild!
Wonderful!

re-issued with stirring
music and sound effects

(Movietone or Disc)



CARL LAEMMLE *Presents*

**THE
PHANTOM
OF THE OPERA**

From the novel by
GASTON LEROUX

Directed by
RUPERT JULIAN

Starring

LON CHANEY

with

Norman Kerry, Mary Philbin
and a cast of
500



-- Silent or Sound - Carl Laemmle Leads the Way!!!

CARL LAEMMLE
presents
HOOT
GIBSON



in
"The
LARIAT
KID"

with
ANN
CHRISTY

Story by Shannon Fife

Directed by
Henry MacRae



UNIVERSAL
GIBSON-JEWEL

DON'T MISS "SHOW BOAT"

(Continued from page 11)

saw them wiping their eyes as they left the theatre, or blinking rapidly, heard them praise the picture. And this is evidence enough that "Show Boat" has struck a popular chord.

Truly, it is a fine picture, telling a story that holds the interest from the first notes of the steam calliope, heralding the approach of the Cotton Palace show boat as the picture opens, until Magnolia and Ravenal, whose romance it unfolds, fade into the blissful future that one hopes must be awaiting them.

* * *

PORTLAND NEWS

By Myrtle Forbes Couche

Another milestone in the trek toward perfection in sight-sound pictures was reached by Harry Pollard in his production for Universal of "Show Boat."

The picture combines the highlights of Edna Ferber's story with the music of the Florenz Ziegfeld stage production. "Show Boat" opened an indefinite run at John Hamrick's Music Box Theatre Friday.

* * *

Laura La Plante, Universal's prize blonde mime, whom we had thought was doomed to comedy roles for the balance of her career, makes a charming heroine as Magnolia Hawks and, incidentally, proves herself a worthy dramatic actress. Joseph Schildkraut is the actor-gambler, Gaylord Ravenal. His best scene is where he returns, intoxicated, with some ill-gotten money with which to make a showing to deceive his hated mother-in-law.

Emily has the strongest characterization as the adamant Mrs. Hawks—a part which she plays to perfection. Otis Harlan enacts the role of the kindly but thoroughly browbeaten Captain Andy; Alma Rubens is briefly beautiful in two scenes as Julie, the actress and later the adventuress, and Jane La Verne, as the child Magnolia, lends sympathetic appeal to the early portion of the story.

The story is compelling, vibrating with life and has the glamorous appeal of the old days of the South. Underlying the action one sees and hears the sounds once familiar to that region—strumming banjos, crooning darkies, lapping water and the melancholy toot of the river boats. The haunting melodies from the stage production, "Ol' Man River," "Can't Help Lovin' That Man," "Bill" and others are the songs with which Magnolia wins her fame.

"Show Boat" is heartily recommended as excellent entertainment. Come prepared to weep, for there are many moments when tears come unbidden.

PORTLAND TELEGRAM

By D. C.

"The Show Boat," bearing a whole cargo of the life and color and atmosphere and ideals of the horse and buggy and river boat days of America, has sailed into John Hamrick's Music Box—and it looks as though Portland is to be its port for several weeks to come.

It is an ideal show for entertainment of people of any generation, for it plays alike upon the chords of memory for those who lived through the show boat days and of curiosity for those who think of those days glamorously through the memories of fathers and mothers—or perhaps grandfathers and grandmothers.

And it threads all those panorama, unfolding through the life of Magnolia Hawks, upon a story of simple, sincere and unwavering love between two human beings.

DIRECTION EXCEPTIONAL

The direction by Pollard is some of the best that Universal can boast, and the musical setting and the transitional river effects in the photography carry out impressively the endless life of the great river.

* * *

It is superfluous to reiterate what everybody knows—that Rudolph Schildkraut is a great actor, on stage or screen, and that he is splendid in the role of the young gentleman gambler.

La Plante Effective

Laura La Plante, playing in comedies for years, the reviewer remembers to have applauded some seasons ago as an actress of authentic power. In the role of Magnolia Hawks assigned to her in "Show Boat," she proves her effectiveness definitely.

Emily Fitzroy, as the mother, is another character that one finds one's self remembering vividly, long after one has left the theatre.

The introduction of the stars of the original Ziegfeld cast, as a prologue to the film, is effectively done, and the singing—particularly Jules Bledsoe's "Ol' Man River"—is tremendously moving.

A great show, splendidly presented.

on disc -
on film
or silent --

these and all future
Universal Pictures released
as sound or talking Pictures:

Show Boat

Scandal

(Starring Laura La Plante)

Come Across

**You Can't
Buy Love**

College Love

(No Silent Version)

His Lucky Day

(Starring Reginald Denny)

**2 Laura La
Plante Jewels**

(Titles Not Yet Definite)

The Collegians

(Fourth Series)

**Oswald, the
Lucky Rabbit**

(One-reel Cartoons)



UNIVERSAL

PICTURES ----- PRESENTED BY

CARL LAEMMLE..

Dr. Marston Tells The Secret

(Continued from page 8)

Perfumer told them it was a new kind of perfume he had made in the chemical laboratory. None of the subjects were revolted at the smell as would be expected had they known the contents of the bottle, and finally after several trials all became indifferent to the odor, though none actually liked it.

We might think that certain things like a kiss and a snake would always arouse the same emotions, but they don't. The reason is because some people think the thing is dangerous, like the snake, and others interpret it as a friendly object or act. On the screen we can make people identify themselves, that is, sympathize with the leading characters. Then, by showing very clearly through the actions of the leading characters what relations the other characters, the villains, etc., have toward the leading characters, we can compel people to feel the corresponding emotion. That involves selecting the story in the first place that contains the relationships between characters which give the emotion we want, and then making sure that those same relationships are kept in the production of the picture and appear on the screen just as the story called for them. We have to have players who are of the right types to make those relationships one to another seem natural, and they have to act in such a way so as to depict those relationships. When these relationships are established, millions of people are compelled to feel the same emotions.

On behalf of Mr. Laemmle, I can say that Universal Pictures is heart-

"COLLEGE LOVE"



Sumner Getchel who has played the role of the Fat Boy in the last two series of "Collegians," contributes his hilarity to "College Love."

ily in sympathy with the mothers' movement to secure not only cleaner, more wholesome pictures for children, but also pictures which are positively constructive in educating the children emotionally in the right way. Every person in this audience has some emotional deformity which will be with you all your life as a result of a deficient or wrong education of the emotions when you were children and adolescents. It is not only the well-being of the children as such that depends upon right emotional education while they are children, but the whole future of civilization depends upon how the emotions of the coming generation are educated at the present time.

Motion pictures are more effective in educating the emotions than any other form of group stimulus. Therefore, the motion picture producers are in a position to do more in educating the emotions of the coming generation than any other group of people in the world. Universal realizes its opportunities to help the civilization of the future along this line and its corresponding obligation to mothers of the coming generation.

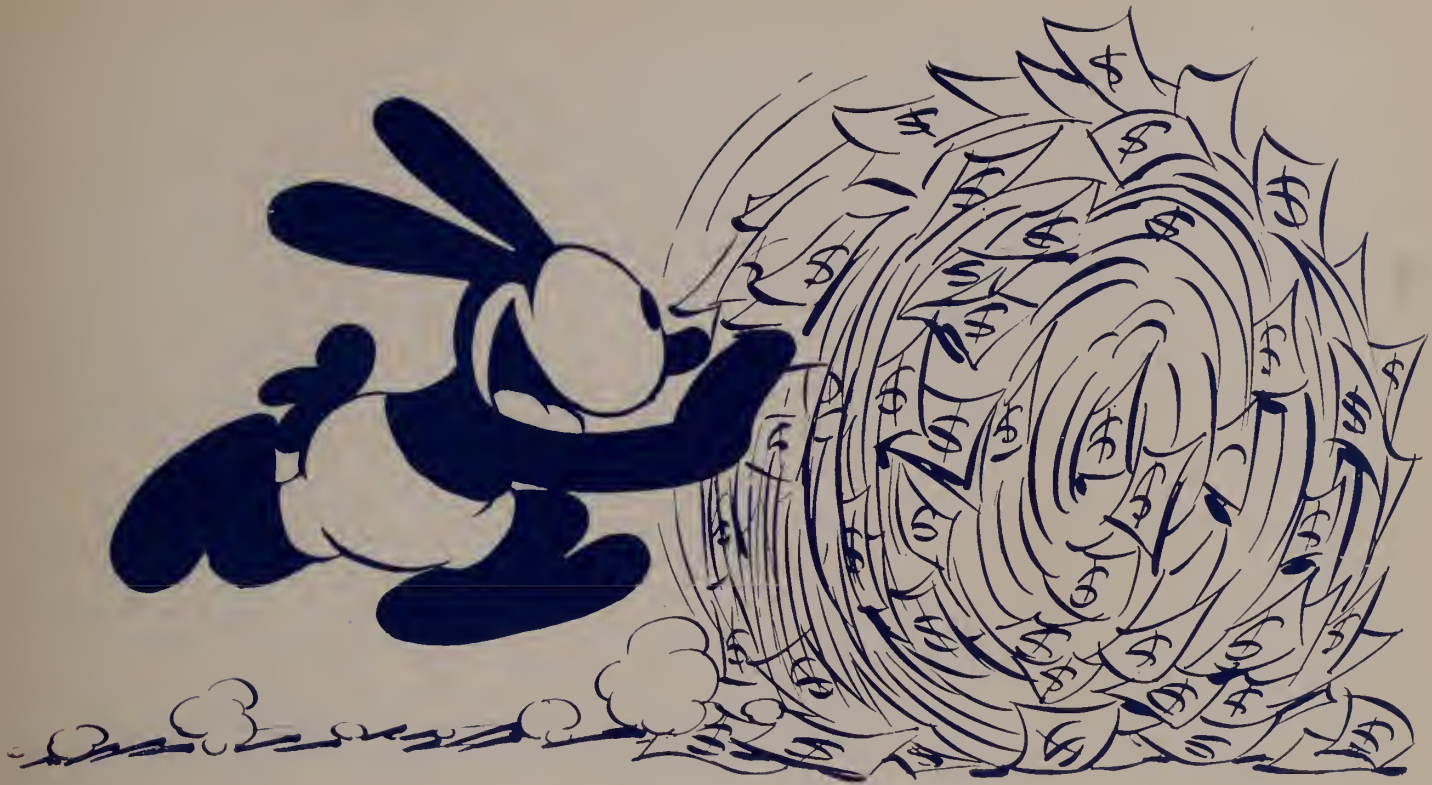
We are now considering in a serious way what can be done with pictures of this type for children. And it is Mr. Laemmle's personal wish that the Public Service Department should cooperate with mothers, parents, teachers, librarians, and club women continuously from now on to accomplish these ends. I have complete confidence in women, and believe that all the hope of a change for a more humanitarian social order lies in the hands of women.

Carl Laemmle presents Glenn TRYON

SILENT
(2 distinct negatives)
TALKING

in "IT CAN BE DONE"

with Sue Carol story by Mann Page
A FRED NEWMAYER Production



Out of the **RED!**

Hundreds of exhibitors agree that the quickest way to get out of the **RED** is to drive out the **BLUES**. And there's no better way of doing this than to show Oswald regularly.

Sound or silent, he's a wow!



Other one-reel patronage builders!

LAEMMLE NOVELTIES

Something strikingly new under the sun. First-run short subjects
(Silent)

HORACE IN HOLLYWOOD

Author Lake with shots of studio big-timers in a zesty series.
(Silent)

CAFE ROYALE

Red-hot cabaret entertainment
(In sound)

Oswald

The LUCKY RABBIT

WINKLER PRODUCTIONS

Watch This Column

(Send for your copy of Universal's books containing complete information on our new pictures. It's free.)

If I were to go into ecstasies over "Broadway" to the extent warranted by this splendid production, my friends might say that I was departing from my rule of avoiding adjectives. Yet, it seems to me that I must impart my enthusiasm to you. The picture so far exceeds your expectations that I haven't words or adjectives enough to prove what I think of it. "Show Boat" is already electrifying the country, and now comes "Broadway" with just as much claim to delight you as Edna Ferber's American classic. Thomson's affluor who have seen "Broadway" affirmed that it is "Carl Laemmle's second great achievement of the year." Thanks a lot, but see the picture. It will speak aloud for itself.

"Broadway" is the story of stage-life which amazed and amazed New York. It was produced by Jed Harris whose name ranks high in theatrical circles, from Philip Dunne, George Abbott and so on to embrace the "Show Boat" in the way of excitement and intelligent drama, the foreground and atmosphere which intrigues and entices.



Evelyn Brent in "Broadway". The screen has the distance that Nature depicts.

In picture form "Broadway" is immeasurably. With the original play dialog and so far that comparison of the question. There is no limitation to the screen. The stage production is limited to the stage on which it is presented.

The cast of "Broadway" was chosen with extra care. Read the names: GLENN TRYON, EVELYN BRENT, EMILY FITZROY, MERNA KENNEDY, ROBERT ELLIS, LESLIE FENTON, GEORGE OVEY.



Robert Ellis in scene from "Broadway".

All screen players of more than usual ability and popularity; with THOMAS JACKSON, PAUL PORCASI of the original stage cast, completing a brilliant array of principals. And the whole screen production was directed by PAUL FEJOS, the startling genius who created "Lonesome." I might also say, with pardon-

able pride, Carl Laemmle, Jr., supervised this production, which has the most remarkable single set ever constructed in a motion picture studio.

It's in the air! It's everywhere! "Show Boat" will be shown in every representative theatre in the world. The preliminary presentations met with such overwhelming numbers and such not exaggerating when I claim that it will prove by far the outstanding picture, both silent and in sound, for 1929.

Carl Laemmle,

President

If you want photographs of Merna Kennedy, Glenn Tryon and Laura La Plante, send 10c in stamps for each.

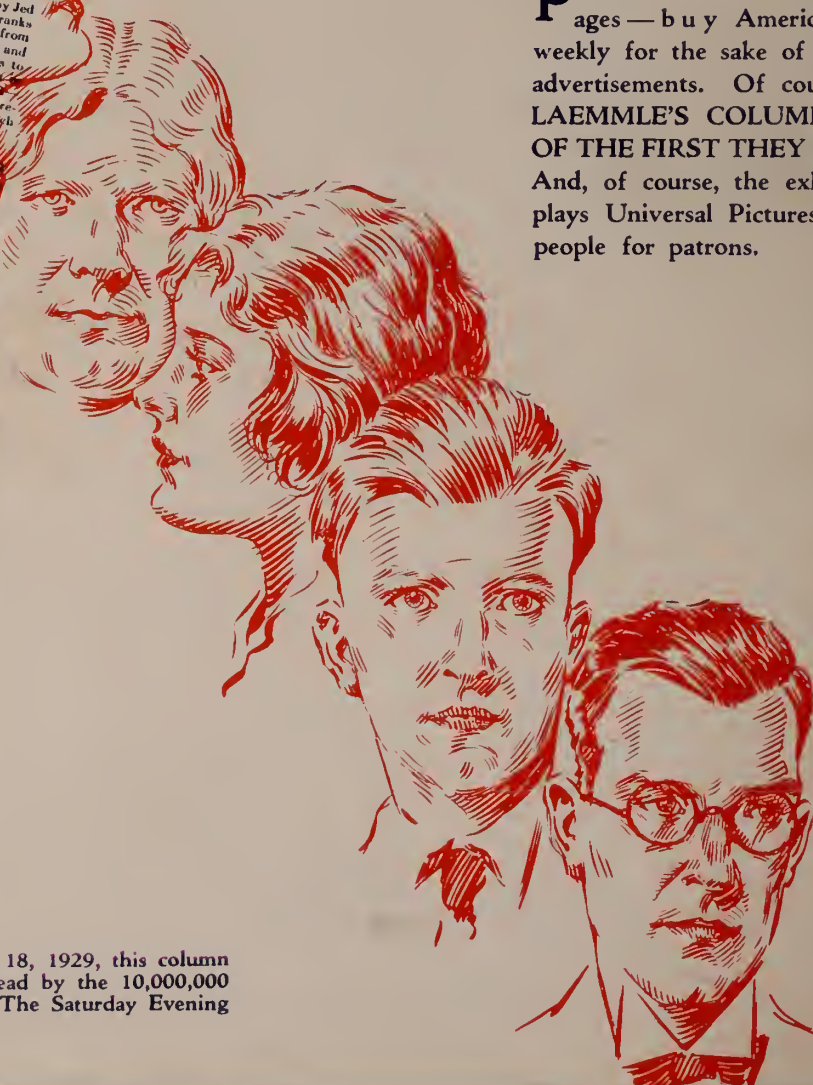
UNIVERSAL PICTURES

"The Home of the Good Film"

730 Fifth Ave., New York City

They Buy The Saturday Evening Post Just to read the ads!

PEOPLE in all walks of life—all ages—buy America's greatest weekly for the sake of reading the advertisements. Of course, CARL LAEMMLE'S COLUMN IS ONE OF THE FIRST THEY TURN TO. And, of course, the exhibitor who plays Universal Pictures gets these people for patrons.



On May 18, 1929, this column will be read by the 10,000,000 who get The Saturday Evening Post.

UNIVERSAL WEEKLY

Vol. 29 No. 16

May 25, 1929



Ruth Elder

Supporting Hoot Gibson, in

"THE WINGED HORSEMAN"

UNIVERSAL —

TALKING MONEY!

—SINGING Money!

—CHEERING Money!

—SHOUTING Money!

Carl Laemmle Jr's., racy,
rousing Junior Jewels in

DIALOG and SONG
talk steady profit at the
box-office!

Starring George Lewis, with
Dorothy Gulliver, Churchill
Ross, Hayden Stevenson, Eddie
Phillips. Directed by Nat Ross.

A special negative for silent
houses.



The Collegians

-- Silent or Sound - Carl Laemmle Leads the Way!!!

THE FIRST

MILLION DOLLAR
ALL-TALKING
PICTURE!

There is

ONLY ONE



Carl Laemmle's million

— with original play dialog

Guns—gigolos—gangsters—in the furious forties where night clubs greet the winking dawn. Girls—girls—and a girl... in the romance of the hooper and the maid... a love story that no stage has ever before known!

There is only ONE

BBROA

candle power picture

The most amazing melo-drama of the screen . . . adapted from the most astonishing stage suc-cess in history . . . with the greatest sets ever built . . . with songs you can never forget . . . with scenes that will astound you . . . that's "Broadway!"

— 100% talking and singing



YOU'LL SEE
THINGS YOU
NEVER SAW
BEFORE!

BROADWAY

—and Universal has it!

Only Universal can give you "Broadway" *because*

THERE IS ONLY

with
Glenn Tryon, Evelyn Brent,
Merna Kennedy, *T. E. Jackson, Otis Harlan,
Robert Ellis, *Paul Porcasi, Leslie Fenton,
George Ovey.

from
JED HARRIS' Stage Production of the play
PHILIP DUNNING and GEO. ABBOT

A PAUL FEJOS Production

Associate Producer
CARL LAEMMLE, Jr.

Two Negatives: one SILENT, one with DIALOG

Color Scenes Photographed by Technicolor Process

*of the original play cast

NOTE: The use of the name "Broadway" in association with other
film productions is unauthorized and has no connection with this,
the original play by that name.



ONE BROADWAY

—and Universal has it!

with original play dialog—100% talking and singing

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY
Copyright 1929 · UNIVERSAL PICTURES CORPORATION All Rights Reserved

Vol. XXIX

MAY 25, 1929

No. 16

UNIVERSAL MOVIEGRAMS

THE current Laura La Plante feature which is under production at Universal City with the title, "Evidence," will be released as "The Love Trap." This feature is by Edward Montagne and is being made by Director William Wyler with a cast which includes Robert Ellis, Neil Hamilton, Jocelyn Lee, Norman Trevor and Clarissa Selwynne.

NOW it comes out. "The Dark Horse," on which Ken Maynard has started production at Universal City, is none other than Tarzan. It must be explained, if any explanation is necessary, that Tarzan is the trick horse which has become famous in Maynard's pictures. Nora Lane, the beauty of "The Cohens and Kellys in Atlantic City," has the lead opposite Maynard.

JOSEPH SCHILDKRAUT celebrated the signing of a new contract with Universal by accepting an invitation to a national radio artists' party in Cleveland, Ohio. As it happened, "Show Boat" was playing at the time there in the Stillman Theatre. It was because of his remarkable work in "Show Boat" that Carl Laemmle offered Schildkraut a new contract and tore up his old one.

DIALOGUE and synchronization are being started this week on two productions which have otherwise been entirely completed at Universal City. They are Reginald Denny in "Girl Troubles" with Merna Kennedy and "The Climax," the Edward Locke stage play featuring Jean Hersholt, Kathryn Crawford, John Reinhardt and Henry Armetti.

The HEROES of "BROADWAY"

THE making of a big motion picture, such as "Broadway," the su-

per-talking and singing photodramatization of the famous New York stage success, soon to reach the screen under the auspices of Carl Laemmle, Jr., requires, in addition to the actors and directorial staff, the services of hundreds of technicians, electricians, carpenters and other workers. The most arduous work of all is the handling of the big 5000 watt incandescent lights, on insecure perches high amid the crowded roof supports and cross beams of the big studio buildings. The work is as cruel as that in the stoke hold of a big steamship.

Deep down in the bowels of ships, far below the waterline of huge liners that speed across the seas, toils the "black gang." Stokers, stripped to the waist with the muscles rippling like wire cords beneath their glistening skins, endlessly shovelling coal into the blazing fireboxes.

Up above the giant stages where motion pictures are made, there toils, too, the "black gang" of the movies—more properly, the "lights gang." Sixty feet in the air on flimsy platforms, each with his huge "spot" beside him, stand the studio electricians, shooting down upon the figures on the stage below the shaft of brightness

LITTLE Jane LaVerne who, with Josephine Dunn and Huntley Gordon, are the principals in support of Edie Leonard, in "Harmony Lane," is becoming a sensation. If her singing in the original songs of this singing and dancing picture records as well as expected, this little lady, who is under a five-year contract to Universal, may be co-starred in a series of short-reel kid comedies.

The "Lights Gang," Employed to Handle Enormous Electrification of This Remarkable Production, in Constant Danger and Suffering

which makes them famous.

Beside them on their platforms are coiled thick ropes,

veritable hawsers by which, in case of fire or other emergency, they can swarm down to the floor of the stage to safety. Nobody but themselves and the set executives know they are there, but with 4,000,000 watts in the switches their narrow stairway might be much too slow.

It is hot up there, too—hotter by far than ever was a stokehold. Besides the intense heat generated by the big 5,000 watt "Inkies," 156 of which are being used in conjunction with 300 smaller lamps of 1,500 watts each on one platform alone over the "Broadway" stage at Universal, additional heat rises from the set below. And is reflected again upon the light crew by the sheet steel roof a few feet above their heads.

But the light "stoker" stands by the source of the spotlight, not in the circle of fame where it hits. So the world hears nothing of him; the figures on the stage below give no thought to his existence.

"Save 'em!"

Stentorian cries from the chief electrician below.

"Seven o'clock on the set"—that means they must climb the narrow ladder to their eerie perches half an hour before.

"Forty-five minutes for lunch!"—that means they wind their way down.

Without them there could be no pictures. Without the terrific temperatures they must endure, hour after hour and day after day, that brilliant shaft never would reach the mimic.

Without stokers, the ship never could reach those ever-romantic lands across the ocean.

But the epics are not always in the gold braid on the bridge.

A Godsend For

*No. 638—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation.*

HOOT GIBSON on hossback!

Hoot Gibson on a motorcycle!

Hoot Gibson flying a plane!

Hoot Gibson in a parachute!

Hoot Gibson raising h-e-double-l in general and giving one of the liveliest performances the screen has ever seen.

And Ruth Elder is his leading lady—the same delightful and daring Ruth who landed in the broad expanse of the Atlantic Ocean when she made her plucky attempt to out-Lindbergh Lindy himself!

These two great performers are a real pair to draw to in Hoot's newest and most sensational production, "The Winged Horsemen."

Don't let anybody tell you the silent movies are on the wane. When you can get thrillers of this sort to tell your public about, you've got something!

Unwired Houses!

You've got things you never saw before on the screen.

For example, there's one red-hot scene where Hoot and Ruth and the dirty villain of the play all jump out of airplanes high up in the ether with Hoot and the dirty villain popping at each other with pistols all the way down.

If you think such a scene is easy to photograph, you've got quite another guess coming. But the harder it is, the better Hoot likes it—and if the cameraman has to hang around in the clouds somewhere in order to shoot Hoot when he's on a toot, it's just the cameraman's hard luck, that's all.

Shooting Hoot and Ruth in this picture was one of the toughest jobs any crank turner was ever assigned to, but the thrilling and totally novel results obtained for your screen made the job well worth the awful effort.

So listen, you fellows who have been crying for silent pictures. Here's one from Hoot that will knock into a cocked hat every other Western picture you have ever booked, and that goes for Hoot's own past performances as well.

Any time you can give them thrill on thrill for seven fast reels you've got something big for your box-office, and you've got it here in the WINGED HORSEMAN, Hoot's greatest to date. Advertise it high, wide and handsome. It's all wool and a full yard wide. A Godsend for unwired houses!

Oh! Yes. Of course it comes from Universal.

Judge Goddard Dismisses Anne Nichols' Complaint Against "Cohens and Kellys"

JUDGE GODDARD, United States District Court, Southern District of New York, rendered on May 14th, his eagerly-awaited decision in the case of Anne Nicholas against Universal Pictures Corporation, Carl Laemmle and Harry Pollard. The case was an action for infringement of copyright and asked for an accounting of profits. Judge Goddard declared that the rights of the complainant in her play "Abie's Irish Rose," had not been infringed by the Universal production which was directed by Harry Pollard and consequently declared the bill of complaint dismissed.

This case, which aroused a great deal of public interest because of the celebrity of the parties, and the large claims made as to the amount of money involved, was originally brought by Anne Nicholas in March of 1926. For various reasons, it was postponed until February of 1929, involving three years of preparation by the attorneys of both sides,—O'Brien, Malevinsky & Driscoll for Anne Nichols, and Siegfried F. Hartman, general counsel for Universal Pictures Corporation. The trial counsel for Miss Nichols was Judge I. R. Oeland and ex-Governor Nathan L. Miller and Siegfried F. Hartman handled the defense.

In Decision Handed Down District Court Judge Finds No Infringement of "Abie's Irish Rose" by Universal Production

From the legal standpoint the case was of particular interest because Miss Nichols' counsel advanced a wholly unusual theory for the determining of copyright infringement, a theory so utterly at variance with the long established test laid down by the courts that, if accepted, it would have established a precedent. This theory consisted, in the words of Judge Goddard's decision, of "the segregation of the scenes of a play or picture, and the extraction and comparison of the ideas or emotions forming the collocation of the play and picture under consideration, the theory being that if these be similar the underlying ideas, emotional themes, basic characters and 'the crucible' must be similar and hence that infringement follows."

This theory was rejected by Judge Goddard.

"Mr. Malevinsky's theoretical test," said Judge Goddard, "does not meet the full requirements of a correct test. It is not sufficient. That two productions display the same trend of emotions is not enough to show plagiarism. Emotions, like mere ideas,

are not subject to preemption; they are common property. It is the incidents or elements or grouping of them which produce the emotions that are to be compared. Similar emotions may be caused by very different ideas."

If any such legal theory had been judicially accepted and applied to the extent of declaring infringement to have been committed in this case, it is thought by many lawyers and copyright experts that the very foundations of the copyright law would have been undermined so as to render hazardous the undertaking of any motion picture or theatrical work dealing with a subject already treated by another. From this standpoint it may be said that the theatrical and motion picture industry has been saved from an attempt at encroachment upon its rights.

In commenting on the decision, Siegfried F. Hartman, General Counsel for Universal, said:

"My clients are extremely gratified that Judge Goddard has made his decision upon the total dissimilarity of the two works involved in this case, thus acquitting them of the wholly unjustified charge of infringement which was made against them."

Editor of Motion Picture News Gives Laurels to Universal's Screen Version of "Show Boat"

IN an editorial on the entertainment value of screen talk, which appeared in the May 11th issue of *Motion Picture News*, William A. Johnston said:

Last week I saw the stage version of "Show Boat" (considered by many to be the best show of the New York season) just to compare it with the sound picture. There is no comparison. *The picture makes the elaborate stage version look lame and inadequate.*

Editor Johnston's comment is not only a distinct tribute to Universal's "Show Boat," but an indication of the dramatic heights to which talking pictures can be lifted under intelligent directors.

Variety Proclaims "Lariat Kid" Good Bet For Any Silent House

"Hoot Gibson pulls real revival propaganda for westerns in 'The Lariat Kid.' The interest is bonified and the story is meaty. Some novel gags are introduced and the suspense never wanes. Good bet for any silent house.

"Gibson starts as the marshal, out to avenge his murdered dad. Girl interest introduced in the first few feet when Hoot runs into Mary Lou, played by Ann Christy, escaping from a scheming aunt and burly escort, member of a bad town gang.

"Into the village where all forces of law and order, including his father, have been vanquished, Hoot boldly strides. With a crazy street cleaner as an ally Hoot rounds up the whole mob. Using the water wagon as a jail he gets the crowd laughing. And Hoot does his business logically because he takes 'em one at a time in backyard challenges. *"His girl spirited away by the heavy, played by Francis Ford with characteristic effectiveness, provides against story monotony. Hoot shows some great hard riding."*



"For appeal to the emotions, with the exception of 'The Singing Fool,' few pictures of this year's product can equal it. . . powerfully pathetic! . . . inspiring!"

—HARRISON'S REPORTS

The SHAKEDOWN

No money can buy Pete Harrison's praise. If his praise could be bought, we would owe him a million dollars, for he has gone the limit on this talking gold mine!



with
JAMES MURRAY
and
BARBARA KENT

Story by
Chas. A. Logue

A
WILLIAM WYLER
Production

Presented by
CARL LAEMMLE

TALKING

2 Distinct Versions

SILENT

"BROADWAY" DE LUXE LOBBY PHOTOGRAPHS

Universal has prepared a De Luxe set of lobby cards on "Broadway" that are as distinctive as the picture itself. The cards are 11 x 14, but are not the ordinary gelatine variety, but actual photographs. Each one is captioned, although many of the reproductions throughout the Weekly, for the sake of clarity, do not indicate this. The set, twenty dramatic scenes or character studies in all, can be used effectively for lobby decoration, window displays in connection with tie-ups, etc. All in all it is the best and most interesting lobby display set ever issued with a picture.



Lobby card of the attention-getting type that gives the atmosphere of "Broadway" and stresses it as a sound picture



Glenn Tryon discovers the "slave bracelet" which Billie (Merna Kennedy) is wearing as another man's gift



Glenn Tryon as the hooper, Evelyn Brent as the bootlegger's sweetheart, and Robert Ellis as Steve Crandall



The gigantic Paradise Night Club set used as a background for a fast-stepping chorus led by Glenn Tryon

Collier's Features Pat Rooney and Marion Bent As Best Known Man-and-Wife Vaudeville Team

Popular Magazine Tells Happy Life Story of Rooneys Who Have Finished Series of Universal Sound Shorts

Their Son, Pat III, Also in the Comedy Series

Collier's for May 11, 1929

"We've Forgotten how to Fight"

By John B. Kennedy

There's no better known man-and-wife team in vaudeville than Pat Rooney and Marion Bent. In twenty-six years they've played 25,000 public performances together with nary a quarrel. Their son Pat is third in the Rooney stage dynasty.

IT SEEMS that there were two Irish lads, one named Pat and the other Mike, but in this case Mike was a middle name coming after George. They were very young men, barely in their teens, and they got into an argument over the achievements and glories of their respective sires. A pile of words from one to the other led to a flurry of blows. Then a friendly eye appeared the pummeling kids, demanded their names and the cause of their quarrel.

"My name George Michael Cohen," said one. "I'm Pat Rooney the Second," said the other. "I know your father, George Michael," said the top. "And I know yours when he was living and singing, God bless him, Pat Rooney the Second. Both of them wonderful men."

The two lads grinned through bluing eyes and shined hands. The argument was settled with satisfaction both ways, and George M. Cohen and Pat Rooney the Second have been firm friends ever since.

Pat derived a permanent lesson from that incident. There are things it's never worth fighting about, he says—mainly arguments with or over your relatives. I've been married to my working partner for twenty-five years, and the only tiff we ever had was as to how the ceremony should be performed, in her neighborhood or mine. She won, and there hasn't been a teasing word between us since, either on or off the stage. We've forgotten how to fight.

He points to that as the second most important condition for happy marriage. The first is for husband and wife both to have something to do in which each can understand and help. Marion Bent, who is Mrs. Rooney, was a child singer of the music halls when she met Pat. She played and some fame, and Pat had inherited the responsibilities of a reputation and a family from the first Pat Rooney. They tied together and they fastened on each other and began one of those marvellous matrimonial partnerships which distinguish the stage quite as much as its quick-change divorgé acts.

"My father," says Pat, "made a ten-and-dime work more than thirty years ago singing his character songs, such as 'Tweety Tummy and Malicious the Sold Man. There was little onough of it left when he died prematurely. So I had to get out and work for the family when I was little more than ten years of age."

"There were celebrated men like Tony Pastor and Benar and Blat at my father's funeral. Tony Pastor took me under his wing. I told him I wanted to be an Irish singer like my father."

"But your father wasn't Irish, Pat, he said. 'Honey, you know that he

was born in Birmingham, England. That makes no difference," I told him. "I want to be an Irish singer."

"Yes, mate," said he, "you want to sing Irish songs."

"As he promised to hire me when I was old enough, we let it go at that."

Pat made his debut at Miner's music hall after winning the clog-dancing championship of Manhattan. He could clatter and clatter like a troop of cavalry mounts galloping over a cobbled road.

From the beginning he succeeded. "I've always made good money," says Pat. "There was no two-meals-a-month struggling for me. I could never have stood it. Being a little man, only five feet one, I've got nothing but my food to feed on, so to speak. I've never missed a meal in my life. It wouldn't do."

The Earmarks of Success

He had prepared for half a dozen years as an "artist," with one prolonged tour in a stirring melodrama entitled Daughters of the Poor, when Klaw & Erlanger signed him as a tenor with an English pantomime, Melior George Little Little Marion Bent, whose brother was champion cornet player of the civilized globe, danced opposite Pat, which is how they became acquainted.

Now they are celebrating their twenty-sixth year as the team Rooney and Bent. The statistics of this partnership include 25,000 public performances together, a country home on Long

Island a fine city home in Manhattan, a son named Pat who is third in the Rooney dynasty, a stable competence and no quarrels of any kind. Length of professional popularity and fidelity of mating have distinguished other stage combinations—the Mortons, Mr. and Mrs. Jimmy Barry, for instance. Where the Rooneys have the edge is in comparative youth and something more than comparative wealth.

"When we started out together," says Pat Rooney, "the variety stage was packed with couples doing double turns. We'd run on the same time with some of them for months, and we observed that in the course of a year several of these partnerships would be broken up, splitting a twin career as well as two private lives."

"We discovered there were mainly two reasons for this—liquor and another woman or liquor and another man."

"Among my acquaintances off the stage who had their marital difficulties I found the same formula worked."

"And this other—sharp tongues. 'More than one good team I saw coupled by a partner saying the wrong thing at the wrong time. A clever fellow was once good for fifty-two weeks' straight booking a year in the United States and Canada, and for the same time in England if they wanted it, were on an early bill with us. They did a snappy cross-talk act, husband and wife at breakfast-table stuff. The time they played with us they were at

"It wasn't always easy to get along," says Pat Rooney and Marion Bent. But these famous vaudeville stars succeeded and found happiness and prosperity in teamwork.

Their height of fame in airport-foot-figure money. But they tried to be as snappy with each other off as on. You never saw married folk as snappy so hard to make wise cracks at each other's expense.

In Providence one night, working out very east for the end of the tour, the bit-part came. It was in the wings, for Rooney and Bent followed this team. The pair were making ready for their opening curtain, when applause of nothing, the male partner said to me "I never saw married folk as snappy so hard to make wise cracks at each other's expense." That means we'd die on their stage combinations—the Mortons, Mr. and Mrs. Jimmy Barry, for instance. Where the Rooneys have the edge is in comparative youth and something more than comparative wealth.

"When we started out together," says Pat Rooney, "the variety stage was packed with couples doing double turns. We'd run on the same time with some of them for months, and we observed that in the course of a year several of these partnerships would be broken up, splitting a twin career as well as two private lives."

"We discovered there were mainly two reasons for this—liquor and another woman or liquor and another man."

"Among my acquaintances off the stage who had their marital difficulties I found the same formula worked."

"And this other—sharp tongues. 'More than one good team I saw coupled by a partner saying the wrong thing at the wrong time. A clever fellow was once good for fifty-two weeks' straight booking a year in the United States and Canada, and for the same time in England if they wanted it, were on an early bill with us. They did a snappy cross-talk act, husband and wife at breakfast-table stuff. The time they played with us they were at

"I've always made good money," says Pat. "There was no two-meals-a-month struggling for me. I could never have stood it. Being a little man, only five feet one, I've got nothing but my food to feed on, so to speak. I have never missed a meal in my life. It wouldn't do."

The Earmarks of Success

"He had prospered for half a dozen years as a 'single,' with one prolonged tour in a stirring melodrama entitled 'Daughters of the Poor,' when Klaw & Erlanger champion cornet player signed him as a hooper with an English pantomime, Mother Goose. Little Marion Bent, whose brother was of the civilized globe, danced opposite Pat, which is how they became acquainted.

"Now they are celebrating their twenty-sixth year as the team Rooney and Bent. The statistics of this partnership include 25,000 public performances together, a country home on Long Island, a fine city home in Manhattan, a son named Pat who is third in the Rooney dynasty, a sizable competence and no quarrels of any kind. Length of professional popularity and fidelity of mating have distinguished other stage combinations—the Mortons, Mr. and Mrs. Jimmy Barry, for instance. Where the Rooneys have the edge is in comparative youth and something more than comparative wealth.

"When we started out together," says Pat Rooney, "the variety stage was packed with couples who were unhappy. We discovered there were two reasons for this—liquor and another woman, or liquor and another man."

Reproduction of the first page of John Kennedy's article about the Rooneys in the May 11th issue of Collier's.

family from the first Pat Rooney. They tied their acts and their fortunes together and began one of those marathon matrimonial partnerships which distinguish the stage quite as much as its quick-change divorce acts.

"Pat made his debut at Miner's music hall after winning the clog-dancing championship of Manhattan. He could clatter and clatter like a troop of cavalry mounts galloping over a cobbled road. From the beginning he succeeded.

From the beginning he succeeded. "I've always made good money," says Pat. "There was no two-meals-a-month struggling for me. I could never have stood it. Being a little man, only five feet one, I've got nothing but my food to feed on, so to speak. I've never missed a meal in my life. It wouldn't do."

"SHOW BOAT" PREMIERE CLICKS IN LOS ANGELES

Brilliant Opening at Biltmore Attended by Screen Celebrities
Critics Loud in Praise of Long-Awaited Hit

THE premiere of "Show Boat" at the Biltmore Theatre in Los Angeles on Monday evening, May 6th, was a brilliant affair, attended by all the luminaries of Hollywood. A typical West Coast opening night audience paid high tribute to the film by much applause and not a few sobs. Among the "Show Boat" stars present were Laura La Plante and Joseph Schildkraut, accompanied by his wife, Elsie Bartlett. The director, Harry Pollard, attended with Mrs. Pollard, the Margarita Fischer of "Uncle Tom's Cabin." Merna Kennedy of coming "Broadway" fame was there along with scores of other celebrities such as Billie Dove, Sharon Lynn, Fannie Hurst, Ruth Elder, Anita Page, Bessie Love, Barbara Kent, etc.

The reception of the film was enthusiastic. The reviews, excerpts from which are printed below, confirmed the approval of the first nighters.

Evening Herald

By Harris A. Carroll.

With a slow deep current, like a great river, "Show Boat," Universal's most pretentious production of the year, unfolded last night before a dis-

tinguished audience at the Biltmore.

At times tortuous, again surging directly toward its goal, this film version of Edna Ferber's colorful novel has a volume of power and sincerity.

I do not believe the full effect of the picture is to be appreciated immediately. The canvas is too large, too panoramic, and too true to the disorganization of life as it is apt to be.

One needs to gain a perspective. But when this is done, it seems to me there is a lasting quality to "Show Boat."

Certain of the film's irrelevancies are among its chief charms. In these little backwaters of the action, one learns most intimately of the people who lived and loved, and when their time came died on the Mississippi show boat Cotton Palace.

The throbbing beauty of the song "Old Man River" is an important factor in establishing the mood of the story. In this tune alone, Universal is richly repaid for its purchase of the Jerome Kern score.

First praise naturally goes to Harry Pollard as director of "Show Boat," but Joseph Schildkraut and Laura La Plante are hardly less instrumental in its success.

Schildkraut's simulation of drunk-

the "Show Boat" stars present weret from the cast in the way of acting. Both he and Miss La Plante are very effective, particularly in emotional scenes.

Evening Express

By Monroe Lathrop.

Universal's most pretentious venture into the field of the audible film made its belated appearance in the home town at the Biltmore Theatre, amid the huzzas of a crowd, professional and lay, which packed the house.

"Show Boat" is, as a whole, probably the best thing from the Universal plant in several years. It has that elusive thing, charm, for which all showmen seek, as well as beauty and bigness and epic significance.

The march of generations passing through a changing world is in it. The characters are interesting—Magnolia, Ravenal, Captain Andy, Parthenia Ann—but Director Harry Pollard has caught something more than their fleeting and unimportant existence.

"Broadway" De Luxe Lobby Photographs



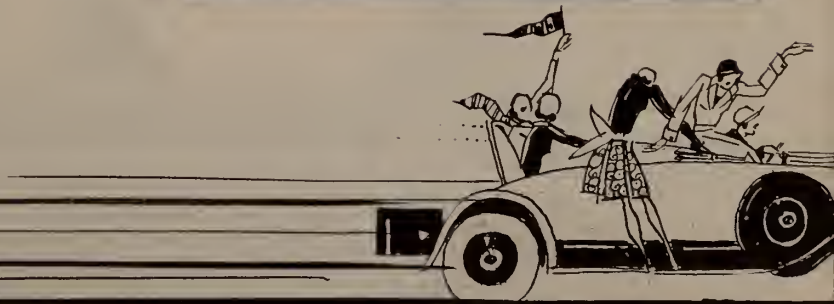
A lobby card of unusual catchiness is this grouping of the leads in "Broadway," namely, Glenn Tryon, Merna Kennedy and Evelyn Brent.



A quartette of outstanding strength and ability. Left to right: Thomas Jackson, Paul Porcasi, Otis Harlan and Robert Ellis.

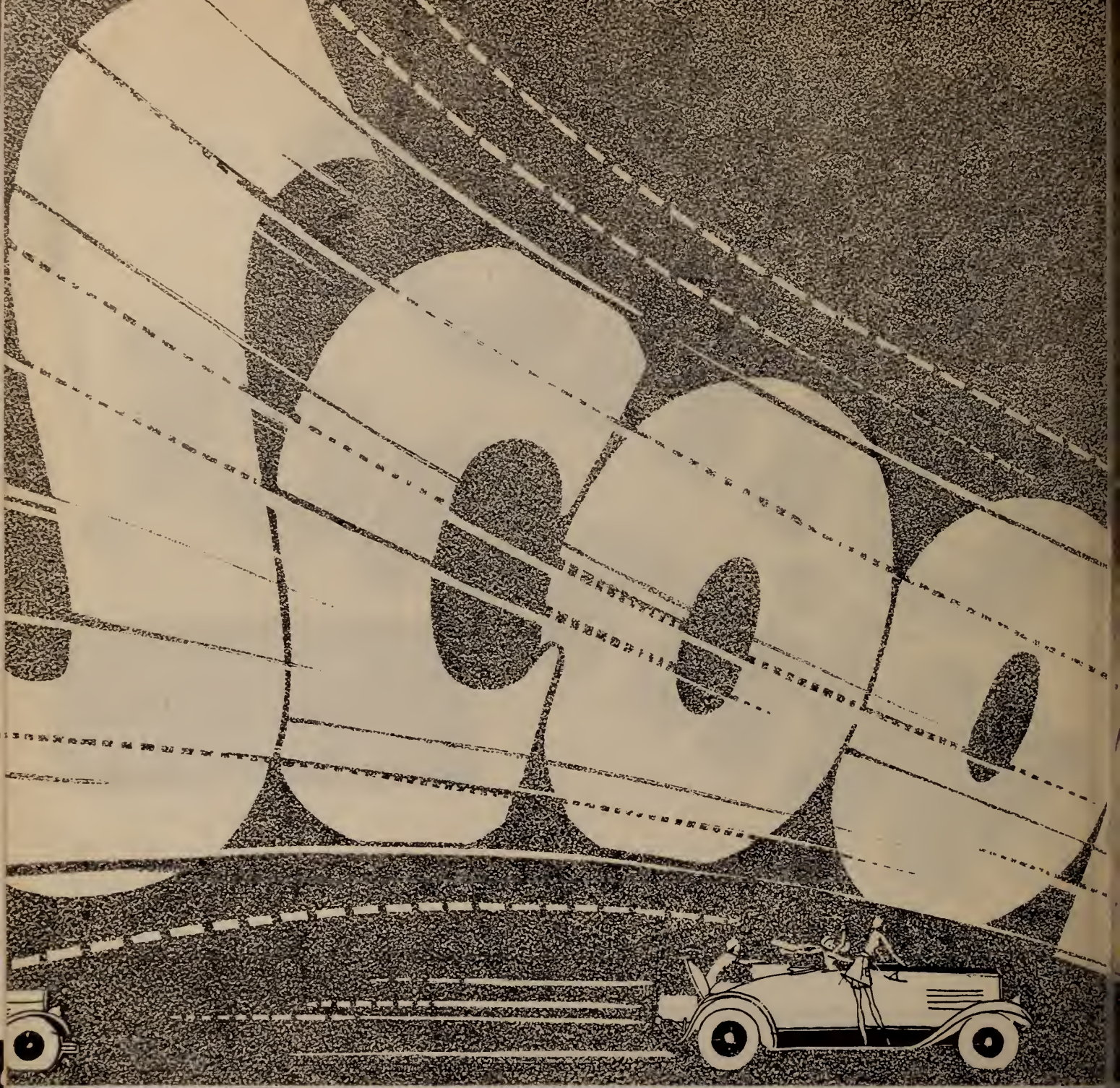
Box Office Winner!

—TAMAR LANE
in
FILM MERCURY



A Laemmle Special

100 PERCENT TALKING AND SINGING



COLLEGE

A Preview.

Critical Viewpoint:

This looks like a box office winner for Universal. It is the first all-talker to be released featuring a college background and as such is almost certain to score with the public.

The color and glamor of the campus and the dormitory have been caught in an effective manner. There is singing, joshing, the glee club in action with some splendid quartet work, and even a cabaret show is thrown in for good measure. All of which is calculated to be rated as good entertainment by film audiences.

A football game serves as the climax. This is well worked up and the roar of the crowd, along with other sound effects, gives the action an impressive air of realism that contributes much towards building up suspense.

The story is rather light but several good touches and incidents have been developed to maintain interest. These, in addition to the added attraction of song, dancing and dialogue, succeed in rounding out the production in a diverting manner and make it much of a novelty in the way of screen amusement.

The reviewer saw "College Love" at a projection room preview, so allowance is being made for the fact that the film

is still somewhat long and in an unfinished state as regards editorial details. These items will no doubt be corrected before final release and the picture will probably be even more effective when this is accomplished.

The production was supervised by Carl Laemmle Jr. and Universal's regular Collegiate roster of players are featured, including George Lewis, Dorothy Gulliver, Eddie Phillips, Churchill Ross and Hayden Stevenson. Considering the fact that this is their first talkie attempt, they acquit themselves admirably and whatever faults that might be found are for the most part minor ones.

Box Office Angle:

With "College Love" beating other all-talking college films to the market, this looks like a real bet for exhibitors. It carries lots of pep and action, as well as some good musical numbers, and should please in almost any type of house. Showmen are recommended to book it.

—Tamar Lane.

* * *
500 Pacents Ordered
Five hundred orders for

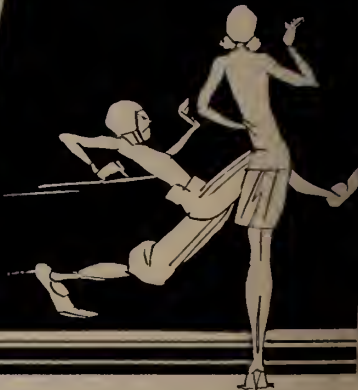
"—beating all other all-talking college films to the market, this looks like a real bet for exhibitors."

—TAMAR LANE,
in FILM MERCURY.



COLLEGE LOVE

Carl
Laemmle, Jr.
associate
producer
and
co-author



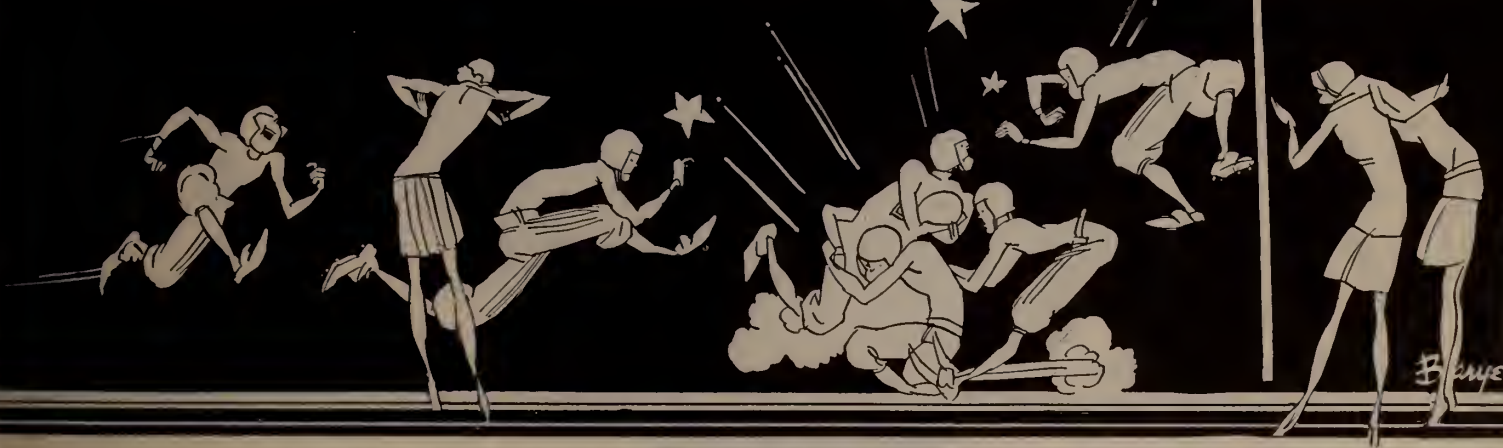
COLLEGE



100 PERCENT TALKING AND SINGING

Campus kisses... Sorority parties... Honey words of love under the moon... Crispy, wisecracking college chatter charged with humor—peaked with laughs... and SONGS!... Oh, professor! *What songs!* That University of California Glee Club will make your blood tingle with its hot tunes and moaning melodies!

A MILLION PERCENT BOX OFFICE!



WE LOVE

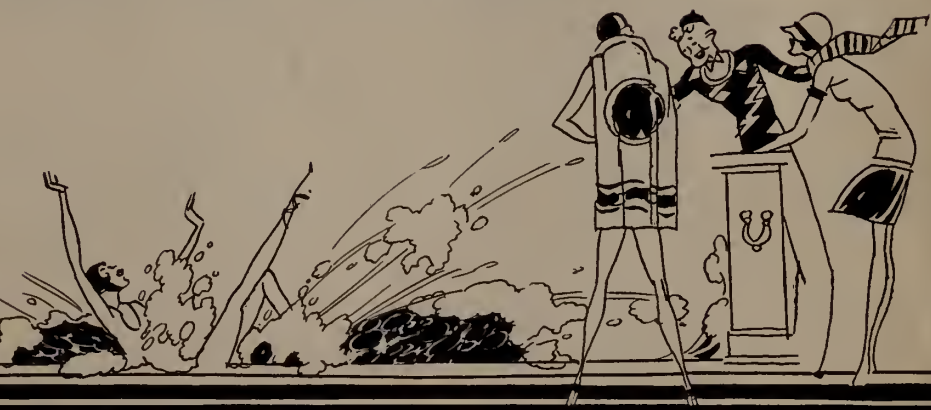
Starring
George
Lewis



COLLEGE

GIRLS!

Youth and beauty in a riot of exciting gayety . . . You just can't believe that so many stunners could be co-eds in the same school . . . but there they are—so there you are! O-o-h baby!



E I LOVE

Featuring
Dorothy
Gulliver



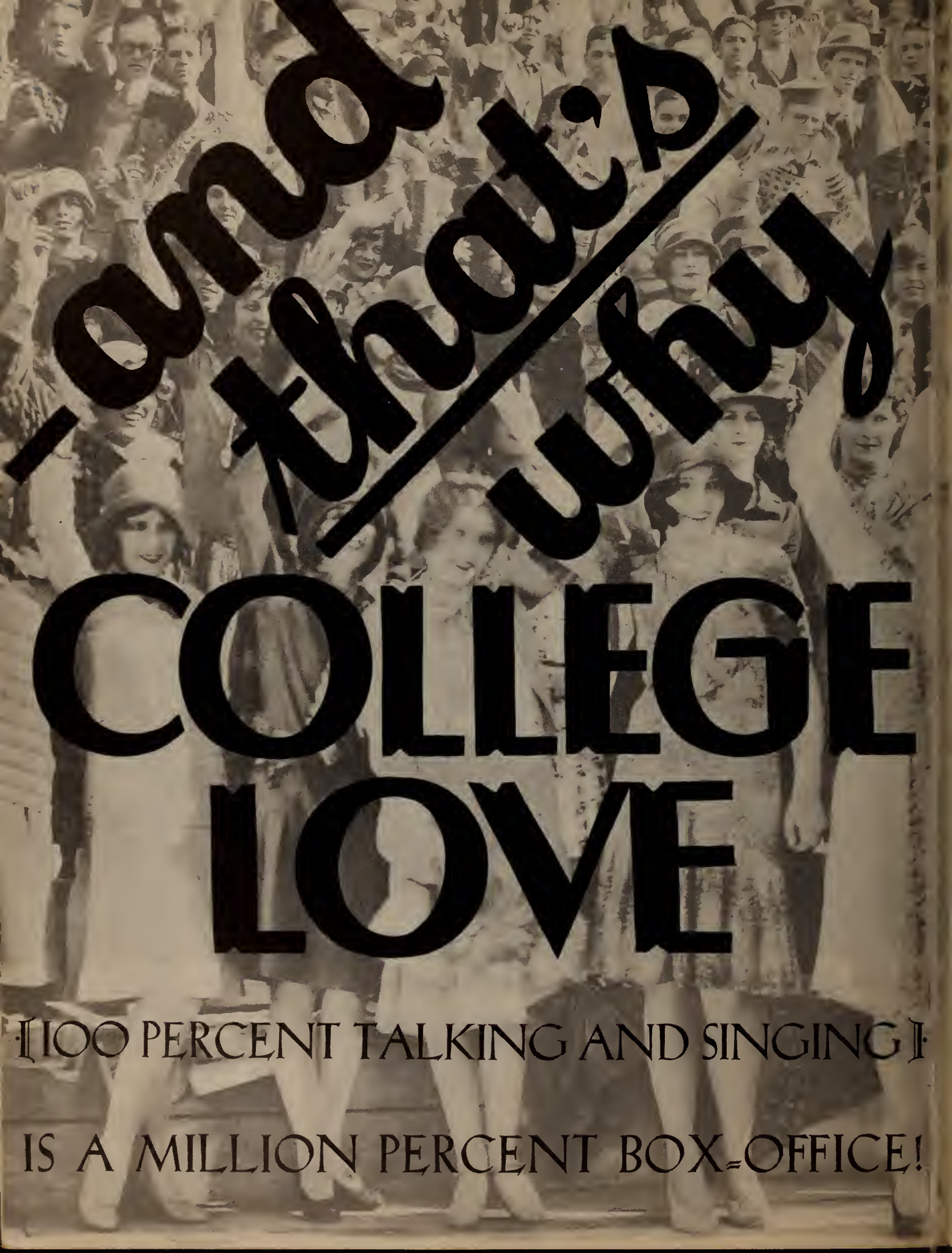
COLLEGE

HOT!

In fact the hottest film that ever sizzled on your screen! With all the old favorites of "The Collegians" including George Lewis, Dorothy Gulliver, Eddie Phillips, Churchill Ross, Hayden Stevenson. Written by Carl Laemmle, Jr. and Len Fields. Directed by Nat Ross.



THE LOVE



**I can't
think
why**

**COLLEGE
LOVE**

100 PERCENT TALKING AND SINGING!
IS A MILLION PERCENT BOX-OFFICE!

RADIO SPEAKER PRAISES LAEMMLE FOR COURAGE IN PICTURE MAKING

"Show Boat" Meets Highest Standard of Screen Entertainment—
Endorsed By Federation of Catholic Alumnae

THE following excerpts of the talk broadcast by Mrs. T. A. McGoldrick, Chairman of Motion Picture Bureau, International Federation of Catholic Alumnae, over Station W L W L on May 9, 1929, pay high tribute to Carl Laemmle's policy of giving the public fine screen fare at the sacrifice of sensational temptations.

Dear Radio Audience:

Last week in New York there was an exceedingly interesting dinner given to Colonel Jason Joy of Hollywood, who is the key person on the west coast between the public relations groups all over the world, and the studio people themselves. It is to Colonel Joy, for instance, that our Bureau sends its recommendations and suggestions for pictures in the making, and it is he, who with the public interest in mind, brings the viewpoints and problems of the organized groups to the makers of the picture. It was through Colonel Joy

that this committee made its suggestions about the possible convent scenes being misrepresented in "SHOW BOAT," and through him the convent sequences were eliminated entirely, with only a complimentary reference to the convent school appearing in the finished film.

It is a pleasure for us at this time to pay very sincere tribute to Universal Pictures for their willingness to cooperate with the public groups toward the ideal of better pictures, and for the good faith which actuates their efforts. "SHOW BOAT," that highly elaborate, lovely story of the Mississippi, was carefully pruned of any possible features that might have been objectionable to certain localities in this country. The story of Julie of the "SHOW BOAT," the clever and exquisite young actress of the boat's stock company who is happily married to a white man although she has the inheritance of negro ancestry, has been left out entirely in the motion picture version of Edna Ferber's novel. In the book, as well as in Mr. Ziegfeld's interpretation of it, this episode becomes the pivot of fine and dramatic action. But the motion pic-

ture producers realizing the difficulty that the miscegenation theme would present in many sections of the country, DID NOT HESITATE to sacrifice what would ordinarily have been splendid motion picture material, alive with suspense, dramatic emphasis and moments of emotion. WE CORDIALLY COMPLEMENT MR. LAEMMLE ON HIS COURAGE. Producers who show in this manner that they are making a sincere effort to raise the standards of screen entertainment deserve the endorsement and cordial support of organizations such as ours.

Universal has given us the old reliable Hoot Gibson in "WINGED HOREMEN," which is full of action and clean in story. Here is a safe picture for the list of boys' schools—and that has become, for this committee, a highly important classification. We find ourselves looking anxiously for the proper material to recommend for boys.

Universal has given us in the past few weeks an exceedingly funny picture titled "The Collegians," that unlike most of the college material, has fresh and new situations.

"Broadway" De Luxe Lobby Photographs



The chorus rehearsing while Nick the Greek, proprietor of the Paradise Club, looks on. Paul Porcasi plays his original role of Nick.



Merna Kennedy and Glenn Tryon as the leads in "Broadway." Between the acts a fair chorine gives Merna advice to the lovelorn.

MILWAUKEE HOUSE PUTS OVER KEEN "SHOW BOAT" CAMPAIGN

Alhambra Theatre Run of "Show Boat," Still Going Strong in Third Week, Distinguished by Comprehensive Tie-ups with Biggest Stores

Every Phase of Campaign Developed to Get Maximum Publicity and Reach Literally Millions with "Show Boat" Message

EXHIBITORS whose "Show Boat" campaigns are still in the future cannot fail to get a lot of practical pointers from the extremely thorough exploitation which was accorded the picture at the Alhambra Theatre in Milwaukee. Almost every conceivable phase of tie-up possibilities was developed with an eye to spreading the "Show Boat" message far and wide throughout the city and its environ. To Joseph Josack, Jr., Universal exploitation man, and Fred Meyer, manager of the Alhambra, goes the credit for this exhaustive campaign.

The premiere was made socially significant by issuing 2,500 processed invitations to the elite of the city. The mailing list was compiled by starting at the top of the County Tax Report list and working down. The surrounding radius of 110 miles was well covered by sending a letter to the editors of 143 country newspapers with a story and a mat to be run on "Show Boat." Complimentary tickets good after the first week were enclosed.

Try These Tie-ups

Literally millions of people were reached through simple but always effective tie-ups. For instance, the Sunshine Laundry distributed 6,000 heralds in individual laundry packages with a tie-up line on clean entertainment and clean laundry. The Gridley Dairies Company used between 30,000 and 50,000 concentric milk bottle tops with the following copy: "Good-morning! Have you seen SHOW BOAT at the Alhambra?"

The Piggly Wiggly chain distributed 65,000 large paper bags throughout their 125 stores with imprints publicizing



One of the big window displays that the book tie-up rated with twenty-five Walgreen drug stores in Milwaukee. A specially imprinted herald was given with each sale of "Show Boat."

ing the "Show Boat" run. This tremendous coverage extended to every part of Greater Milwaukee.

Another wholesale attack was directed toward the reading classes through the Milwaukee Public Library. Six thousand book marks with theatre copy referring to "Show Boat" on one side and interesting Mississippi River fact and fiction stories listed on the other were given out in all the branches.

A tie-up was effected with the Walgreen Drug Company, which has twenty-five stores in the best locations in Milwaukee. All of these stores have displayed, or are still displaying "Show Boat" books in their windows. A specially imprinted herald accompanies each book sale. The stores also displayed in prominent places attractive placards of the show.

Toy Display

The Arcade Show Boat Toy was displayed prominently in the toy departments of the Boston Store, Gimbels and three Shuster stores. The Boston Store devoted an entire front window to the toy, with the large scene-in-action "Show Boat" display that was described in detail in the April 20th issue of the Universal Weekly as a center for the window. The Boston Store placed two Show Boat toys in each of their 28 windows at the time the display was in the main window.

Music Tie-ups

One of the surest bets on "Show Boat" is a comprehensive tie-up on the music. In Milwaukee the Hotel



Atmospheric shadow box in the Alhambra Theatre, Milwaukee, announcing the run of "Show Boat."



This huge banner, approximately fifty feet long, was designed by a local poster artist and placed on a prominent thoroughfare in Milwaukee.

The Princess, a confectionery store, advertised "Show Boat"



Sundaes," using the toy Show Boat conspicuously.

tie-ups because the run of "Show Boat" locally stimulates renewed interest and selling value in the Ziegfeld hits.

Transportation Aids

Trolley service forms an important means of travel in Milwaukee, so that the use of 125 car cards on routes that reach the most outlying points in the city as well as the downtown districts attracted attention in a big way. The North Shore Trolley Lines station, where all cars leave and arrive from Racine, Kenosha and Chicago, was placarded with three most attractive signs made with a cut awl machine by a poster artist.

Paper Campaign

The amount of paper used was 67 24-shets, 83 3-sheets and 36 6-sheets, which covered the town in all the vulnerable points. In addition ten thousand heralds were used.

The result of this far-reaching campaign is apparent at the box-office of the Alhambra, where people are still eagerly seeing the super-production, now in its third successful week.

Schroeder orchestra, led by Jack Chapman, plugged "Show Boat" music whole-heartedly. Dan Russo of the Wisconsin Hotel and the orchestra at Toy's Chinese place cooperated just as enthusiastically.

The leading radio broadcasting station W T M J also gave their assistance by broadcasting "Show Boat" music at every opportunity.

The record department of the Boston Store used the best music store tie-up possible to conceive. They had three large cards, 22 x 28, advertising their ware and advising people to see "Show Boat" at the Alhambra beginning April 25th. With this were tinsel cut-outs of the letters SHOW BOAT made by the poster artist and the large three light "Scene-in-action" display to back it all up. The whole thing was very effective.

The piano department of the Boston Store also made a display of Roll-Monica's and sheet music together with the player rolls. The Boston Store is the best in the city, and their cooperation on the "Show Boat" toy, Scene-in-action, and music was a real coup.

Every victrola and piano store in the city was extremely generous in giving display space. Exploitation and theatre men will find eager cooperation in securing music



Striking lobby of the Alhambra during "Show Boat" run, with the box-office decorated to represent the pilot house of a show boat

just keeps

WESTERN UNION TELEGRAM



CLASS OF SERVICE	SYMBOL
TELEGRAM	BLUE
DAY LETTER	HITE
NIGHT MESSAGE	N L
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

SERVICE	SYMBOL
GRAM	BLUE
LETTER	N L
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

AUA9 NL 4 EXTRA - SB MADISON WIS 7
 CARL LAEMMLE PRESIDENT UNIVERSAL PICTURES CORPN-
 730 FIFTH AVE NEWYORK NY-

I JUST CAME FROM ONE OF THE MOST ENTHUSIASTIC THEATRE GATHERINGS EVER
 ATTENDED TO WIRE YOU THAT SHOWBOAT SMASHED ANY AND EVERY RECORD
CAPITOL EVER HAD ON ITS OPENING TODAY CROWDS UNEQUALLED HISTORY THEATRE
 TO HEAR THEM CHEER WAS CONCLUSIVE PROOF THAT THE PICTURE DELIVERED
 EVERY POSSIBLE CLAIM I MADE FOR IT IVE SAID IT BEFORE AND SAY IT AGAIN
SHOWBOAT MOST PERFECT PICTURE EVER PRODUCED EVERY DOLLAR OF ITS HUGE
PRODUCTION COST SHOWS ON SCREEN AND EVERY EXHIBITOR SHOULD FEEL DEEPLY
 INDEBTED TO YOU FOR PLACING WITHIN THEIR REACH THIS EXTRAORDINARY
PIECE OF BOX OFFICE PROPERTY ITS EASY TO SEE MR LAEMMLE THAT UNIVERSAL
ILL BE SITTING ON TOP OF THE WORLD WITH PRODUCT LIKE SHOWBOAT SINCEREST
 CONGRATULATIONS REGARDS-
 LEN BROWN MANAGING DIRECTOR CAPITOL THEATRE

SHOW

rollin' along!

Variety's Box-Office Reports (May 8th) Say:

"Grand Central, St. Louis: 'Show Boat' still strong; scheduled for run."

"Rialto, Washington, D. C.: 'Show Boat.' Second week and going strong, WITH HOUSE NEVER BEFORE SEEING SUCH FIGURES; last week \$18,000; held over."

"Grand, Pittsburgh: 'Show Boat' well-liked here . . . \$24,500 for first full week. Opened week ago Saturday to great biz, house turning 'em away at evening shows. Looks set for at least three weeks and possibly four."

"Music Box, Seattle: 'Show Boat.' Public likes it. Good second week."

"Biltmore, Los Angeles: "Biltmore went into pictures again this week, opening Monday with 'Show Boat' at \$5.00 top, with premiere performance one of the most auspicious in town for the past year."

Universal's Talking and Singing Triumph

From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Music from the Florenz Ziegfeld production.

A HARRY POLLARD PRODUCTION

Presented by CARL LAEMMLE



BOAT

SYRACUSE HELD SPELLBOUND BY UNIVERSAL'S "SHOW BOAT"

Audience Reaction At Eckel Theatre One of Rapt Attention

Critic Proclaims Picture Surpasses Entertainment Value of
Edna Ferber's Famous Best Seller

UNIVERSAL'S "Show Boat" made its premiere in Syracuse, N. Y., at the Eckel Theatre on May 6th to a responsive audience who sat through the long performance as if entranced. The reviews next morning reflected the enthusiasm of the first-nighters.

POST STANDARD

By Margaret Lancer Coyne

Edna Ferber's famous story, "Show Boat," gained immeasurably in its transfer to the silver sheet. That's just a personal opinion. Audience reaction at the Eckel this week seems to indicate, however, that there are some hundreds of others who agree, at least, that the sound and dialog version of this tale of the American theatre's evolution is downright good entertainment, capable of holding the interest from the opening scene to the final curtain.

The opening scene, incidentally, is a prolog introducing a trio of stars who are appearing currently in Zeigfeld's lavish musical production of "Show Boat." Aunt Jemima, who

has visited Syracuse many a time as a vaudeville headliner, appears with her famous darky chorus. Helen Morgan sings "Bill" and "Can't Help Lovin' That Man." Jules Bledsoe, with the assistance of a huge chorus, does "Old Man River" most popular of all the "Show Boat" songs.

The picture proper has its share of gorgeous music, too. As the Cotton Palace, the Mississippi's floating theatre, rounds a bend, you hear a good old-fashioned steam calliope announcing "Here comes the show boat." White folks and darkies alike flock to the river banks and prepare to follow old Captain Hawks and his brass band when they leave the boat to parade through town.

Later in the evening you go on board the Cotton Palace with the rest of the natives, and witness melodrama of the most "meler" sort. Cap'n Hawks stands in the wings, manipulating the snow machine, and in a moment of excitement empties the whole snowstorm down upon hero, heroine and villain. When the crowd has gone home you hear the Negroes

crooning "The Lonesome Road" and other haunting darky melodies.

All this is merely a background for the appealing story of Magnolia Ravenal.

* * *

Laura La Plante is adorable as Magnolia, and clever, too, in her transition from youth to age.

SYRACUSE HERALD

By Chester Bahn

"Show Boat," which tied up at the Eckel pier yesterday, is good cinema. Whether it is great cinema will depend upon the individual viewpoint—a liking for, or dislike of sentiment in heroic dosage. . . .

* * *

From the standpoint of scenic atmosphere and photography, "Show Boat" is perfection itself. Splendid "shots" abound. On the Movietone side, too, the score, rich in old time melodies, deserves warmest praise. Histrionically and vocally, Joseph Schildkraut outshines Laura La Plante, although the latter makes a sincere enough Magnolia.

"Broadway" De Luxe Lobby Photographs



The supporting cast of "Broadway." Both Thomas Jackson and Paul Porcasi (upper left and right respectively) were in the stage play.



A drunken party at the Paradise Night Club ends disastrously for the gangster who tries to astrously for the gangster who tries to

Sound "Collegians" Delight Exhibitor

UNIVERSAL'S fourth series of "Collegians" is daily proving that sound can be a mighty asset to comedy shorts. Carl Laemmle, Jr., was convinced of this fact in connection with his two-reelers of campus life. Fans and exhibitors are testifying to the increased tempo and pep of the new "Collegians." The following letter is representative of the reaction to the addition of sound.

"In regard to 'The Collegians,' accept our highest commendation of this exclusive Universal feature, for we feel that it is one of the most valuable and enjoyable of our short subject features. Our patrons have taken very kindly to the voices of these young people and appreciate the peppy action.

"We feel that 'The Collegians' is just the thing needed for the peppy program so greatly needed to satisfy the public of today and we do not hesitate to commend it to any exhibitor. Would that there were other similar features to give the theatre the life it should have in the way of diversity."

—J. F. Schreck, Mgr.,
Temple Theatre,
Ashland, Penna.

Dr. Marston, Universal Psychologist, Evolves New Suspense for Serials

"Ace of Scotland Yard," Universal's New Chaptered Thriller and First All-Talking Serial, to Have Chapter Thrills According to New Formula — Hold-over Suspense Intensified

DR. WILLIAM MARSTON, noted psychologist and student of emotions, now at Universal City in an advisory capacity, has evolved a new suspense formula for serials. His ideas are being incorporated in Universal's new chaptered thriller, "Ace of Scotland Yard," which is heralded as the first all-talking serial ever to be projected.

The eminent psychologist, after a careful study of serials and serial audiences, has arrived at a method of intensifying the suspense at the end of each chapter and of adding zest and pull-back power to each episode. This is being done, according to Universal, while at the same time retaining all the melodramatic kick of the former sure-death endings.

The new formula supplies, instead of the former sure-death ending to each chapter, a problematical menace with several possibilities of escape. Instead of the feeling of "they got him that time, for sure, but he'll bob up again in the next episode" on the part of the patrons, the kick will be

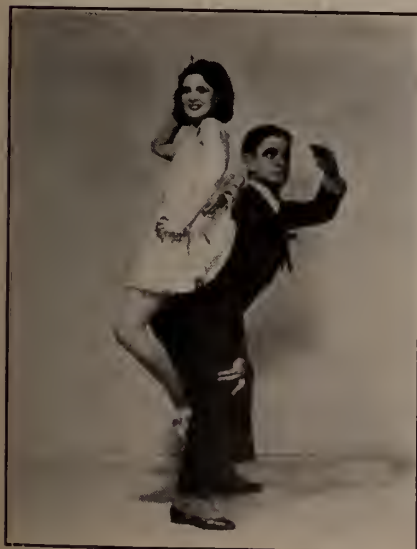
psychological, with impelling curiosity as to what really happens.

This new technique in serial chapter endings is especially designed to have a more compelling adult appeal. Often, and with some justice, the criticism is made that serials have a stronger hold on children than grown-ups on account of their too frequent improbability and their violent anticlimaxes at the end of each chapter. Doctor Marston would eliminate that fault by supplying exciting but reasonable menaces with an appeal to the mature mind.

His theory is sound psychology because it gives the spectator the emotional response he most desires, that of seeming to actually share the dangers of the actor. The spectator has the same sense of unknown dread as the hero.

"Ace of Scotland Yard" is a sequel of "Blake of Scotland Yard," Universal's successful serial of several seasons ago. Crauford Kent will play the leading role, with Florence Allen opposite.

"Broadway" De Luxe Lobby Photographs



Glenn Tryon, who was a hooper before his movie career, and Merna Kennedy do some smart eccentric dancing in "Broadway."



The Paradise Night Club, in which much of the action of "Broadway" takes place, is the most elaborate set yet made.



An emotionally tense scene between Merna Kennedy as Billie and Robert Ellis, who gives a smooth performance as Steve.

Exhibitors Shower Carl Laemmle With Thanks for "Uncle Tom's Cabin"

*Universal Special Brings Out S R O Signs
And Pleases All Classes of Patrons*

"WISH to state that UNCLE TOM'S CABIN was the most pleasing picture that I have ever shown here. Did better business on this picture than any of the specials of other companies. Thanks to you for such pictures."

—Fred Lohn,
Lohn's Theatre,
Lohn, Texas.

* * *

"WE played UNCLE TOM'S CABIN here April 4, 5, 6, and it was acclaimed by our audiences as being one of the best films ever shown in this town. Our box-office receipts showed a very substantial increase on those dates."

—Dr. H. Swan,
Plaza Theatre,
Chestertown, N. Y.

* * *

"YOUR picture, UNCLE TOM'S CABIN, is one of the biggest pictures ever played in this town. It takes well with big, little, old and young. Can recommend this picture

to any exhibitor, no matter how large nor how small."

—C. C. Ritter, Mgr.,
Grand Theatre,
Buckeye, Ariz.

* * *

UNCLE TOM'S CABIN

"ALL that I can say it's a Wonderful picture."

—Community Theatre,
Emden, Illinois.

* * *

"UNCLE TOM'S CABIN is the best picture I ever ran. It comes the nearest of being exactly like the story of any picture I ever saw.

"Everyone liked it. It's a crowd puller.

"Broke all records here.

"Give us more of the same kind of pictures.

"I am an ardent supporter of Universal's product.

"Great stars, great stories and clean acting and, best of all, great lessons."

P. S. This is a small rural town of about 600.

—W. L. Hartman,
Favorite,
Burr Oaks, Kansas.

* * *

"UNCLE TOM'S CABIN is certainly a great picture and one which every exhibitor should be proud of showing to his people. I want to thank you for your kindness in mailing the 100 letters to my prospective customers, which shows your willingness to cooperate. While I have played very few pictures on a percentage basis, yet you are the only producer who, to date, has shown a willingness to help in this way, and I greatly appreciate it.

"I am in a small town—15 miles from the County Seat and 18 miles from Columbus—midway between the two—on a good pike, so you can readily see what I am up against, but this picture has made me more money than any picture for over two years. I am satisfied and hope you will be also, under the circumstances."

—G. S. Smith,
Sterling Theatre,
Pataskala, Ohio.

"Broadway" De Luxe Lobby Photographs



The exotic costumes for the show girls in "Broadway" represent New York's skyscrapers.



Typical in every respect, this bedroom of a couple of dancers shows Doctor Fejos' genius for detail.

LOS ANGELES TIMES GIVES WARM PRAISE TO UNIVERSAL'S FILM OF MAORI LIFE

April 23, 1929 Los Angeles Sunday Times

NEW ZEALAND
FILMED WITH CARE AND ART
"Under the Southern Cross" simply told story of the Maoris.

Prince Patiti is played by a splendid example of young Maori.

The start of the Challenge of the Spear, with the four in the foreground as Wai-tee participants.

Native dances will be found both unusual and gratifying.

Only native Maoris are used in the cast and by this very virtue it is outstanding. Unlike many productions made in strange lands, with native casts, it tells a story, with hero, heroine and villain. It is not merely a photographic account of a little-known tribe, its manners customs and rites. It goes farther, and in finished form is a screen play with a plot of catching proportions.

Backgrounds and scenic effects are utilized to advantage. So, too, are the native dances and games, which have never been seen on the screen before. But added to all these intriguing features is the story itself, based upon an age-old legend of the Maoris, natives of New Zealand.

The story is of two tribes, the Ariki and the Waitee, ancient enemies who dwell on opposite sides of the great Devil's Pit, a smoldering volcano. Years before the tale opens, the great chief of the Ariki, Pakura, willed that his daughter was to wed either the son of the chief of the Ariki or of the Waitee, to be decided in the Challenge of the Spear.

The son of the Waitee chief loses, when the two tribes meet, and Miro, the daughter of the dead chief, Pakura, is told to prepare for the wedding ceremony. But after the fashion of all woman-kind, she prefers the vanquished man, Patiti, and in spite of his clandestinely precipitates the death of Miro's betrothed, and war between the ancient enemies.

In the very midst of the fight, the Devil's Pit commences to belch up its fiery contents, and the village of the Ariki is destroyed. Patiti, searching for Miro, finally discovers her in the cave to which they spent so many torrid, happy hours, and in their marriage the two tribes are united forever in peace.

The picture has been treated with such simplicity, with such forbearance of spectacular and stage effects, that it may be considered one of the finest productions of its type ever filmed. Its cast enact the various roles splendidly, and life of the ancient Maoris has been portrayed in a manner befitting. One is carried, literally, to faraway Maori-land, to watch through a camera eye the antecedent of a favorite legend.

While there are dialogues, many of the scenes are enriched with sound effects. The photography of Wilfrid Cline and Harold Smith in all cases is quite beautiful, and titles, as written by Walter Anthony, are atmospheric. Lew Colton wrote the story and contributed, in addition to directing the production.

Left—The women attempting to extinguish the burning village.

Right—The Waitees in council.

This review and pictorial display of "Under the Southern Cross" does justice to the unusual quality of both story and setting of Universal's picture of native life in New Zealand.

Picture Within Picture In "Harmony Lane"

A MOTION picture within a motion picture will be one of the unique features of "Harmony Lane," Universal's new all-dialogue and music film starring Eddie Leonard, the minstrel.

In the picture Leonard appears on the stage of a theatre in a song and dance act with Josephine Dunn. The various acts on the vaudeville bill with Leonard are listed in lights at one side of the stage, flashing on and off as the acts appear.

Following Leonard on the bill is "Laura La Plante in 'Excitement.'" As Leonard closes his act a motion picture curtain drops for the La Plante picture, indicating that the vaudeville bill is completed.

"Harmony Lane" was written by Jo Swerling, whose "Kibitzer" was a New York stage hit, and is being directed by Robert F. Hill. It marks Leonard's first appearance before the motion picture camera and microphone.

Fire At Universal City Destroys Maynard Sets

A STUBBORN fire early this week destroyed the western set constructed at Universal City, Cal., for Ted Maynard's next talking Western picture, "The Dark Horse." Production will be held up for a week or so, but the damage will have no effect on the release of the picture, scheduled for next season.

"The Dark Horse," the second Maynard picture under the Universal banner, will have to do with the rivalry between early settlers in California and later emigrants from Kentucky. A stirring horse race will be featured, in which Maynard's prize horse, Tarzan, will carry off honors.

Pretty Nora Lane, the beauty prize winner in "The Cohens and Kellys in Atlantic City," will be seen opposite Maynard.

Universal has in Maynard and Hoot Gibson the inside track on the production of Westerns for the coming season.

"THE CHARLATAN"

Universal-Jewel

With Margaret Livingston and
Holmes Herbert

WHEN Peter Dwight's wife, Florence, a circus-performer, eloped with Talbot, taking with her their little daughter, Ann, Dwight vowed to find his daughter.

Fifteen years later, he is posing as a Hindoo seer, Count Merlin, and his clientele numbers the fashionable of the day. Mrs. Talbot, who is having an intrigue with Dr. Paynter, goes to the Hindoo to be told of the future.

A party is given at the Talbot home and the Hindoo is to serve as entertainer. Much interest is evidenced in his disappearing cabinet. Lots are drawn to determine who will enter the cabinet. Mrs. Talbot draws the place. After dinner the guests assemble for the trick (in the meantime Mrs. Talbot has made arrangements to elope with the doctor). Mrs. Talbot steps into the cabinet, and knowing the secret of the box, she goes into the secret panel. When summoned to appear, she does not. Perturbed, Merlin opens the secret panel and she falls out,—dead. Her shoulder reveals she has been killed by a deadly poison which had been dropped on a nail driven into the cabinet.

While the husband is calling the police, Mr. Deering, the district attorney, one of the guests, starts to arrest Merlin, but by a subterfuge Merlin binds Deering and masquerades as Deering to the police and the guests. Then he questions all the guests and finally Jerry, sweetheart to Ann, the daughter, reveals that Talbot had tampered with the box

**UNIVERSAL
SYNOPSIS****"JUST MONKEYS"**

A Laemmle Novelty

STANDING before the cage in the zoo watching the amusing antics of the little monkeys it is hard to realize the tragedy of their lives.

Horace was a lonely little beast until one day the keeper brought Maggie to his cage. They soon discovered that the same jungle had been their native home. Maggie had much to tell of monkey scandals and happenings after Horace left. They were so happy together dancing and frolicking around that they almost forgot they were prisoners. Suddenly Maggie saw the terrible human who had captured her standing near the bars of the cage. Watching his chance, Horace gave the man's whiskers a pull that he will long remember.

The little monkeys fiercely resented being the jest and amusement of the passers-by. Finally, locked in each other's arms, they fell asleep and dreamed of a monkey heaven where injustices were righted and only unfair humans were kept in cages.

early that night. Talbot then confesses he killed his wife in jealousy—Merlin removes the disguise, tells the guests he is the father of Ann and the wronged husband and Talbot is led off by the police.

"STAGE STUNTS"

An Oswald Cartoon

OSWALD'S debut as actor was attended with much gaiety. Mice musicians tickled the hippo's ivories, the thousand-leg chorus was spritely and Oswald was making a great success as snake-charmer and xylophone player when an old meanie in the audience broke his instrument, and gosh how bottles flew.

Oswald, not to be foiled, returns with a skinny horse and plays on the animal's ribs, but a pup throws a bomb which the horse swallows. Pandemonium! Out of the theatre they rush,—though Oswald gets the bomb out of the horse's mouth the thing follows them and they're blown up. Oswald has a pleasant dream of kissing a nymph but comes to, finding himself kissing the horse. He has the horse knock him out again so that he can again enjoy his dream.

**"THE NEWLYWEDS LOSE
SNOOKUMS"**

Stern Brothers Comedy

MRS. NEWLYWED read the news about kidnapers and was sure Snookums had been stolen when he wasn't in bed. She and hubby raced all over the apartment house, causing much confusion, before they discovered that Snookums had stolen the elevator and was giving himself a continuous ride. They finally caught him in time to rush him to the baby parade where he was overdue. Snookums jockeyed his decorated auto into first place and certainly put pep into that parade.

"Broadway" De Luxe Lobby Photographs

Typical chorus girls there are in "Broadway," who fight and play and love backstage.



Glenn Tryon as Roy Lane trying to quell the riot between a couple of difficult dancers.

IT'S PERMANENT!



"OSWALD MY BEST BET!"

—H. B. WILSON *Palace Theatre, Golden City, Mo.*

"Oswald brought down the house!"--McDonald Theatre, Eugene, Ore.; "Well, here's a comedy that is a scream!"--Pioneer Thea., Robesonia, Pa.; "All Oswalds are good!"--Sun Theatre, Kansas City, Mo.; "One on any program will make that program better!"--Opera House, Louisville, Nebr.; "Drew hearty laughs!"--Screenland Thea., Nevada, O.; "These are good!"--Gem Theatre, Green River, Utah; "These cartoons please the kiddies!"--Crystal Theatre, Many, La.; "Oswald makes a hit every time!"--Merhants Theatre, Ambia, Ind.

Other one-reel patronage builders!

LAEMMLE NOVELTIES

Something strikingly new under the sun. First-run short subjects.
(Silent)

HORACE IN HOLLYWOOD

Arthur Lake with shots of studio boultimers in a jazy scene.
(Silent)

CAFE ROYALE

Red-hot cabaret entertainment.
(In sound)

OSWALD

the Lucky Rabbit
WINKLER production

Universal Shorts are Super Shorts!

CHEERING NEWS!

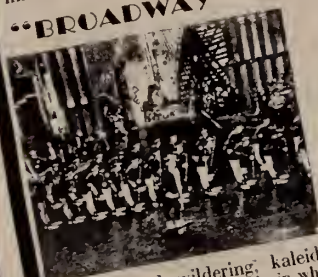
WATCH THIS COLUMN

"Send for copy of our pamphlet describing some of Universal's biggest pictures... It is free."



FORWARD steps in the moving-picture industry are coming so rapidly, and are so amazing, that it is hard for the world to keep track of and appreciate them. Two cases in point are Universal's great pictures, "Broadway" and "Show Boat" in which the characters speak and act and sing before you. This means that all Universal's fine plays and specialties will appear in the large as well as the small towns and millions will see countless things which only New York and the larger cities have been privileged to see in the past. It is a marvelous advance. -C.L.

"BROADWAY"



is a wild, bewildering, kaleidoscopic, magnificent spectacle in which its ever changing colors reveal the spirit of the world's greatest thoroughfare and the mode of life followed by the myriads which tread its path. In movietone the dialogue of the original stage play is used and the scenery is beyond limit and beyond the power of words to describe. The specially selected cast consists of GLENN TRYON, EVELYN BRENT, MARIAN KENNEDY, T. E. JACKSON, OTIS HARLAN, ROBERT ELLIS, PAUL PORCASI, LESLIE FENTON and GEORGE OVEY.

"SHOW BOAT"



has traveled over the world like a forest fire and from all directions, from all climes, comes reams of praise. New York received it with open arms notwithstanding that the stage play has been running there for over a year. It is a remarkably sweet and picturesque love story of the Mississippi River and you simply can't help loving it.

I am appealing to young authors all over the world. I am always interested in them and anxious to get the products of their imaginations. If any of you have an original or striking idea for a picture, don't hesitate to submit it, no matter how unfinished it may be. If we find it suitable, we'll buy it.

Carl Laemmle,
President

The highest type of theatrical entertainment at popular prices.

UNIVERSAL PICTURES

"The Home of the Good Film"
130 FIFTH AVE., NEW YORK CITY

Millions of people consider the Exhibitor's Announcement of Universal play dates as cheering news. They read regularly (12 million of them) Carl Laemmle's advertisement in The Saturday Evening Post and then wait for the picture to come to their town. Do your part by booking Universal!

The advertisement on the left will appear in the Saturday Evening Post in its issue of June 8, 1929.



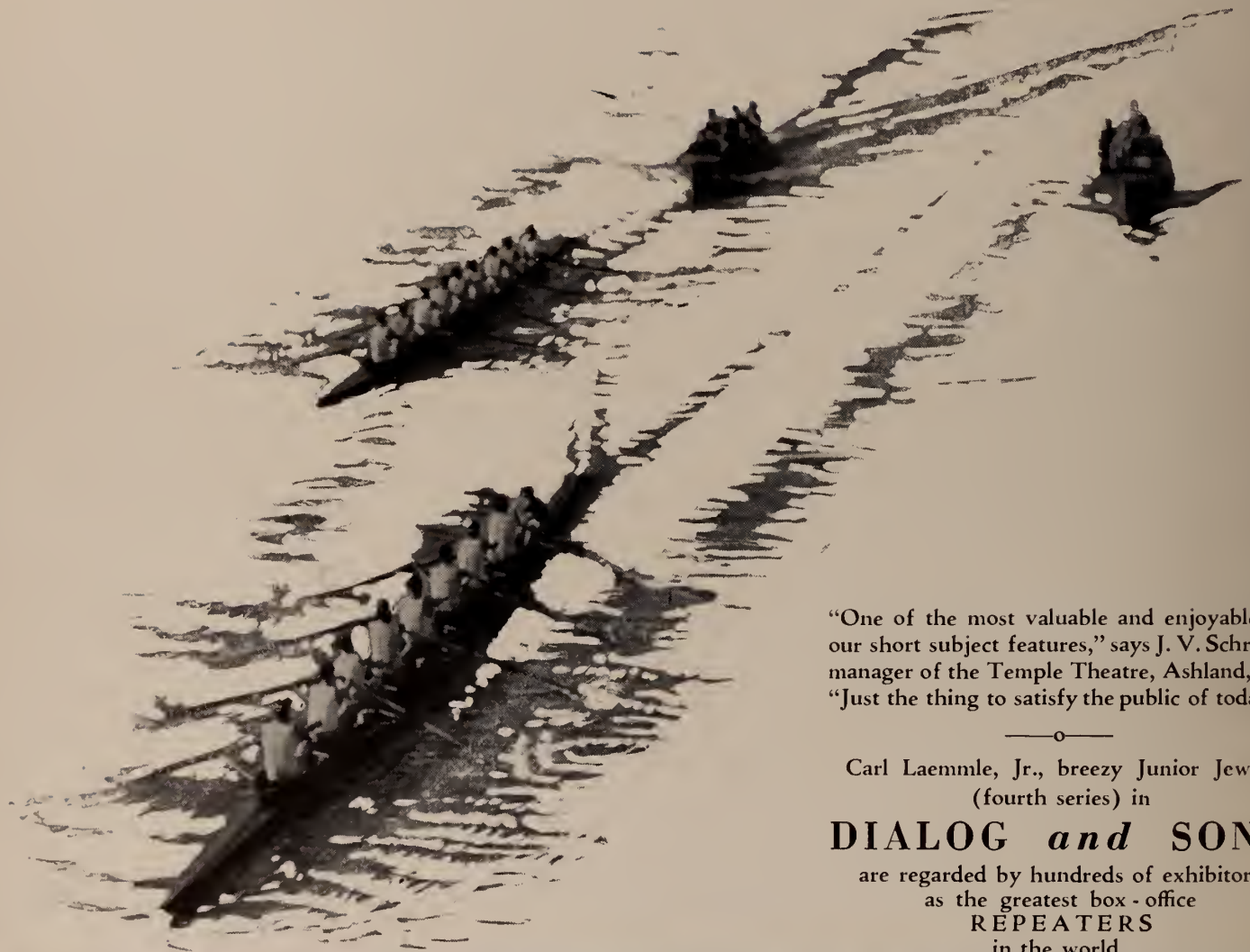
UNIVERSAL WEEKLY

VOL. 29 NO. 17
JUNE 1, 1929



EDDIE LEONARD
IN
"MELODY LANE"
WITH
JOSEPHINE DUNN
A UNIVERSAL JEWEL

They **TALK!**
They **SING!**
They **PULL!**



“One of the most valuable and enjoyable of our short subject features,” says J. V. Schreck, manager of the Temple Theatre, Ashland, Pa. “Just the thing to satisfy the public of today!”

— o —
Carl Laemmle, Jr., breezy Junior Jewels
(fourth series) in

DIALOG and SONG

are regarded by hundreds of exhibitors
as the greatest box-office
REPEATERS
in the world.

The **COLLEGIANS**



Starring George Lewis with Dorothy Gulliver,
Eddie Phillips, Churchill Ross, Hayden Stevenson.

Directed by Nat Ross.

Presented by CARL LAEMMLE.

TALKING — Two Versions — **SILENT**

The

BIG TALK

from Pete Harrison!

SHAKEDOWN

"For appeal to the emotions, with the exception of 'The Singing Fool,' few pictures of this year's product can equal it. . . powerfully pathetic! . . . inspiring!"

—HARRISON'S REPORTS

When HARRISON'S REPORTS places a picture in the emotional class of "The Singing Fool," there is only one sensible thing to do. . .

with JAMES MURRAY and BARBARA KENT

Story by Chas. A. Logue

A WILLIAM WYLER Production

Presented by CARL LAEMMLE

GRAB IT!



TALKING *2 Distinct Versions* SILENT

The First Sound Will Also Have

*No. 639—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation.*

Brand new life and kick for serials!

That's what sound and dialogue will give those of you whose houses are wired.

Universal intends to supply you with the first sound and dialogue serial, and it will be a box-office bullseye! Of course we will also make a silent version for those of you who are not wired.

The principle of telling a story in small doses is as good today as it ever was. It was on this principle that great publications like the Saturday Evening Post built up and held their terrific circulation.

It is the old principle of "keep them guessing and you'll keep them coming." Just when the story reaches its hottest point, it is "to be continued next week"—an expression which has made millions of readers sore but which has never failed to bring them back to see how the hero and heroine got out of trouble.

You are going to clean up with "The Ace of Scotland Yard"—not merely because it is the first sound and dialogue

Dialogue Serial Silent Version!

serial, but because of its intrinsic merit as a story and as a picture.

The best and cleverest brains in the serial business are constructing it for you—the same brains that turned out “Blake of Scotland Yard” which met with such huge success in silent houses.

William Lord Wright, George Morgan, George H. Plympton and Arthur Henry Gooden are responsible for the story and supervision, while the directing job is in the hands of Ray Taylor, one of the most thoroughly successful of thrill makers.

Craufurd Kent enacts the role of the silk-topped detective, while the part of Lady Diana has been given to Miss Florence Allen, formerly known as “Miss Chicago,” but who can and does act mighty well in spite of her good looks.

Others in the cast are Herbert Prior, Grace Cunard, Monte Montague and Albert Priscoe.

You know from experience what a punch Universal always puts into its serials. So, imagine how much added punch has been added by the use of appropriate sound and clever dialogue.

Get all set for “The Ace of Scotland Yard.” The best houses in the world will feature it!

420% of the average

MILWAUKEE, WIS.—Alhambra Theatre Balance (2,000), Premiere showing \$2.50 top. of week, 50c-75c. Weather, rainy. Rating—420%

Motion Picture News
Box Office Reports

MORE than four times the average daily receipts—420 per cent.—**THE HIGHEST POINT EVER REACHED BY ANY PICTURE** since the Motion Picture News started its box-office check-up; figures checked by the News correspondent. That's the record of "Show Boat" for its first week at the Alhambra, Milwaukee, where it is merely repeating its performance all over the country.

And in his leading editorial in the issue of May 11, 1928, William A. Johnston, editor of Motion Picture News, says:

"Last week I saw the stage version of "Show Boat" (considered by many to be the best show of the New York season) just to compare it with the sound picture. THERE IS NO COMPARISON. The picture makes the elaborate stage version look lame and inadequate."

it just keeps

daily receipts

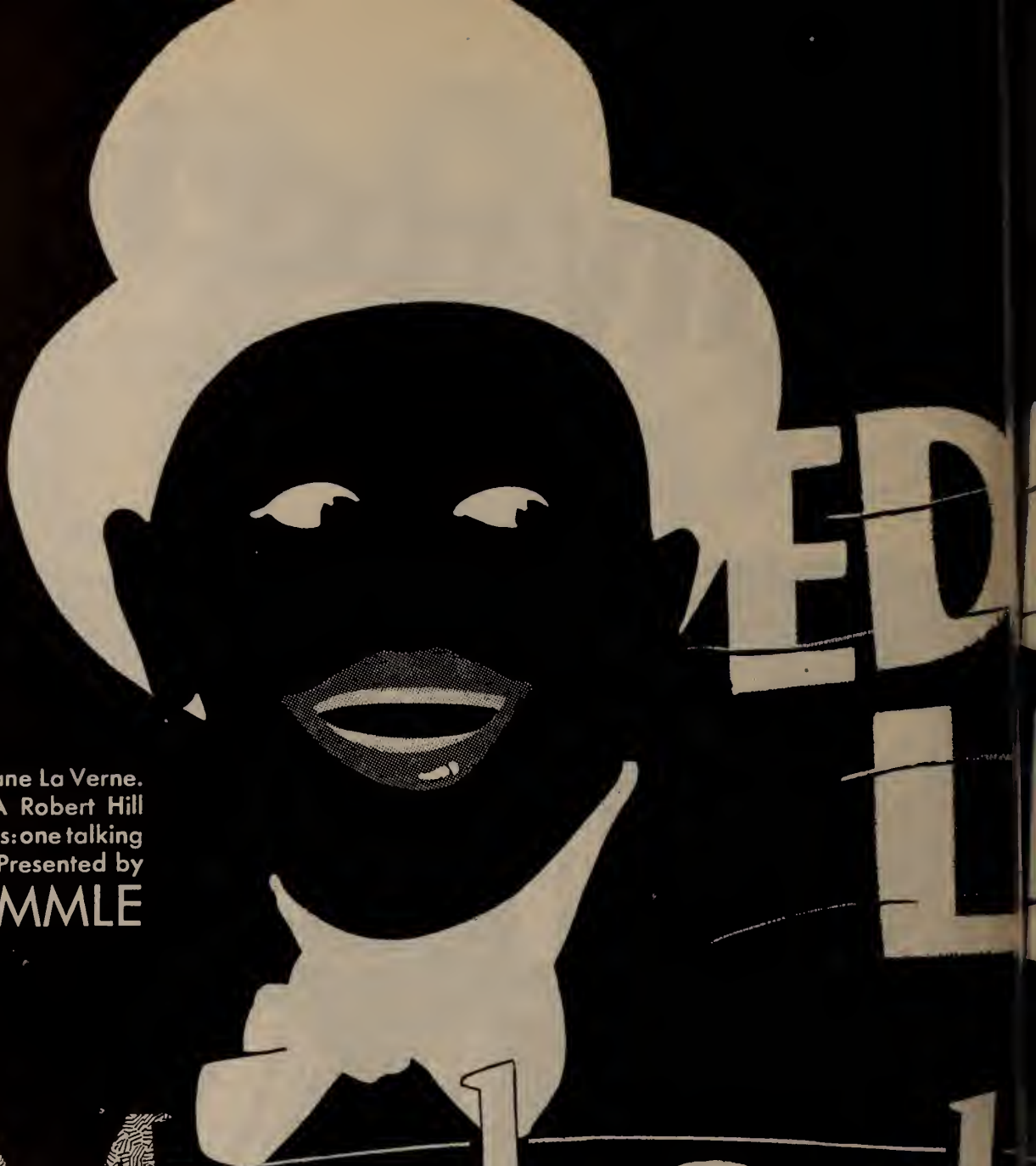
at the Alhambra Theatre
Milwaukee —

CARL LAEMMLE Presents
Universal's Talking and Singing Triumph!

SHOW BOAT

rolling along!

A HARRY POLLARD Production of EDNA FERBER'S novel. Starring Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Music from the Florenz Ziegfeld stage production. Directed, silent and Movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky.



A Universal picture.
With Huntly Gordon, Jane La Verne.
Story by Joe Swirling. A Robert Hill
Production. Two negatives: one talking
and singing; one silent. Presented by
CARL LAEMMLE

// **M** e l o o d

with

J O S E P H

DIE LEONARD

in

Y L a n e //

INE DUNN

The
UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY
Copyright 1929 UNIVERSAL PICTURES CORPORATION All Rights Reserved

Vol. XXIX

JUNE 1, 1929

No. 17

UNIVERSAL
MOVIEGRAMS

PAUL WHITEMAN STARTS
FOR UNIVERSAL CITY, CAL.

In Old Gold-Paul Whiteman Special Train of Seven Cars He
Entrains Friday to Be Crowned "King of Jazz."

FOR "The Drake Case," which Edward Laemmle will place in production at Universal City this week, the following players have been signed: Gladys Brockwell, Forrest Stanley, Robert Frazer, Dores Lloyd, Barbara Leonard, James Crane, Byron Douglas, Eddie Hearn and Tom Dugan. "The Drake Case" is a melodrama by Charles A. Logue.

"MELODY LANE," Eddie Leonard's first starring vehicle in the movies, will be finished at Universal City early this week. It is a 100 per cent. talking, singing and dancing picture with several original songs by Leonard himself. It features Josephine Dunn and includes in the cast Huntley Gordon, George E. Stone and little Jane La Verne. The original title was "The Play Goes On." It was directed by Robert Hill. The silent and dialogue versions were directed simultaneously.

PAUL WHITEMAN is going into the movies with a bang. He and his thirty-piece band are starting for Universal City this week on an Old Gold special train of seven cars, to make "The King of Jazz." They will take two weeks to make the trip, stopping for fifteen concerts over Columbia radio stations en route.

UNIVERSAL last week purchased three originals for use in next year's program of features. One is "The Behavior of Mrs. Crane," by Harry Segall; another, "Brawn of the Sea," by Garret Fort, and the third, "Big Time," by William Slavens McNutt. The latter will appear soon in the Saturday Evening Post.

WITH the most graphic gesture yet made, Paul Whiteman launched himself into the movies this week. On Friday, May 24th, to be exact, he starts from New York City for Universal City in a special train of seven cars. No movie star ever traveled to the coast in such state. The King of Jazz will be accompanied by his imperial band of thirty instrumentalists, arriving by devious stages in Los Angeles on June 6th.

The reason for this slow and majestic progress is to be found in Paul Whiteman's contract with the Columbia Broadcasting Company and Old Gold. The Old Gold-Paul Whiteman Hour has become a recognized institution and arrangements had to be made to give one of these broadcasts en route. While they were about it, the Old Gold people felt that they would be as generous as possible to their local stations and give as many of them as possible an opportunity to broadcast a Paul Whiteman concert locally. In pursuance of this thought, fifteen concerts will be given by Paul Whiteman and his band on the way to Universal City, where Carl Laemmle, Jr., associate producer, and Paul Fejos, director, are eagerly awaiting him.

"The King of Jazz," the story

DIALOGUE sequences for Laura La Plante's picture, "The Love Trap," by Edward Montagne, known previously in the studio as "That Blonde" and "Evidence," are being made at Universal City this week by Director William Wyler.

which will introduce Paul Whiteman to moving pictures, has been written by Edward Lowe, Jr., and Paul Schofield, after a number of conferences with Mr. Whiteman himself. Naturally, music will play a very big part in it and the music will be furnished by Wolfe Gilbert, Marian Wayne and Ferdie Grofe. Mr. Gilbert has been in California for the last week, conferring with the authors. Ferdie Grofe, who was married the day before he entrained for Universal City, arrived there on Monday of this week, while Marian Wayne plans to arrive in Universal City at the same time as Paul Whiteman himself. Grofe is the regular Paul Whiteman arranger.

Paul Fejos is one of the very few directors in the moving picture business who is thoroughly adapted to the making of such a picture as "The King of Jazz" is expected to be. Fejos is a thoroughly trained musician. The first meeting between him and Paul Whiteman developed a sympathetic musical understanding which immediately gave each the greatest promise of cooperation and success. Every suggestion so far advanced by Doctor Fejos for the development of the story, both fictionally and musically, has been okeyed by Paul Whiteman.

Fejos also asked Paul Whiteman to select a girl for the ingenue lead, a girl who could both sing and dance, who had a clear and distinguished voice, but whose major quality was a dignity and refinement which would suggest the highest type of young

(Continued on page 32)

“MELODY LANE”

Eddie Leonard's Screen Debut in Universal's 100% Talking and Singing Picture with Josephine Dunn.



Josephine Dunn, blonde, and lovely 1929 Wampas Baby Star, who will play opposite Eddie Leonard in "Melody Lane" and Little Rose Coe.

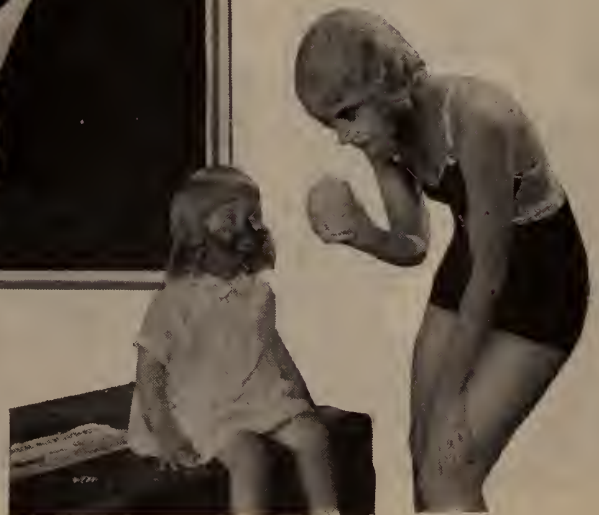
Eddie Leonard, beloved minstrel, teaching two-year-old Rose Coe her stuff for her prominent role in "Melody Lane."



A blackface characterization of Eddie Leonard.



Josephine Dunn's most recent triumph was in "The Singing Fool" opposite Al Jolson.





Carl Laemmle's "Show Boat" blazes forth from this huge billboard on the corner of Hollywood and Vine Streets at the entrance to Universal City.

Universal Announces Title Changes

"Melody Lane" New Title for "The Play Goes On," and "The Love Trap" Is New Name for "That Blonde"—"You Can't Buy Love" to be Called "Modern Love"—All Current Releases Sound and Silent

SEVERAL important title changes have just been announced at the Universal home office. The pictures concerned are Jewels on the current season's release schedule, and will reach the screen in the early summer in both silent and sound versions, the latter form including both sound-on-the-film and disc.

"Melody Lane" is the new title for "The Play Goes On." The star of this picture is Eddie Leonard, the famous blackface comedian. Opposite him is Josephine Dunn, who played

opposite Al Jolson in "The Singing Fool." Robert Hill is the director. The story was adapted for Leonard from a story by Jo Swerling. The cast also includes little Jane La Verne, Huntly Gordon and George E. Stone. A small newcomer, aged two, will make her screen debut in "Melody Lane." She is Rose Coe, and she plays the role of the daughter of the blackface comedian and his wife. Later, when she is supposed to be older in the picture, the role is taken by Jane La Verne. Little Rose has a singing, talking and dancing part to play in the sound picture, which is for release early in July.

"The Love Trap" will be the new name for "That Blonde," scheduled

for release late in June. It is a Laura La Plante Jewel directed by William Wyler from a story by Edward Montagne. Neil Hamilton is co-featured in the cast with Miss La Plante. Robert Ellis is also in a leading role. Norman Trevor, Jocelyn Lee, Clarissa Selwyn and Florence Woods also are in the cast.

"Modern Love" will be the title by which Universal's Jewel picture, "You Can't Buy Love," will reach the screen. It is an all-star Jewel, directed by Arch B. Heath from a story by Beatrice Van. Jean Hersholt and Charley Chase head the cast, with Kathryn Crawford and Edward Martindel in support. It probably will be released early in June.



World Premiere of "BROADWAY" At Globe Theatre, Monday, May 27th

THE world's premiere of Universal's special production of "Broadway" will take place on Monday, May 27th, at the Globe Theatre. "Broadway" is the first million-dollar all-talking motion picture to be presented to New York audiences.

"Broadway" is an adaptation of the popular stage success of that name the motion picture rights to which were purchased by the Universal Pictures Corporation for the record sum of \$255,000. Under the auspices of Carl Laemmle, Jr., associate producer, and the direction of Paul Fejos, the talking version will present the last word in motion picture production.

Glenn Tryon plays the role of "the hooper," Merna Kennedy the role of "Billie Moore" and Evelyn Brent that of "Pearl." Other members of the cast include Thomas E. Jackson, and Paul Porcasi from the original stage production, Robert Ellis, Otis Harlan, Marion Lord, Fritz Feld, Arthur Hausman, George Davis, Leslie Fenton, Betty Francisco, Edythe Flynn, Florence Dudley and Ruby McCoy.

"Broadway" will forecast the motion picture productions of the future in that it introduces every modern method of production and photography.

The Paradise Night Club, in which most of the action takes place, has been declared by experts the finest ex-

*Universal's Production
Is First Million Dollar
All-Talking Motion Picture*



Four of the principals in "Broadway." LEFT TO RIGHT: Glenn Tryon, Evelyn Brent, Merna Kennedy and Robert Ellis.

ample of modernistic art yet seen on the screen. To house this enormous set, upon which were employed thousands of people, it was necessary to construct the largest sound stage in Hollywood. A better example of its size can be obtained from the fact it required 4,000,000 watts of electrical energy to light the set enough to supply a city of 100,000 population. To bring the radiance of this

setting to the screen one sequence was photographed in technicolor.

To take advantage of the unlimited opportunities offered him by Carl Laemmle, Jr., Paul Fejos, the director, invented a camera crane, which was constructed at a cost of \$25,000, with which to photograph the production. This was built for noiseless operation and allows the taking of unusual camera angles never before seen on the screen. It is constructed to allow independent movement of each individual part simultaneously and can photograph in eight directions at once.

Jed Harris' production of "Broadway" ran for two seasons in New York and road companies played it throughout the country and abroad. It was written by George Abbott and Phillip Dunning. It is an intensely dramatic cross-section of American night life complete in every emotional detail from the pop of the cork to the crack of a pistol shot.

A hand-picked and specially trained chorus of thirty girls perform many new and unusual numbers throughout the picture. The music was furnished by the famous Coconut Grove Orchestra led by Gus Arnheim. Glenn Tryon, once a hooper himself, leads the chorus.

The adaptation was made by Edward T. Lowe, Jr., and the synchronization and score with its six specially written songs was prepared by Howard Jackson.



NOTED SONG WRITERS GO TO UNIVERSAL CITY FOR "THE KING OF JAZZ"

Ferdie Grofe and Wolfe Gilbert Now on Lot—Marion Wayne to Arrive There Soon—Paul Fejos and E. T. Lowe, Jr., Deep in Preliminary Production Plans, Awaiting Paul Whiteman

Big Universal-Whiteman Talking Special to be Guided by Carl Laemmle, Jr.

PAUL WHITEMAN'S high-priced trio of noted song writers are converging on Universal City all tuned up for a busy season of composition, arrangement and song presentation in connection with the forthcoming Paul Whiteman talking, singing and jazz-music super-picture, "The King of Jazz," which will be Universal's next big screen task.

The Whiteman trio consists of Wolfe Gilbert, librettist, Ferdie Grofe, composer and arranger, and Marian Wayne. Gilbert has been at Universal City for a week or more, conferring with Carl Laemmle, Jr., associate producer, who will supervise the production, Paul Fejos, the director, and Edward T. Lowe, Jr., the scenarist and dialogue arranger.

Ferdie Grofe arrived at Universal City on Monday. He is Whiteman's official arranger, and is the man who arranges all of Whiteman's music for the Old Gold broadcast schedule, and for Whiteman's various concert tours. Grofe's trip to the Coast is a honeymoon trip, that popular song writer having been married on



Paul Fejos, Carl Laemmle, Jr., and Edward T. Lowe, Jr., the famous trio who directed, produced and adapted "Broadway" respectively will again combine their genius in making "The King of Jazz." In the background Hal Mohr, chief cameraman, and Stan Cortez, his assistant, are seen through the glass of the soundproof camera box used to make the sound version of "Broadway."

the eve of his departure from New York.

Marian Wayne will go to the Coast early in June. She is the writer responsible for "Romona" and other popular theme songs.

The songs being written especially for "The King of Jazz" will be published by Feist, with whom the writing trio is connected.

Paul Whiteman and his orchestra are expected at Universal City during the second week in June. Actual production probably will start about June 14th. The picture will be one of Universal's four super-talking pictures for next season, and follows "Broadway" on Universal's list of outstanding screen offerings. The fourth super-talking film will be "The Barnstormer."

"The King of Jazz" will preserve via Movietone the world-famous jazz symphonies of which Paul Whiteman was the daring pioneer. The picture will be the most ambitious screen effort to capture the spirit of American music. The strong personality of the Maestro himself will make the accomplishment doubly significant.



Last Week Was Universal's Lucky Week

Reversal of Half Million Dollar English Judgment Vs. Universal Follows
Close on Heels of Victory in "Cohens and Kellys" Case
Against Anne Nichols

CABLE advices were received in New York from London recently announcing the reversal of a judgment for \$132,550, with interest and costs, which had been awarded by the Referee against Universal Pictures Corporation in November, 1928. This judgment resulted from a counter-claim made by Transatlantic Film Company of London in an action brought against it by Universal Pictures Corporation demanding an accounting and damages. The Referee had denied practically in toto Universal's claim for \$500,000.

Prior to the organization of European Motion Picture Co., Ltd., which now distributes Universal pictures in Great Britain, Universal entered into a contract with Morris Greenhill, John Tippett and Transatlantic for the releasing of its product. The arrangement proved unsatisfactory, and the litigation in question was the result.

The cable which was sent by James

V. Bryson, Managing Director of European, to Carl Laemmle, is as follows: "DIVISIONAL COURT HERE TODAY REVERSED GREENHILL JUDGMENT OF 37,000 POUNDS AND COSTS AMOUNTING APPROXIMATELY TO 50,000 POUNDS AND AT THE SAME TIME GAVE UNIVERSAL A BALANCE JUDGMENT OF 10,500 POUNDS WITH GENERAL COSTS EXCEPT THAT GREENHILL GETS COSTS ON CERTAIN ITEMS ON WHICH HE SUCCEEDED."

JAMES V. BRYSON."

The original case was tried by Sir Patrick Hastings, the English Company, before Sir Francis Newbold, official referee. Siegfried F. Hartman, attorney for Carl Laemmle and Universal Pictures Corporation, went to England to supervise trial of the case, but owing to the regulations of the English courts, was unable to take personal part in the trial. During the course of this trial, certain

unwarranted allegations were made as to Universal's business tactics and the quality of its pictures, which seemed to have a determining influence on the judgment of the Court. The reversal of the judgment by the higher court is doubly gratifying to Universal.

When notified of the cable, Siegfried F. Hartman made the following statement:

"The sweeping reversal of the Appellate Court is most gratifying as vindicating Universal's position and business methods and completely exonerating Universal and Carl Laemmle of the reckless and extravagant charges with which opposing counsel sought to prejudice the Court against the Corporation."

This is the second time during the week that Mr. Hartman has been notified of a legal victory achieved under his direction. The Anne Nichols case against Universal was dismissed on Tuesday.

Carl Laemmle *presents*



Laura

LA PLANTE

The "MAGNOLIA"
of SHOW BOAT
in

With Huntly Gordon, John Boles, Jane Winton. Story by Adela Rogers St. John. Directed by WESLEY RUGGLES



UNIVERSAL JEWEL

TALKING — Two Versions — SILENT

"SHOW BOAT" ENTHUSIASM JUST KEEPS ROLLING ALONG

Critics All Over Country Acclaim Picture As Certain Hit
Packed with Entertainment

THE flood of favorable comment about "Show Boat," like 'Ol' Man River, just keeps rolling along. Critics from Syracuse to San Antonio are going out of their way to heap praise on the Universal epic of the Mississippi. Carl Laemmle refused to indulge in superlatives when he began publicizing "Show Boat." The critics, usually so reticent about such extravagances, are bringing out their best adjectives, strongest verbs and nicest exclamation-marks. For instance:

THE SPRINGFIELD PRESS
(Springfield, Mo.)
By R. V. Swanson

Once upon a time
There was a man who
Told me
He didn't care for
Motion pictures
But
This individual had
Never seen a picture like
"Show Boat."
So
It's a safe bet that
The opinion of this man and
Of several other persons
Will undergo a decided change
When they see this
Great picture next week
At the Gillioz theatre.
Manager Ulrich says
It's the greatest picture
That ever has been made.
So we'll see
And that's that.

* * *

As deep and powerful as the mighty river which provides the theme for its story is—

"Show Boat"—the greatest film drama ever produced.

It is a picture of such beauty and appeal as to belie description. The screen time exceeds two hours, yet the spectator is blissfully unaware of the passage of time as this great drama unfolds itself in perfect sequence.

A remarkable feature of "Show Boat" is the fact that the picture faithfully lives up to the book by Edna Ferber. Parthenia Ann Hawks seems to step directly from the pages of this famous novel to the silver sheet. And in this person we find a most unusual situation. For she comes near taking the "spot" from the star, Laura La Plante.

Emily Fitzroy enacts the role, a superficial hardness of expression adopted to conceal a great tenderness underneath. The facial expressions of this star are beyond description—they are perfect!

CHARLIE CHAPLIN PRAISES "SHOW BOAT"

My dear Mr. Laemmle:

My heartiest congratulations upon your superb picture, "Show Boat."

It is one of the few exceptions that has a great deal of good taste and artistic inspiration as well as having a very high percentage of entertainment value.

In spite of my adverse feeling toward talking pictures, the speaking did not, in any way, detract from the beauty and charm of "Show Boat" as a motion picture.

Extending to you my sincerest wishes for its bon voyage, I am

Cordially yours,

CHARLES CHAPLIN.

Scenic beauty, pathos and marvelous music combine to give this picture such a finale as no picture ever before has had. Jules Bledsoe, singing "The Lonesome Road," provides music and charms his hearers into the proper receptive mood while Magnolia Hawks and Gaylord Ravenal are reunited.

The role of Gaylord Ravenal is superbly enacted by Joseph Schildkraut. Laura La Plante provides another surprise, for she primarily is a comedienne, yet she meets the melodramatic requirements of this picture in a most pleasing style.

Such is "Show Boat," a picture that may some day be equaled but never exceeded.

ATLANTA CONSTITUTION

By Ernest Rogers

"Show Boat," beginning what promises to be a highly successful engagement at Loew's Capitol, got away to a fast start one minute past midnight Sunday, and a large and rowdy audience gave the great Universal production a big hand. At 2.45 o'clock this morning we were still pulsing with the dreamy mysticism of "Ol' Man River" and the lashing waters of the Mississippi.

"Show Boat" is unusual in the sense "The Covered Wagon," "The Big Parade" and "Wings" were unusual. The makers, for the nonce, have disregarded the matter of cost in putting over a heart-wrenching story of those gaudy days when the arrival of the show boat was the big event of the year. Into the Edna Ferber script Harry Pollard, the director, has so mingled the talents of Laura La Plante, Joseph Schildkraut, Emily Fitzroy, Otis Harlan and Alma Rubens as to bring about an integral masterpiece.

"Show Boat" is not "just another picture." It is a landmark. Its modulations, geared to the tempo of the Mississippi itself, synchronize themselves to your own emotions and sweep grandly on to an adequate conclusion.

"Show Boat" begins with a prologue by Ziegfeld stars. Helen Morgan sings "Bill" and "Can't Help Lovin' That Man"; Jules Bledsoe puts his soul in "Ol' Man River"; and Aunt Jamima shouts "Hey, Feller."

Laura La Plante and Joseph Schildkraut have the central roles and enact them with unbelievable precision and feeling, but the real acting triumph of the presentation goes to Emily Fitzroy, in as great a character study as the screen has seen. Her attitude is at times apparently diabolical; but the fire of her performance even rises above the magnificence of the production.

"Show Boat" is one for the book and if you omit it from your list this week you will make a regrettable error.

NOW you will see
things you never saw before!

NOW you will hear
songs you can never forget!

NOW you will laugh
until you cry . . . thrill until you
cheer!

NOW you will gasp
in stark amazement at the
greatest dramatic moments the
screen has ever known!

NOW you will listen
to the original play dialog from
the most sensational stage
success in history!

NOW you will know

that
there
is
only
ONE

BROADWAY

—and Universal has it!



BROADWAY

UNIVERSAL'S

WOR

GLOBE Theatre

MAY 27TH

DOWAY

100% TALKING AND SINGING SENSATION

D PREMIERE NEW YORK



Carl Laemmle's Million Candle Power Picture!

— with the largest set ever constructed—for
the greatest melodrama ever conceived!—With
original play dialog—100% talking and singing

with
Glenn Tryon, Evelyn Brent,
Merna Kennedy, *T. E. Jackson, Otis Harlan,
Robert Ellis, *Paul Porcasi, Leslie Fenton,
George Ovey.

from
JED HARRIS' Stage Production of the play by
PHILIP DUNNING and GEO. ABBOTT
A PAUL FEJOS Production

Associate Producer
CARL LAEMMLE, Jr.

Two Negatives: one SILENT, one with DIALOG

Color Scenes Photographed by Technicolor Process

*of the original play cast

NOTE: The use of the name "Broadway" in association with other
film productions is unauthorized and has no connection with this,
the original play by that name.



There is only ONE

BROADWAY

— and Universal has it!

JOSEPH SCHILDKRAUT TALKS ABOUT "IT"

The Ravenal of "Show Boat" calls "IT" Anglo-Saxon Hypocrisy for Sex Magnetism—Says We Need More Old-Fashioned Romance

(Reprinted from June, 1929, Photoplay)

By Mark Larkin

THE most potent word in the English language today is IT.

Clara Bow is responsible for its current popularity, Elinor Glyn is credited with coining it, but Rudyard Kipling really invented it years ago.

Opinions as to its importance vary. Some say it stands as a symbol of sex, others maintain it is merely a vulgar colloquialism usurping exaggerated importance.

Its arch-enemy in Hollywood at present is Joseph Schildkraut. He thinks we should strip the ugly meaning from the word and restore it to its original place in our vocabulary, that of neuter pronoun, denoting the gender *without sex*.

"Why don't you ask me the meaning of 'IT'?" he demanded when I broached the subject. He was sitting in his library, fine etchings on the walls, interesting books about him. He got up, began to pace the floor. Then he answered his own question:

"'IT,'" said he, "is an Anglo-Saxon hypocrisy to cover up the honest phrase, sex magnetism."

There, ladies and gentlemen, is the Schildkraut definition of "IT." Elinor Glyn herself could have done no better!

"If people in America would only treat sex a little more casually," he went on. "If they did not accent it, if they did not attach unnatural significance to a natural thing. Sex is as fragile as a flower. It should be regarded as a flower in a garden, not a thing to be pulled apart, wantonly dissected, ruthlessly destroyed."

"Not only am I tired of hearing 'IT,' I feel that the word never should have been created." He shook his head, grimaced. "It suggests nothing, has no meaning, is cooked-up, enigmatic. It has a tiger skin twang."

He paused, looked about, then subsided into his chair.

"Perhaps I am too violent," he hazarded. "I am a one-sided person—what you call, perhaps, a wet blanket. I don't smoke, I don't drink, I don't gamble, I don't dance. I like my home. I do not like boldness, lack of restraint."

"But one should not be too critical here in America. America is very young, Europe is very old. In America you are having a sex awakening. It is all a matter of youth. This country is in a state of puberty so far as sex is concerned. America now makes its romances in taxicabs. Later that will change. As contrasted against the age-old background of Europe, America is like a magnificently gifted young person just learning the ways of the world."

"The madness for romance now upon America shows in all her films. No picture can succeed unless sex is intimated. A glorious picture like 'The Patriot' is mildly acclaimed—rated primarily an artistic success—because it has no love story. A tawdry romance from Poverty Row mops up because of its hugs and kisses and its inevitable clinch at the end."

"American women are more sensually inclined than American men. They are romance-starved because the men here do not know the art of love-making. They laugh foolishly to see a man kiss a woman's hand. They do not understand this gesture of gallantry. They misinterpret it. They condemn the man who does it. Never-

theless, in spite of the reputation it has given me, I shall continue to kiss the ladies' hands.

"American men do not like forgers because they are too adept at romance."

"American men lack imagination. They are practical, matter-of-fact, they possess no fantasy. They cannot smile. The American man can laugh loudly, he can cry salt water tears, but he is not subtle. The smile is a thing that comes only with age, generations of age. The American man dies sixteen deaths inside him before he says, 'I love you.' Yet he resents and fears the delicacy, the innate subtlety of the foreigner." A shrug from the great Schildkraut suggested contempt.

"We need a little more of the old-fashioned romance," he pursued. "Fewer saxophones, more violins. We need to get away from the bold, the blatant, back to the delicate. Less tuxedos, more costumes. I am eager to know how people take my performance in 'Showboat.' There is nothing 'IT-ty' about it, nothing sexy. It is lavender and old lace—old-fashioned romance."

"In Europe sex is accepted as a matter of course. We don't point at it, don't discuss it. No one is consciously aware of the presence of 'IT'. America, however, seems ashamed of its sex, even though it is the most beautiful thing nature has given us. Perhaps the reason too much attention is paid to the matter of 'IT' here is because the subject is so new. That possibly accounts for the trick names, the subterfuges, the disguises. The word 'IT' is all of these."

"Women in this country go by types. I would say there are three types: The flapper, exemplified by Clara Bow; the purely spiritual type, like Alice Joyce, and the strictly domestic type which in America is becoming more extinct every day, while the American domestic man becomes more distinct."

"The ideal woman, whom I have not met yet—yes, I have—has a dash of all three types. But an all-around, finished woman is rare in America."

At that moment Elise Bartlett walked into the room. She had just come from rehearsal at the President. In private life, Elise Bartlett is, of course, Mrs. Schildkraut. I do not know this to be a fact, but as I watched her, as I observed her natural, unstudied ease, I suspected that she represented the "yes, I have" part of her husband's remark about the ideal woman.

"When we take our 'IT' as easily as our baseball or our golf, then the nasty viewpoint of a beautiful subject will be corrected. Just now 'IT' is America's new toy."



Joseph Schildkraut says there is nothing of "IT" in his characterization of Ravenal—it is lavender and old lace.

"BROADWAY" PRINT ARRIVES IN N. Y. READY FOR GLOBE THEATRE PREMIERE

Big Universal Super-Talking Picture to Have Gala Opening

THE first completed print of "Broadway," the Universal super-production, adapted with full dialogue from the Jed Harris stage success, arrived in New York late this week, in good time for the Broadway premiere in the Globe Theatre, May 27th. It is in 9,300 feet and is heralded as the greatest piece of entertainment ever made by the Universal organization.

A feature of the opening will be the broadcasting, over the Columbia network, with Station WABC as the New York local broadcaster, of the opening ceremonies, including the arrival of distinguished guests, special songs from the production and brief talks by several of the prominent persons present.

There will be no presentation in connection with the opening. The picture, as put on the film with full sound effects, is a complete entertainment in itself. Many of the shots show the ornate interior of the Paradise Night Club with its orchestras at full steam, and with the dancing and singing of the principals and a chorus of thirty hand-picked beauties. These scenes are done in technicolor.

The picture will be projected on a Magnascope screen.



Carl Laemmle, Jr., youthful associate producer of "Broadway"

Columbia Network to Broadcast Opening Ceremonies from the Lobby

The premiere, which is scaled at \$2.50 top, is being handled entirely by the regular Universal home office publicity, advertising and exploitation experts. In connection with the advent of this picture on Broadway, a representative group of Broadway merchants have declared "Broadway Week," and are co-operating with Universal in the exploitation of the picture, both actively and with window display.

"Broadway" is a Paul Fejos Production, directed by that young film impresario. Carl Laemmle, Jr., associate producer for Universal, guided its destinies. Edward T. Lowe, Jr., is responsible for the screen play and the dialogue arrangement.

The cast includes Glenn Tryon, Evelyn Brent, Merna Kennedy, Thomas E. Jackson, Otis Harlan, Robert Ellis, Paul Porcasi and a dozen or more other principals.

It was made by the Western Electric sound-on-film method, but also will be put out on discs as well as in silent form. The silent version was shot simultaneously with the sound version.

EDDIE LEONARD IS STILL PLAYING A MINSTREL MAN IN "MELODY LANE"

AS we go to press the *Evening World* contains some firsthand information about Eddie Leonard who is to play the lead in Universal's "Melody Lane." Charles Darnton, erstwhile dramatic critic of the *Evening World*, has gone Hollywood as special correspondent, and the following commentary on Leonard comes from Darnton's facile pen:

Hollywood, May 21.

With his slide-trombone voice and soft-shoe dance, Eddie Leonard is still playing a minstrel man in the Universal picture "Melody Lane," yet he feels the day of double-breasted, flapping banners has gone the way of the rearing steed at the old-time hitching post.

"It just isn't practical these days," said Eddie, "to produce the big minstrel show we used to love. It could be done only by getting John McCormack, Al Jolson and Eddie Cantor into the same company. McCormack, for the ballad singing, and Jolson and Cantor as endmen, dancers

and singers. Say, that would be a minstrel show all right! But it would cost too much.

"The true minstrel is no longer content to sit in a semi-circle and draw a small salary. He has stepped out. A Jolson show is Jolson. A Cantor show is Cantor, McCormack is McCormack. Tickets to a minstrel show with them in it would be so high that only millionaires could afford them.

"Otherwise, things haven't changed a lot. We still have 'wah-wah' singing—you know, the kind I do in my 'Ida' song, holding the name part of it running up and down the scale. I learned that from my mother, who used to sing me to sleep with it. When I started with Primrose and Dockstader I was 'wah-wahing.' George Primrose—God rest his soul!—told me to forget it. But Lew Dockstader suggested it might be better to try it out on an audience and let the audience decide. So I did, and when Primrose noted the result he said, 'If they like it it's good en-

ough for me.' And it's still good enough for audiences. Jolson uses a variation of it in his 'mammy' songs.

"But times change and styles change. So why shouldn't the minstrel change? I've changed my stuff a little, but there is always room for one minstrel who holds to the old songs, and that's what I try to do. Years ago, when I wrote 'Ida' and 'Roy-Boly Eyes,' those two songs were ahead of their time. That was the day of 'After the Ball,' tintypes, leg o' mutton sleeves and Pearl Keyes, the lady bicycle rider. But I still sing them—wouldn't feel I was myself if I didn't.

"Looking back, I now see that the minstrel show began to pass with the coming of musical comedy—the girly-girl show. Blackface talent started to desert the half-circle to cavort with the ladies. Chauncey Olcott, Banks Winter, Willis Sweatman, George Thatcher and Carroll Johnson cast aside the clack bones to pick up with the big blonde who carried a spear. And who could blame em?"



SAYS-

EXHIBITORS

DAILY REVIEWS

UNIVERSAL HAS A HIT

"UNIVERSAL HAS A

"UNIV

COLL

HIT!
UNIVERSAL HAS A HIT!
HIT!

UNIVERSAL
COLLEGE

EXHIBITORS' DAILY REVIEW and Motion Picture

UNIVERSAL HAS A HIT IN "COLLEGE LOVE"

TALKING PICTURES

West Coast Correspondent
Universal has a money-maker in "College Love". This production is the first all-talker to be made with college activity and the campus as a background. It is excellently produced and directed and will be certain to please.

Somebody at Universal had the bright idea of taking the same cast appearing in the "Collegian" series, with a good college idea for a story and shoot it as a feature length talkie. Whoever delivered the inspiration should be regarded, for it has clicked in this production.

Plenty of Pep
The picture is chock full of pep from beginning to end. There is a lot of singing by the college glee club, and performers in a cabaret. Naturally a football game furnishes a climax for the yarn.



HIT · HIT · HIT ·



—and you can write it in your bank-book in letters two feet high! This leaping, girl-crammed, jazz-excited comedy-drama of the campus—bubbling with bliss—beaming with beauty—ringing with songs that will warm your heart . . . is a box-office rah! —o—

Moaning melodies of the dear old college by the U. of California Glee Club. Story by Len Fields. Acting, wise-cracks and good looks by the well-liked "Collegians" bunch, starring George Lewis — featuring Dorothy Gulliver, Eddie Phillips, Churchill Ross, Hayden Stevenson. Sumner Getchel.

Directed by Nat Ross.

Associate producer, Carl Laemmle, Jr.

COLLEGE LOVE

A
Laemmle
Special

100 PERCENT TALKING AND SINGING

A MILLION PERCENT BOX-OFFICE!

"UNCLE TOM'S CABIN" STILL GOING STRONG

"Uncle Tom's Cabin has been road-showed until we were rather skeptical with reference to the outcome of the picture before we screened it.

"However, the writer is pleased to give you, as his personal opinion, that you worked out a wonderful production. One which, we feel, is worth while and should be seen by all who have the opportunity. We have so advised our friends who have not as yet witnessed it.

"In my opinion no Exhibitor should have any hesitancy in pushing this picture with all confidence that it will please his patrons."

—Chas. D. Weakley,
Hardin Entertainment Co.,
Hardin, Mo.

* * *

"We have just finished a two day engagement of UNCLE TOM'S CABIN. This is a wonderful picture and pleased the majority.

"We wish to take this opportunity of thanking you for the personal letters mailed to the 100 names submitted and assure you that this proved to be a wonderful help to us in creating interest on this production.

"We also wish to congratulate you on the merits of this picture and trust that we will in time help to repay you for your noble efforts.

"You will find attached a copy of the list mailed you for UNCLE TOM'S CABIN and will thank you to use this same list on THE MAN WHO LAUGHS, booked for use on Monday, June 3rd."

—A. T. Goggans, Manager,
Riverdale Theatre,
Riverdale, Ala.

* * *

"Uncle Tom's Cabin" holds our House Record.

"From the entertainment angle the picture is also very satisfactory."

—F. W. Carroll,
Liberty Theatre,
Chapman, Kansas.

* * *

"We played 'UNCLE TOM'S CABIN' and did a record business with it. So many thought it being an old play it would not do any business, but the public does not tire of these old ones if they are produced in the big way, the same as UNCLE TOM'S CABIN!"

—W. R. Rowell,
El Dorado Theatre,
El Dorado, Kansas.



When "Uncle Tom's Cabin" played at the Masonic Theatre in Clifton Forge, Va., Chas. H. McKinney, manager of the theatre, ballyhooed the picture by having Miss Betty De Nil, theatre organist, drop mammy dolls from a plane to waiting children below. The plane flew over Clifton Forge, Covington, Low Moor, Iron Gate and Selma.

"I want to say that UNCLE TOM'S CABIN was one of the finest pictures ever played in my house, and from the box-office receipts it went over bigger than any picture played yet."

—Peter Des Rosier, Prop.,
Orpheum Theatre,
Browning, Mont.

* * *

"Pleased to advise that UNCLE TOM'S CABIN took them by storm. Terrible weather but wonderful business."

—R. B. Lane,
Orpheum Theatre,
Savanna, Illinois.

* * *

"We consider UNCLE TOM'S CABIN to be one of the most outstanding pictures of all times.

"Our patrons join us in the above expression."

—J. I. Harlan,
Barlow Theatre,
Barlow, Kentucky.

* * *

"I wish to say that in my opinion 'UNCLE TOM'S CABIN' is one of the greatest motion picture ever produced by any company."

—P. W. Quinlin,
Ideal Theatre,
Chateaugay, N. Y.

"Regarding 'Uncle Tom's Cabin' will say this is only a small village, but I played Uncle Tom two nights and had good houses both nights, and it pleased 100 per cent and it was my best at the box-office with one exception and that was the Covered Wagon. Will say that you cannot make it too strong as everyone is an artist at his or her part and everybody should see Uncle Tom. You cannot praise it too high."

—Geo. Ahrendt, Mgr.,
K. of P. Hall,
Mackinaw, Ill

Stern Again Business Manager At Universal

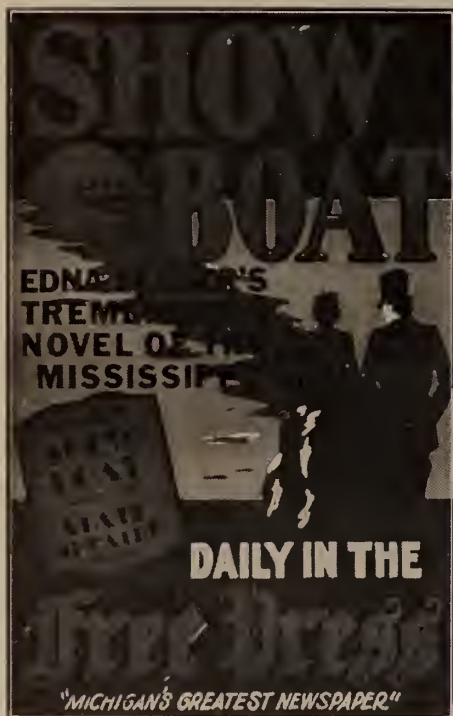
WALTER STERN has returned to his post of business manager at Universal City.

Stern recently resigned that position, which he had occupied for the past three years. He had spent seven years with the organization. Arrangements were completed recently for Stern's return to the post he has held for the past three years.

Newspaper Serialization Plays Big Part in "Show Boat" Runs

Doubleday, Doran Serialization Breaks Into Best Papers
And Stimulates Box-Office Interest in Universal Film

"Broadway" Serialization To Be Sold Through King Feature Syndicate



Window card in striking colors, linking serialization of "Show Boat" in Detroit Free Press and run at State Theatre.

THE serialization of "Show Boat" is not free. It is being sold through Doubleday, Doran and Company with amazing results. Newspapers whose policy has been opposed to ordinary serializations are accepting "Show Boat" with enthusiasm. The popularity of the Edna Ferber novel since its first best-selling days, linked with the tremendous exploitation campaigns being waged everywhere in connection with the Carl Laemmle picturization of the book, make editors eager to run the serial. Stills from the picture liven the instalments and stimulate reader interest.

Any exhibitor who interests a newspaper editor in the serialization sufficiently to make a sale through the

syndicate department of Doubleday, Doran and Company receives 10 percent commission. Universal has discovered that these paid serializations on "Show Boat" are much easier to plant and much more acceptable than the ordinary free serializations. No mats are furnished the newspaper—simply the Edna Ferber novel which may be run in any form and as many instalments as desired.

Already the serialization has been placed with prominent newspapers in Utica, Des Moines, Detroit, Cleveland, Racine, Watertown, N. Y.; Pittsburgh, Dallas, Milwaukee, Philadelphia, Macon, Ga.; Washington, D. C.; Denver, Brooklyn, N. Y.; Grant Island, Nebr.; and scores of other cities.

So successful has this "Show Boat" Serialization through a large and well-known publishing house been that Universal has arranged a similar tie-up with the King Feature Syndicate for the "Broadway" serialization. Again the reputation of the story in its dramatic form is one of the best selling points. It is a property that newspapers realize full

well is worth paying for. It has genuine reader interest. It is well adapted to instalments with plenty of suspense

Here She Comes
Loaded Down With Thrills

Edna Ferber's Greatest Novel
"SHOW BOAT"
The Greatest Newspaper Serial
Scoop of the Year. Start it in
MONDAY'S DETROIT
Free Press
"Michigan's Greatest Newspaper"

As an additional treat, see "Show Boat" as a talking, singing picture at the State Theatre, Detroit, starting April 26.

Effective sticker run in advance of both serialization and play-date of "Show Boat" in Detroit.

and thrills. The Universal De Luxe set of 11-inch by 14-inch stills forms a striking means of illustration.

Kentucky Derby Special Train Shows Universal Racing Picture

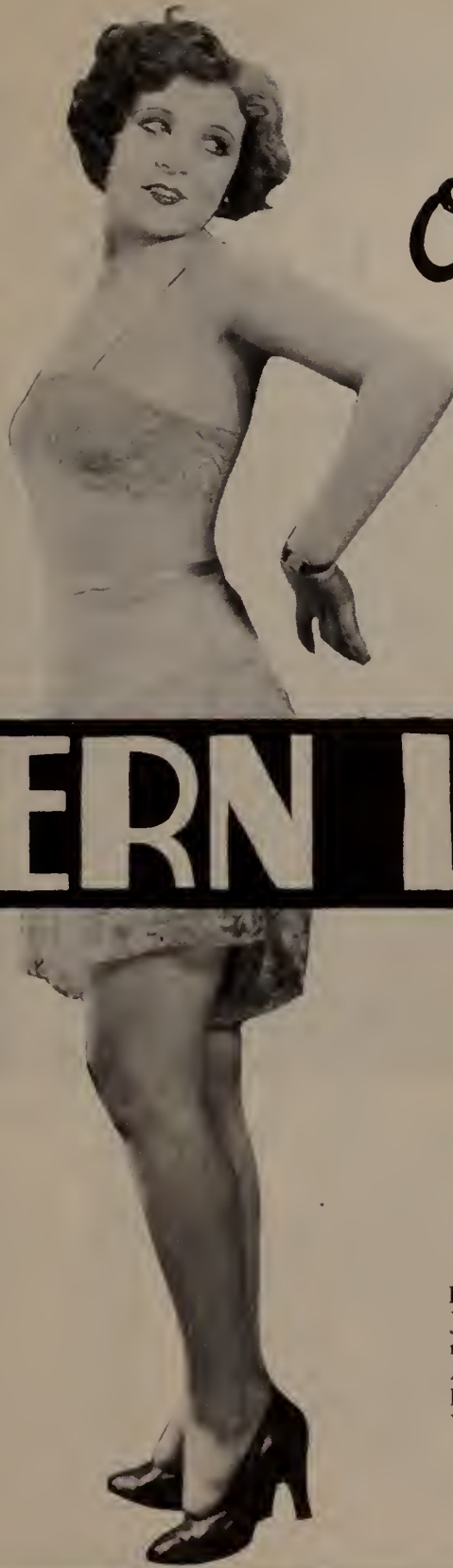
THE Kentucky Derby Special, de luxe all-pullman train of the Pennsylvania Railroad, which left New York City last Thursday for Louisville loaded with racing enthusiasts bound for the great American turf classic Saturday at Churchill Downs, carried a special motion picture theatre car in which was projected the Universal Jewel racing feature, "Silks and Saddles," for the entertainment of the passengers en route. The International Newsreel

was also shown. The showing was repeated on the return trip of the special train to New York after the Derby. The passengers were delighted with the innovation.

"Silks and Saddles" was made from a Gerald Beaumont story, with Marian Nixon and Richard Walling in the co-featured roles. Robert F. Hill directed it. The picture was released early this year and has proved to be one of the most popular racing pictures ever released by Universal.

Love,
honor
and-

o-o-h
Baby!



MODERN LOVE

Here's ONE
aimed STRAIGHT
at the BOX OFFICE!

Alive — up-to-the minute,
timely! A snappy — bub-
bling sparkling Comedy-
Drama. Based upon a 50-
50 modern marriage, inter-
esting and amusing, with
moments of real pathos.

Presented by
**CARL
LAEMMLE**

Featuring Charley Chase,
Jean Hersholt and Kath-
ryn Crawford. Directed by
Arch B. Heath and Jack
Foley. Story by Beatrice
Van.

TALKING (*2 Distinct Versions*) SILENT

"SHOWBOAT" CAMPAIGN TALK OF LOS ANGELES

THE advance campaign on "Show Boat" at the Biltmore Theatre in Los Angeles was as thorough as it was colorful. The proximity of Hollywood to Los Angeles made the opening unusually brilliant with the appearance of the stars of the picture as well as other movie celebrities a drawing card for first nighters. Mass appeal for the balance of the run was covered with window displays, countless tie-ups, radio publicity, and effective street ballyhoos.

The opening was given the maximum of publicity. The advertisement on the opposite page shows the striking use of names of stars who were present at the premiere. The streets were blocked off between 6:00 P. M., and 9:30 P. M., allowing no traffic except cars bringing people to the Biltmore. Garage men at the curb relieved patrons of parking cares. The public address system was used on the opening and hooked up with KMTR of Hollywood and KPLA of Los Angeles. Arrivals were announced, with a string quartette in the dressing-room filling in any gaps with "Show Boat" songs. Loud speakers at each end of the block carried the broadcasting way up and down the street. Four sun arc lights, judiciously placed, illuminated the street as the illustration indicates. A cameraman made one reel of arriving celebrities,

The Los Angeles Examiner ran a three column resume the following day on the "Show Boat" Fashion Parade, with detailed descriptions of what the stars wore at the opening. All this publicity on the opening gave an impetus to the following run. Credit for its brilliance must go to the theatre manager, Mike Coyne; to Ivan St. Jonns, Universal City press representative; to George C. Naylor, Universal Exchange manager in Los Angeles, and to Universal exploiteer F. F. Vincent.

"SHOW BOAT" MESSAGE IN HUNDREDS OF WINDOWS

The extent to which the "Show Boat" message was

Premiere at Biltmore Marks First View of "Show Boat" By Movie Colony—Exploitation and Tie-ups of Major Rank



Crowds at the gala premiere at the Biltmore. Sun arc lights made the street bright as day, and loud speakers under the theatre sign broadcast the arrival of notables.

displayed in windows throughout Los Angeles indicates the wide exploitation opportunities of this film. The Owl Drug Company made up six window displays and circuted them over 25 stores all during the run of "Show Boat" at the Biltmore. Liggett Drug Company circuted six window displays over their 28 stores during the run.

The Brunswick Record Company displayed "Show Boat" records in 105 windows in Los Angeles, Hollywood, Pasadena and Glendale. These shops used cards on the counter reading: "Ask us to play selections from SHOW BOAT. See the picture at the Biltmore Theatre. Now Playing."

The book tie-up was well covered through

Grossett and Dunlap, who gave 300 window displays in Los Angeles and every little suburban town and beach town in the vicinity.

The theme song, "Love Sings a Song in My Heart," was shown in five window displays given by Sherman and Clay.

The May Company, Kress, Harms Music Company and the Freeman Drug Company also gave fine displays on music and books from "Show Boat."

The Brunswick Company distributed 12,000 heralds to every music store in the city and inserted them in records a week in advance of the opening.

The Brunswick people contributed two trucks, which were given credit, for a street ballyhoo to live throughout the run of "Show Boat." The trucks were bannered on each side on heavy canvass and mad an arrsting display.

The huge frame display on "Show Boat" was placed in the Mason Theatre lobby, which occupies a very prominent location and is not at present running, so that the display will remain undisturbed indefinitely.

RADIO PUBLICITY

No exhibitor can afford to overlook the marvelous radio possibilities in "Show Boat" exploitation. In Los Angeles station KPLA announced the "Show Boat" opening three

PAIGN ANGELES

times a day, five days in advance of the Biltmore run. KMTR of Hollywood also broadcast the opening and music. The theme song was plugged over KFI with the theatre tie-up stressed.

ADVERTISING

On the advance opening there were 150 block 24-sheets put out, 200 three-sheets and 50 sizes. An intensive newspaper publicity campaign merited a lot of space in the seven papers in Los Angeles

The advance sale on the opening was practically cleaned up and sold out a week in advance of the premiere.

ALL THE STARS WILL BE THERE

**MONDAY NIGHT
MAY 6th**

WESTERN PREMIERE
CARL LAEMMLE
PRESENTS

UNIVERSAL'S MOVIE TONE VERSION OF
EDNA FERBER'S NOVEL
SHOW BOAT

A HARRY POLLARD PRODUCTION
WITH LAURA LA PLANTE AND
JOSEPH SCHILDKRAUT

WE WILL HAVE WITH US MONDAY NIGHT:

CHARLES CHAPLIN	COLLEEN MOORE
BILLIE DOVE	JOHN MCCORMICK
LILY DAMITA	SUE CAROL
FANNIE HURST	LAURA LA PLANTE
JOSEPH SCHILDKRAUT	CECIL B. DE MILLE
WILLIAM K. HOWARD	HAROLD LLOYD
MILDRED DAVIS	CLAIRE WINSTON
NORMA SHEARER	IRVING THALBERG
DOROTHY MACKAILL	REGINALD DENNY
HEATRICE JOY	CARL LAEMMLE
CARL LAEMMLE, JR.	MAY McAVOY
VIRGINIA VALLI	CHARLES FARRELL
RUTH ROLAND	RUDOLPH SCHILDKRAUT
JOSEPHINE DUNN	JEAN HERSHOLT
JACKIE COOGAN	RUTH ELDER
HOOT GIBSON	NELY EDWARDS

DR. LOUIS FERDINAND, Prince of Prussia
MR. AND MRS. STANLEY BYRGERMAN
MR. AND MRS. JOHN BULPE
MR. AND MRS. HARRY POLLARD
James Gleason, Master of Ceremonies

PRICES	
For the Premiere	Thereafter at 2:15 and 8:15 p.m.
\$5.00, \$3.00, \$2.00	Mats: \$1, 75c, 50c
\$1.00 and \$1.00	Even: \$1.00, \$1, 75c, 50c
	Box Seats, \$2.00
ALL SEATS RESERVED	

BILTMORE 3rd at GRAND
ERLANGER EA. 4430

This newspaper ad, announcing celebrities who were to attend the premiere proved a real drawing card.



Carl Laemmle
presents

REGINALD DENNY

HIS LUCKY DAY
with
Otis Harlan, Lorayne DuVal and Eddie Phillips
Story by
John B. Clymer and Gladys Lehman

An Edward Cline Production

TALKING (2 Distinct Versions) SILENT

UNIVERSAL SYNOPSES

"THE GATE CRASHER"

Universal Jewel

With GLENN TRYON

DICK HENSHAW, a bill poster in Swampscott, is busy studying the art of detecting while his automatic machine is posting a billboard advertising the appearance of Mara di Leon, star in a New York theatre. At this moment Mara is motoring at high speed to keep her metropolitan engagement. Suddenly rounding a curve, her car crashes into Dick's truck. In the ensuing mixup her maid, in league with her press agent, manages to hide some valuable jewels which Mara has borrowed for the opening performance. Thanks to Dick's patent crime detector they are recovered. Dick offers to take the party to the station, and on the way flirts outrageously with Mara.

A few days later, when Dick reads that Mara's jewels have been stolen, he goes to New York and insists upon helping in the search for them. That evening, during the opening of the theatre, Dick eludes the doorman and crashes into Mara's dressing room to report his progress. Mara considers him a country boob and pays little attention to him. He gets into trouble with the doorman, creates a rumpus, and is finally thrown out. Nothing daunted, he goes to Mara's apartment and, while in hiding, overhears the press agent and the maid planning, through a letter, to demand \$25,000 reward for the return of the jewels. Dick tells Mara what he has heard and plans to go to the circus night club, where the money is to be turned over and recover the jewels. He surreptitiously joins the performers who are costumed as animals and, before the fracas is over, there is plenty of excitement for everybody concerned. Dick isn't nearly as much of a hick as he appears and, when the jewels have been recovered and the thieves turned over to the police, Mara takes him under consideration for a life partner.

"THE COLLEGIANS"

Third Series

No. 2—"Calford versus Redskins"

RAIN! Rain!! Rain!!! and the track teams unprepared for the Arizona meet, where Ed Benson was to compete with Fleetfoot the renowned Indian runner.

The Coach sent Doc Webster ahead to negotiate with the Indians for camping quarters for the Calford teams.

"THE FISHING FOOL"

An Oswald Cartoon

OSWALD was asleep at the line, —the fish were having a grand time diving around him. They stole the bait and carried on generally. Oswald wakes up to find that his sleep hasn't been profitable. When a stork steps up and ducks his head in the water, fetching out a fish or two for a slight snack, Oswald decides to use the bird's services—so he hooks Sally Stork on the line and knots her neck so she can't swallow,—and casts her off. But when a whale comes up as the catch and nearly swallows our Oswald (after devouring Sally Stork), the rabbit decides to rush out of the fish's way.

Next Oswald tries music, which pleases one fish into doing a dance. Oswald gets the little fish into his clutches, but lo and behold a huge finner comes out of the water,—there is a battle. Oswald, the winner, is just about to carve a neat sirloin from his prize, when a thief comes along and steals it and the fadeout comes with Oswald hot in pursuit of the burglar.

"DODGING DANGER"

Western Featurette

With Edmund Cobb

IN the High Sierras, John Blake surveys his mining claim, assisted by his daughter.

Bryce, a forest ranger, saves Margaret's life when she is dragged by her horse. He further proves his friendship for her when hearing of three bandits who have escaped from jail, he rides to her ranch to warn her they are at large.

Margaret, worried about her father, who has gone to Elkton to register his claim, is glad when Bryce promises to try to locate him.

While Bryce is gone, Margaret is beset by the jail-birds and only the timely arrival of Bryce, who outwits the bandits, saves her and her father, who have been wounded.

The Indians were fearful that their favorite son might be defeated by Benson. Don Trent, jealous of Benson's popularity, lured him to a pow-wow of the Indians the night before the race. Don disappeared and Ed found himself a prisoner.

When the race was called Ed could not be found! By a lucky chance June Maxwell and Doc saw Ed signaling from his prison high up in the Aztec village and rushes him to the field just in time to take his place on the toe line.

"A CLEAN SWEEP"

Western Featurette

Featuring GEORGE CHANDLER

EDISON PHIPPS, determined to put one of his Vacuum Cleaners in every household, arrived at the Martin ranch and tried out his high-powered sales talk on pretty June Martin.

Old man Martin came in and put Edison out "pronto." He was suspicious of any visitor, as he had the ranch payroll in his safe.

Edison, much disgruntled, was rattling along in his Ford, when suddenly he was stopped by a desperate outlaw, who made the protesting Edison drive him to the cabin, where his gang were waiting.

Thinking Edison, who never let go of his Vacuum Cleaner for a minute, was the original nit-wit, the gang ignored him and discussed their plans for robbing Martin. Watching his chance, Edison slipped out with his sweeper and started for Martin's ranch. Trouble with his tin Lizzie delayed his arrival, and he got there, lugging his sweeper, just as the gang appeared.

Old man Martin got the sheriff on the job, but when the gang were searched the money could not be found. The old man was desperate until they discovered that during the fray the money had been swept up by Edison's precious Vacuum Cleaner.

"LOVE AND SAND"

Horace in Hollywood Series

With Arthur Lake

ROSY found it very exciting to have both Horace and Hatch crazy about her and gave them a fast run for their money.

In rented cars they broke the speed limit trying to reach her house for she promised to spend the day at the beach with the first arrival. Horace captured the prize—but Hatch got even by following and backing a truck into Horace's Ford.

Not content with that he persuaded a beach vamp to waylay Horace and get him in dutch with Rosy, giving Hatch a clear field. Just when he was getting in some fine work Rosy gave him the slip and made up with Horace.

How to square the damaged car with the garage manager was a problem. However the arrival of a big car completely shielded the poor dilapidated Lizzie from his view and made it possible for Horace and Rosy to make a neat getaway.

TAKE A TIP FROM MOVIE FANS

Book Universal Pictures That Please Saturday Evening Post Column Readers

"IT is a pleasure for me to call your work in 'SHOW BOAT' a masterpiece, produced by Harry Pollard, being fortunate enough to enjoy seeing it a second time—a chance to hear Jules Bledsoe (negro) singing 'Ole Man River,' which thrilled me to the bone.

"Joseph Schildkraut is a great actor, and, of course, Laura La Plante played wonderfully, and Emily Fitzroy is a great character woman on the screen.

"'Show Boat' is a picture for people who appreciate solid worth in a surpassing artistic craftsmanship wrought by a director like Harry Pollard—a picture that wins the audience's applause and approval. It is interesting with much entertainment, and seeing 'Show Boat' a second time gratified my desire.

"'Show Boat' is a picture that deserves capacity every second of the day and night and, in closing, I wish you success in applying the results of your long and careful labor to all pic-

"LAST Saturday evening I had the pleasure of seeing and hearing a snappy Universal picture starring Reginald Denny, entitled 'Clear the Decks.' It made a big hit with the large audience that was assembled. I arrived at 9.10 P. M., and was not seated until almost 10.00 P. M., which will give you some idea of the crowd that wanted to see Mr. Denny."

*C. Vernon Fitz,
Waynesboro, Pa.*

"THE COHENS AND KELLYS IN ATLANTIC CITY' was the funniest thing I've seen in years. When are these fun-makers going to entertain us some more?"

*Hugh Frank Smith,
Oxford, Ala.*

tures produced by the Universal Pictures Corporation. Again, I must say that I cannot express too strongly the wonderful craftsmanship wrought in 'Show Boat.'"

*(Mrs.) Car'lena Campbell,
Indianapolis, Ind.*

"GLENN TRYON in 'IT CAN BE DONE' played here last week. It was a great picture. Glenn Tryon is getting better and better (if that is possible), and his voice is very clear. The direction was excellent. I might say the talking scenes are really very funny. Mr. Tryon comes through with flying colors."

*Duncan Boss,
Paterson, N. J.*

"SAW 'THE CHARLATAN' last night, and it was most interesting and the best mystery I have seen in ages. Every one in the cast splendid, and Margaret Livingston fine. There's one little girl I never fail to see. I am never disappointed. She can walk all around some of our big stars, in my estimation."

*Gene Williams,
Los Angeles, Calif.*



SHOOT GIBSON

in

"The WINGED HORSEMAN"

with

RUTH ELDER

Story by Raymond L. Schrock

Directed by Arthur Rosson

Presented by CARL LAEMMLE

UNIVERSAL - GIBSON JEWEL

THE SURE MONEY STAR

"Climax" Completed At Universal

PRODUCTION of "The Climax," all dialogue and music adaptation of Edward Locke's famous stage play of the same name, has been completed at Universal.

"The Climax," directed by Renaud Hoffman, stars Jean Hersholt, with Kathryn Crawford, LeRoy Mason, John Reinhardt and Henry Armetta composing the cast.

Miss Crawford is heard in the picture in a number of songs, one of them the theme song, "You, My Melody of Love," written especially for the film by Victor Schertzinger.

Two hundred costumed players portrayed part of the oratorio, "John the Prophet," on a stage, duplicating that of the Scala opera house, Milan, Italy, for the final dramatic scene in picture production.

The interior of the famous opera house was reproduced at Universal especially for the scene which was photographed by three sound cameras. Hersholt appeared as the orchestra conductor.

"The Climax," which made a sensational stage success, provides Jean Hersholt with another strong characterization to add to his long list of achievements.



Manager A. Siegfried and his assistant, Mr. Ed Yarbrough, had Sheboygan, Wisconsin, all agog with a big white ambulance surmounted with this sign:

THIS AMBULANCE WILL BE AT YOUR SERVICE. IF YOU LAFF YOURSELF TO DEATH WHEN YOU SEE AND HEAR "THE COHENS AND KELLYS IN ATLANTIC CITY"

PAUL WHITEMAN STARTS FOR UNIVERSAL CITY, CAL.

(Continued from page 8)

American womanhood of good family and upbringing.

Scores of tests have already been made in New York without disclosing this paragon of excellence, but Mr. Whiteman hasn't given up hope that such a personality will walk into his office before he starts on his journey.

The cities at which the Old Gold-Paul Whiteman Special will give the concerts as follows: Philadelphia, Pittsburgh, Cleveland, Toledo, Detroit, Fort Wayne, Chicago, Springfield (Ohio), Indianapolis, St. Louis, Kansas City, Omaha, Lincoln, Denver, Salt Lake City, Los Angeles and San Francisco.

Harry Edwards Directs "U" Comedy

HARRY EDWARDS, former director for Harry Langdon and "Baby Peggy," is directing "Camera Crank," a Universal two-reel comedy starring Sid Saylor.

Edwards, who directed several episodes of Universal's popular "Collegian" series, may be assigned to direct a comedy starring Sonny McKeen, Universal's child star, upon the completion of the Saylor picture.



GLENN TRYON

with
SUE CAROL

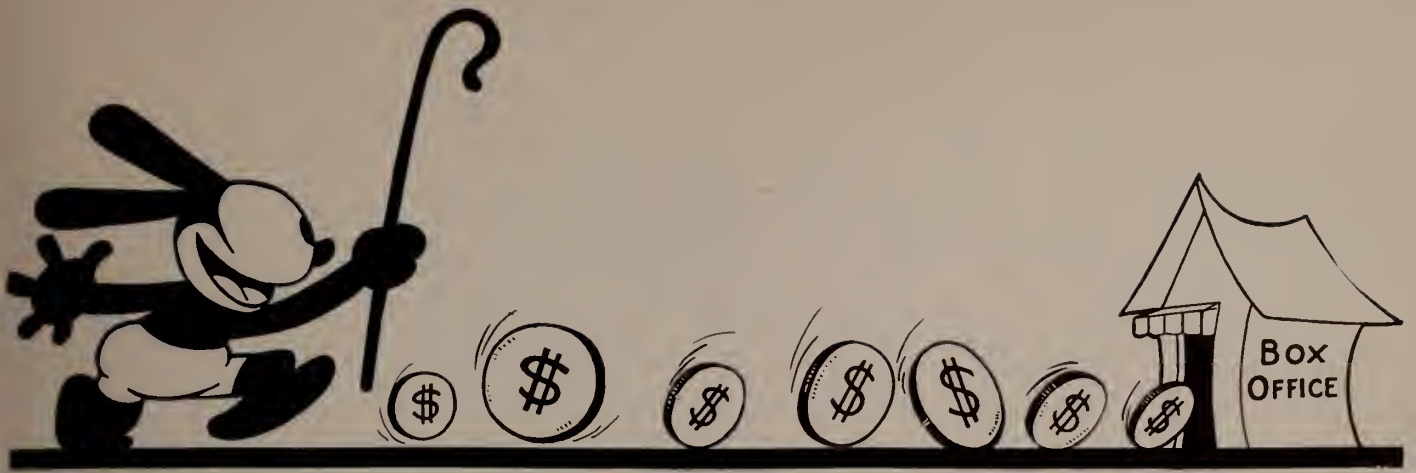
Story by
MANN PAGE

A **FRED NEUMEYER**
Production

Presented by
CARL LAEMMLE

IN
**GRAND
OPERA**

TALKING - - 2 distinct versions - - SILENT



Steady Money

SAYS Charles R. Edrington, Drake Theatre, East St. Louis: "OSWALD is a real hit! Our patrons, both young and old, had their ribs tickled a-plenty, while this Lucky Rabbit struts his stuff across the screen. They should be a real bet on any program. Yours for more of them!" And that guy's from Missouri!

Silent or Sound

Other one-reel patronage builders!

Laemmle Novelties

Something strikingly new under the sun. First-run short subjects
(Silent)

Horace in Hollywood

Arthur Lake with shots of studio big-timers in a zesty series
(Silent)

Cafe Royale

Red-hot cabaret entertainment
(In sound)

OSWALD

The Lucky Rabbit

Winkler
Productions

Universal Shorts are Super Shorts!

Watch This Column

Send for copy of our pamphlet describing some of Universal's biggest pictures. It is free.

THERE have been no less than twenty-three attempts to imitate BROADWAY the celebrated stage play by Philip Dunning and George Abbot and produced by Jed Harris. This play, so beautifully done, was the start of Mr. Harris' fame as a producer and I bought the picture rights from him including the original play dialog. So there is only ONE Broadway and Universal has it. The magnificence of this all-talking, singing, dancing picture is beyond imagination. You must see it.

-C.L.

"The picture that will stand for romance as long as romance endures."

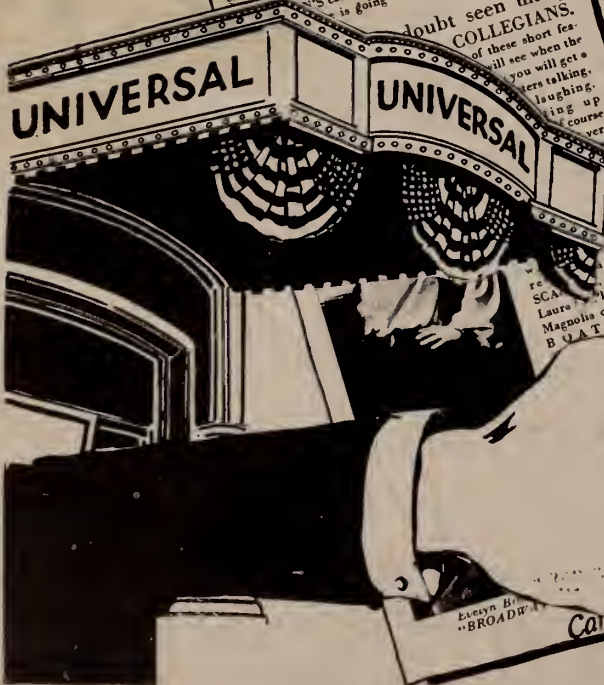
That's my opinion of SHOW BOAT. Anybody who read the book will tell you. SHOW BOAT is "The Sweetest Story Ever Told." The picture, as directed by Harry Pollard, catches the spirit of the book to the letter and with the added flavor of the Ziegfeld music and living, breathing, speaking characters is the sensation of the show world.

I cannot resist telling you that COLLEGE LOVE, the first all-talking, singing, dancing college special has just been

and pronounced great. It has the complete cast. Ask the manager of your favorite theater is going to play it. You'll enjoy it

doubt seen many COLLEGIANS. of these short features will see when the you will get a ers talking, with laughing, ing up course ver.

Merna Kennedy in "BROADWAY"



The WELCOME HAND!

There is no better way of extending the welcome hand to your patrons than to announce to them that you are playing Universal pictures as advertised in the Saturday Evening Post thru Carl Laemmle's column.

Incidentally, that same column is excellent material on which to base your advance advertising. Use it. It will help you.

This ad appears in the Saturday Evening Post of June 15, 1929



UNIVERSAL WEEKLY

Vol. 29 No. 19

June 15, 1929



GEORGE
LEWIS

DOROTHY
GULLIVER

IN "COLLEGE LOVE"

A CARL LAEMMLE, Jr. PRODUCTION



The world's greatest box-office REPEATERS!
Carl Laemmle, Jr.'s, racy, laughable two-reel series of
UNIVERSAL JUNIOR JEWELS

The
COLLEGIANS

Fourth series in DIALOG and SONG or SILENT.
Starring George Lewis with Dorothy Gulliver, Eddie
Phillips, Churchill Ross, Hayden Stevenson.

Directed by Nat Ross.

Presented by CARL LAEMMLE



TALKING — Two Versions — SILENT



WOLFE

Screaming story of a "perhaps" marriage that is a box-office certainty! Featuring Charlie Chase, Jean Hersholt and Kathryn Crawford. Directed by Arch Heath and Jack Foley. Story by Beatrice Van. Presented by Carl LAEMMLE



TALKING *2 Distinct Versions* **SILENT**

RED

*No. 642—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation.*

THROW away your crutches, old-timer!
Jerk the old kink out of your back, toss your lumbago out of the window, and—in the language of the modern generation—Get hot!

You're going to have your youth renewed when you see the world's very first all-talking, all-singing and all-everything college picture—ready now at all Universal exchanges!

That's "College Love"!

If you ever saw red-hot pep, youth, beauty, ginger and snap, you'll see it in "College Love."

As the title explains, it is a story of love in college; and in and around the story there is woven just about every interesting event that could happen when young bloods get together—meaning both the male and the female of the species.

For instance, that college glee club! What a mean minor chord it can sling—not the old-fashioned barber-shop chords, but the up-to-the-minute jazzboritis, full-of-the-devil, rollicking harmonizing that can come only from young hearts and young throats.

HOT

If you have a sympathetic toe, it will want to do a lot of wiggling of its own when the tuneful, peppy, tricky melodies are poured out from the screen as naturally as from life itself.

Directed by Nat Ross, with Carl Laemmle, Jr., as associate producer, and with a cast as young as youth can be—it is packed with joie de vivre, which is Irish, Swedish or Russian for gosh-ain't-it-good-to-be-alive!

And the grand wind-up is the corkingest football game you ever saw in all your born days. Nothing so good has ever been screened. In most pictures where a football game is used, you get a flash and a glimpse of the action—but in “College Love” you get the real, simon-pure article.

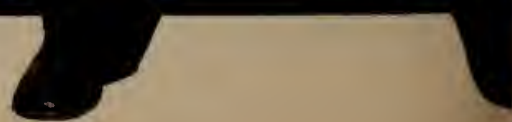
It will lift you and your audiences right out of your chairs!

Comedy—drama—love—music—dialogue—all the very best of their kind — plus some new technical effects which prove again that Universal's technicians are a hop, skip and jump ahead of the whole field in the proper handling of sound!

I'm not holding it back for Fall! It's ready now, just when you need the cream of the cream to keep your patrons hopped up to new attendance records in the good old summer time!



BROAD



NOW they are seeing *things they never saw before:*

"An atmospheric scenic wonder!"—Betty Colfax, N. Y. Graphic; "Magnificently produced!"—Bland, N. Y. Mirror; "Bizarre and impressive!"—Quinn Martin, N. Y. World; "The greatest show attraction in Universal's history!"—Arthur James, Exhibitors Daily Review; "It is a handsome entertainment!"—Mordaunt Hall, N. Y. Times; "Sensational!"—Katherine Zimmerman, N. Y. Telegram.

NOW they are gasping *in stark amazement:*

"Tense, vivid, colorful, absorbing!"—Arthur James, Exhibitors Daily Review; "A remarkable piece of work!"—Quinn Martin, N. Y. World; "Decoratively spectacular! Stunning sets . . . lavishly produced!"—Rose Pelswick, N. Y. Journal; "Final scene in Technicolor, giving a corking finish to a corking picture!"—Variety.

NOW they are hearing *the original play dialog:*

"Original lines burst forth with nerve gripping strength as the searing drama burns through the picture's tinsel trappings to hold the onlooker in hypnotic thrall!"—Regina Carewe, N. Y. American; "Adapted with full dialogue from the stage success and it is a far better show!"—Arthur James, Exhibitors Daily Review; "A grand show . . . sound recording unusually good!"—Creighton Peet, N. Y. Evening Post; "Dialogue adroitly arranged. Voices well registered."—Mordaunt Hall in N. Y. Times; "Line by line fidelity!"—John S. Cohen, Jr., N. Y. Sun; "Splendidly enacted. General effect superb!"—George Gerhard, N. Y. Evening World.

NOW they are thrilling *to great dramatic moments:*

"Thrilled Globe Theatre premiere audience!"—N. Y. American; "Exciting!"—N. Y. Sun; "Thrilling moments and plenty of main stem atmosphere!"—N. Y. Daily News; "The crowning achievement of Carl Laemmle!"—N. Y. Evening World; "Dandy movie entertainment, thrills, pathos, crime, romance . . . the story is absorbing!"—N. Y. Mirror.

NOW they **KNOW**

that

there

is

only

one

DOWNWAY

—and Universal has it!

Carl Laemmle's Million is thrilling thousands at

A CARL
LAEMMLE JR.
Production

Directed by
PAUL
FEJOS

HEROIA

Candle Power Picture the Globe Theatre, N.Y.

The most amazing melodrama ever produced in motion pictures—adapted from the most sensational stage success in history—with the original play dialog—is packing them in at the Globe Theatre at two dollars top... New York sits enthralled at the striking beauty of the largest motion picture set ever made... New York thrills to the greatest dramatic moments the screen has ever known... New York knows—

that there is only ONE



BROADWAY

—and Universal has it!

with
Glenn Tryon, Evelyn Brent,
Merna Kennedy, *T. E. Jackson, Otis Harlan,
Robert Ellis, *Paul Porcasi, Leslie Fenton,
Betty Francisco

from
JED HARRIS' Stage Production of the play by
PHILIP DUNNING and GEO. ABBOTT

A PAUL FEJOS Production

Associate Producer
CARL LAEMMLE, Jr.

Two Negatives: one SILENT, one with DIALOG

Color Scenes Photographed by Technicolor Process

*of the original play cast

NOTE: The use of the name "Broadway" in association with other film productions is unauthorized and has no connection with this, the original play by that name.

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY
Copyright 1929 UNIVERSAL PICTURES CORPORATION All Rights Reserved

Vol. XXIX

JUNE 15, 1929

No. 19

UNIVERSAL MOVIEGRAMS

“COLLEGE LOVE,” a special feature depicting the culmination of the three years’ romance of “The Collegians” principals, arrived in New York on Monday and is hailed by the Universal officials as a worthy successor to “Show Boat” and “Broadway.” The story is by Leonard Fields, direction by Nat Ross, and it was produced under the guiding hand of Carl Laemmle, Jr.

THE interest which is bound to be stimulated by George Lewis’ appearance in “College Love” and Barbara Kent’s engagement as leading lady for Harold Lloyd will be crystallized by Universal in a picture for next year’s program entitled “Keep on Dancing,” in which both of these players will be featured.

THE title of the current Reginald Denny production known in the studio as “Companionate Troubles” has been changed by Universal to “Embarrassing Moments.” William Craft directed “Embarrassing Moments” with a cast which includes Merna Kennedy, Otis Harlan, William Austin, Virginia Sale, Greta Granstedt and Mary Foy.

AS the chapters of Warner Fabian’s novel, “Men in Her Life,” come to Universal City studios, interest in this story has grown to such an extent that it will be made a Special for next year. “Men in Her Life” will appear serially in Romance Magazine starting in September number and will later be pub-

Songs Written for College Picture So Good U. of Cal. Adopts Them

New Source of Campus Harmony As Collegiate Sound
Picture Era Begins

WITH the advent of talking pictures, the moving picture industry is learning more and more about music. Scores of popular hits have been created through the introduction of theme songs for moving pictures and through the inclusion of original songs in talking and singing feature productions. A new and totally unexpected development, however, has followed the writing of four original songs for “College Love,” the first talking and singing picture about college to appear.

“College Love” was made in Los Angeles, the seat of the University of California at Los Angeles. In the determination to have as much legitimate college atmosphere about the picture as possible, a great many of the students of the college, particularly those connected with the boys’ and girls’ glee clubs, were enlisted as extras in the picture. For the purpose, too, of giving legitimate college atmosphere without poaching on any of the songs so characteristic of well known colleges, four original songs

lished in book form by Boni & Live-right. Mr. Fabian wrote it especially for Mary Nolan.

UNIVERSAL’S second serial for next year gets under way at Universal City this week under the direction of Henry McRae. It is a sequel to “Tarzan the Mighty” and will be called “Tarzan the Tiger.” Like its namesake, it features Frank Merrill and Natalie Kingston.

were written. Naturally, it would be impossible with a fictitious college like “Caldwell” to use “Old Nassau” or “California, Here I come,” or the Yale “Boola” song. So Dave Silverstein and Lee Zahler, two ambitious young song writers, were engaged to write characteristic songs for “College Love.” The four they turned out are “Alma Mater,” “The Victory Song,” “Oh, How We Love Our College” and “It’s You.”

Now comes the strange part of the story. The college student extras became so attached to the songs that a request has been made by them through the director of the University of California at Los Angeles Glee Clubs for permission to use the songs officially for the U. C. L. A. when the University moves into its wonderful new setting at Westwood, only a few miles away from Beverly.

The formal application for this permission follows: “We have been advised that it is possible we might receive your sanction for the use of the songs in ‘College Love’ for our University when we move to our new location in Westwood. Such a gift to the spirit of our college would be of more lasting advantage than a monetary gift and would be appreciated for generations. If we receive this permission from you, the same chorus that sang for the picture will introduce the song to the student body at the next assembly.”

Carl Laemmle, Jr., newly appointed General Manager of Universal City, and who originated Universal’s series of “Collegians,” immediately granted the request of the U. C. L. A.



"COLLEGE LOVE"





Paul Whiteman

Whiteman-Old Gold Special Bunch Ride De Luxe—50 Aboard and Happy

(Reprinted by Courtesy of Variety)

By ABEL GREEN

Philadelphia, May 24

THIS is a nite club, all stag, on wheels, excepting that the club is going at all hours, day and night, in the club car and all over. No rough stuff, and everybody well-behaved, relishing the idea of the 16 stop-offs in 12 days of traveling. Some days three towns, such as Cleveland, Toledo and Detroit, all in one day, on Sunday, May 26, where the stopoffs are for an hour or two, merely for the station broadcast.

Paul Whiteman is doing the unusual of giving free concerts in 16 key cities from coast to coast, on behalf of Old Gold as a grand ballyhoo exploitation stunt, not forgetting his Universal talker to come. One doesn't appreciate its magnitude and the effect of Old Gold's nation-wide coast-to-coast enlistment of showmanship for exploitation until on the special.

Whiteman is set with Old Gold for one-hour's regular commercial broadcast of Tuesday night weekly over the Columbia Broadcasting System for which he receives \$8,000 for that hour. He is free to fill in with anything and everything as he is doing and for which purpose he took advantage of these de luxe facilities.

Paul is slated for "The King of Jazz," Universal's all-talker special, under Paul Fejos' direction. The day after arrival in Los Angeles on June 6, Whiteman goes to San Francisco, June 7, for a week at the Pantages, guaranteed \$8,500 on a 50-50 split over \$25,000. Two more weeks in Los Angeles for Pan follow, same terms, following which Whiteman goes into the U talker. It thus gives the producers some more time to select a girl, a femme lead for a difficult assignment.

Circused Tour

Bert McMurtree of Lennen & Mitchell, the Old Gold's advertising agency, conceived this idea of the O. G. Whiteman special. Cities visited are thoroughly Whiteman-conscious if not Old Gold, but the tie-up always includes the cigaret company for a plug. H. Elliott Stuckel, legit p. a., was contracted by Old Gold for advance. He has circused and ballyhooed Whiteman's advent in Barnumesque manner. There are local newspaper tie-ups galore; concerts, while free, have been dignifiedly handled, so that the "by invitation" courtesy admission cards attract truly high-hat carriage trade.

At the opening concert at the decrepit and run-down Metropolitan, Stanley house, in Philly, the house attaches were heartbroken because they had to turn down box-office sales, with nothing available, and the house capable of being filled twice over at least.

Stuckel is going over the same itinerary once again in

advance of Whiteman-Old-Gold, but only a day or two ahead now, clinching everything for the following day's advent.

Paul will have met more mayors of key cities by the time he reaches the coast than a trans-Atlantic flyer. Kinda tough on Paul making all those costume changes to be appropriately attired for the occasion—and to the photographers—but he's taking it great so far.

"I'm never more happy than when I'm on the road," says Paul, "because it keeps me doing the things I like to do and away from the Big Town and its many angles and petty annoyances."

Riding Soft

The night club idea on wheels is created by the impromptu entertainment which the Whiteman boys contrive. Joe Venuti, Eddie Long, Wilbur Hall and Mike Pingitore are a torrid string quartet. They serenade the diners, or at least that portion which happens to be eating at the same time the maestro is dining.

As for de luxe rail travel, this is the nuts. Everything's done on board, eat and sleep—nothing to worry over, the colored boys supervising everything.

Some of the Ethiops got on to Col. Gimp's dubbing Whiteman "The King" and borrowed the stentorian Kernel's "King" as a salutation for the maestro. Gimp came along from New York and returned to Philly along with "Shappy" Shapiro, of Whiteman's office staff, and Bernie Miller, one of Paul's legal aides.

Eight-car train, 50 people and very comfortable, and there are three sleepers, diner, club car, two baggage cars and an observation on which latter Whiteman, E. G. Weymouth, vice-president of Old Gold, Burt McMurtree of Lennen & Mitchell, along with Mr. Klauber of the same agency have compartments. as has Ted Husing, the special CBS announcer, and Variety's mugg.

Jimmie's Pop

Jimmie Gillespie and his 70-year-old dad share a stateroom in the next Pullman. Rest of the Whiteman personnel is scattered generally. Mr. Gillespie, Sr., soldiered in California with the local militia 51 years ago. It's quite a kick to the old boy to make this, his first return in half a century.

Lots of sidelights and laffs and more, naturally, coming up all along. McMurtree was too decisively paddled when he was initiated into the Ancient and Honorable Order of Fleas, which ritual preceded Whiteman's farewell at the Tavern in New York. Mac had to see a local medico to forestall any paddling-infection. Everything oke now.

Paul took his colored valet and also his colored driver along. His roadster is parked in the baggage car for ready use.

Those ever-thoughtful Bonifaces, John and Christo, of Pavillon Royal, stocked up Whiteman with hams, beefs, tongues and the like, for his special use. John and Christo came to see Paul off at Pennsylvania station and cautioned the special's steward that they weren't cutting into the gross but they wanted to see that their Paul's diet is properly watched, etc., and told him how.

Things are too easy up to date for Jimmie Gillespie. Everything is smooth and hence plenty of time to take his dad around.

William Still, the crack colored orchestrator for Whiteman, is along.

FIVE SONG HITS IN "BROADWAY"

Carl Laemmle's Singing and Talking Picture Is Enlivened with Both Hot and Sweet Jazz

IN UNIVERSAL'S "Broadway," you don't have to imagine the cabaret entertainment in the Paradise Night Club. It is actually seen and heard in the picture, which is perhaps one of the greatest advantages over the stage hit. Five songs have been introduced in various moods and tempos. The theme song, "Sing a Little Love Song," which Glenn Tryon and Merna Kennedy offer as a bid for big time is appealing with a sweet insistence that will accord it easy popularity. It is the lilting sort of thing you unconsciously hum as you leave the theatre, and eagerly welcome as it comes to you over the radio.

"Broadway," on the other hand, is of the "hot" jazz type. Full of speed, uneven rhythm and the mounting excitement of modern syncopation it makes a brilliant finish to the picture as the chorus bring down the curtain to its climax. Naturally, it makes excellent dance music in the best jazz tradition.

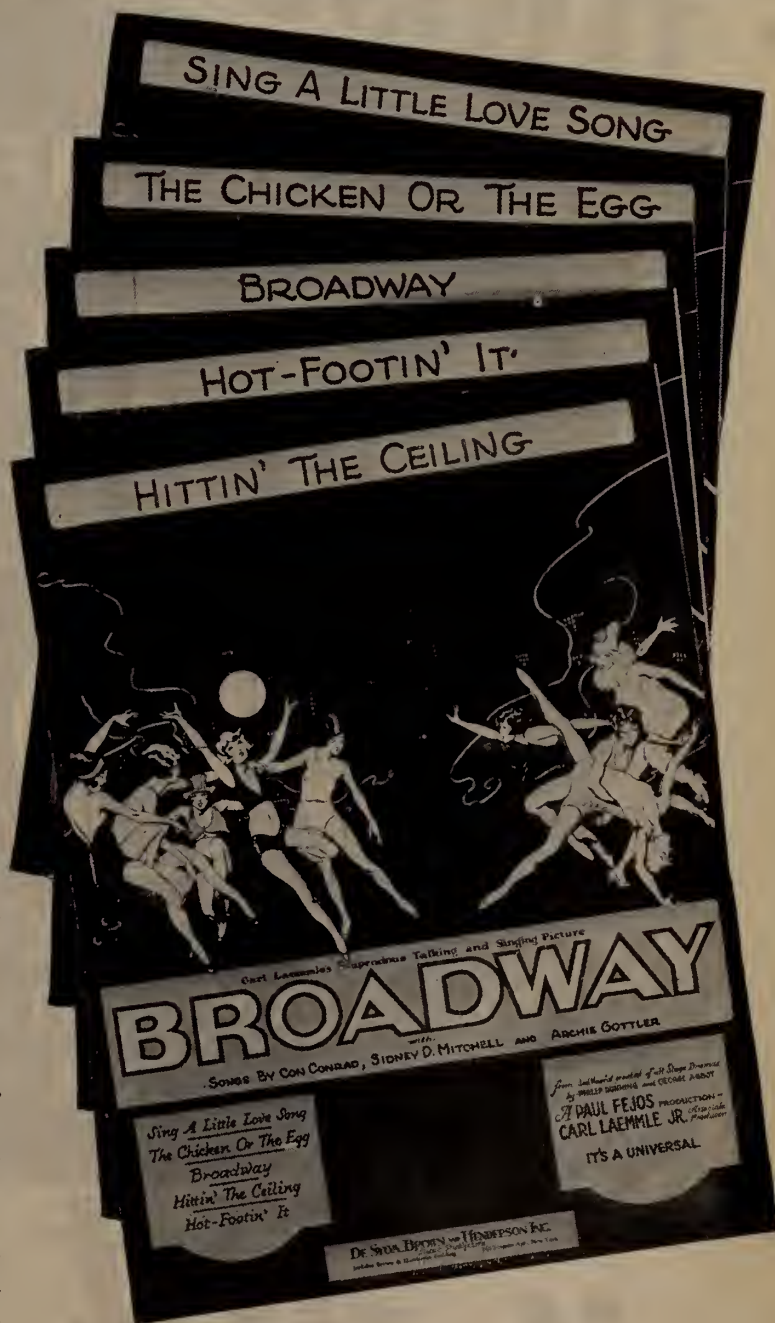
"The Chicken or the Egg" is the lyricists' fling at that old question of which came first. Glenn Tryon puts it over as few movietone comedians could—it is happily suited to his ingenious touch. The chorus come trotting out with their stools and Tryon leads the class as a comic professor.

"Hot Footin' It" is another number calculated to fill many a dance floor during the next season. It has smartness and gaiety and pep. It is a jazz inspired brief for strutting as a cure for all blues and cares. The chorus, led by Tryon, use the song as an accompaniment to some very precise and speedy tap dancing in ridiculously large shoes. "Hot Footin' It" will have all the flappers and their lads on their toes whenever its infectious strains begin.

Perhaps the most tuneful and delightful of the five songs is "Hittin' the Ceiling." It is very light and high and exhilarating with something of the quality that made "Hallelu'ah" such a whirlwind success. It represents the spirit of Broadway on a holiday. The sky's the limit and the song catches the soaring quality of cocktails, chorus girls and conviviality that is Broadway. In the picture it is sung to the floating gaiety of balloons tossed by the chorus to the ceiling and the bald-headed gentlemen who proverbially occupy the ringside tables.

All of these hits were composed by that famous trio Con Conrad, Sidney D. Mitchell and Archie Gottler, who wrote the songs at Universal City especially for "Broadway." They have done a neat job of blending the songs with the action and characterizations. Conrad's reputation as a composer for Ziegfeld shows assured the right musical comedy touch. He also will be remembered for "Kitty's Kisses" and "Americana." Sidney Mitchell has to his credit those inimitable Nora Bayes special numbers that held vaudeville audiences enthralled for so many years. Archie Gottler has the distinction of having been the only song writer ever to receive the Congressional award for a war song, "America, I Love You."

The songs are published by De Sylva, Brown and Henderson, Inc., Music Publishers, in a striking "Broadway" edition. Records have been made by the leading phonograph companies. Victor offers Nat Schildkraut and His Victor Recording Orchestra in "Sing a Little Love Song" and "Hittin' the Ceiling." The same songs have been recorded for Brunswick as fox trots with vocal choruses. Velvetone records made by Columbia are available on "Sing a Little Love Song," as rendered by Tom Clines and His Music, featuring Jack Carney. Already these song hits are being broadcast with a prevalence that proclaims them as hits of the season.



These catchy songs from Universal's "Broadway" are published by De Sylva, Brown and Henderson, Inc. Striking blue and orange covers with skyscrapers in the background and dancers making whoopee in the foreground provide a strong sales pull. The songs were all composed by Con Conrad, Sidney D. Mitchell and Archie Gottler.

at the California Theatre,
San Francisco -

// **most sensational**

CARLLAEMMLE

P R E S E N T S

**SHOW
BOAT**

UNIVERSAL'S TALKING
AND SINGING
TRIUMPH /

it just keeps

in theatre's history!

“‘Show Boat’ opening today was most sensational history of California Theatre breaking every known matinee record. . . . Absolute record for Thursday. . . . Line never ending from eleven A. M. to ten P. M. Only show on street doing business.”

—*W. J. Heinman,*
San Francisco, Cal.

“‘Show Boat’ premiere opened to largest Monday audience in history of Raymond Theatre at \$1.50 top in small town. This very exceptional audience reaction overwhelming. . . . Marvelous production.”

—*Bernard Mulligan,*
Willapa Harbor Theatres, Inc.,
Raymond, Wash.

“‘Show Boat’ opened Boyd Theatre doing capacity business crowds in line all day.”

—*S. Wittman,*
Philadelphia, Pa.

rolling along!

From EDNA FERBER'S great novel.

With Laura La Plante, Joseph Schildkraut, Otis Harlan,
Alma Rubens, Emily Fitzroy, Jane La Verne.

Directed, silent and movietone, by Harry Pollard.

Synchronized score by Joseph Cherniavsky.

Music from Florenz Ziegfeld's production.

A HARRY POLLARD Production



MOTION PICTURE T GIVE "BROADWAY"

Predict "Broadway" Will Mop Up At Box-Office



Thomas E. Jackson and Evelyn Brent, whose performances in "Broadway" have won loud praise

VARIETY

UNIVERSAL may be thankful there is but one "Broadway." That saves and makes this unusually good production, opening Monday at the Globe on the legit scale, twice daily. It will do business there and do plenty in the regular picture houses, giving Universal a score of two in a row for the top price palaces. Other is U's "Show Boat." At present in many towns it is equaling or bettering the record run of Warners' "Singing Fool."

Phil Dunning wrote material for a dozen pictures when he wrote "Broadway." "Broadway" was Dunning's show. George Abbott got credit and royalty for some construction work upon it. If Dunning was paid royalty for the pictures preceding "Broadway," with base ideas stolen from it, he might have enough money to become a picture producer himself, since U paid \$200,000 for the screen rights to his smash.

Despite the lifts and with a couple

or more pictures almost direct copies in some ways, "Broadway" on the film will get over because it has a thrill tenseness about it, runs nicely and without padding, speeds up as it goes along, holds comedy from dialog mostly and some from situation, and, besides, though closely following the original, has been made in the picture way.

No sobbing over "Broadway"; you laugh, worth much more, despite the belief of the sobbing reviewing sisters. When the intermission sign at the Globe flashed it seemed as though that slide brought the audience out of their suspense, for suspense was hanging heavy right there.

Whether "Broadway" was seen as a play will not enter here; it must be as good and better as a picture, judged by this guy, who did not see the stage show. As a melodrama with music the screen play expands 'way beyond the stage production in the musical end, and likely also in the melodramatic portion with its street scenes. Finest of these is a duplicate of Broadway at Times Square, from a miniature. Through Broadway strides a big bronze Demon Rum, and the picture starts right out of this scene, starting before the slide details arrive. That same scene is often thrown upon the sheet during the hour and three-quarters the picture takes.

Excellent casting, with two creators of the stage roles, especially Thomas E. Jackson, who became so marked in the play and will be as much so here.

U's own film players hold the leads, with Glenn Tryon as the hick hooper. Tryon does nobly, discounting the singing and dancing suspicion. Evelyn Brent will probably be first choice for good acting, with Merna Kennedy doing her little bit mildly as the hooper's partner. Robert Ellis as the heavy runs alongside Jackson for realism. Paul Porcasi, the other original, also was as wisely chosen for the hard role of the cafe proprietor.

Paul Fejos directed, with much judgment, if little novelty. His work and the cutting, however, do much to make this film.

A magnificent set, interior of a night club, made on a lavish and extended scale, holds most of the action. Num-

bers nicely staged in workmanship shape, considering all long shots, with dressing room scenes, besides a couple of hair-pulling fights between choristers.

Picture's ballad, "The Song of Love," sounds very good among the five songs and a likely seller, while "Broadway" is a fast number that should get over.

The final scene of a carnival night in the cabaret was done in Technicolor, giving a corking finish to a corking picture.

Sime.

EXHIBITORS DAILY REVIEW and MOTION PICTURE TODAY

"Broadway" Blazes Through

By

Arthur James

THE greatest show attraction in Universal's history blazed into the Globe Theatre last night when Carl Laemmle presented the Carl Laemmle, Jr., musical dialogue melodrama triumphant and brought "Broadway" to Broadway.

* * *

IT IS a Paul Fejos production adapted with full dialogue from the stage success, and it is a far bigger and better show. Evelyn Brent, Merna Kennedy, Glenn Tryon, Thomas E. Jackson, Paul Porcasi and Otis Harlan were conspicuous in a superb cast.

TRADE PAPERS Y" GREAT BIG HAND

THE new Broadway in sound and dialogue is dressed in the ultra modern manner. Its cabaret scenes are enriched with a large chorus that gives a dancing background, swift moving, beautiful and effective.

* * *

TO list all those who had to do with Broadway's making would take more space than is feasible at this writing but all and severally they have earned high praise.

* * *

BROADWAY is a superb melodrama that has gained in size and effectiveness in its translation to the speaking screen. It is tense, vivid, colorful and absorbing. We cordially proclaim it magnificent entertainment.

MOTION PICTURE NEWS

Broadway

A Corking Melodramatic Thrill
(Reviewed by Freddie Schader)
(All Talkie Version)

UNIVERSAL has turned out one of the best pictures in "Broadway" that has come out of its plant in a long, long time. It is a melodramatic thriller that holds closely to the original stage play, but the play is overshadowed to a great extent in an effort to give the picture a lot of "production." But around the country this picture should be a mop-up at the box-office. It has everything that they like in the picture houses.

Of course there have been any number of night club melodramas on the stage and screen both since "Broadway" made its success. They have been the imitations. In this one the story is the real thing.

* * *

The three outstanding performances that are delivered are those by Thomas E. Jackson as the detective, Robert Ellis as Steve Crandall the

heavy, and Evelyn Brent as Pearl.

For the screen production a number of songs have been especially written by Con Conrad, Archie Gottler and Sidney Mitchell. The numbers are "Broadway," "The Chicken or the Egg," "Hot Footin' It," "Hittin' the Ceiling" and "Sing a Little Love Song."

* * *

It is announced on the program that the screen production has "the full dialogue" of the stage presentation. The adaptation made for the picture by Edward T. Lowe, Jr., and Charles Furthman is a very workman-like job.

DBAWING POWER: *This should pull anywhere at regular picture house prices. The fact that this is the original and all the others were imitations should be in its favor.*

FILM DAILY

"Broadway"

TRANSFERRING the dramatic highlights of the eminently successful stage play to the screen, "Broadway" reached its Broadway haven last night at the Globe. This is what we think:

It is a picture that will make money, destined to click loudly at the nation's box-offices. Running through it you find a cohesive, melodramatic story of bootleg and its realisms framed in a fantastic and magnificent night club setting. Specifically there is to recommend it superb production values, several sterling performances, and a well-sustained story interest. We place "Broadway" in the competitive lists as entertainment of the solid sort.

The Treatment

Paul Fejos, who directed, remembered he had a story. What we like about his development is the fact that, while the night club setting with its song and dance numbers gave the opportunity to load the picture with production values, he usually, not entirely, handled these factors as they properly should have been handled: as added effect in the progressive advancement of the action.

Camera Angles

Fejos injected into his direction many unusual and highly effective camera angles. "Broadway" is rich with them and demonstrates beyond question that a full knowledge of the camera and its potentialities will result in heightened drama when such possibilities are properly used. Particularly is this true in a breath-taking color sequence at the close.

We enjoyed the work of the cast. Particular mention is due Glenn Tryon, Evelyn Brent, Thomas E. Jackson, Robert Ellis, Paul Porcasi and Leslie Fenton. The latter is on the screen only a few minutes, but makes you remember them.

KANN.

EXHIBITORS HERALD-WORLD

"Broadway" Goes Over;
Fejos Establishes Name

Universal's "Broadway" has definitely come into its own on the Main Stem and Dr. Paul Fejos, bacteriologist who "went bugs" on motion pictures, has established the name he began to build for himself when he made "Lonesome."

"Broadway" opened last night at the Globe theatre in a blaze of glory. This morning the New York critics are using the Universal adjectives that got lost in the Motion Picture Club prior to Harry Reichenbach's "mastodontic movietone monopoly" that was "Show Boat."

Modernistic Decorations Used

The theatre lobby, although handicapped by a low ceiling, made use of the modernistic decorations that mark the publicized sky-scraper auditorium of the Paradise Club, the greatest visible attraction of the film.

Dr. Fejos, with his cameras on the ever-moving crane, accomplished marvels in photography. The sound projection was fair. The consensus among the audience, a more representative gathering than usual, indicated that Thomas E. Jackson of the original play cast, as the detective, and Robert Ellis, as the hijacker, and Evelyn Brent, as the murdered gangster's wife, gave the best performances.


* * *

A beautiful color sequence gave a smashing finish to a film already architecturally distinguished. As a premiere it received enthusiastic applause from a more than dignified audience. Seats were \$2.50.—D. F.



Says
"Daily Review"

A
CARL
LAEMMLE, Jr.
Production



“This looks like a box-office winner!” shouts Tamar Lane in Film Mercury. “Universal has a hit!” echoes the Exhibitors Daily Review. Scooping the market with the first all-talking and singing college feature—AND WHAT A PICTURE!—Carl Laemmle gives you another LAEMMLE SPECIAL that will cram your house to capacity. Action, love and excitement—mingled with moaning melody! That University of California Glee Club knows how to lean into harmony! Pretty girls . . . crackling campus chatter . . . and SPEED! George Lewis is the star of this red-hot one—and the well-liked “Collegians” bunch is there, including Dorothy Gulliver, Eddie Phillips, Churchill Ross, Hayden Stevenson and Sumner Getchel.

Story by Leonard Fields. Directed by Nat Ross.



**--100% Talking and Singing-
A Million Percent Box Office!**

(2 negatives — 1 silent)

"BROADWAY



CARL LAEMMLE
presents
THE ONE AND ONLY
BROADWAY
TALKIN
SINGIN
DANCIN

THE ONE AND ONLY
BROADWAY
IN MOVIE TONE

Y" OPENING



Just a few of the showmanship wallops that Generalissimo Joe Weil executed for the premiere of "Broadway" at the Globe Theatre in New York City.

**HOOT
GIBSON**



in
**THE
WINGED
HORSEMAN**

with
RUTH ELDER
Story by Raymond L. Schrock
Directed by Arthur Rosson
Presented by CARL LAEMMLE

A UNIVERSAL GIBSON JEWEL

Universal Sales Conventions Start June 15 in Kansas City

THE Universal Sales Conventions open this year in Kansas City on June 15th at the Baltimore Hotel. The K. C. pow-wow will be attended by Exchange managers and other exchange executives from all Western offices, including Western Canada. It will last four days.

The Eastern Sales Convention will be held at the Ritz Carlton Hotel, Atlantic City, beginning June 22 and lasting through June 25th. All Eastern officers, both in the United States and Canada, will be represented.

The conventions will be held under the supervision of M. Van Praag, general sales manager, assisted by Ted Schlanger, assistant general sales manager. Universal home office officials and executives will be present. Included among them will be R. H. Cochrane, Lou B. Metzger, P. D. Cochrane, Fred McConnell and others.

The K. C. gathering will include men from the following exchanges: Kansas City, Butte, Chicago, Dallas, Denver, Des Moines, Los Angeles, Memphis, Milwaukee, Minneapolis, New Orleans, Oklahoma City, Omaha, Portland, St. Louis, San Francisco, San Antonio, Salt Lake City, Seattle, Sioux Falls, Calgary, Vancouver and Winnipeg.

The Atlantic City convention will be attended by men from Albany, Atlanta, Buffalo, Charlotte, Cincinnati, Cleveland, Detroit, Indianapolis, Jacksonville, New Haven, New York, Philadelphia, St. John, Montreal, Toronto, Pittsburgh and Washington.

Szekeler Gets Important Post In Europe for Universal

AL SZEKELER, Universal manager for Brazil for the past five years sailed from New York late last week for Europe, where he will be assistant to Joe Friedman, European general manager for Universal. He will be succeeded in Brazil by Leo Beran, now assistant to Monroe Isen, South American general manager for Universal with headquarters in Buenos Aires.

Szekeler's promotion comes as the result of exceptional results in Brazil, a vast territory with headquarters in Rio and with nine sub-offices so widely spread that it takes four months to visit them all. Szekeler was in Universal's Los Angeles office for many years before entering the foreign field. He joined Universal in the early days of the old Imp Company.

Beran has been with Universal a number of years. Before going to South America, he was an accountant in Universal's Japanese exchange organization.

Szekeler has been in New York for a week or more, conferring with N. L. Manheim, "U" export manager, on his new work in Europe.

"Men in Her Life"

Mary Nolan's Next

THE title of Warner Fabian's next story of modern youth has been changed to "Men in Her Life." It was formerly to be called "Flaming Flappers." Mary Nolan has been selected for the star role in this all-talking picture.

The Universal Pictures Corporation purchased this story from Mr. Fabian from an outline of the plot before the story was completed. As the completed chapters arrive at the studio for adaptation interest has been aroused to such an extent that it has been decided to release it as a special for the coming year.

"Men in Her Life" will appear serially in Romance Magazine in the September number, and when completed will be published in book form by Boni and Liveright.

Universal Executives Visit Mexican Pyramids



G. E. ROSENWALD, Division Manager of Universal Exchanges, was recently given an important commission to execute in Mexico City in cooperation with Mr. Juan De La C. Alarcon, Universal's manager in Mexico. The commission successfully executed, Mr. Alarcon took Mr. Rosenwald out to see the sights. One of them was a group of pyramids a short distance from Mexico City which are just being dug out of their long and mysterious past. Mr. Rosenwald is of the opinion that they are larger than the Pyramids of Egypt, but in a much better state of preservation and in Mexico they are supposed to be at least seven thousand years old.

In the accompanying illustration, Mr. Rosenwald, on the right, and Mr. Alarcon are standing on the lowest steps of one of these pyramids, built by a mighty industrious but unknown race who knew a whole lot of things that we don't give them credit for but who didn't have the advantages of modern moving pictures, either talking or silent.

Robert Welsh Resigns As "U" General Manager

ROBERT WELSH, for the past two years general manager of the West Coast studios of Universal Pictures Corporation, has resigned his post.

He announced that he had no definite plans for the future except that he was going to take an extended vacation with a possibility that he will sail for Honolulu for a rest.

Coincident with Welsh's resignation, Carl Laemmle announced that Carl Laemmle, Jr., had been appointed assistant to the president and he will be in complete charge of the studio and all production at Universal City, taking over all the duties of the former general manager. The change is effective immediately.

Universal Purchases "The Jade Box" for Serial

UNIVERSAL PICTURES CORPORATION has purchased "The Jade Box," an original story by Fred Jackson, and will produce it as a ten-episode serial with dialogue and sound effects, it was announced today by William Lord Wright, Universal supervisor of serials and westerns. "The Jade Box" is a mystery adventure story and the cast is yet to be selected.



Carl Laemmle presents
REGINALD DENNY
in
"His Lucky Day"

With
Otis Harlan, Lorayne Du Val and Eddie Phillips
Story by John B. Clymer and Gladys Lehman
An EDWARD CLINE Production
UNIVERSAL DENNY JEWEL

TALKING (2 Distinct Versions) SILENT

The MATCHLESS


EDDIE

WIFE

with

JOSEPHINE



 MELOD

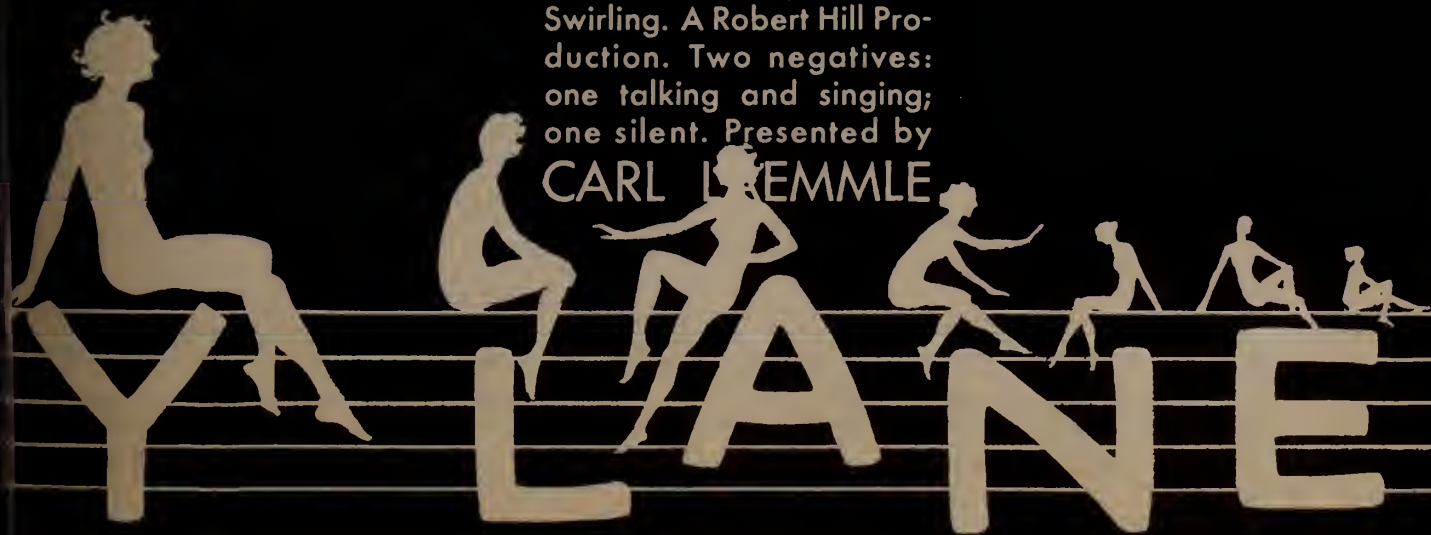


SHARRO

In a surging human drama drenched with song...Tuned to the heart of the world... Aimed straight at the big money!

DUNN

With Huntly Gordon, Jane La Verne. Story by Joe Swirling. A Robert Hill Production. Two negatives: one talking and singing; one silent. Presented by CARL KEMMLE



"SHOW BOAT" Campaign

Well Planned Exploitation by Sheboygan Theatre is Most Complete Campaign Ever Waged in City

Drum Major and Show Boat Used as Trade Marks

E. D. YARBROUGH, manager of the Sheboygan Theatre in Sheboygan, Wisconsin, put on an exploitation campaign for "Show Boat," of which he is justly proud. Even the opposition house admitted that it was the most complete campaign in the history of the city. One of the chief causes of its insistent effectiveness was the fact that the show boat and drum major motifs were carried out in every phase of window tie-ups and advertising. Manager Yarbrough believes firmly in the value of "trade marks" and spotted his "Show Boat" campaign with them. Credit for stunning art and lobby work goes to Al. Wissink.

Advance Campaign

"Show Boat" was advertised and plugged in Sheboygan since the first of November in four ways:

1. The Sheboygan Theatre *Newsette*, local house organ, carried news items and stories about the cast, director, premiere in Florida, etc.

2. Reader space in local English and German newspapers at all opportunities, such as sound policy announcement.

3. The local radio station played "Show Boat" music and announced that the Sheboygan Theatre would play Universal's talking-singing production of this story for a period of three months in advance of the playdate.

4. The house orchestra and organist played the music hits on several occasions during the course of five months, and slides accompanied the playing announced what the music was and said Universal would shortly release the picture production of "Show Boat."

The above advance campaign indicates that Manager Yarbrough planned it seven months prior to the opening of the picture. This long term plugging of a big picture cannot fail to arouse local interest.

The newspaper campaign proper started two weeks before the opening with a two column one inch teaser on eight pages of the Sheboygan Press. This teaser was a script cut reading "SHOW BOAT is coming." These teasers were continued daily on from two to three pages until one week prior to the opening, at which time the ads were increased in size daily from two column five inches to the eight column thirteen inch display used for the opening splash.

"SHOWBOAT" EDITION

Sheboygan Theatre Newsette

VOL. II No. 18 5000 Copies
Saturday, May 11, 1929

HERE COMES THE SHOWBOAT!

SINGING—TALKING PICTURE DOCKS MAY 17th
Carl Laemmle's \$2,000,000.00 Production of Edna Ferber's Best Selling Novel Combined With Musical Hits From Flo Zeigfeld's Famous Production Starts Next Friday



We have been telling you about "Showboat" since November of last year. We have told you about the cast which includes Laura La Plante, Joseph Schildkraut, Otis Harlan and a score of others. We have told you about the World Premier showing which was held at Palm Beach and Miami at the tail end of the Winter season, seats selling at previously unheard-of prices, and then the New York opening at the Globe Theatre, seats selling at \$11.00 top. Milwaukee had the honor of the Midwest Premier on November 25th, opening at \$2.50 top to a packed house. It is still running there at the Alhambra theatre and still breaking record attendances.

We have the great honor to announce that we have obtained "Showboat" for the theatre patrons of Sheboygan, and will open next Friday, May 17th, at popular prices.

"Showboat" is Carl Laemmle's talking-singing picture of Edna Ferber's best selling novel, combined with song hits from the Zeigfeld production. You will hear Helen Morgan, Jules Bledsoe, Aunt Jemima, and the plantation singers singing the songs that made them famous. You will see the most beautiful production you can imagine.

WHO KILLED MIMI BELLAMY?

"Bellamy Trial", All Talking Sensation — Monday, Tuesday, Wednesday and Thursday

Who killed Mimi Bellamy? The court will be in session starting next Monday at the Sheboygan Theatre to attempt to ascertain who is guilty of this dastardly crime. Of course this will all be enacted through the all talking picture "Bellamy Trial" which is coming for a four day run, but the thrill of a real court trial is there. Leatrice Joy and Kenneth Thompson enact the roles of the suspects and Margaret Livingston is the late Mimi. Betty Bronson is the girl reporter in the case.

This picture, we can well say, is one of the finest all-talking "trial" pictures we have ever seen. The talking is exceptionally clear and the mystery is very absorbing.

The program will be rounded out with the third of the talking "Collegians."

This special edition of the house organ was distributed in the lobby, by direct mail and by carrier boys.

Advance Lobby Campaign

This included a four sheet lobby board for stills with cutout compboard lettering worded "Show Boat docks May 17th." A miniature compboard show boat, a replica of the Cotton Palace, was placed in the inside foyer. Life size compboard drum majors, taken from the press sheet, were stationed in two prominent places near theatre exits.

Window Tie-Ups

Out of 150 downtown windows over 100 had either window cards, inserts, compboard art displays or complete window tie-ups. Among the tie-ups it is notable that H. C. Prange Department Store gave the theatre a front window for the first time. It was also the first time that Woolworth of Sheboygan ever devoted a full window to a direct picture tie-up. It was the first time the Sheboygan Dry Goods Store and the Sell Brother Dry Goods Store ever gave full front window space to a theatre display.

Library Tie-Up

Never before has the Public Library of Sheboygan directly advertised a picture and theatre in their lobby. The

Library had a 24 x 30" card in the lobby, reading, "Read Edna Ferber's epic of the Mississippi 'SHOW BOAT' and see the talking-singing picture production at the Sheboygan Theatre."

Radio Announcements

"Show Boat" music was played by every orchestra broadcasting over the local radio station WHBL for two weeks before the opening. The playdates were announced three and four times daily.

Street Car and Taxi Tie-Up

Every street car operating out of Sheboygan and in the city had a sign on the front and back, 36" x 42", reading, "SHOW BOAT docks May 17th at the Sheboygan Theatre." In each of the out-of-town stations a 24" x 30" card suggested taking the trolley to Sheboygan to see "Show Boat."

All the Yellow Cabs, Checkers taxis and Quarter Cabs carried tire covers one week in advance of the opening.

The Milwaukee Northern Railway Company placed big muslin signs in their out-of-town stations, reading, "Take

Breaks Sheboygan Records

the Interurban to Sheboygan and see 'Show Boat' at the Sheboygan Theatre."

Music Tie-Ups

Five popular local dance orchestras were presented with orchestrations of the music hits from "Show Boat," in return for which they played these numbers at all their functions and announced the play dates of the pictures.

The H. Buchheim Music Company, the Brunswick Shop and the H. C. Prange Company tied up with record and sheet music displays.

Book Tie-Ups

The City News Depot tied up on the book display and devoted one entire front window to it.

H. C. Prange displayed the Ferber novel.

The Public Library cooperated as described above.

Other Merchant Tie-Ups

Woolworth tied up with the kaleidoscope toy and devoted one entire front window to the display.

The Sheboygan Dry Goods Company sold the Arcade Toy Show Boat and made a front window display.

The Sell Brothers Dry Goods Company sold the Mallinson Show Boat prints and made up a very attractive front window using stills from the picture and a beautiful compo board show boat in the background.

Show Boat dresses were sold at Bodensteins'.

Paper Bag Tie-Up

The Sheboygan Dry Goods Company furnished the theatre with paper bags enough for use ten days which were imprinted with Show Boat advertising. These bags were used for every article that went out of the grocery for ten days.

Menu Tie-Ups

Over a dozen prominent restaurants, tea rooms and confectionery shops used menus imprinted with "Show Boat" advertising, for ten days.



One of the Victor record tie-ups in Sheboygan. The model show boat in the background and the drum may or serve as trade-marks for "Show Boat."

Ballyhoo Truck

A big cabin was covered with compo board in replica of a show boat. This covered the entire city and county.

Lobby Front and Marquee

The Show Boat Drum Major idea was carried out here to tie-up with the other outside windows. Ten foot high compo board cutouts were placed at the two corners of the inside of the marquee. Two smaller cutouts were placed on the front of the marquee. The front of the box-office carried out the Show Boat architecture. The admission prices were heralded as fares, and the show time as "The SHOW BOAT docks at 2:20, 4:40, etc." Shadowbox letters were placed at the top of the marquee, reading "SHOW BOAT" two feet high. These were illuminated with flashing and running lights.

Posting and Tacking

Six sign boards were rented from the local sign posting company for two weeks. Twenty-four were placed on each principal road leading into the city. Twenty 24-sheets were used, thirty 6-sheets, fifteen 3-sheets and fifty one-sheets. Five hundred two color teaser strips 20" x 42" were printed up for sniping. Paper was distributed to cover all the surrounding towns.

House Organ

A special SHOW BOAT edition of the Sheboygan Theatre *Newsette*, 5,000 copies, was issued and distributed by direct mail, in the theatre lobby and by carrier boys. The first page of the *Newsette* is reproduced on the opposite page.

The results of Yarbrough's campaign have well repaid the long months of preparation.

Paul Fejos Praised For "Broadway" Direction

(Reprinted from *The New Republic*)

Paul Fejos made, a few years ago, "The Last Moment," a more or less modernistic film, influenced by German technique, camera angles, the shifting of focus, "dissolves" and simultaneous appearances on the screen. . . . In "Broadway" he shows himself a fine director. . . . His best work is when he comes to show the morning-after at the night club, the scrubwomen on the floor, the moppers, the smashed glass and faded playthings of the club. The decorations of the club are so arranged as to suggest a constructivist setting; in the background a design suggests steel girders criss-crossing. The cleaning-up scene Fejos has naturally taken from above and at an angle, the little figures working painfully along the black floor where a few moments ago there has been animation and speed and gaiety. The last scene of all has been taken in technicolor, and until Fejos begins to do marvels with it, the color is merely a negligible trick; but when his camera begins to sweep over and over the scene, and mingle the colors with the masses, you get the feeling of the kaleidoscope, the elation of real gaiety which, in the pictured version, you feel entitled to because the hero has won his girl, and the villain is dead, the loyal moll who shot him has been let off.

* * *

The melodrama of "Broadway" comes off well; there are some exceedingly exciting moments.

STARK YOUNG.

DIXIE VOTES "YES!"

A remarkable tribute to Universal's epic, "Uncle Tom's Cabin," is contained in a report this week from L. H. Dewees of the Tiwoli theatre, Montgomery, Ala. This production, retelling with all the advantages of today's motion picture technique, the tremendous tragedy of Uncle Tom, is based upon a book which the North has loved—and the South hated. But, says Brother Dewees: "We wish to put ourselves on record in stating that 'Uncle Tom's Cabin' was without any exception, the greatest in office attraction we have played in our theatre. This fact has added significance when it is considered that Montgomery is the cradle of the Confederacy. We were panned and roasted at every turn, but they all came to see it, and 95 per cent of them thought it was great. We recommend that exhibitors in the South not be afraid to book 'Uncle Tom's Cabin.' The townspeople may start plenty of fire before the picture is shown, but it will be all praise afterwards."

from EXHIBITORS
HERALD-WORLD

UNCLE TOM'S CABIN

Unanim

ing of supers." — Rex T...
business despite cold...
Better business...
We played...
ent chair...
amuse...
D...
Bessemer C...
bad...
Bethany, Mo. "Played it in...
other companies." — Lohn's Theatr...
entire satisfaction in all our towns!"...
st amount ever made on one picture here!"...
"Great picture and clicked for us!" — Heping...
Palace Theatre, Newport News, Va. "Rival...
with End Amusement Co. "Played 'Uncle...
oney maker I have played since 1920."...
ur,' 'King of Kings,' 'Big Parade.'" — Fir...
y other picture in over a year!" — Ge...
"The very best show I ever ran! B...
ions! Wonderful business! — Homest...
arrisburg, Ill. "Bought at a fair...
Royston, Ga. "Successful Run!...
Theatre, Fair Bluff, N. C. "It b...
N. Y. "A crowd puller! Brok...
Strand Theatre, Dryden, Ont...
s!" — Martin Theatre, Oregon...
picture we have ever shown."...
moquahmie Falls, Wash. "One of...
the business!" — Chas. Castner, Blairsbu...
as!" — Enumclaw Theatre, Buckley, Wash...
the biggest pictures ever played!" — Grand The...
and 'UNCLE TOM'S CABIN' to any exhibitor...
Broke all existing box office records! Impossible to handle the crowds at final show...
screen!" — Peum Theatre, Elsie, Mich. "Wonderful picture! Pleased 100%!" —
Jrbanna, "Holds our house record!" — Liberty Theatre, Chapman, Kans. "...
avanna, Ill. "Played it two days and did a record business!" — El Dorado Theatre,
Mont. "Pleased 100%. It was my best box-office." — Castle Hall, Mackinaw, Ill...
iece! Broke all house records!" — Savoia Theatre, Columbus, Ohio. "Box-office re...
Trebled box office receipts! Brought in new patrons from miles around! The bes...
received on...
triumph!" — K... Theatre, North Platte, Nebr. "Shattered records!" — Clevelan...
business!" — Dic... Theatre, Walden, N. Y. "2½ times my guarantee!" — Skanea...
despite weather! — Artec Theatre, Enid, Okla. "Phenomenal!" — Palace Theatr...
pt. Marrion, Pa. "Think of tremendous business. All records smashed." — Uptown T...
— Liberty Theatre, Oklahoma City. "The biggest box-office draw of the so-call...
before picture went on...
Pastime Theatre, Hickory, N. C. "Best business this he...
history of theatre!" — Me... Theatre, Hillside, N. J. "Success despite unfavorab...
nd. "Compelled to...
— Liberty Theatre, Oklahoma City, Okla. "One of th...
Ogden Theatre, Ogden, Colo. "Broke all records, topp...
Granada Theatre, Norfolk, Nebr. "Best B. O. of all!" — Keith Theatre, North...
verage business!" — Capitol Theatre, Dallas, Tex. "Biggest box-office bet!" — Par...
Greatest from every angle!" — Princess Theatre, Shelby, Mich. "T...
Fort Dodge, Iowa. "Well pleased with box-office...
ecc... business!" — Rex Theatre, Panhandle, Tex. "Masterpiece more than pleas...
Theatre, Pueblo, Col. "Business built up each succeeding day!" — Iowa Theatre, B...
office bet!" — Woodward Theatre Co., Detroit, Mich. "Weather cannot keep crow...

market!"—Seville Theatre, Chula Vista, Calif. "I consider 'Uncle Tom's Cabin' the
 films were falling down at the box-office!"—C. J. Rocky, Asheville, Ohio. "Did ni
 rm for three days and came very near my record!"—Electric Theatre, Agra, Kanso
 ohn, Kansas. "Best box-office receipts in a year!"—Star Theatre, Pomona, Kansas
 Kansas Amusement Enterprises, Inc., El Dorado, Kansas. "Went over big! Had
 Edisonia Theatre, Pruden, Tennessee. "Exceeded our expectations by far!"—Carolin
 Amusement Co., Clarion, Pa. "Three days to capacity! Am sure it would have be
 my best week at the box-office! Is the type of picture that makes new friends—o
 n's Cabin' and my business was 95%. This picture w
 die!"—Allen Theatr
 ubb Enterprises, Mt. Vernon, Ind. "All records in o
 n's New Theatre, Hurlock, Md. "Despite bad wea
 money o
 Lodge, Green Lantern Theatre, Wilmington, Del.
 e all records at the box-office with pouring rain
 Theatre, Lakewood, Ohio. "Surprise of the year
 e and made good money!"—Lanthex Theatre
 ell received!"—Isis Theatre, North Fort Worth, Tex.
 e house records here!"—Pine Tree Amuseme
 l records!"—Favorite Theatre, Burr Oak, Kan.
 Made me more money than any picture fo
 er two years!"—Ster
 lo. "Made me more money than any spe
 I put on. Ly
 mple Theatre, Yates Centre, Kansas. "Box
 ce receipts
 Wonderful picture
 best drawing pictures we have ever play
 —Iida Thea
 Iowa. "We had more people than we co
 get in the house in
 Uncle Tom's Cabin' a great box-office attra
 and more busin
 , Buckeye, Ariz. "Well pleased with the
 turn at
 is looking for a picture that will fill h
 house!"—Palace
 dy, Texo
 —Starland Theatre Winnipeg, Can.
 ce Theatre, Paducah, Ky. "Biggest e
 ok them by storm. Terrible weather
 ns. "Went over bigger than any pic
 ncle Tom's Cabin' very successful."
 ts in advance of any picture played
 ture I have ever played!"—Mosco
 Sumner, Ill. "Huge success!"—
 ho. "Wonderful investment!"
 Theatre, Buffalo, N. Y. "Capac
 rt Smith, Ark. "Just establis
 tre, Wichita, Kan. "Did tre
 pecials."—Hotstetter Amuse
 has ever done in ten years.
 eather!"—Lyric Theatre, M
 ree best of the year!"—E
 everything ever played!"
 e, N
 eadous
 e, N
 Akron, Ohio. "Gre
 Academy Theatre, Scranton, Pa.
 le, Cal. "By all means play this picture!
 —Shapiro Theatre, Mount Union, Pa. "Biggest
 field, Iowa. "Drawing power!"—Garden Theatre, Wakeeny, Kan. "Greatest bo
 vay!"—Rivoli Theatre, Beatrice, Nebr. "Records broken run extended!"—Capit

The GREATEST
REPEAT
 SPECIAL!

UNCLE TOM'S CABIN

If you haven't booked it yet,
 reserve your second date
 when you book it for first run.
 If you have played it, reserve
 your second date NOW!

CARL LAEMMLE'S

Super - Production. With Marguerita
 Fischer, Arthur Edmund Carewe, Lucien
 Littlefield, James Lowe, Virginia Grey,
 George Siegmann, Adolph Milar, Vivien
 Oakland, Lassie Lou Ahern, Mona Ray,
 Aileen Manning.

Two Negatives:
 1 Silent—1 With Sound

A HARRY POLLARD Production

Outs



Paul Whiteman is greeted by St. Louis' fairest daughters. Everyone seems happy to see the great maestro himself in person.

Jazz King Re Triumphal T

Old Gold Concert Tour Prior to Production of "The King of Jazz" for Universal Meets with Tremendous Ovations.

PAUL WHITEMAN'S trek to Universal City via a special Old Gold car is nothing short of spectacular. The Jazz King is being hailed at every stopover with so much enthusiasm that the maestro's right hand is suffering from an overdoze of handshaking and autograph writing. Whiteman has met the mayors of all the large cities on his tour. He has cheerfully faced photographers and flappers who gather like flies as soon as the Paul Whiteman-Old Gold Special pulls into each station.

The nightly concerts which the Jazz King and his orchestra give over the Columbia network for Old Gold have been warmly received. Whiteman generously accorded the American Legion in Chicago a benefit concert on May 29. Despite the extreme heat and the \$3.00 top, the Auditorium, where the benefit was held under the



**GLENN
TRYON**

in
"IT CAN BE DONE"
With SUE CAROL
Story by MANN PAGE
A FRED NEWMAYER
Production
Presented by CARL LAEMMLE
Universal-Jewel

TALKING — Two Versions — SILENT

Receiving Royal Welcome on our to UNIVERSAL CITY

auspices of the Advertising Men's Post No. 38, was packed to virtually its 5,000 capacity.

In Kansas City, Whiteman was met at the train by a big delegation of Rotarians, Chamber of Commerce men, newspaper men and broadcast officials. In a parade of thirty Hupmobiles all bannered for Old Gold and Universal, Whiteman and his men were taken to the Muehlbach Hotel for Luncheon. This is a prolonged field day for the Whiteman orchestra. Half of them are golf addicts, not a few have a flare for flying, and expert archers lend variety to their avocations. The flying field in Kansas City attracted some of the men before dinner at the Muehlbach. A huge free concert was given that night in Convention Hall. More than 18,000 people attended this concert, to say nothing of the vast unseen audience over the radio.

In Springfield, Illinois, Mayor Emil Smith presented Whiteman with a novel gift—a baton carved of wood from the hut where Abraham Lincoln was born.

The fact that the maestro is on his way to Universal City to make his first sound picture under the producing

supervision of Carl Laemmle, Jr., is being broadcast on the entire trip. A. J. Sharick, Universal exploitation ace, is cooperating with the representatives of Old Gold and Columbia to make the cross-country tour mutually effective. There is no question of its tremendous drawing power so far as the forthcoming "King of Jazz" is concerned. Whiteman is the outstanding jazz hero of America. Millions of his radio worshippers are having the opportunity of seeing as well as hearing the Jazz King. These same fans will be doubly anxious to see and hear Universal's talking-singing production starring Paul Whiteman.

Whiteman's staff of six composers who work all night on the tour arranging concert scores for the next evening's program will work with Whiteman on "The Kink of Jazz" when the company reaches Universal City. As yet no feminine lead has been selected to play opposite Whiteman. Universal has made over sixty tests in an effort to find a girl who can sing, act and dance and represent, at the same time, the best traditions of American breeding and refinement.

CARL LAEMMLE

Presents

LAURA
LaPlante

"The Magnolia of Show Boat"

In "SCANDAL"

With Huntly Gordon, John Boles, Jane Winton. Story by Adela Rogers St. John.

Directed by
WESLEY RUGGLES
UNIVERSAL JEWEL



TALKING *2 Distinct Versions* SILENT



Compo board and some lumber made this gay show boat out of a Ford. It's simple to make and inexpensive.

Make Your Own Ballyhoo For "Show Boat" Campaign

Andrews Theatre Manager in Salamanca, N. Y., Converts
Ford Touring Car into Show Boat

ALMOST every campaign on Universal's "Show Boat" has contained a show boat ballyhoo. Some of them have been elaborate affairs costing considerable money; others, such as the one illustrated on this page, entail practically no expense and serve the purpose of putting over the "Show Boat" message with equal effect. Manager W. L. Trass of the Andrews Theatre, Salamanca, N. Y., built a Show Boat on his Ford touring car out of a lot of compo board and a little lumber at the nominal price of ten dollars. In the center pilot house a phonograph with a magnavox attachment was placed to broadcast the advertising record on "Show Boat." Real smoke came from the stacks. Such a ballyhoo could be duplicated by any exhibitor at as little expense and with as graphic attention value.

Manager Trass covered four surrounding towns, including Bradford, Pa., with a house to house canvass of heralds.

The local library cooperated in handing out bookmarks and encouraging the reading of "Show Boat."

A Borden Fabric and Show Boat Dress tie-up was effected with the department store.

A candy shop plugged a Show Boat Sundae, and a confectionery store gave a peanut guessing contest, which merited over 400 answers.

Five hundred letters were mailed out to rural districts. A special kiddies' prize matinee the Saturday be-

fore the opening also won audience interest. Music and record tie-ups completed an effective and economical campaign for the Schine Chain House.

Two New Stories For Mary Philbin

THE Universal Pictures Corporation announce the purchase of two stories in which Mary Philbin will star for release next season. "Brawn of the Sea," written by Garrett Fort, is the title of the first of these stories, and "She Belongs To Me," written by Olive Eden, is the title of the second.

These two pictures will be placed in production shortly and, together with one special and one starring picture which have been completed, will make four pictures in which Miss Philbin will appear on the Universal program during the coming season.

The title of the special production has been changed to "The Last Performance." It was made under the title of "Erik, the Great," with Conrad Veidt co-starring with Miss Philbin under the direction of Paul Fejos. The title of the second picture has been changed to "Girl Overboard." It was formerly "Port of Dreams" and was made under the direction of Wesley Ruggles.

All four pictures are with dialogue and music.

Brooklyn Daily Eagle Praises "Broadway"

BY MARTIN DICKSTEIN

THE long expected talking film version of the Dunning-Abbott play, "Broadway" . . . turned out to be for the most part a faithful transcription of the Jed Harris stage production and, as such, it is probably destined to duplicate the success which it deservedly achieved in its original form.

To be sure, the Movietone interpretation discloses much that was necessarily omitted in the less ample scope of its presentation on the stage, but somehow one feels that such additions as have been made were entirely permissible in view of the wider range of the motion picture camera. Here, in short, the camera has been trundled into every conceivable corner of the Paradise Night Club and the lens has recorded numerous significant incidents which were impossible to portray in the regulation three acts of the play. But for all of its pictorial padding, "Broadway" remains the poignant, suspenseful drama of the night clubs which, essentially, it was meant to be.

* * *

The role of Roy Lane, the hooper, which Lee Tracy so vividly created on the stage, is played in the Movietone version by Glenn Tryon, heretofore one of Mr. Laemmle's minor comedians. While the latter's interpretation of the part must compare somewhat unfavorably with Tracy's memorable performance, Mr. Tryon's is nevertheless a highly satisfactory exhibition. The role of "Scar" Edwards' avenger, Pearl, is effectively portrayed by Evelyn Brent, and Merna Kennedy offers a surprisingly good impersonation of Billie Moore, the hooper's partner. Enlisted from the original stage cast are Thomas E. Jackson, as the detective, and Paul Porcasi, as the cabaret proprietor. Incidentally, it is Jackson who scores the greatest individual success in the production with his calm, easy-going characterization of the canny Dan McCorn.

Under the direction of Paul Fejos the Movietone "Broadway" takes on an elegant pictorial appearance.

There are some who will say that the settings in the Paradise Night Club are a bit too gorgeous in their modernistic trimmings to be a convincing representation of the average Broadway cabaret. In a way this is so, but it cannot be denied these scenes add much to the visual beauty of the production.

* * *

Altogether, "Broadway" in its talking film arrangement is a satisfactory effort and you needn't hesitate to place it on your list of things worth seeing.

HERE'S PLUNDER!

UNIVERSAL'S
SUPER
SERIAL



If you want to hear them cheer until they shake their back teeth loose . . . If you want to see them roll in from miles around to crash your box-office week in and week out . . . If you want a serial that will get them . . . young and old . . . here's plunder!

THE PIRATE OF PANAMA

With NATALIE KINGSTON (the big hit of "Tarzan"), and Jay Wilsie (Buffalo Bill, Jr.)
Directed by Ray Taylor from William McLeod Raine's great novel of adventure.



UNIVERSAL SYNOPSES

"RIDERS of the SIERRAS"

Western Featurette

With Edmund Cobb

LITTLE did Silas Knowles, Wall Street financier, dream that his camping trip in the Western mountains would prove to be an exciting adventure and lead to the capture of a notorious bandit.



Edmund Cobb

Betty Knowles, Silas' daughter, was out for a ride and was dismayed to find herself lost. Suddenly her horse shied and Betty was thrown. Regaining consciousness, she was horrified to find a rough-looking man standing over her. Assuring her he was a Ranger, he quieted her fears and took her to his cabin to bind her sprained ankle.

Tom Bolton, an outlaw, saw the Ranger assisting Betty. Later he came upon the Knowles' camp and Betty's distracted father, who had been searching for her. Pretending to be a ranger, he offered to bring Betty back to camp.

Had it not been for the quick and courageous action of the Ranger, Tom Bolton would have added another hold-up to his career. Instead, he was handed over to the authorities and Betty rewarded the Ranger with her love.

"WASH LINE ROMANCE"

A Laemmle Novelty

THE pretty little "stenog" hated having to do her own laundry on Saturday afternoon and hanging it on the pulley line.

The good looking young bank clerk resented the circumstances that made it necessary for him to do the same thing.

But their respective washings hung on the line together and enjoyed the sunshine and breezes. An altercation over the line brought the young people together. In the course of time the pretty "stenog" was happily hanging out the washing for them both.

Another lapse of time and the interested observer from the window above wondered why the pretty young thing was dreading hanging out only her own wash. Weeks went by and then, one sunny day, "his" clothes appeared again!

"DAYS OF DARING"

Western Featurette

With Bob Curwood

THE foreman of the Walker ranch was a rumrunner and used his position on the ranch to hide his illegal activities.

Jane Walker, the ranch owner, determined that her favorite pony should be "broken," and when the best rider on the range was thrown she said she would have a try at the animal herself. Consternation showed in the faces of her cowboys when the animal broke through a fence and ran away with her. A pleasant-looking stranger, who had meanwhile ridden up, thought quickly enough to whip up his horse and follow her. While their steeds were galloping side by side he caught her around the waist and hoisted her into the saddle behind him. Jerry, the stranger, then rode and "broke" the wild broncho.

In gratitude Jane gave him a job on her ranch, much against the wishes of Buck, the foreman. That afternoon Buck plotted with his men to get rid of Jerry and to move their liquor off the ranch. They knocked Jerry down and tied him up. Before the rangers could make off with the "stuff" a car of hijackers dashed up and the gunshooting started. In the ranchhouse Jane heard the commotion and telephoned the sheriff to come over. Buck, seeing that his ammunition had given out, made a dash for the house and told Jane to ride off with him to be away from the fighting gang.

In the meantime Jerry's horse untied the knots on Jerry's legs and hands. Finding Jane gone from the house, Jerry set off to follow Buck and Jane. After taking a short cut down a steep slope, Jerry caught up to Buck, knocked him off his galloping horse and informed Jane of Buck's nefarious trade.

Meanwhile the sheriff's posse rode up to Jane's ranch and took the entire gang off—under arrest.

Jane appoints Jerry as foreman of the ranch—so he wins both the girl and the job.

The observer never guessed that because the little "stenog" couldn't cook properly a happy home was disrupted, nor that, being a wise young person, she mastered the art of house-keeping and won back husband.

Like all the Laemmle Novelties, this one is told through a unique medium.

"A FINAL RECKONING"

Adventure Picture

No. 2—"The Man Trap"

With Louise Lorraine and Newton House

KATE and Ruben arrived in Australia unaware of their father's death. Tom Thorne met them and, pretending he had been sent by their father, took them to the Royal Inn, a disreputable frontier hangout. Thorne, who no one suspected of being Black Jack, was determined to get possession of the map giving the location of his mine, which Whitney had sent to his children.

Sergeant Wilson was much disturbed when he learned that his men had missed the young Whitneys at the boat and that they had gone with Thorne to the Royal Inn.

Ruben, in search of adventure, left his protesting sister and went down to the bar-room. A man, posing as a friend of his father's, soon had the unsuspecting youngster at the bar. Ruben was about to down a glass of well-doped milk when it was shot from his hand by Sergeant Wilson, who had arrived just in time to foil the plans of Black Jack. A terrible fight ensued, during which Ruben suddenly disappeared through a trap door in the floor.

"STRIPES AND STARS"

Oswald Cartoon

TIMES were hard for our Oswald when his days were spent in cleaning up the police court floor and he *did* have such a time keeping it free from tobacco juice—the captain was an old meanie who just would "chaw" while knitting.

Big Bruin Boloney, the gangster, held up the jeweler, and all the big and little Ben clocks threw up their hands in fright and the cuckoo retired into his nest. "The dials all went wrong." All the available police did their best to catch Big Bruin, but he blew them up.

Little Oswald was promoted to the rank of cop, and he went out to get his "ham" (Boloney). The Big Brute nearly got Oswald, but our hero came to the courthouse triumphantly with the Bear a captive under a man-hole.

Oswald is made judge, and the bear has to clean up tobacco juice forever after.

You made me
what I am today

A Red-Hot Rabbit

- "OSWALD my best BET!"
—Palace Theatre, Golden City, Mo.
- "OSWALD is a scream!"
—Pioneer Theatre, Robesonia, Pa.
- "OSWALD brought down the house!"
—McDonald Theatre, Eugene, Ore.
- "OSWALD drew hearty laughs!"
—Screenland Theatre, Nevada, Ore.
- "OSWALD is a corker!"
—Bijou Theatre, Waterville, Me.
- "OSWALD very funny and clever!"
—Sun Theatre, Kansas City, Mo.
- "OSWALD cartoons best comedies!"
—Majestic Theatre, Memphis, Mo.
- "OSWALD is a real HIT!"
—Drake Theatre, East St. Louis.



Other one-reel
patronage
builders!

**LAEMMLE
NOVELTIES**
(Silent)

**HORACE IN
HOLLYWOOD**
Arthur Lake with shots
of Studio big-timers
(Silent)

CAFE ROYALE
Red-hot cabaret enter-
tainment
(In sound)

Two negatives: one
silent; one with
sound.

Oswald

The Lucky Rabbit

Winkler Productions for UNIVERSAL

UNIVERSITY

Vol. 29

No. 20.

WEEKLY

June 22, 1929



Laura La Plante
in "The Love Trap"
A Universal Jewel



**THEY
TALK
SING
DRAW**

Carl Laemmle, Jr.'s,
great two-reelers.

Starring George Lewis
with Dorothy Gulliver,
Eddie Phillips,
Churchill Ross, Hay-
den Stevenson. Di-
rected by Nat Ross.

Presented by
CARL LAEMMLE

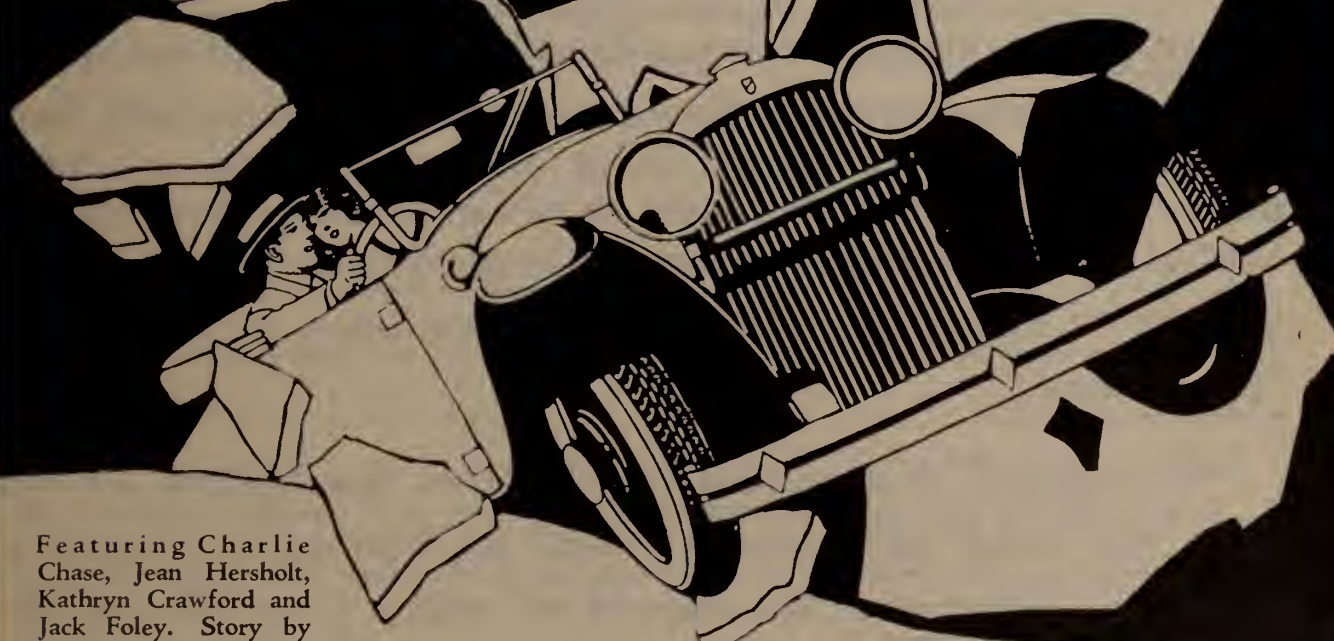
Fourth Series
Talking or Silent



**THE
COLLEGIANS**

Carl Laemmle presents

MODERN LOVE



Featuring Charlie Chase, Jean Hersholt, Kathryn Crawford and Jack Foley. Story by Beatrice Van. Universal-Jewel.

TALKING (2 Negatives) SILENT



BOX-OFFICE POWER!

PROSP

For You and

*No. 642—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation.*

**THESE are red letter days for Universal and Universal's
customers!**

**"Show Boat" keeps rolling up new records every-
where. The receipts at box-offices in every part of the world
are almost unbelievable. Never was there a picture with such
universal appeal for grown folks and youngsters of every
nationality. Each day's report shows something which makes
that of the day ahead seem small. The exhibitors of the world
will never forget what Universal helped them to make with
"Show Boat."**

**"Broadway" is a picture which defies description. It will
give the world such entertainment as was never crammed
into one production. We started off with a great play of the
melodramatic type, but by the time we got through "shoot-
ing," we found we had a melodrama and a musical review all
rolled into one. No such settings were ever given to any pic-
ture. They are simply dazzling and breath-taking in their
grandeur and modernity. "Broadway" will make most pro-**

ERITY!

for Universal

ductions look old-fashioned. It will set a new mark in entertainment.

"The King of Jazz," featuring Paul Whiteman and his incomparable symphonic jazz orchestra, is another natural! Not only is the story a corker—the kind that will go right smack to your very heart—but the musical score, in my opinion, will be the very highest high-water mark in modern times. The ideas which have made Whiteman the undisputed king of jazz will be shown, not only musically, but pictorially. Here's another mark for other producers to aim at.

"College Love" is another instance of Universal's success in beating the whole production world to a big idea. This was designed with the deliberate intention of showing new and young America at its very peppiest and snappiest. Everything that young America loves will be seen in "College Love." It is the first all-talker to be made with a college background. College songs are woven into the story and a whale of a football game is the climax of the drama.

Of course we've got silent versions, too, and don't imagine for a minute that we have neglected them in our zeal to beat the world to talkies.

Universal and Universal's customers are having red letter days such as no one else in the picture business is enjoying.

Record for K. C.

All records for an extended run in Kansas City were broken when the Publix Royal Theatre Friday of this week marked the beginning of the fifth week of "Show Boat," Universal's \$2,000,000 special. The Royal had advertised this week as the end of the run but business was exceptionally good early in the week and the decision to hold over "Show Boat" for another seven days was made. The record for the Globe for long run was held by the Globe for four successive weeks and a return engagement of two weeks with "The Jazz Singer." "Show Boat's" run in Kansas City beats this with five successive weeks and also exceeds the four-week run of "The Singing Fool" at the Newman. Another extended run is scheduled for the Royal when "Rainbow Man," a Paramount release, opens about the middle of June.

it just keeps



From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed, silent and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Ziegfeld's production.

A HARRY POLLARD Production

CORD FOR K.C.

says

The Reel Journal

CARL LAEMMLE

P R E S E N T S

SHOW BOAT

UNIVERSAL'S TALKING
AND SINGING
TRIUMPH!

rolling along!

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY
Copyright 1929 · UNIVERSAL PICTURES CORPORATION *All Rights Reserved*

Vol. XXIX

JUNE 22, 1929

No. 20

UNIVERSAL MOVIEGRAMS

C. GARDNER SULLIVAN, who has written more scenarios than any other two men in the moving picture industry, has been appointed Scenario Editor at Universal City. Mr. Sullivan started to write scenarios for the old Edison Company, spent ten years with the Ince forces, and comes to Universal directly from the United Artists, where he has been engaged in writing originals and preparing scenarios for John Barrymore and Mary Pickford.

A. RTHUR RIPLEY and Edward Adamson are busily engaged in preparing dialogue and adapting the original lines of "Barnum Was Right." This production will get under way at Universal City next week with Glenn Tryon of "Broadway" fame in the stellar role. The megaphone will be handled by Del Lord.

L. AURA LA PLANTE has one more feature to complete this year's program at Universal City. The production chosen is "One Rainy Night" by Laura Hess. Harold Shumate is writing the adaptation.

A. GREAT deal of speculation is going on in Hollywood as to the players who will be chosen to reenact the roles in "The Storm," the third most successful picture that Universal ever produced. It will be made for next year's program, in full dialogue. House Peters, Virginia Valli and Matt Moore played in the original, under the direction of Reginald Barker.

PROF. PITKIN JOINS MOVIES

Universal Engages Noted Columbia Professor and Short Story Expert in Advisory Capacity. Will Retain His University Post and Magazine Advisorships.

P. ROFESSOR WALTER B. PITKIN of Columbia University, widely known as one of the most successful journalistic and short story

mentors in the United States, has been signed by Carl Laemmle, Jr., now general supervisor of all Universal production, to become consulting adviser of the studio scenario department. He will also supervise a forthcoming super-production.

Retaining his position upon the faculty of the University, Professor Pitkin will spend the summer months at Universal and then, returning to his chair at Columbia in the fall, will continue in his advisory capacity in New York until again able to spend his vacation months at the studio.

A large determining factor in Laemmle, Jr.'s, decision to bring Professor Pitkin to the Coast was the outstanding success which has attended the work of Dr. William M. Marston, formerly also of the Columbia faculty as professor of psychology. As a story and personnel adviser at Universal, Doctor Marston now has been at the studio for several months.

Professor Pitkin, whose vast knowledge of drama possibilities and story material has earned him an international reputation, is credited with being the first individual to apply psychology to all form of writing, both in fiction and for pictures. His knowledge of vocational analysis and the training of writers, especially as it applies to dialogue in the talking films, will, it is believed, prove especially valuable in the production program now under way at Universal.

Recognized in literary circles throughout the world as the greatest living authority on story material, style and construction, Professor Pitkin is author of the two outstanding story text books on the subject, "Art
(Continued on page 32)



Professor Walter B. Pitkin

L. EONARD FIELDS has been assigned to write the adaptation of the story, "The Devil's Prayer Book," written jointly by himself and Karl Brown. This story will be released by Universal under the title of "The Mississippi Gambler" as the first starring vehicle for Joseph Schildkraut.

S. TANLEY BERGERMAN, who married Miss Rosabelle Laemmle, has been appointed assistant to Carl Laemmle. He will accompany him to Europe, sailing on the Majestic on July 10th.

"THE LOVE TRAP"



The handsome devil reflected in Laura La Plante's boudoir mirror is none other than Robert Ellis, the villain in "The Love Trap."



Edward Montagne's story is a sophisticated starring vehicle for Laura La Plante.



Laura La Plante is in "The Love Trap" with Neil Hamilton.



Robert Ellis, who made such a smooth bootlegger in "Broadway," is equally compelling as the complication opposite Laura.



AT RIGHT: How to be happy though dispossessed

JAZZ KING REACHES COAST



Paul Whiteman holding his prize Australorp cock, Nero II, on his home visit.

Ovations Continue
Throughout Entire
Trip — Whiteman
to Start Production
on "King of Jazz"
Within Ten Days

Photos by Wide World



The Jazz King receives a unique gift from Mayor Emil Smith of Springfield, Ill., in the form of a baton carved of wood from Abraham Lincoln's hut.

PAUL WHITEMAN has reached the Coast on his famous cross-country tour during which he has broadcast for Old Gold over the Columbia network. Universal City is his destination where production will start on "The King of Jazz," his first all-talking picture. So far the maestro has not been to the film city, having gone from Los Angeles to San Francisco for a scheduled broadcasting program. This is Whiteman's first visit to California in three years, and he is being accorded the usual ovations which have greeted him ever since he boarded



Paul Whiteman enjoys the simple life with his father and mother on their Denver ranch.

the Old Gold-Universal Special in New York with his band of thirty musicians.

One of the high spots of the trip was a station concert in Lincoln, Nebraska, where a crowd of 15,000 townfolk met the train in spite of a terrible storm.

The greeting in Denver was particularly warm due to the fact that the Whiteman ranch where Paul's parents live is not far from the city. Mr. and Mrs. Wilberforce J. Whiteman entertained their son and his entire band in Idaho Springs, the heart of the Rockies, with a fresh trout dinner. The party visited Buffalo Bill's grave before they made a hundred mile trip through the Rockies to the "snow line" where they staged a snow battle. The Whiteman farm was the next stop, and a welcome one with a wonderful chicken dinner waiting for the orchestra. The following day was spent in preparing for the national broadcast of the Old Gold hour that night.

Concerts in west coast cities will complete the tour and leave Whiteman free to begin work on the Universal talking picture within the next ten days.

Following a number of conferences with Paul Whiteman the story has been prepared by Edward T. Lowe, Jr., and Paul Schofield. Music will play an important part in the production and it has been arranged by Wolfe Gilbert, Marian Wayne and Freddie Grofe. It will include many of the popular airs that have made Whiteman famous.

Many tests have been made for someone to play the leading role with Whiteman, the qualifications requiring the young lady to sing and dance, but as yet no announcement has been forthcoming.

A LAEMMLE SPEC

UNIVERSAL
A HIT!

DAILY REVIEW

BOX OFFICE
WINNER!

LM MERCURY

COLOR GIRLS!

SONG

S HOT

SPEED

LOVE

The FIRST 100% TALKING



153 10/6 460
D. 64

THE FIRST ALL-TALKING



COLE

COLLEGE PICTURE!

"Hit!" shouts Exhibitors Daily Review. "Winner!" echoes Film Mercury. . . And hot? . . . You'll say it's the raciest film that ever scorched your screen. Universal scooped the field with this all-talking, all-sing, all-exciting, all-box-office Laemmle Special. Outside of a flock of beaming coeds who will make you want to quit work and go to college, you'll feast your eyes on speed. Your ears will revel in student wisecracks and rousing campus melody. And you'll blister your fingers raking in the revenue!

* * *

George Lewis and the well-liked "Collegians" bunch, including Dorothy Gulliver, Churchill Ross, Eddie Phillips, Hayden Stevenson and Sumner Getchel, are supported by the University of California Glee Club. Story by Len Fields. Direction by Nat Ross. A Carl Laemmle, Jr., production.

Two negatives: one talking and singing; one silent.



GET LOWE

Carl Laemmle and Laemmle, Jr., Entertain Shriners Convention At Universal City

8000 Nobles Attend Wild West Rodeo and Dance at Universal as Guests of Laemmles—Shriners Visit Huge "Broadway" Set and Sound Stages Where They Witness "Talkies" in the Making

Carl Laemmle Walks Sands to Mecca

CARL LAEMMLE, president of Universal Pictures, and his son, Carl Laemmle, Jr., gave an "open house" to the visiting Shriners at the Universal studio on Wednesday afternoon, June 5th, when seventy-six of the uniformed Shrine organizations, including patrols, bands, chanters and their attendants, numbering fully 8,000 Nobles, attended a special rodeo and dance lasting from 2 until 6 p. m.

The event was a part of the huge convention program, since the attendance was under executive order of the Imperial Council. Besides the Nobles themselves, their wives and families were carried by special cavalades of Pacific Electric trains to the Universal City station, and then paraded with their bands to the rodeo grounds.

Hoot Gibson, Western star, acted as grand marshal and chief performer at the rodeo, which included among the spectacular, featured events a stage coach race, a standing Roman race with each rider handling three horses, a pony express race, trick riding events with cowgirls participating with the cowboys, an Indian iamboree and other thrilling novelties. Prior to the entertainment which Carl Laemmle provided for the Shriners, the Universal president walked the hot sands to Mecca and was initiated into the order of the Mystic Shrine. The ceremonial was held in the Al Malaikah Temple.

The first special train arrived at Universal City at 12 noon, at which hour Shrine bands began a concert at the rodeo grounds for the arriving Nobles. At two p. m. sharp the spectacle opened with a lone rider dashing around the arena holding aloft an American flag, following which there was the grand entry of all the participants and the introduction of all the Universal screen stars to the Shriners. The Shrine Convention reinstated Minnie the Universal elephant of the Arrat Lodge.

The Western events, including the various hair-raising races, trick riding and roping contests, and the entire spectacle of a real Western round-up put on by all the Universal cowboys, cowgirls, Indians and other colorful participants, then followed in swift succession and were concluded with a grand finale of the rodeo.

The Shriners were then escorted from the Western atmosphere to the most modern development of motion pictures—the sound stages, where they actually saw in the making the talking films, including "The Drake Murder



Universal's float in the pageant which closed the Shriners' Convention in Los Angeles, was as modernistic and striking as the sets in "Broadway."

Case" with Robert Frazer and Gladys Brockwell, "The Love Trap" with Laura La Plante and Neil Hamilton, "Melody Lane," with Eddie Leonard and Josephine Dunn, "The Girl Dodger," with Reginald Denny and Merna Kennedy, which they shortly will see and hear upon the screens of their own home towns.

Following their tour of the sound stages, the Nobles went to the famous Phantom stage, where were filmed many of the most famous photoplays of the past ten years, and danced for the rest of the afternoon to their own orchestras. The dance ended at 6 p. m. sharp, so that they could leave Universal City in time to return to Los Angeles to participate in the gigantic electrical pageant at the Coliseum that evening.

A fez was the only passport required to the studio, and Universal City turned out in gala attire for the occasion with Shrine decorations, according to Harry Zehner, Mr. Laemmle's personal representative, who was in charge of all arrangements. Among the stars introduced were Joseph Schildkraut, Laura La Plante, Reginald Denny, Mary Philbin, Merna Kennedy, Kathryn Crawford, Barbara Kent, George Lewis, Dorothy Gulliver, Otis Harlan, John Boles, Jean Hersholt, Mary Nolan, Eddie Leonard, Robert Ellis, Glenn Tryon, Thomas E. Jackson, Paul Porcasi, Hoot Gibson, Ken Maynard, Arthur Lake, Sid Saylor, Florence Allen, Craufurd Kent and many others.

The monster pageant in Los Angeles that night which closed the Shriners Convention is said to eclipse anything of the kind ever staged in America. A hundred thousand cheering spectators filled the huge Los Angeles Coliseum, and another hundred thousand lined the streets outside, to witness the electrical motion picture pageant and parade which culminated the 55th Annual Convention of the order. The spectacle of floats parading around the Coliseum under the rays of the combined illuminative powers of the motion picture industry was one of breathtaking brilliance.

Universal's chief contribution to the parade was its "Broadway" float, which is illustrated on this page. It carried out the modernistic immensity of Paul Fejos' conception of a night club. Many planes, soaring columns, brilliant colors, striking contrasts made the "Broadway" float one of the outstanding notes of the pageant.

"SHOW BOAT" BREAKS YEARS' RECORDS AT CALIFORNIA THEATRE, SAN FRANCISCO

Largest Crowd in California's History Packs Premiere
Opening Business Holds Up to Record First Week

Critics Accord Universal Super Unqualified Praise

"SHOW BOAT" is smashing records at the California Theatre in San Francisco. The opening on May 30th was the most spectacular premiere the California has ever enjoyed. The house filled completely for the first presentation, an unusual happening in San Francisco, and it continued to be packed all the first day. Business held up so extraordinarily that the first week's receipts, \$28,500, exceeded those of several years. For the first time in years, the California Publix house led the Market Street parade, with "Show Boat" breaking records for the premiere and week's receipts.

The newspaper critics echoed the enthusiasm of the movie-goers, as their reviews below indicate.

SAN FRANCISCO EXAMINER

By Edgar Waite

Never in the history of the California—not even for "The Big Parade"—has there been such traffic congestion around the entrance and foyer as there was yesterday for the opening of "Show Boat," Universal's part-talking, part-singing picture of the old Mississippi River players.

From 11 o'clock in the morning until well into the evening the big house was packed, with hundreds waiting in line to get in.

And what that first-day crowd saw was a good picture. A bit draggy in spots, and with some of the acting quite as melodramatic as the stilted efforts of the old show boat troupers themselves, but with all that a pretentious picture with excellent entertainment values.

"Show Boat" is launched in the felicitous current made for it by Edna Ferber's novel and Florenz Ziegfeld's musical company. It was directed by Harry Pollard, to whom Carl Laemmle must have given carte blanche on the expense sheet, for plenty of money was spent to make it float.

Joseph Schildkraut, in the role of Ravenal, the gambler, accomplishes

a really fine dramatic characterization—a portrayal without flaws.

There is much atmospheric color in the picture; parades, dark melodies, the singing of Jerome Kern's sweet harmonies from the Ziegfeld production, and some photography that has imaginative treatment and idyllic charm. Jules Bleddsoe's plaintive melodies are particularly stirring.

CALL AND POST

By Fred Johnson

MUCH of the spirit, romance and atmospheric detail of Edna Ferber's novel, "Show Boat," has been brought out in Universal's screen production, which had its first showing at the California yesterday.

It is a sumptuous offering, which requires two hours and twenty minutes for showing, and into which is crowded some of the melody that featured Florenz Ziegfeld's stage version, and much somberness with little comedy relief.

As directed by Harry Pollard, it is lavish in episodes. Life on a Mississippi floating theatre is colorfully shown, and scenically the picture has much to offer. The musical numbers, in which "Old Man River" is featured, are given principally in a prologue.

* * *

You'll find "Show Boat" worthwhile. Its glamour is inescapable."

SAN FRANCISCO BULLETIN

By A. Fulton Gillaspay

Any picture that impresses you to the extent that the theme or part of the story will remain in the memory for days, even weeks, must be a good production. That is what the screen version of "Show Boat" does.

The picture opened its San Francisco engagement at the California yesterday and it will not be long before "Ol' Man Ribber" will be hummed and sung in all directions.

"Show Boat" is a single. It is a story of river theatricals and the negro spiritual theme of the film. It has been used intelligently and effectively and the impressiveness it gives the general story is remarkable.

This drama of show boat life on the Mississippi is colorful and visualizes Edna Ferber's novel in an entirely satisfactory manner, and Director Harry Pollard has managed to catch much of the charm and picturesque customs of the period.

There is plenty of heart interest with the separation of the young married couple and the irresistible lure of the gaming table for the young husband, which brings the little family disaster.

SAN FRANCISCO CHRONICLE

By George C. Warren

A tale of gentle melancholy, brightened often with melody and relieved by touches of comedy, is told in "Show Boat," which yesterday began a brief run at the California Theatre, the house filling completely for the first presentation of the picture, an unusual happening.

This is a fine picture, picturesque, human, tender; a little too slow in the telling of its story, detailing every happening in the lives of Magnolia and Ravenal, but full of fascination and well directed by Harry A. Pollard. The mass scenes are handled splendidly, the arrival of the boat, for instance, at Westport with the calliope playing, the crowds running along the bank or rushing out of their houses to see the players parade. The quintet of principals do uniformly good work, with Laura La Plante, Joseph Schildkraut and Emily Fitzroy in particular acting with great power.

Miss La Plante is quite splendid as Magnolia. She is lovely in the old-fashioned dress of the early scenes and quite as beautiful in the procession of styles as the years pass. And she acts the part with excellent understanding, a good deal of emotional drive and intelligent diction in the spoken sequences. She sings several times, and very agreeably, "Old Man River" and "Billy."

CARL LAEMMLE CUPS AWARDED FOR "BROADWAY WEEK" WINDOWS

Hilton Company Wins First Prize in Mid-Town Merchant
Celebration of First "Broadway Week" in N. Y. History

"BROADWAY WEEK" came to a most successful conclusion last Monday with the presentation by John T. Gratke, of the Broadway Association, of the first prize silver cup to Ned Fink of the Hilton company, for the most interesting and timely display made during the week.

Mr. Fink's window at the Hilton store on Broadway at 48th Street was built around his presentation of "Traffic Shade" shirts and neckwear. A regulation traffic semaphore of the type used in New York to regulate the directional flow of traffic, was erected in the centre of the window. The lights flashed from red to yellow to green continuously, which not only attracted considerable attention but caused many to compare the lights with the regular traffic light on the corner to see if they were both changing with the same regularity.

Broad ribbons stretched from each color on the semaphore to a display of the shirts and neckwear, illustrated with large colored photographs of Glenn Tryon, of "Broadway" fame, wearing the combination. The window also contained enlarged scenes from the Universal production, and a great variety of the brightly colored shirts and ties, as well as the special "Broadway Week" window cards.



LEFT TO RIGHT: John T. Gratke of the Broadway Ass'n, Ned Fink of the Hilton Co., George Joyce, store mgr., and Sidney Davidson, Universal exploitation man.

In presenting the trophy Mr. Gratke's brief remarks were:

"On behalf of Carl Laemmle, president of Universal Pictures, and the committee of Broadway merchants who sponsored this special effect, it is my great pleasure to present you with this silver cup in recognition of your interesting and timely window display made during 'Broadway Week.' The committee of awards has awarded you first prize after a very careful inspection and consideration of all the windows entered in the contest, and wishes also that I extend their thanks and appreciation of your full co-operation during the week."

The presentation was made at the Hilton store with representatives of the daily press present. Sidney Davidson, of the Universal exploitation department, represented Mr. Laemmle at the presentation ceremonies.

The second prize cup was awarded Nat Lewis, chairman of the "Broadway Week" committee, for his attractive and dignified window at his store on Broadway at 47th Street. Third prize cup went to the Emerson Shoe store at Broadway and 40th Street.

The silver loving cups were donated by Carl Laemmle, in an effort to stimulate exceptional window displays in trade in general along mid- (Continued on page 32)



Universal Announces Unique Booking For "BROADWAY" During Broadway Run

M. VAN PRAAG, general sales manager for the Universal Pictures Corporation, has just announced a unique offer to New York City exhibitors in connection with "Broadway," the Universal sound super now enjoying an extended run at the Globe Theatre.

"Broadway" will be booked into other New York City houses for immediate showing during the Globe Theatre advanced price run, under certain conditions.

The principal condition is that the house taking it shall be equipped with a cooling system.

The offer does not necessitate the showing of the picture

at legitimate prices in such regular film houses as take up this offer. Neither is there any limitation as to locality. The picture is available to any Broadway house as well as to more distant theatres. It is likely that it will be showing in many spots in and around New York soon, as well as at the Globe.

Universal's reason for this unique offer is based on the fact that a long run at the Globe is indicated for the big special and that the Laemmle organization does not want to hold up the production from first run theatres any longer.

Leonard Sings "Roly Boly Eyes" And "Ida" in "Melody Lane"

IDA, Sweet As Apple Cider," one of the most popular songs of its kind ever written, which ranks with "Sweet Adeline" as a quartette favorite, is sung by the one who can sing it best of all, Eddie Leonard, the minstrel, in "Melody Lane," Universal's all-dialogue and music picture of three-a-day vaudeville life.

Leonard wrote and introduced "Ida" years ago, and whenever he appears, regardless of the other songs he sings, the audience always calls for "Ida." He confesses that "Ida" bought him his home, his first automobile and still provides him with current expenses.

Another of Leonard's great song hits which he sings in "Melody Lane," is "Roly Boly Eyes," which was the name of a minstrel show in which he appeared several seasons. "Roly Boly Eyes" is another typical Leonard black-face song hit.

Leonard is accompanied by a chorus of eight male voices in the singing of both "Ida" and "Roly Boly Eyes" in a scene in which he appears on a stage in minstrel costume.

Josephine Dunn plays opposite Leonard in the Universal picture, and the cast includes Georgie Stone, Huntly Gordon, Jane LaVerne and Rose Coe.

George Lewis and Barbara Kent To Co-Star in Two Features

GEORGE LEWIS, who for the past four years has been starred in Universal's "Collegians" series, finishing with a full-length, all-sound feature college picture, "College Love," is to be rewarded by being co-starred with Barbara Kent in two features, according to Carl Laemmle, Jr.

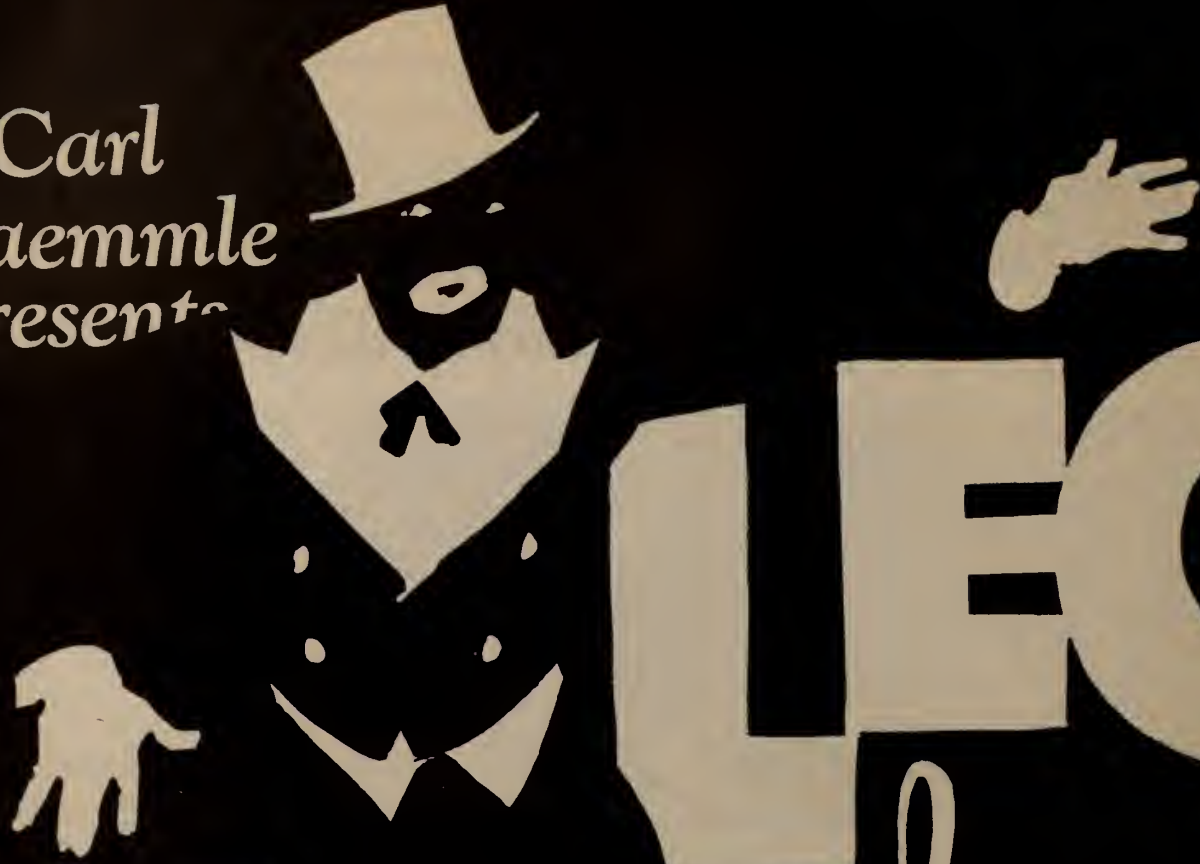
The films will be based upon the life of modern youth, and are titled "Flaming Daughters" and "Keep on Dancing." No director has as yet been assigned, but with the transfer of Lewis into the feature class, the "Collegians" pictures, of which there have been a total of 44, will be discontinued. Four more "Collegians" remain to be filmed before Lewis begins his features.

Barbara Kent's most recent picture for Universal was "The Shakedown," following which she was loaned to play the lead opposite Harold Lloyd in his current production. Both Miss Kent and Lewis are under long-term contract to Universal.

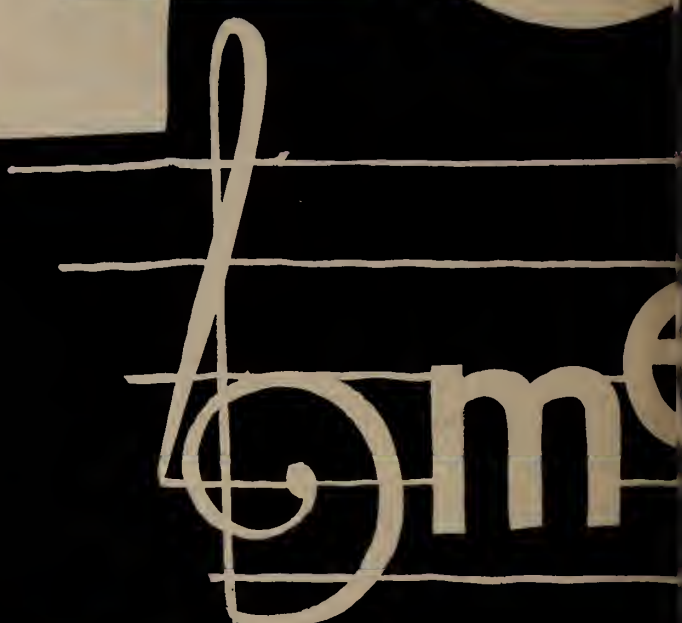
George Lewis and Barbara Kent have never before been cast together in a Universal picture. Their types, however, are considered by Laemmle, Jr., to be excellently blended, and well suited to portray American youth of the better if wilder class.



Carl
Laemmle
presents



LEO



With
Huntly Gordon.
Jane La Verne.
Story by Jo Swirling.
A Robert Hill
Production.
Two Negatives:
one talking and
singing; one silent.

JOSEPHINE

A SURGING HUMAN DRAMA DRENCHED WITH SONG . . . TUNED

DDIE

MANARD

in

Clody Lane

with

MUNN



THE HEART OF THE WORLD . . . AIMED STRAIGHT AT THE BIG MONEY!

Universal Gets Rights to Use "Song of Soul" in "Climax"

Screen Sound Adaptation of Noted Play to Feature the Song That Made the Play Popular—
World Rights Have Been Held Up

UNIVERSAL announces that it has acquired full screen rights to the famous song "The Song of the Soul," for use in the forthcoming Universal sound special "The Climax," now being made with Jean Hersholt and Kathryn Crawford. The picture is taken from the popular stage success by Edward Locke, novelist, which was built around the singing of this haunting ballad.

When Universal first started work on "The Climax," the world rights on the song were involved. Victor Schertzinger was engaged to write a substitute. Since then, however, Chappelle-Harms, the music publisher cleared up the song rights and was able to turn over to Universal a clear title to the song several days ago. The song was written by Joseph Briele, composer, with lyrics by Locke.

Universal states that the Schertzinger song also will be used in the picture. It is "You, My Melody of Love." Another Schertzinger song also will be used, his popular "Chalita."

Renaud Hoffman is directing the picture. LeRoy Mason, John Reinhardt and Henry Armetta are in the cast. Julian Josephson did the scenario adaptation and Clarence Thompson and Lesley Mason the dialogue adaptation.

John Boles Raised To Universal Stardom

JOHN BOLES will be a Universal star next season.

Boles, who is now under Universal contract as a leading man, will be given the stellar role in three talking musical pictures.

Aside from his acting ability, Boles has an unusual speaking and singing voice, trained by musical comedy experience and by study abroad.

Boles has been under contract to Universal since making "We Americans." He recently played opposite Laura La Plante in "Scandal," and before that, in "The Last Warning."

Before starting on his Universal starrng career, Boles will play the leading role in "Rio Rita" for Radio Pictures. He carried off honors in "The Desert Song."

"Red" Grange Signed For Universal Feature

To Be Starred in "College Heroes" Carl Laemmle, Jr., Announces

RED GRANGE, the galloping ghost of the gridiron and one of the greatest football players in the history of the game, has been signed for a super musical feature of college life, by Universal according to announcement by Carl Laemmle, Jr. The story will be titled "College Heroes."

Grange has made one picture, "One Minute to Play," which was a smashing success and his re-appearance on the screen has been eagerly awaited. Grange proved to be one of those rare celebrities who went over big on the screen as an actor and a personality; critics declaring he would have been a success without the aid of his football reputation.

Except that it has a college locale, the details of the story of Grange's Universal picture have not been announced, but it seems certain that Red will be seen again as a football star. "College Heroes" will be all-talking.



Charming new camera study of Mary Philbin, who will appear in "Girl Overboard" and "Brawn of the Sea" for Universal next season.

"Show Boat" Cake Good Ballyhoo

A WINDOW display that kept crowds in front of it all the time consisted of a huge "Show Boat" made of cake with vari-colored icing, and lettered with SHOW BOAT. The Regent Theatre (Springfield, Ohio), was displayed in dark icing beneath. This display was the result of a tie-up between the Lobenhertz Bakery and the Regent Theatre, of which Phil Chakeris is manager. Duke Hickey, Universal exploiteer, had a finger in the cake, too.

The cake was made in a frame four feet long, two feet high and a foot wide, constructed from compo board. Gleaming white icing made a beautiful background for decorations. Small china dolls were placed here and there on the decks and up by the pilot house. Flanking this cake on either side were stills from the picture and suitable reading matter.

The bakery was surrounded with crowds all the time. The manager received an order for a similar cake for the birthday of an old river captain.

Forward March with UNIVERSAL

(See Next Week's Issue)

The Greatest Repeat Special

Play it
Again!

If you haven't booked it yet, reserve your second date when you book it for first run. If you have played it, reserve your second date NOW!

CARL
LAEMMLE'S
Super-Production

"PLAYED 'UNCLE TOM'S CABIN' AND RAN THIS NIGHT." —Golden Bell Theatre, Ellsworth, Kansas

"DOORS OPENED AT 7.15 AND THE HOUSE SHOW PRACTICALLY THE SAME." —Sherwood Theatre, Sherwood, Oregon

"WONDERFUL BUSINESS AT BOTH MY THEATRES." —Grand Theatre, Ronceverte, West Va.

"I DIDN'T HAVE ENOUGH SEATS FOR OUR PATRONS." —Pavnee Theatre, Pavnee, Ill.

"PROVED MORE SATISFYING THAN ANY PICTURE WE'VE EVER PLAYED. WE'RE THINKING OF GETTING IT BACK." —Troil Theatre, Shrewsbury, Pa.

"BEST BOX-OFFICE PICTURE WE HAVE HAD IN A LONG TIME." —Palace Theatre, Moody, Texas

"BROKE ALL EXISTING HOUSE RECORDS." —Starland Theatre, Winnipeg, Canada

"TWO NIGHTS TO S. R. O., WHICH WAS A RECORD HERE FOR PAST FIVE YEARS." —Martin Theatre, Oregon, Mo.

"RECORD PLEASER NEARER 100% THAN ANY PICTURE EVER PLAYED!" —Strand Theatre, Bridgewater, S. D.

"SOLD OUT EVERY PERFORMANCE! MANY PATRONS TURNED AWAY!" —Pastime Theatre, Hickory, N. C.

"UNCLE TOM'S CABIN HANDED THEM ON THE RAFTERS!" —State Theatre, Uniontown, Pa.

"BIG! LOOKS GOOD FOR TEN DAYS OR MORE!" —Capital Theatre, Dallas, Tex.

"ADVISE EXHIBITORS SLEEP ON IT WITH ALL THEIR POWER!" —Rochester Theatre, Rochester, Tex.

"IT'S A CROWD PULLER! BROKE ALL RECORDS HERE." —Favorite Theatre, Burr Oaks, Kansas

"WE DID A RECORD BUSINESS WITH 'UNCLE TOM'S CABIN.'" —El Dorado Theatre, El Dorado, Kansas

"I BROUGHT THE PICTURE BACK FOR A SECOND ENGAGEMENT WITHIN THIRTY DAYS." —Newport Theatre, Norfolk, Va.

"BOX-OFFICE RECEIPTS BEST IN YEAR." —Star Theatre, Pomona, Kansas

"UNCLE TOM'S CABIN HOLDS OUR HOUSE RECORD." —Liberty Theatre, Chapman, Kansas

"BOX-OFFICE RECEIPTS BIGGER THAN ANY PICTURE PLAYED YET." —Orpheum Theatre, Browning, Mont.

"TERIBLE WEATHER BUT WONDERFUL BUSINESS." —Orpheum Theatre, Sovanna, Ill.

"ONE OF BIGGEST EVER PLAYED HERE." —Grand Theatre, Buckeye, Ariz.

"GREAT DRAWING POWER." —Orpheum Theatre, Elsie, Mich.

"MORE MONEY THAN ANY PICTURE IN TWO YEARS." —Sterling Theatre, Pataskala, Ohio

"BEST BUSINESS I'VE EVER DONE IN TEN YEARS!" —Princess Theatre, Chatham, Ont.

"OPENED SATURDAY CAPACITY! SUNDAY and MONDAY BIGGER!" —Globe Theatre, Kansas City, Mo.

"BIGGEST BOX-OFFICE SENSATION EVER RELEASED!" —Paramount Theatre, Akron, Ohio

"SURE CLICKS AT THE BOX-OFFICE!" —Criterion Theatre, Tonkawa, Okla.

"IT WILL WITHOUT A DOUBT, PACK ANY THEATRE!" —Ironwood Amusement Corp., Ironwood, Mich.

"COMPETITION COULDN'T LICK TOM! UNCLE TOM'S CABIN HAS THE BIG ONES!" —New Square Theatre, Ottumwa, Iowa

UNCLE TOM'S CABIN



With Marguerita Fischer, Arthur Edmund Carewe, Lucien Littlefield, James Lowe, Virginia Grey, George Siegmann, Adolph Milar, Vivien Oakland, Lassie Lou Ahearn, Mona Ray, Aileen Manning.

Two Negatives—1 Silent, 1 with Sound.

A HARRY POLLARD Production

IN MANY LANGUAGES

THERE IS ONLY
BROAD

—and

GERMAN

Es gibt nur einen Broadway—und Universal hat ihn

SERBIAN

Postoji samo jedan Broadway—i Universal njega ima

FRENCH

Il n'y a qu'un seul Broadway—c'est celui de la Universal

ARABIC

لا يوجد الا رواية سينماوية واحدة تمثل «برودواي» وهي خاصة شركة يونيفرسال فقط

BULGARIAN

Има само единъ "Бродвей"—и него Юниверсалъ има

CHINESE

唯一的百老匯路宇宙公司出品

POLISH

Jest tylko jeden Broadway—i tego Universal ma

CROATIAN

Samo je jedan Broadway—i njega Universal ima

CZECHOSLOVAK

Jest jen jeden Broadway—i jeho Universal ma

HUNGARIAN

Csak egy Broadway van—es az az Universal-e

ITALIAN

C'è un sol Broadway—e la Universal l'ha

RUSSIAN

Есть только один "Бродвэй"
и его Юниверсалъ имеет

YIDDISH

ס'איז פאראן נאר איין „בראדוואי“—
און יוניווערסל האט עס

GREEK

ΥΠΑΡΧΕΙ ΜΟΝΟ ΕΝΑ "BROADWAY"—
ΕΙΝΑΙ ΤΟΥ "UNIVERSAL"

JAPANESE

「ブロードウエイ」は
ユニバサルの獨專

GAELIC

Tha aon Broadway
broadway
aig an ùnibersail

universal has it!

Carl Laemmle's million

Merna
Kennedy



BROADWAY

candle power picture

— with original play dialog
— 100% talking and singing

To the thousands of New Yorkers who are crowding the Globe Theatre at two dollars top—there is only ONE "Broadway." To the throngs from out of town who are thrilling to the most intense dramatic moments the screen has ever known—there is only ONE "Broadway." To the tens of millions throughout the world who are waiting to see the greatest melodrama ever pictured . . . adapted from the most sensational stage success in history . . . to everyone—everywhere—

in **any** language—

there

is

only

ONE

with
Glenn Tryon, Evelyn Brent,

Merna Kennedy, *T. E. Jackson, Otis Harlan,
Robert Ellis, *Paul Porcasi, Leslie Fenton,
Betty Francisco

from
JED HARRIS' Stage Production of the play by
PHILIP DUNNING and GEO. ABBOTT

Directed by
Paul Fejos

A **CARL LAEMMLE, Jr.**
Production

Two Negatives: one SILENT, one with DIALOG
Color Scenes by Technicolor
*of the original play cast

BROADWAY



—and Universal has it!

ENTIRE STANLEY-CRANDALL CIRCUIT TO RUN UNIVERSAL'S 'PIRATES OF PANAMA'

Washington D. C. Chain Thrillers As Outstanding Achievement of

ANYONE laboring under the misapprehension that chaptered screen entertainment is passe may get a shock from the announcement by Universal that the entire Stanley-Crandall circuit, comprising fourteen theatres in Washington, D. C., has signed up to run the latest Universal serial, "The Pirate of Panama." The theatres include the Ambassador, Apollo, Avenue Grand, Central, Chevy Chase, Colony, Earle, Empire, Home, Metropolitan, New Savoy, Tivoli and York. Stanley-Crandall executives, after screening the first three chapters, hailed the serial as the outstanding serial achievement of the past several seasons, and selected it over a number of competing serials. The deal also includes the four Stanley-Crandall houses outside of Washington, the Opera House and Tivoli in Frederick, Md., and the Cen-



Natalie Kingston and Jay Wilsey, who play the leads in "The Pirate of Panama"

Executives Laud Chaptered standing Serial Many Seasons

tral and Apollo in Martinsburg, W. Va.

"The Pirate of Panama" was adapted by Universal from a popular story by the novelist, William McLeon Raine. Ray Taylor directed it in twelve chapters, with Natalie Kingston and Jay Wilsey in the leading roles. It is a romance and adventure story in a modern treasure hunt setting along the Spanish Main.

"The Pirate of Panama" is one of the first of Universal's chapter-plays to benefit by Dr. William N. Marston's new theory of suspense. The psychologist believes that the audience should share the uncertainty of the characters' predicament at the close of each chapter. In "The Pirate of Panama" each anti-climax will be surrounded with mystery, thus stimulating the curiosity of the audience to active speculation.

Universal to Make "The Storm" With Full Dialogue and Sound

UNIVERSAL will re-make "The Storm" with full dialogue and sound.

"The Storm" was released as a silent picture by Universal in 1922. It established a gross rental record that stood until the release of "The Hunchback of Notre Dame."

Addition of dialogue and sound should make "The Storm" even stronger drama. The dialogue and synchronization rights have been purchased by Universal from the playwright, Langdon McCormick.

As a stage play, "The Storm" had a long run at the Broadhurst Theatre, New York, with Helen MacKellar in the leading role.

Reginald Barker directed "The Storm" as a motion picture, the principal roles being played by House Peters, Virginia Valli and Matt Moore.

"The Storm" will soon go into production at Universal for next season's release.

"No, No, Napoleon," New Denny Film, Put in Work at Universal City

"NO, No, Napoleon," Reginald Denny's latest starring vehicle, went into production at Universal City early this week under the direction of William James Craft, who wielded the magaphone so successfully on Glenn Tryon's Comedies.

Patrons of the Globe Theatre See "Broadway" Under Stars

THE patrons of the Globe Theatre, where Universal's "Broadway" is now packing them in during the warm weather, received a surprise, even before the picture had commenced, when, after taking their seats, they looked overhead and found the blue sky and stars their only roof.

It is not a well known fact that the Globe Theatre is the only playhouse in the country equipped with a movable roof. It can be removed in half a minute's time on clear warm nights and can be replaced with equal rapidity should the weather show signs of changing.

Viewing a Broadway production in the coolness that makes roof gardens popular in the summer is a novelty that theatregoers are not missing during these days of artificially ventilated and cooled theatres.

"Broadway" is a dialogue adaptation of the play of that name which enjoyed a long run here. It was directed by Paul Fejos with Glenn Tryon in the role of the "hooper," Merna Kennedy and Evelyn Brent in the principal feminine roles. Carl Laemmle, Jr., associate producer with the Universal Pictures Corporation, was responsible for the production.

"No, No, Napoleon" was written by Denny, and will have both a silent and talking version. Earle Snell is handling the dialogue.

The plot concerns a reckless young man who goes to what he thinks is a costume ball in the role of Napoleon, and gets into many exciting and amusing situations.

Stanley Crandall Circuit Grabs

POSTAL TELEGRAPH - CABLEGRAM
CLARENCE H. MACKAY, PRESIDENT

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
Telegram	Full Rate
Day Letter	Deferred
Night Message	Cable Letter
Night Letter	Week End Letter

TELEGRAMS TO ALL AMERICA **CABLEGRAMS TO ALL THE WORLD**

THE MACKAY SYSTEM
 POSTAL TELEGRAPH
 INTERNATIONAL CABLE
 THE PULSE OF THE WORLD

STANDARD TIME

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

WASHINGTON DC JUNE 1 1929

M VAN PRAGG
 UNIV PICT CORPN 730 5 AVE NEW YORK NY

STANLEY CRANDALL SELECTED PIRATE PANAMA FOR
 ENTIRE CIRCUIT THIS SELECTION MADE OVER TWO
 COMPETITIVE SERIALS STOP AFTER SCREENING THREE
 CHAPTERS MANAGERS CLAIM THIS OUTSTANDING
 SERIAL ACHIEVEMENT REGARDS

NATE SAUBER

The



PIRATE of PANAMA

With NATALIE KINGSTON (the big hit of "Tarzan"), and Jay Wilsie (Buffalo Bill, Jr.)

Directed by Ray Taylor from William McLeod Raine's great novel of adventure.

Universal's Super Serial



The Efficiency Club of the Universal Exchange in New Orleans making merry at a banquet and dance on the Bienville Roof.

“U” Efficiency Club Gives Banquet - Dance

THE New Orleans Universal Efficiency Club, one of the oldest efficiency clubs now in existence in the country, having been established three years, gave their Annual Banquet and Dance on the Bienville Roof, on Saturday, May 18th. Every member of the Club was present at the dance and a number of specialties were given by youngsters of New Orleans, which were well received. A banquet was enjoyed after which dancing was indulged in for the rest of the evening. This club has not only proven its worth to the New Orleans Exchange by keeping the morale at a high degree ever since its organization but has also worked out a system of economies, which reflect themselves in the saving of lights, power and other items used in the operation of an exchange. The affairs are given periodically.

“TARZAN THE MIGHTY” PROVES LIFE SAVER TO THIS EXHIBITOR

L. A. Briggs of Rex Theatre, Versailles, Illinois, Uses Press Book Poster Contest With Great Success

ANY exhibitor who knows showmanship realizes that the time to put a serial over is the opening episode. L. A. Briggs, who runs the Rex Theatre in Versailles, Illinois, was well aware of this fact when he booked Universal's chapterplay, "Tarzan the Mighty." He turned to the press book and started the animal poster contest several weeks before the playdate for the first instalment. His letter below tells of the phenomenal success of this stunt, in spite of the fact that only eight entries were made in the contest. Exhibitors, please note that this press book suggestion resulted in bringing more money into the box-office.

Versailles, Ill.

Gentlemen:

This is a small town of about 500 population. I have tried several serials here on mid-week shows and they did not mean anything to me. I read reports on your serial, "Tarzan the Mighty," so I thought that I would try just one more and try it on Saturdays. So I bought "Tarzan" to start April 4th of this year.

The first thing I did was to put on the Animal Poster Contest. I had only eight to enter the contest, all grade school children. They made the posters and about a week before the serial started I arranged them in the theatre lobby and put a ballot box out with them and a tablet and pencil, so anyone could vote for his favorite poster. They did not have to buy a ticket to vote. The voting was all free. Well, now was where the fun started. The ones who had posters had everyone in the lobby and showed them their posters and had them vote. I will say that there were nearly 400 votes cast. Each voter signed his name so that no one could vote more than once. I ran the voting up to Saturday night, April 11, and then announced the voting on the screen at the show that night. Well, you ought to have seen them come out that night. I had the largest attendance I have had for three years, and they are still coming. They do not stop.

Gentlemen, if you are in a small town like this one and will put "Tar-

zan" over so they will come the first night, you will have things cinched. But you must put it over right. Spend a little money to advertise, and you will get results. When you run a serial, the first night is the time to get them there. And, besides, the way for the producers and the exhibitors to both make money is for the producer to make something that the people want. Then we are all set. If the producer will beat "Tarzan the Mighty" for drawing power, he will be setting jake.

The reason I have gone to the trouble of writing this letter to you is the fact that you may print it in the Universal Weekly so it may help some other small or large town exhibitor to make a little over what he is now making. If they are all like me, I was only barely making expenses until "Tarzan" came along, and now I am doing a lot better. These life savers are scarce and a long ways apart.

Yours very truly,

—L. A. Briggs,
Rex Theatre,
Versailles, Ill.

'Broadway' A Wow Says Movie Critic

(Excerpts from Brooklyn Citizen)

By E. P.

CARL LAEMMLE'S Universal Movietone production of "Broadway," adapted with full dialogue from the Jed Harris stage success by Philip Dunning and George Abbott, had its Manhattan premiere at the Globe Theatre in Manhattan before a swanky first night audience, which included, among others, Jack Dempsey, the former heavyweight champion. The screen version of this famous play about night clubs is by far the best thing Universal has turned out in some time. It surpasses even "Show Boat," Mr. Laemmle's recent tenant at the Globe Theatre.

Paul Fejos, who produced "Broadway" in association with Carl Laemmle, Jr., has positively outdone himself. A small fortune has been spent on the filming of this story, the night club scenes, some of which are in natural colors, being particularly elaborate.

In adapting "Broadway" for the screen, Edward T. Lowe, Jr., and Charles Furthman have followed the

dialogue of the stage play, with one or two exceptions.

* * *

Thomas E. Jackson, who played the role of Dan McCorn in the original Broadway production, and Paul Porcasi, as Nick Verdis, proprietor of the Paradise Club, where much of the action takes place, also of the original cast, gave the best performances of the evening.

Glenn Tryon as Roy Lane, the song and dance man, is good, while Merna Kennedy as Billie Moore and Evelyn Brent as "Scar" Edwards' woman, gave good accounts of themselves in difficult roles.

"Broadway" will make plenty of money for Universal. In the vernacular of the famous street from which it gets its name, it's a "wow."

What Celebrities Think of "Broadway"

THE world premiere of Universal's "Broadway" at the Globe Theatre in New York City was attended by numerous celebrities, some of whom were so impressed with the picture that they hastened to voice their appreciation. Red Grange and Rooney need no introduction. Eddie Dowling is known to all song lovers, Shipman is a famous playwright, and Brokenshire a popular radio announcer. Here are a few excerpts from their endorsements:

"BROADWAY" is a great show.

Eddie Dowling

You have a great hit.

Samuel Shipman

I surely enjoyed "BROADWAY" very much.

Pat Rooney

A great picture, and a real evening's entertainment.

Red Grange

A marvelous portrayal of the night life of the great Metropolis with a thrill a minute until the final scene.

Norman Brokenshire

CARL LAEMMLE *presents*

**HOOT
GIBSON**



with RUTH ELDER

Story by Raymond L. Schrock

Directed by Arthur Rosson

WINGED HORSEMAN

A Universal-Gibson Jewel



Reginald

CARL
LAEMMLE
presents

DENNY

in
**HIS
LUCKY
DAY**

Universal
Denny
Jewel

with Otis Harlan, Lo-
rayne Du Val and Eddie
Phillips. Story by John
B. Clymer and Gladys
Lehman. An Edward
Cline Production.

TALKING (2 Distinct Versions) SILENT

Pete Harrison Rates "Broadway" Among Best

Thrills Galore, Corking Acting, Superb
Direction, Says Movie Critic

“WITHOUT any question ‘Broadway’ is the most finished picture Universal produced since it started making pictures; it compares favorably with the best pictures that have been put out by other producing companies. . . .

“It is a reproduction of the crook melodrama of the same name, which has had a success on the stage, only that in the stage play, but one set was used, and the action was ‘fast and furious’; in the talking picture version, huge sets, with a modernistic design, are used; they are extremely impressive, even though they slow up the action somewhat. Such sets, in fact, remind one of the German School of picture production, only that those in ‘Broadway’ are much prettier than anything ever seen in German pictures, including ‘The Cabinet of Dr. Caligari.’ There are several good songs sung. . . .

“There is considerable pathos, some comedy, and plentiful thrilling situations. The direction is superb. And so is the acting, particularly that of Glenn Tryon.

“The plot revolves around the attempts of a leader of a gang of bootleggers, (villain) to possess the heroine, a night club chorus girl, who loved the hero, a hoofer in the same night club, and with the efforts of the hero, who loved her, to prevent him from carrying out his designs, despite the resentment the heroine felt at the hero’s interference with her personal liberty. The hero succeeds. The villain, who had been shadowed by the police, being suspected of a murder is eventually shot and killed by a woman (Evelyn Brent) whose sweetheart the villain had shot and killed as interfering with his bootlegging operations. It then dawns on the heroine how fortunate she was that she escaped from his clutches. Reconciliation takes place between the hero and the heroine.

* * *

“Glenn Tryon, as the hero, Thomas E. Jackson, as the detective, Robert Ellis, as the bootlegger, are good in their respective parts.”

Coming of “Show Boat” Real News Event In Small Idaho City

THE presentation of a big motion picture in a small city or town is more of a matter of civic interest and news value than ordinarily is supposed.

Witness the exceptional interest in Nampa, Ida., over the coming of “Show Boat,” Universal’s big special. The completion of the arrangements for its local showing were considered of such importance in the affairs of the community that the Idaho Free Press, the Nampa daily, published on its first page, a photograph showing the signing of the contract. The picture showed Herman J. Brown, manager of the Majestic Theatre of Nampa, and A. W. Hartford, Universal manager from Salt Lake. It was considered of considerable note that the price topped all former rental records for that city, as well as for length of the run.

Glenn Tryon Starts On "Barnum Was Right"

GLENN TRYON, who plays the "hooper" in Universal's "Broadway," now at the Globe Theatre, has commenced production on "Barnum Was Right," an adaptation of the popular play that ran at the Frazee Theatre here several years ago. Merna Kennedy, also a star of "Broadway," will have the leading role. It will be directed by Del Lord.

Arthur Ripley and Edward Adamson have prepared the dialogue and adaptation of "Barnum Was Right," retaining the amusing lines of Philip Bartholomae and Hutcheson Boyd, the playwrights.

Invents Remote Control For Radio Receivers

A REMOTE control for radio sets by which a person is able to get any desired station by merely pressing a button, which operates a receiving set any distance away has been invented by Robert Frazer, motion picture actor, whose hobby is laboratory work.

Frazer's radio set is located in his laboratory, 150 feet from his home, and by use of his remote control device he can tune in on any station in his home which is equipped with loud speakers. The basis of his system is an individual set of tubes for each station.

Radio experts have examined the remote control device perfected by Frazer, who is appearing in "The Drake Case," Universal all-dialogue picture, and pronounced it practical.

Secrecy Surrounds "Drake Murder Case"

A BINDING oath of secrecy was administered by Director Edward Laemmle to every member of the cast and every person associated with the production of "The Drake Murder Case," Universal all-dialogue murder mystery picture.

In taking the oath every person connected with the picture or who has any knowledge of the story is pledged not to reveal the startling climax in which the real murderer is identified.

So strictly is Laemmle enforcing secrecy that he issued an order prohibiting visitors on the set during the filming of the scenes which identify the murderer in the story.

"Some people take special delight in depriving others of a thrill by tipping off the solution of a mystery and we don't intend to have interest in our picture lost before it is shown," says Laemmle.

In the cast of "The Drake Murder Case" are Gladys Brockwell, Forrest Stanley, Robert Frazer, Barbara Leonard, Doris Lloyd, James Crane, Byron Douglas, Eddie Hearn, and Tommy Dugan.

To Joseph Schildkraut, star of "Show Boat," goes the credit of discovering one member of the "Drake Murder Case." Barbara Leonard, petite ingenue who has the part of a 1919 sport model flapper, gave Miss Leonard her first opportunity as feminine lead in the Los Angeles stage production of "Pomander Walk," which he directed. It was her first chance before the footlights. After that she played in several stage and screen comedies until given the role in the Laemmle picture.

HIS FIRST PICTURE IN THE PAPERS



The staff of Benny Rubin's comedies, identified by numbers: 1. Bert Fiske, assistant musical director; 2. Benny Rubin; 3. William Cline, cameraman; 4. Walter Fabian, director; 5. Ruby Rosenberg, assistant director, and the excuse for this picture; 6. C. J. Horwin, writer.

WHEN a comedy company has its picture taken, it seems entirely incumbent upon them to look as though they were being comic. That is the principal excuse for Benny Rubin's trying to hammer a ten-penny nail into Bert Fiske's head. As a matter of fact, this company, under the leadership of Walter Fabian, has given a very good account of itself, works together harmoniously and has produced some interesting pictures.

Six Benny Rubin comedies will be sold on the Universal program next year, all of them in sound and all with plenty of production value. The titles are: "Pilgrim Papas," "Pop and Son," "Delicatessen," "Broken Statues," "Hotsy Totsy," and "The Actor."

So far as we know, this is the first picture showing the bright young countenance of Ruby Rosenberg. Ruby was formerly assistant to Sam Sedran, general purchasing agent of Universal. He grew ambitious to become a moving picture producer and on his own initiative went to Universal City, sold himself to the general manager and has been busy as any assistant director ever was ever since. A tradition in pictures is that assistant directors get all the hard work and few opportunities, but William Wyler is a living refutation of this wise crack and Ruby Rosenberg, we predict, will be another.

The studio recently entrusted him with the print of "Broadway," which was sent on to open the Globe Theatre, and he has just returned to Universal City after a short visit with friends in the home office.

UNIVERSAL SYNOPSES

"COWBOY PLUCK"

Western Featurette

With Bob Curwood

BOB WHITE, a daredevil young cowboy, ambled up to the Bar X ranch looking for a job. When he saw the owner and his daughter sitting on the corral fence watching the punchers try to ride a wild horse he immediately offered to take on the job. In less than a minute Bob had been thrown by the vicious horse and gotten into trouble with the foreman.



Bob Curwood.

When the vindictive foreman attempted to rob the owner, but after an exciting time was captured by Bob. Ambition was Bob's middle name! He was not satisfied until he had ridden "Cyclone," the outlaw horse, and won the heart of the owner's daughter.

"FINISHING SCHOOL"

Stern Brothers Comedy

"Mike and Ike" Series

POPPING corn was lots of fun, but it did not add to the popularity of the girls. The principal caught them at it and certainly told them plenty. A school luncheon was to be given, and the girls were sent down town to corral a couple of waiters. Of course, when they spied Mike and Ike they were delighted. It was hours later when they realized they'd been having such a good time that they'd forgotten their errand. When the girls explained their predicament the boys immediately volunteered to take on the waiter job. When they appeared at the school they encountered some real waiters, who had come in response to an "S.O.S." Such a time! Before the luncheon was over, the place was a wreck! The girls took advantage of the confusion, packed their bags and disappeared, leaving the boys to face the music—and there was plenty of it!

"HIS LUCKY DAY"

Universal Jewel

With Reginald Denny

CHARLES BLAYDEN, young real estate dealer, is trying to sell two mansions in a fashionable suburb. Weaver, a wealthy art collector, rents one house but will not buy it until some family purchases the other. Blayden is in love with Weaver's daughter, Kay.

"Spider," an underworld character, and his gang are escaping after a bank robbery and stop their stolen car in front of the vacant house to discuss their plans. Charles mistakes them for prospective tenants and persuades them to rent the place.

That night Weaver invites them to his house. Charles is horrified to find Mr. Van Dyne (assumed name of the gang), stealing valuable curios and antiques. Weaver, however, is delighted with the new neighbors and will not believe them thieves. "Spider," posing as young Van Dyne, leaves with Kay in his car. Charles follows them to a cafe, the rendezvous of "Spider's" gang. Prompted by "Spider," one of the gang approaches Charles and greets him as though he were a fellow crook. Charles resents this and starts a row but manages to escape. The police follow him. Watching outside the Van Dyne mansion, the officers recognize them as famous gangsters and plan to arrest them.

Meanwhile, the Van Dynes enter their house. Charles, dressed as a big, black cat, goes in and frightens Van Dyne. His shrieks arouse Kay and the Weavers go over to see what the trouble is, just as the police arrive and arrest all of them. Charles agrees to identify Weaver if he will buy both houses. Weaver signs the contract. The picture ends with Charles and Kay in each other's arms.

"JUNIOR LUCK"

"Collegians" 4th Series

GREAT excitement prevailed at the Calford Northern Camp because of the planned Inter-Class Ski-Joring Race.

When Don realized that Ed's horse had a greater chance of winning than his own, he fed Nellie, Ed's mare, a jug of hard cider, and she was "tight" when the race was called.

Undaunted, Ed secured another horse at the last moment, but the new entry was not inclined to run—and had Ed not found that an opened umbrella would frighten the horse into speed, they might have been coming toward the goal yet.

Ed won the contest—Don apologized for the dupe—and they shook hands, once more friendly.

"NEWLYWED'S EXCUSE"

Stern Brothers Comedy

MRS. NEWLYWED was so intent upon her house cleaning and repairing the furniture that she failed to notice Snookums' activities. He re-did a family portrait with a handy paint brush and was so charmed with his success that he went right on with the good work. When Mrs. Newlywed discovered him, there was plenty of trouble, for the dog had wandered in and jumped up on a freshly painted table. Snookums departed with him to the bathroom. By the time he'd washed the pup, the house was afloat and the only thing Newlywed could do to pacify Mrs. Newlywed was to offer to take her to a nearby auction room.

Unfortunately, they had to take Snookums with them. He found it a fascinating place, but did an awful amount of damage in an incredibly short time. The infuriated owner insisted that Newlywed buy all the things Snookums wrecked. When the Newlyweds finally got away, Mr. Newlywed was penniless.

"A FINAL RECKONING"

No. 3—"Trapped"

With Louise Lorraine and
Newton House

THROUGH the trap door Reuben fell into a disused well—as he struggled to get out he was attacked by the accomplices of Black Jack, who were determined to rob him of the precious map.

Sergeant Wilson and his men, still in the room above, heard the noise and rescued the boy. At this juncture, Tom Thorne appeared and again offered to take the map in charge, but the courageous youngster insisted upon keeping it. Later on he and Kate decided to hide it behind the framed picture of their father which they always carried with them.

Returning to his room, Reuben saw that someone was quietly unlocking the door. Suddenly he was confronted by Black Jack. He shouted to Kate, who opened her door, just as the Sergeant came dashing up the stairs. Black Jack and his men were pursued to the roof where a fierce fight took place.

As Reuben struggled to protect his sister they were knocked off the roof, falling into a farm wagon. The startled horses ran away. Before they could be stopped the harness broke and the wagon, with its two unconscious passengers, toppled over a cliff.

Box-Office Reactions On Universal Pictures

Straight from the Shoulder Tips from
Carl Laemmle Column Readers

"LET me congratulate you on 'SHOW BOAT.' I at last got a chance to see it yesterday, and I must say it is the best I've seen in a month of Sundays! It stayed for two weeks, and as I couldn't get to see it the first week, I was surely glad when it was held over. It was so popular here! Really I cannot tell you how much I enjoyed it. No one could help enjoying it. To begin with, it was an excellent story, and with the excellent cast, music and prologue, it was all one could desire in a picture. Laura La Plante, I think, gave the best performance of her career, and Joseph Schildkraut was splendid. I must admit I've never seen him before, but he's fine. Emily Fitzroy, Otis Harlan, Jane La Verne, and Alma Rubens were all great. I'd like to give particular mention to Alma Rubens, though she had a small part. She played it so well that I think she deserves comment.

"The picture was very well advertised and heralded here—it was hailed as the 'best picture of the year' and 'The best picture ever made,' and I want to say it deserved all the praise given it and more! Thank you again, and many congratulations on 'Show Boat,' which is, I believe, the best of the many fine Universal pictures made so far."

—Beverly L. Britton,
Richmond, Va.

* * *

"AS I promised to let you know how I liked 'SCANDAL,' will say it was fine. Laura La Plante was a few years ago, I thought, the greatest and funniest comedienne on the screen, and now look at her dramatic work! I think she is marvelous!"

—Gene Williams,
Los Angeles, Calif.

* * *

"I HAVE just seen 'SHOW BOAT' and I must say that you have done a marvelous production and have given us a pleasant evening's entertainment. I am glad to know that 'the friendly producer' has not 'laid down on the job.'"

—Julia E. David,
New York City.

* * *

"DUE to the boy Clem's work, 'THE SHAKEDOWN' was one of the most entertaining of all the films I have ever witnessed. Not a single detail of characterization was forgotten in this dandy offering. A most thorough understanding of human nature was shown in the directing and continuity. Everybody enjoys seeing details of character habits of normal persons of every age brought forth on the screen pictorially and orally. James Murray is a very good type and a very sincere actor, who does not overact his parts nor think of his good looks. Barbara Kent was as adorable as ever. The facial battles between the kid manager and the fake trainer were received with loud bursts of laughter. I contributed gales of it myself."

—Philip Berg,
Bronx, New York.

* *

"DENNY'S picture, 'Clear the Decks,' was, as usual, decidedly mirth-provoking, and I liked the sound of his voice. I've always enjoyed seeing him laugh and to hear him do so is equally pleasurable. I was much interested in the acting and voice of Olive Hasbrouck. This was a very good picture and well worth seeing."

—Mrs. H. Doelling,
Petaluma, Calif.

Carl
LAEMMLE
presents



The
MAGNOLIA of
"SHOW BOAT"

Laura
LA PLANTE
in
"SCANDAL"

With Huntly Gordon, John
Boles, Jane Winton. Story
by Adela Rogers St. John.

Directed by

WESLEY RUGGLES

TALKING

— SILENT

UNIVERSAL JEWELS

PROF. PITKIN JOINS MOVIES

(Continued from page 8)

and Business of the Short Story" and "How to Write Short Stories." In addition, he is consultant for many of the biggest magazines and newspapers, being credited with the training of more famous writers than any other individual.

A member of the Pulitzer Prizes committee, formerly on the editorial staffs of the New York Evening Post and the New York Tribune, associate editor of the Encyclopaedia Britannica and a contributor to nearly all important magazines, including the Saturday Evening Post, Professor Pitkin has been at Columbia for twenty years, first as professor of psychology and esthetics, and later on the faculty of the School of Journalism.

Previous to his joining the faculty at Columbia, he was in the world famous laboratories of Theodore Lipps, the celebrated psychologist of esthetics at Munich, and with Carl Stempf of the University of Berlin. Many of his former students, both on big dailies and at Columbia, now are conspicuous as writers and story executives in the motion picture field and on the larger magazines and other publications.

Among the recent books which Professor Pitkin has written and which now are either published or to appear this year are "The New Realism,"

"Cohens and Kellys in Scotland" To Be Fourth of Comedy Series

THE Universal Pictures Corporation announce that the fourth of their popular Cohen and Kelly series will see this famous pair in Scotland. "The Cohens and Kellys in

CARL LAEMMLE CUPS AWARDED FOR "BROADWAY WEEK" WINDOWS

(Continued from page 14)

cooperation with the merchants who organized the week.

The presentation of "Broadway," the Universal special production, at the Globe Theatre on Broadway at 46th Street, was the opening shot in the special week organized as the first annual spring drive of mid-town Broadway merchants. The event is to be repeated at about the same season each year.

town Broadway, and as a gesture of "Seeing America," "Must We Fight Japan," "Twilight of American Mind," "As We Are," "The Psychology of Happiness" and "The Art of Rapid Reading."

Scotland" will be the title of this all-talking picture.

George Sidney will again portray the title role of Mr. Kelly, which he has made famous in the three Cohens and Kellys comedies. An important announcement will be made shortly by Universal concerning the role of Mr. Cohen, which was played by Mack Swain in "The Cohens and Kellys in Atlantic City," by J. Farrell MacDonald in the Paris comedy, and by Charlie Murray in the original "Cohens and Kellys."

The story is now being prepared, but no date has been set for the production to commence.

Universal expects to release a Cohen and Kelly comedy every season on St. Patrick's Day, following the precedent set by "The Cohens and Kellys in Atlantic City" this season. The popularity of the first two comedies was greatly enhanced in the Atlantic City comedy by the addition of sound and dialogue. The forthcoming comedies of the series will, of course, be made vocal. It has not yet been announced whether Vera Gordon and Kate Price will again enact their famous roles.

CARL LAEMMLE presents

GLENN

TRYON

in

IT CAN
BE DONE

Universal
Jewel

With SUE CAROL—Story by Mann Page
A FRED NEWMAYER Production
TALKING or SILENT
— 2 negatives —



The Berries!



Are you getting your slice of added profit from these howling steady-money shorts? Hundreds of exhibitors realize that the frantic rabbit is the biggest one-reel personality in pictures. Sound or silent, Oswald fills seats and fattens bankrolls.

OSWALD

The Lucky Rabbit

(Winkler Productions)

SOUND or SILENT

Other one-reel subjects:

**LAEMMLE
NOVELTIES**
(silent)

**HORACE IN
HOLLYWOOD**
(silent)

**CAFE
ROYALE**
(with songs and dialog)

UNIVERSAL SHORTS ARE SUPER SHORTS

Watch This Column
Universal's Weekly Chat

(Send for copy of our pamphlet describing some of Universal's biggest pictures. It is free.)

The spirit of the campus enters your blood with a rush, coupled with laughter, mental cheers and exhilaration in Universal's production of "College Love." Listening to the surprising sound effects, the songs and chatter of the youngsters in the east, you can't help living the scenes yourselves, and you'll thrill at the contest on the grid-iron and the love rivalry between the football heroes. I am awfully proud of this picture. I want everybody to see it. —C.L.

The plot of "College Love"

is human and has the natural flash of the average American College. Two student football odds in love with the same girl, which leads to intense complications in the big game of the year. You'll hear the roar of the crowd, the yells of the cheer leaders, the singing of the students and what not. The cast is the same as in Carl Laemmle Jr.'s "The College Game."



Joseph Smith and the hero of "Shore Boat" GEORGE LEWIS, DOROTHY GULIVER, CHU RICHIE, ROSS and HAYDEN STEVENSON



Gloria Keaton in "Broadway"

All over this country Universal's "Shore Boat" is establishing new attendance records. Strange to say although purely an American topic it has created a sensation in Europe, particularly in England. And another of our outstanding talking pictures, "Broadway," indicates even at this early hour that it will share honors with "Shore Boat."

EDDIE LEONARD

whose name and fame are known wherever a theatre rears its head, will shortly appear in a Universal talking picture, "Melody Lane."



Dorothy Gulliver in "College Love"

Please write and tell me what you think of the Universal pictures you have seen recently. By writing these letters and helping me you help to build your own entertainment.

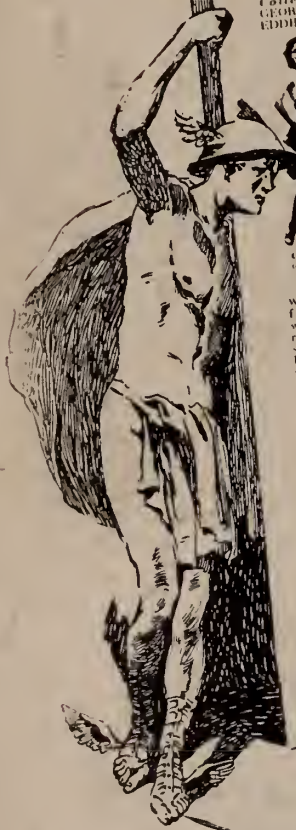
Carl Laemmle
 President

UNIVERSAL PICTURES
 "The Home of the Good Film"
 730 Fifth Ave., New York City

The entire family gets together for an evening at the movies when UNIVERSAL is announced!

Thousands of letters from the 15 million readers of the "Saturday Evening Post" prove that every member of the family follows Carl Laemmle's column . . . that Universal Pictures are universal favorites . . . that this national advertising is a great money tie-up for the exhibitor.

The advertisement on the left will appear in the Saturday Evening Post July 6, 1929.



UNIVERSAL WEEKLY

Vol. 29 No. 21

June 29, 1929



**FORWARD
MARCH**
with
UNIVERSAL!
1929-30

TWENTY YEARS



TWENTY YEARS a successful producer of motion pictures! That's a mark to set!
That's a record for any man and for any organization! Unequaled!

From HIAWATHA—a sensation in its day—to SHOW BOAT, BROADWAY, KING OF JAZZ—the biggest of their day—**today**.

For twenty years CARL LAEMMLE has been demonstrating that you can't stand still in this world of progress. You've got to GO AHEAD or slip back. For twenty years CARL LAEMMLE has been GOING AHEAD.

He knows that when epics are the rage, you've got to GIVE 'EM EPICS. When spectacles are the rage, you've got to GIVE 'EM SPECTACLES.

FORWARD MARCH

A PRODUCER!

Ask any exhibitor who played any of the BIG PICTURES which have piled up RECORD GROSSES in those twenty years—and which UNIVERSAL gave you and CARL LAEMMLE gave you.

Last year it was one thing! The year before it was something else. Now it's SOUND and TALK and SINGING and DANCING and YOUNG LOVE and LIFE, and UNIVERSAL STEPS OUT AHEAD of the crowd as usual.

FORWARD MARCH WITH UNIVERSAL!

This year of grace when TALKING PICTURES TALK DOLLARS INTO THE BOX-OFFICE, Universal is ready with SHOW BOAT and BROADWAY and PAUL WHITEMAN in KING OF JAZZ and COLLEGE LOVE and THIRTY MORE BIG ONES DESCRIBED in the pages which follow, and in the next two issues of the Universal Weekly. ALL BIG. All the LAST WORD in picture entertainment. Each with a silent version magnificent in itself. ALL MONEY IN THE BAG the day you announce them.

Yes, sir. Experience is EXPERIENCE. Progress is PROGRESS. Pictures are PICTURES. Profits are PROFITS. And Universal is UNIVERSAL. The greatest producer of TOP NOTCH ENTERTAINMENT in the world.

There's only ONE GUARANTEE for picture PROSPERITY and that's GOOD PICTURES crammed full of LIFE—and Universal will be THE LIFE OF THE PARTY with its 1929-30 product.

Twenty years a producer—THE MASTER SHOWMAN MARCHES ON!

WITH UNIVERSAL!

YOU'LL HEAR THINGS YOU CAN NEVER FORGET!

Carl Laemmle's Million Candle Power Picture!

THE ORIGINAL PLAY DIALOGUE
100% TALKING and SINGING

The most astonishing stage success in history—now the most amazing melodrama ever produced in talking pictures. With the largest set ever constructed—with production that is utterly staggering in its immensity. Nothing but the biggest could be big enough for the most intense dramatic moments the stage has ever known . . . nothing but the best could be good enough for the talking and singing marvel of the screen! The picture that is knocking them dead at sight—the picture that is smashing through to unheard of grosses—the picture that will thrill millions for years to come!

with
Glenn Tryon, Evelyn Brent,
Merna Kennedy, *T. E. Jackson, Otis Harlan,
Robert Ellis, *Paul Porcasi, Leslie Fenton,
George Ovey.

from
JED HARRIS' Stage Production of the play by
PHILIP DUNNING and GEO. ABBOTT

A PAUL FEJOS Production

Associate Producer
CARL LAEMMLE, Jr.

Two Negatives: one SILENT, one with DIALOG

Color Scenes Photographed by Technicolor Process

*of the original play cost

NOTE: The use of the name "Broadway" in association with other film productions is unauthorized and has no connection with this, the original play by that name.

There's only ONE

BROADWAY

A Super Production

Forward MARCH with Universal

YOU'LL SEE THINGS YOU NEED

SAVING DOLLARS



GLENN TRYON



EVELYN BRENT



MERNA KENNEDY



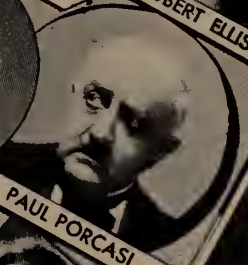
T. E. JACKSON



ROBERT ELLIS



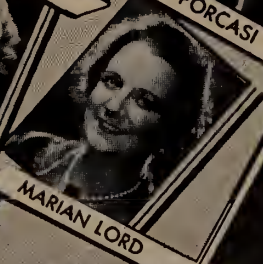
OTIS HARLAN



PAUL PORCASI



BETTY FRANCISCO



MARIAN LORD

WAY

- and Universal has it!

The Record-Breaker



Forward MARCH with Universal

CARL LAEMMLE'S

SHOO

EDNA FERBER'S romance of the ages brought to life on the screen. With a brilliant Universal cast including Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Including the musical hits from the FLORENZ ZIEGFELD stage production. Directed, silent and movielone, by Harry Pollard. Synchronized score by J. Cherniavsky.

of All Record Breakers!

BLAZING an unbroken trail of shattered records and undreamed of crosses all over the country, "SHOW BOAT" has unequivocally established itself as "The Biggest of Them All!" You can examine its record in any one of the scores of cities it has already played and the answer is the same—more money, longer run, bigger prices, greater satisfaction, better newspaper reviews, more fruitful exploitation. Everything possible that can be said in favor of a picture has been said of "Show Boat!" You have every PROOF in the world that it will do for you—no matter who you are or what kind of a house you have—just exactly what it has done for everyone else. The possibilities of its breaking records for YOU are as certain as tomorrow's sunrise!

Talking and Singing Triumph!

SHOW BOAT

A HARRY POLLARD
Production

A
SUPER
PRODUCTION



Paul



A Paul Fejos
Associate

America's greatest contribution to the world of music and entertainment!

Whiteman

The World's Most Popular Personality—
Now on the Screen in—

KING of JAZZ

A
SUPER
PRODUCTION

A MAGNIFICENT Movietone romance of jazz, syncopation, dancing, song — AND DRAMA! Not only Poul Whiteman, the biggest headline name in show world today, but Poul Whiteman is a delightful, whimsical, wonderfully mounted screen story in which young love under the guiding hand of the master of jazz blossoms to a glorious triumph.



Production

Producer, CARL LAEMMLE, Jr.

WATCH FOR ON THE TWO YOU'VE EVER

Forward MARCH with Universal

A STRONG TITLE for a stronger story! EDITH SMITH DORRANCE'S tremendous novel brought to throbbing life on the screen. A human soul stripped bare in the searing drama of a woman who was the innocent victim of her own exquisite beauty.



DAMNED

THE BIG NEWS GREATEST SUPERS BEEN OFFERED!

JOHN GALSWORTHY'S

JUSTICE



A WORLD-FAMOUS writer's best novel and one of the most inspiring plays that ever came from the pen of a master, made into one of Universal's best pictures. The story of hungry hearts struggling for the right to happiness—battling life's obstacles in the ceaseless search to find a true balance in scales weighted against them.

Your Box-Office
Remembers —

The STORM

Box-office history will repeat itself when you play the BRAND NEW version — "The Storm" — with a greater cast — greater effects and dialog. Imagine this thrilling melodrama played by an all-star cast. Imagine that terrific dramatic sequence of the two men in the cabin with the girl. Imagine a monster that first started in 1930 style when it broke all records before, you said, "Give it more like this." HERE IT IS! — GRAB IT!

From the famous stage play
by Longdon McCormick

Two Versions —
ALL TALKING
and SILENT

Forward MARCH with Universal

A
LAEMMLE
SPECIAL
PRODUCTION



MEN IN HER LIFE

WARNER FABIAN
author of "Flaming Youth," writes
a box-office natural for Universal.

Two Versions — TALKING and SILENT

A LAEMMLE SPECIAL PRODUCTION

Title: "MEN IN HER LIFE."

Story: A beautiful young woman and a great many men...
in the pleasure-mad atmosphere of today.

Box-office angle: Youth and love and sex appeal in an ultra
modern setting of daring, brilliant rapid-fire living and
loving that makes the youth of America the idol of
the world.

Forward MARCH with Universal

The Funniest Scotch
Story of Them All!

THE **Cohens** AND **Kellys**
IN **Scotland**

Can you imagine what'll happen when Mr. Cohen plays the bagpipes for the edification of Mr. Kelly? . . . And what a surprise you'll get when you know who's going to be Mr. Kelly! Say, even Harry Lauder himself will unloosen the old bankroll and buy a couple of seats for this funniest of all "Cohens and Kellys!"



**GEORGE
SIDNEY**
and
The Best Wish
Comedian on
The Screen!

Two Versions—
ALL TALKING
and **SILENT**

A Loew's Special Production
Forward **MARCH** with Univers



MYSTERY AND MAGIC

PAUL FEJOS, director of "Broadway," poured genius and fire into this human story—surmounted by a mystery that veils one of the strangest crimes of passion ever depicted in drama... THAT'S box-office!—The light is turned on the private life of a great magician, baring a secret love that smoulders into burning hate. Every dramatic moment throbs with drawing power—in an ultra modern setting of startling brilliancy.

THE LAST PERFORMANCE

Starring

CONRAD VEIDT and MARY PHILBIN
with Leslie Fenton, Fred MacKaye,
Gustave Partos, William H. Turner,
Anders Randolph, Sam DeGrasse,
Georae Irving.

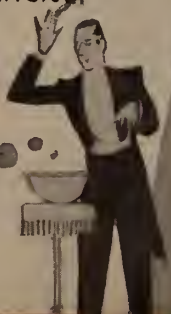
A LAEMMLE SPECIAL PRODUCTION

Directed by PAUL FEJOS

Two Versions

TALKING—SILENT

Forward MARCH with Universal

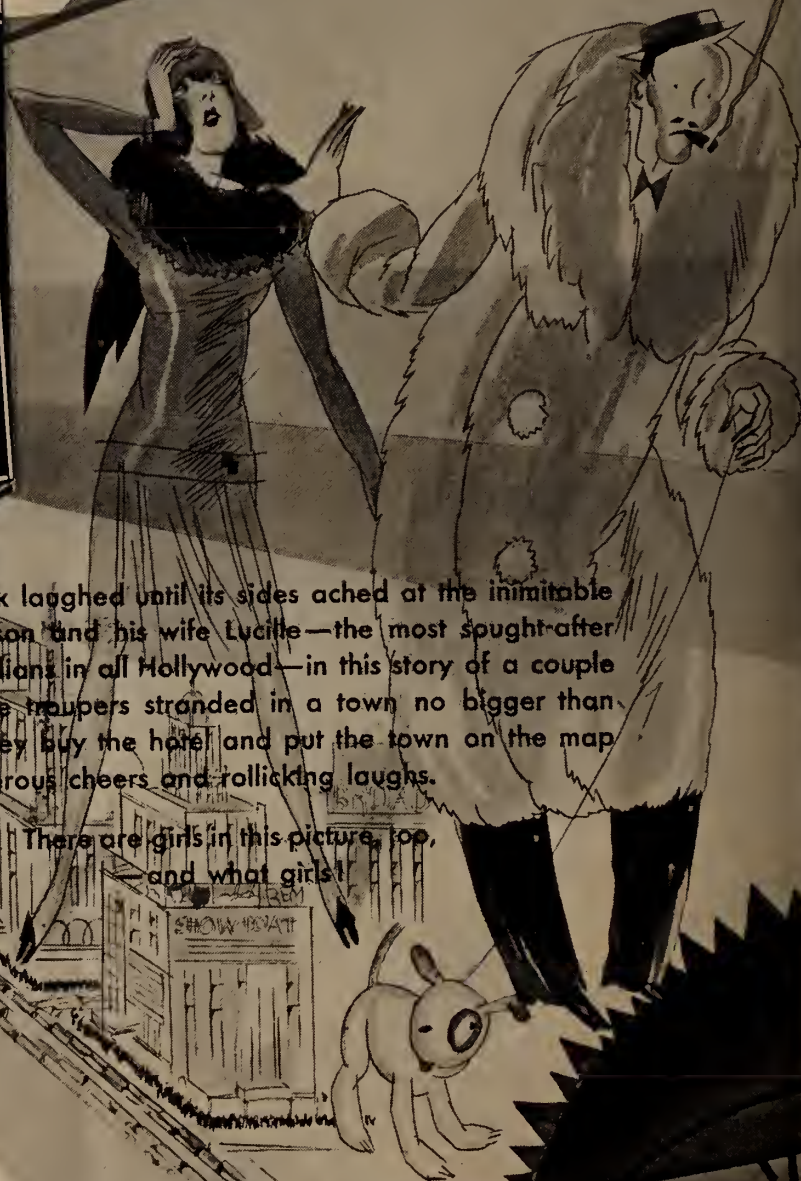


The GLEASONS of BROADWAY

in The Shannons of Broadway

Story by
James
Gleason

A LAEMMLE SPECIAL PRODUCTION



All New York laughed until its sides ached at the inimitable Jimmy Gleason and his wife Lucille—the most sought-after stage comedians in all Hollywood—in this story of a couple of small-time troupers stranded in a town no bigger than your hat. They buy the town and put the town on the map amid thunderous cheers and rollicking laughs.

There are girls in this picture, too,
—and what girls!

Two Versions — TALKING and SILENT

A LAEMMLE SPECIAL PRODUCTION

Forward MARCH with Universal



Forward MARCH with Universal

"Guilty or not guilty, I'll go
with him --- even to Hell!"

To save his father from humiliation and disgrace,
he made the confession that might wreck his life
and lose for him the girl he loved, in this story
of modern society, based on

OWEN DAVIS'

master melodrama and sensational Broadway success...

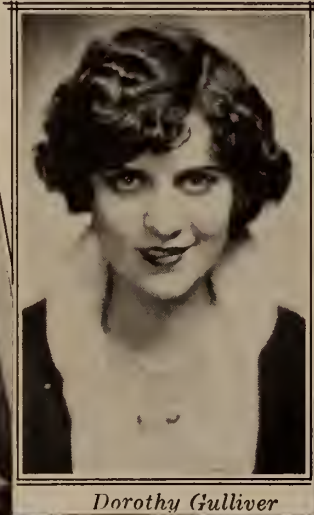
TO-NIGHT AT TWELVE

A LAEMMLE-SPECIAL PRODUCTION With an All-Star Cast
2 VERSIONS—ALL TALKING and SILENT

UNIVERSAL'S YOUTH



Mary Philbin



Dorothy Gulliver



Merna Kennedy



Laura La Plante



Mary Nolan



Joseph Schildkraut



Barbara Kent



John Boles



Eddie Phillips

and BEAUTY for 1929-30



The
UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
MOTION PICTURE WEEKLY PUBLISHING COMPANY - HECKSCHER BUILDING -
730-5th AVE. - NEW YORK CITY
Copyright 1929 UNIVERSAL PICTURES CORPORATION All Rights Reserved

Vol. XXIX

JUNE 29, 1929

No. 21

UNIVERSAL ANNOUNCES \$12,000,000 PROGRAM

1929-30 Pictures Will Be Produced by Carl Laemmle, Jr., New
Head of Universal City, As Tribute to Carl Laemmle
and His Twenty Years as a Producer

UNIVERSAL PICTURES, in announcing its twelve million dollar program of pictures for the year 1929-1930 reveals the fact that the entire program will be made and dedicated to Carl Laemmle, its president, as a tribute to him for his twenty years as a moving picture producer. Under the supervision of Carl Laemmle, Jr., who has been appointed Assistant to the president, Associate Producer, and placed in entire charge of production at Universal City, the Universal studios will turn out three hundred and thirty-two subjects, varying in length from twelve-reel Supers to single-reel cartoons.

Universal Pictures Corporation started from the old Imp Company organized in 1909, its full name being Independent Motion Picture Company. The first release of the Imp Company, and Carl Laemmle's first offering as a moving picture producer, was "Hiawatha," an eight hundred and ninety foot masterpiece made on Fourteenth Street in New York and at the Falls of Minnehaha near Minneapolis, Minn. It featured Gretchen Hartman, who had just made a very big hit on the New York stage in "Mary Jane's Pa."

Three Super-Productions

Three Super-Productions are listed for next year, "Show Boat," which has already enjoyed remarkable pre-release runs in the largest cities, "Broadway," which has been acclaimed as a masterpiece by the New York critics at its opening in the Globe Theatre on May 27, and which opened

in the Biltmore Theatre on Monday in Los Angeles; and Paul Whiteman in "The King of Jazz," by Edward T. Lowe, Jr. This production will be directed by Paul Fejos, who is at this moment casting the picture in Universal City in consultation with Carl Laemmle, Jr., associate producer.

These three Super-Productions offer an unusually brilliant trio of sound and spectacle. "Show Boat" is already famous for the harmonious blending of its talking picture with Florenz Ziegfeld's musical hits from the Broadway extravaganza. The superb music by Jerome Kern and lyrics by Oscar Hammerstein II, have been interpolated throughout the picture as well as incorporated into a prologue in which Helen Morgan, Jules Bledsoe and Aunt Jemima sing their best songs. "Show Boat" music has swept the country as surely as the acting of Laura La Plante, Joseph Schildkraut, Alma Rubens, Otis Harlan, Emily Fitzroy and the competent supporting cast has elicited warm praise. The story from Edna Ferber's best seller was as strong in entertainment and production value as the music and acting.

When Carl Laemmle bought "Broadway," he again built on the assured success of the basic material. The stage play had been as much of a hit in its field as Ziegfeld's "Show Boat" in the musical comedy world. Retaining the excellent dialogue of the Dunning-Abbot play, Carl Laemmle, Jr., associate producer, gave

UNIVERSAL MOVIEGRAMS

UNIVERSAL has insured the life of Paul Whiteman for a million dollars during the production of his first Universal picture, "The King of Jazz." The famous jazz band master is in California now preparing for the production. Paul Fejos will direct. No leading lady has as yet been chosen.

THE cast for Reginald Denny's second production for 1929-1930 Universal program entitled "No, No, Napoleon," includes Nora Lane, Slim Summerville, Fritz Feld, E. J. Ratcliffe and Jules Cowles. It is al-

(Continued on page 29)

(Continued on page 22)

Carl Laemmle Welcomes King of Jazz



Forward March

*No. 644—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation*

H HEADS up! Eyes front! Chests out! Now——

Forward march with Universal! Step out triumphantly with the most irresistible column of box-office pictures any producer has ever had the joy and pride of mobilizing!

Forward march with "Show Boat"—the picture which shoots volley after volley of profitable dollars into your bank-roll!

Forward march with "Broadway"—the picture which has everything you ever considered desirable in a production!

Forward march with "King of Jazz" and with Paul Whiteman and his world-famous symphonic jazz orchestra!

Forward march to more profits with "College Love," the surprise picture of peppy, lively, wide-awake young America.

Forward march with renewed vim and profits with the six Laemmle Specials—"The Shannons of Broadway" and "The Storm" and "Men in Her Life" and "The Cohens and Kellys in Scotland"—and "Tonight at Twelve" and "The Last Performance."

with Universal

Double quick march to further box-office victories with two Reginald Denny productions; four Mary Nolan productions; three Laura La Plante productions; three productions double featuring Glenn Tryon and Merna Kennedy; three John Boles productions; three Joseph Schildkraut productions; three productions double featuring Barbara Kent and George Lewis; and five all-star productions, "The Drake Case," "The Climax," "Girl Overboard," "Brawn of the Sea" and "She Belongs to Me."

Batter down all resistance with eight Hoot Gibson produc-tions and eight Ken Maynard productions.

Then mop up and clinch your winning with the most amaz-ing array of short product ever offered by any single producer in the business. Get all the details of this short product from our new season booklet!

This is Universal's year of triumph and therefore your year of profits. This is the year we set a pace in both sound and silent pictures which will leave all past records forgotten and in the discard.

Universal has not merged with anybody or anything. But it has emerged from all the excitement and chaos of the past year as the one, outstanding, independent, individual producer who has been minding his business of making the kind of pictures you are hungry for!

Come on! Climb onto the band-wagon and—forward march with Uni-versal!

UNIVERSAL ANNOUNCE

1929-30 Pictures Will Be Produced by Carl Laemmle, Jr.,
As Tribute to Carl Laemmle's Twenty Years as Producer

(Continued from page 18)
Paul Fejos free rein in elaborate direction with the result that "Broadway" has staggered the motion picture world as a spectacle. The stupendous Paradise Night Club set marks the most exotic and tremendous creation of its type. In addition to the strong drama of bootlegging, murder and love, Universal added a musical score and five song hits that made the picture notable from that standpoint. The work of Thomas E. Jackson as the detective has called forth as much praise as his original role in the stage play. Paul Porcasi was also recruited from the Broadway cast with telling effect. Glenn Tryon as the hooper redounded glory to Laemmle, Jr.'s., confidence in him for the role. Merna Kennedy, Evelyn Brent, Robert Ellis, Otis Harlan and the rest of the cast contributed such sterling performances that the dramatic appeal of "Broadway" never lets down from the opening reel to the brilliant finish.

It is notable that the same happy combination of producer, Carl Laemmle, Jr., and director, Paul Fejos, who accomplished "Broadway" have been entrusted with Paul Whiteman's Super for Universal. The big sound picture will include the colorful history of the Jazz King and his ultimate rise to fame. His symphonic jazz will be brought to the screen fans of the world and his outstanding orchestra will record the Whiteman music for the picture. The feminine lead of "The King of Jazz" has not as yet been found. The requirements for the role are not easy to attain as the lucky lady must possess a fine singing and speaking voice, beauty, acting ability and unquestionable breeding.

Six Laemmle Special Productions

Headed by "The Storm," Langdon McCormack's well-known stage drama, Universal will produce six Laemmle Special Productions. "The Storm" was one of the most successful pictures Universal ever released, and in its new form it will have the advantage of the full dialogue of the play itself. The thrilling forest fire in the original picture was one of the high spots of picture production which promises to be doubly spectacular with the addition of sound.

The second of the Laemmle Specials is "The Men in



James Gleason and his wife (Lucille Webster) who will appear in the Laemmle Special "The Shannons of Broadway" for next season. James Gleason wrote the play and both he and Mrs. Gleason played in the Broadway hit in 1928.

Her Life," by Warner Fabian, author of "The Wild Party," "Flaming Youth" and "Summer Bachelors." Mr. Fabian's story will appear first in serial form in Romance Magazine in the September issue, after which it will be published by Boni and Liveright, the book appearing some time in November. Mary Nolan has been selected to play the leading role. Her blonde and seductive beauty will be remembered in "The Foreign Legion" in which she played as the velvet lure to both Norman Kerry and Lewis Stone. Universal loaned her to Metro-Goldwyn-Mayer to play with Lon Chaney in "West of Zanzibar." Miss Nolan was also loaned to the same producing company to appear in "Thirst" opposite John Gilbert. Her rise to immense popularity as one of the most alluring screen stars has been sudden and brilliant.

The third Laemmle Special is "The Cohens and Kellys in Scotland," for which many of the famous "Cohens and Kellys" actors of former years have been engaged. The "Cohens and Kellys" series is a Universal institution which grows more powerful with each St. Patrick's Day release. Once again George Sidney will portray his inimitable role of Mr. Cohen. As yet no announcement has been made concerning the choice for Kelly.

The former Kellys have been Mack Swain, J. Farrell MacDonald and Charlie Murray. It is almost a certainty that Vera Gordon and Kate Price will again play their famous roles as the wives.

"The Last Performance," an adaptation of a play by James Creelman, young and promising playwright, will bring to the screen a cast headed by Conrad Veidt, Mary Philbin, Leslie Fenton and Fred MacKaye, Gustave Partos, William H. Turner, Anders Randolph, Sam DeGrasse and George Irving. It was directed by Paul Fejos and is listed as a Carl Laemmle, Jr., Production.

James Gleason wrote "The Shannons of Broadway," and the famous author of "Is Zat So?" and "The Fall Guy" will also play the leading role in this fifth Laemmle Special Production. Agnes Christine Johnston is making the adaptation and Mrs. Gleason will have her original role in the picture. Owen Davis's stage play, "Tonight at Twelve," completes the list of the Laemmle Special Productions. It will be directed by Harry Pollard with a special cast.

ES \$12,000,000 PROGRAM

Seven Star Series

Universal will produce seven star series during the coming year. In these series, Laura La Plante will be presented in three productions entitled "Hold Your Man," "Soft Shoulders" and "Kiss Proof"; John Boles in two, entitled "The Song of Passion" and "Moonlight Madness"; Joseph Schildkraut in three, entitled "The Man About Town," "The Bachelor Husband" and "The Mississippi Gambler"; Reginald Denny in two, "Embarrassing Moments" and "No, No, Napoleon"; and Mary Nolan in four, entitled "Mademoiselle Cayenne," "The Come-On Girl," "Ladies in Love" and "Lipstick"; Glenn Tryon and Merna Kennedy as a team in three, "Barnum Was Right," "Anything Goes" and "The Times Square Kid." The last star series also presents a team, George Lewis and Barbara Kent in "Flaming Daughters" and "Keep on Dancing."

The majority of these star releases have been planned by Universal as rewards for exceptional work and as direct answer to audience demands. Laura La Plante, for instance, proved in "Show Boat" that her forte was not only comedy of the light farcical variety, but a deeper and more emotional type. Screen fans have responded eagerly to Miss La Plante's wider range of acting and Carl Laemmle has recognized her ever-increasing popularity by starring her in the three productions outlined above. John Boles, too, has gained wider and wider audiences. His rare combination of good looks, divine singing voice and sex appeal make him one of the foremost sound stars of the screen. Every producing company in the industry wants John Boles; he has been borrowed for "The Desert Song" and "Rio Rita." Next season Universal will offer his gifts exclusively in pictures that give him scope for his versatile talents. Joseph Schildkraut became a screen idol as Ravenal in "Show Boat." His romantic appeal and unique elegance fit him for roles that few stars can play effectively. It goes without saying that he is an actor of the first rank with the technique of stage training back of him. "The Mississippi Gambler" will revive all the atmosphere and artistry of Ravenal. Glenn Tryon and Merna Kennedy formed a starring team in "Broadway" that took so well that Universal decided to prolong the pleasure in a series of three pictures which provide excellent material for the dancing and romantic talents of the pair. George Lewis "graduated" from Calford in the "Collegians" Series and finished off the event by the feature length sound film "College Love." Barbara Kent's outstanding performance of the past year was as The Girl in "Lonesome." Each typifies the best characteristics of modern youth; together they give every golden promise of being an irresistible box-office combination.

Five All-Star Productions

There will also be five all-star productions. The first is "The Drake Case," which is completed under Edward Laemmle's direction, with a cast which includes Gladys Brockwell, Robert Frazer, James Crane, Byron Douglas, Barbara Leonard, Eddie Hearn, Doris Lloyd and Forrest Stanley. "The Drake Case," a mystery drama of studio life, is by Charles A. Logue. The second is the famous stage play, "The Climax," by Edward Locke. It was directed by Renaud Hoffman with a cast which includes Jean Hersholt, Kathryn Crawford, LeRoy Mason, John Reinhardt and Henry Armetta.

"Girl Overboard" by John B. Clymer, was directed by Wesley Ruggles and includes in its cast Fred MacKaye and Otis Harlan. It is a story of the San Francisco waterfront. Two other all-star productions for which the cast has not been chosen are "Brawn of the Sea" by Garret Fort and "She Belongs to Me" by Paul Sydney.



Enchanting Mary Nolan who will star in the second Laemmle Special, "The Men in Her Life," an original story by Warner Fabian which will appear in serial form in Romance Magazine in September.

Hoot Gibson will make for the Universal program eight productions, undoubtedly all, or nearly all, in sound. The titles are "Rodeo Days," "Hand 'Em Over," "The Acre Rider," "The Montana Kid," "Howdy, Cowboy," "The Mounted Stranger," "The Long, Long Trail" and "Gallop-ing Winds."

Ken Maynard, Universal's newest acquisition as a star, will also produce eight pictures. The present intention is that they will all be in sound. The first two have been made. The titles are "The Wagon Master," "Lucky Larkin," "Songs of the Saddle," "Hidden Valley," "Tall Timber," "The Lost Canyon," "The Trail of the Pack," and "Crimson Courage."

Completing its feature program will be six western pictures by Jack Hoxie and William Desmond. This makes a total of forty-five five-reel productions.

In addition to the features announced, it is more than likely that there will be a certain number of special productions which will be made and released during the year. Red Grange has been signed for a college picture called "College Heroes," for which songs and unusual college shots are now being written and made, and "College

(Continued on page 31)

TWO MORE "BROADWAY"

[NIGHT LETTER]

BROADWAY OPENING ENORMOUS SUCCESS RECORD BREAKING ATTENDANCE OF THE BEST PEOPLE IN TOWN IT WAS THE GALA AFFAIR OF THE SEASON BY LONG ODDS NOTHING CAN STOP THIS SHOW IT WILL SWEEP THE WORLD THERE'S NOT THE SLIGHTEST DOUBT ABOUT IT YOU KNOW I AM CONSERVATIVE AS A RULE BUT I DO NOT HESITATE TO SAY IN "BROADWAY" WE HAVE THE GREATEST SHOW ON EARTH NATURALLY AM VERY HAPPY

CARL LAEMMLE

JUNE 17, 1929

"BROADWAY" has again made moving picture history. Its second opening has duplicated the furore created by the world premiere at the Globe Theatre in New York City on May 27. The west coast premiere at the Biltmore on Monday evening, June 17, was the gala affair of the season, and that emphatic statement encompasses the social importance of the "Show Boat" premiere at the Biltmore. The motion picture world turned out in full force from Hollywood to see Carl Laemmle's super-production. Carl Laemmle, president of Universal, and Carl Laemmle, Jr., who produced the picture, headed a list of notables from the Universal lot who were vitally interested in the reception of the film. Paul Fejos, director, Merna Kennedy, Glenn Tryon and Otis Harlan were among their number. In addition to the screen folk, the first night audience was composed of Los Angeles' four hundred. The house was packed, with applause breaking through the tension of the drama as the critical first nighters gave vent to their appreciation of the unusual pictorial beauty of the film.

Carl Laemmle's usual calm was completely shattered by the ovation given the first picture which his son guided under the title of associate producer. In his grateful enthusiasm he sent the night letter reproduced above to the home office in New York. The news practically duplicates the messages which were sent by the home office to Mr. Laemmle on the occasion of "Broadway's" world premiere on Broadway less than a month ago. Since that time the success of the picture has been acclaimed by New York critics and the steady stream at the box-office of the Globe Theatre.

The thundering reception in Los Angeles promises to usher in a series of openings throughout the country that will surpass "Show Boat" premieres of the last few months. This assures the success of two of Universal's three supers for the coming season. "Show Boat" has already been made available for summer bookings in advance of its regular release date in the fall as a concession to exhibitors who wish to cash in on its remarkable drawing power. "Broadway" has just passed the preliminary test of audience appeal with flying colors on both the east and west coasts. There remains the production of "The King of Jazz." Paul Whiteman's recent trip to Universal City via the Old Gold-Universal Special has

**Los Angeles Opening of "Broadway" at Biltmore Theatre Rivals Brilliance and Enthusiasm of World Premiere At Globe, in New York—
Record Breaking Attendance**

created a tremendous interest in the forthcoming picture. Whiteman's incomparable jazz, his entire orchestra, the direction of Paul Fejos and production guidance of Carl Laemmle, Jr., practically make the outcome of the third super as

sure-fire as "Show Boat" and "Broadway" have proven themselves to be.

No wonder Carl Laemmle expresses his happiness. His twentieth anniversary as a producer is being consummated by the greatest line-up of outstanding pictures that have ever been offered by Universal. In addition, this complete 1929-30 schedule is being produced by his son as a tribute to his father's long and brilliant career in the motion picture industry.

London Opening of "Broadway" Scores Remarkable Triumph

**Carlton Premiere Proves Huge Success
"Broadway" Proclaimed Best Talkie Yet**

Prince George Attends First Midnight Talkie

"BROADWAY" has knocked London for a cocked hat. The British premiere at the Carlton Theatre was a triumph for Universal and European. It was not only a brilliant affair to which the presence of Prince George at his first talkie midnight presentation lent unusual color, but it sent the British press and trade into ecstasies of box-office predictions. The newspapers the following day proclaimed it the best talkie yet shown in England. Headlines in the trade papers blazoned forth the news that it is a "Great Box-Office Opportunity," "A Huge Success" and a "Universal Triumph."

The opening was an ovation made more notable by the presence of Prince George, who remained with his theatre

(Continued on Page 31)

Y" OPENING SENSATIONS

LONDON, JUNE 7, 1929

[CABLE]

NEVER HAVE I SEEN SUCH TREMENDOUS ENTHUSIASM OF WHOLE TRADE AS THAT ACCORDED "BROADWAY" AT THE CARLTON. WONDERFUL RECEPTION. JAMES V. BRYSON

Mid-Week Pictorial Reviews "Broadway"

THE MOTION PICTURE version of that remarkably sensational stage play, "Broadway," is now being run at the Globe Theatre. It is a Universal all-talking picture, and it is one of the most elaborate presentations which have come out of the studios in this lavish era.

While the plot is followed closely, it doesn't quite keep the intense suspense of the play except at most dramatic points. Two of the actors were in the original version, Thomas E. Jackson as the detective and Paul Porcasi, the night club proprietor.

It is a story of gang life, a bootlegger's battle, in modernistic setting of the lavish and garish "Paradise Night Club."

A great picture of "back-stage" life is given. You see the private life of the chorine. Her joys—her sorrows—her struggles—without any of the glamor of the footlights.

Evelyn Brent as Pearl, the avenger of "Scar's" murder, and Thomas Jackson, the detective, furnish the high spots of the picture, especially in the tense part where the detective declares that the bootlegger, Crandall, was a suicide.

The night club and some of the scenes are lavishly done, from the exquisite modernistic settings to all of the tricks of photography. You are frequently given parts of dancing numbers, from the "hooper," Roy Lane, the personality boy, in close-up, to the great band of dancing girls.

The sound effect is remarkably good. A great orchestra, beautifully placed, plays peppy numbers along with the movement of the camera, subsiding from the musical numbers in the ballroom scene to silence in the private rooms of Nick, where the villain is in hiding, or some of the inside talk is going on.

"Broadway" is Universal's most successful talking picture. It will no doubt follow the success of the stage play. A great many Broadway pictures are being produced. More are coming. But this is one of the very best.

June 15, 1929 Mid-Week Pictorial 25

"BROADWAY" SENSATIONAL SCREEN PLAY

THE MOTION PICTURE VERSION of that remarkably sensational stage play, "Broadway," is now being run at the Globe Theatre. It is a Universal all-talking picture, and it is one of the most elaborate presentations which have come out of the studios in this lavish era.

While the plot is followed closely, it doesn't quite keep the intense suspense of the play except at most dramatic points. Two of the actors were in the original version, Thomas E. Jackson as the detective and Paul Porcasi, the night club proprietor.

It is a story of gang life, a bootlegger's battle, in modernistic setting of the lavish and garish "Paradise Night Club."

A great picture of "back-stage" life is given. You see the private life of the chorine. Her joys. Her sorrows. Her struggles—without any of the glamor of the footlights.

Evelyn Brent as Pearl, the avenger of "Scar's" murder, and Thomas Jackson, the detective, furnish the high spots of the picture, especially in the tense part where the detective declares that the bootlegger, Crandall, was a suicide.

The night club and some of the scenes are lavishly done, from the exquisite modernistic settings to all of the tricks of photography. You are frequently given parts of dancing numbers, from the "hooper," Roy Lane, the personality boy, in close-up, to the great band of dancing girls.

The sound effect is remarkably good. A great orchestra, beautifully placed, plays peppy numbers along with the movement of the camera, subsiding from the musical numbers in the ballroom scene to silence in the private rooms of Nick, where the villain is in hiding, or some of the inside talk is going on.

"Broadway" is Universal's most successful talking picture. It will no doubt follow the success of the stage play. A great many Broadway pictures are being produced. More are coming. But this is one of the very best.



THE PARADISE NIGHT CLUB.
One of the Spectacular Scenes in the Play, "Broadway"



THREE PRINCIPALS.
Thomas Jackson as Nick Vance and Evelyn Brent as Pearl in "Broadway."

EVELYN BRENT.
Playing the Leading Feminine Part in "Broadway."

AT LEFT—
MERNA KENNEDY, in "Broadway," at the Globe Theatre

The above reproduction of a full page from the Mid-Week Pictorial is a scoop for "Broadway." The Mid-Week Pictorial, with a circulation of 60,000, is issued by the N. Y. Times once a week, and the Times review combined with that reprinted here from the Pictorial indicate what one of the leading New York papers thinks of Universal's "Broadway."

TREMENDOUS SUCCESS DUE TO FOUR YEARS

Exhibitors and Universal Now Reaping Cumulative Effect of
Advance Publicity of Edna Ferber's Best Seller Plus
Ziegfeld's Musical Show Plus Universal's Picturization

"Show Boat" is Greatest Theatrical Property in Existence,
According to Florenz Ziegfeld

THE tremendous success which "Show Boat" has demonstrated in its pre-release showings throughout the country would have surprised no one. It certainly did not surprise Universal. If a few exhibitors were surprised at the way "Show Boat" drew in the dollars in competition with all manner of opposition pictures, they had not kept up with the times or estimated the value of publicity. "Show Boat" is the beneficiary of four years of the finest kind of publicity that any moving picture ever had, and stands today as the greatest theatrical property in existence.

When the first reports of the remarkable drawing power of "Show Boat" came in from Palm Beach and Miami, at the tag end of a social season, with the society leaders of the United States packing up for a flight northward and the thermometer soaring to uncomfortable heights, all of the publicity angles which had made "Show Boat" a landmark in moving picture history were immediately focused. The whispering chorus which heralds a winner whistled through the country like a hurricane bearing the news that "Show Boat" was everything that Carl Laemmle had claimed for it, and more. Palm Beach and Miami didn't make "Show Boat." They served to touch off the spark of the cannon cracker of success which "Show Boat" had been built into.

The story of "Show Boat" is an object lesson in the value of publicity. When Winthrop Ames said "Show Boat" to Edna Ferber, it started a series of repercussions which have been sweet music to Universal and still sweeter to exhibitors. The book itself was a best seller not only in the year that it appeared, but in the two years following, it still held the highest rank among published novels, a most unprecedented situation. Its success was so amazing that the price of the motion picture rights went sky-high, producers bid wildly against each other for the right to make it, and finally Carl Laemmle mentioned the price which secured for Universal this choice opportunity.

Then came Florenz Ziegfeld, equally intrigued by the possibilities that lay in the book, in collaboration with Jerome Kern, who wrote the most wonderful light operatic music for Mr. Ziegfeld's production that has graced the boards in recent years, and Oscar Hammerstein II who wrote the book and lyrics, a theatrical production was



The Royal Theatre in Kansas City made use of the drawing power of the Ziegfeld-Laemmle combination. The waiting line speaks for itself.

evolved which not only achieved an astounding theatrical success, but the biggest financial reward which has even come to the eminent showman, Florenz Ziegfeld.

While Universal was making the picture, under the direction of Harry Pollard, with a remarkable cast including Joseph Schildkraut, Laura La Plante, Alma Rubens, Otis Harlan, Emily Fitzroy, Stepin Fetchit, Jane LaVerne, Elise Bartlett and Neely Edwards, the problem of talking rights arose with the new art of talking pictures. After six months of negotiation, of interesting publicity, much of it on the front page, Universal reached an agreement with Mr. Ziegfeld whereby it was enabled to use the wonderful music, and even a number of the artists of the Ziegfeld production, and more important than anything else, to introduce dialogue in addition to its own synchronization.

The result of all this publicity is too recent to require repetition. New York, Los Angeles, San Francisco, Washington, Cleveland, Indianapolis, Pittsburgh, Detroit, and scores of other cities in the United States have hailed it as the year's most interesting photoplay, and it has already caused an upsurge of anticipation throughout England following its London preview.

This British premiere of "Show Boat" was held at the Tivoli, Strand, and broke all records for the house, according to the manager, E. V. Glenister. Such intense interest has been aroused in this latest version of Edna Ferber's book and Ziegfeld's stage play, that queues formed hours before the show, and half an hour before the house was due to be opened and an hour before the show was scheduled to commence, there were hundreds upon hundreds waiting in the queues. Once again the potency of advance publicity is proven, this time crossing the Atlantic and permeating Great Britain with as much force as in the land which produced "Show Boat."

"'Show Boat' had a marvelous opening," stated Mr. Glenister. "In fact, every record for the Tivoli—which has caused such successes as 'Ben Hur,' 'The Big Parade' and others—was broken within a few hours for the first performance of the picture. The picture has had a tremendous reception from the public, and in my long association with the show business I have never known a picture with healthier prospects of a long run."

OF "SHOW BOAT"

ADVANCE PUBLICITY

The same reception was accorded "Show Boat" at the New Oxford Theatre in Manchester, where queues waited for hours for the premiere.

Showmen on both sides of the Atlantic have been quick to take advantage of the selling angles which Universal has offered them in "Show Boat." If Carl Laemmle knew the accumulated value of the Edna Ferber-Florenz Ziegfeld-Universal combination, so do exhibitors. They have blazened their marquees, lobbies and advertising with the fact that "Show Boat" is based on proven hits.

Tie-ups have been arranged with book stores plugging the sale of the Edna



The huge theatre front display at the Tivoli, Strand, shows how a publicity idea may grow during four years until it leaps across the ocean to London and pulls in crowds.

Ferber novel. Similar tie-ups with the Ziegfeld "Show Boat" music have been secured in record stores and music shops and departments carrying sheet music, Rolmonicas, etc. Street ballads reproducing the show boats familiarized in all parts of the country by the Ferber story have played a part in exploitation campaigns. The "Show Boat" idea has been growing steadily in the minds of the motion picture public as the theatre sensation it actually is. The growth of this consciousness is no accident, of course. Carl Laemmle anticipated it and gave exhibitors a box-office asset with four's publicity back of it.

"Show Boat" Ready For Summer Pre-Release

UNIVERSAL'S production of the Edna Ferber-Florenz Ziegfeld hit has been made available for houses during the summer in advance of its scheduled opening early in the fall of 1929 as a super-talking film. So successful have the advance bookings been in houses throughout the country that Universal is willing to give exhibitors the advantage of built-up patronage prior to the general release date in September.

"Show Boat" has established a powerful precedent in the matter of Broadway premieres in cities where such elaborate affairs have never before been associated with motion pictures. The production values of "Show Boat" made possible midnight openings on the grand scale. The far flung reputation of the Edna Ferber best seller, combined with the glamor of Florenz Ziegfeld's musical extravaganza, gave to the Universal version a prestige which amply supported the claims which pre-view houses made. "Show Boat" offered the public something in the Broadway manner—a familiar story, produced on a lavish scale with the Jerome Kern music and Oscar Hammerstein II lyrics of Ziegfeld's show—and Carl Laemmle put over the idea that all this glitter deserved some unique mark of recognition.

The first innovation was holding the world premiere of

Universal Super-Talking Production, After Tremendous Hit of Exploitation Showing, to be Pre-released This Summer in Advance of Official Opening Date Early in September

"Show Boat" in Palm Beach instead of New York or on the coast. The motion picture world knows with what remarkable success this departure from tradition was met. The smart world flocked to the midnight opening with gusto and filled the Rialto for weeks. In Miami, Washington, D. C., Kansas City, Los Angeles, San Antonio, San Francisco and a score of other cities the midnight pre-view idea was greeted with equal enthusiasm by moviegoers and resulted in box-office receipts that more than justified the contention of the Universal president that these swanky openings would reap increased business during the remainder of the run.

The phenomenal success of the formal opening plan on "Show Boat" marks another feather in Carl Laemmle's cap on the anniversary of his twentieth year as a producer. Always noted for his daring innovations and courage, the Universal chief has again proved that the apparently impossible or impractical "can be done." The innovation is of immense significance at the dawn of the talking picture era. As sound pictures bring to the screen constantly more ambitious and elaborate spectacles, showmanship will inevitably widen its horizon to meet the increased demands made upon it. This means a higher status for pictures in the entertainment field and a larger profit for exhibitors.

PAUL WHITEMAN H

Selection of Whiteman for Universal's "King of Jazz" Assures World-Wide Publicity of Most Potent Variety

Carl Laemmle a Leap Ahead of Industry in Transferring Jazz Saga to Sound Screen

UNIVERSAL has the faculty of putting its finger on a topic, a star, a novel or a play which is destined to establish a trend or vogue. It also has the faculty of putting behind that selection a wonderful backing of publicity effort which insures its success long before exhibitors have any opportunity to take advantage of it.

"Show Boat," "Broadway," "Uncle Tom's Cabin," "Phantom of the Opera," "Foolish Wives," "The Storm," "Merry Go Round," are all instances of this remarkable showmanship of ideas on the part of Carl Laemmle and his organization.

A little more than six months ago Universal decided that in Jazz there lay an opportunity to register a production which would be the envy and imitation of the entire industry as was "Broadway." It didn't take any deep thought or careful searching to find out who was the kingpin of this jazz situation. Jazz had crowned its own king. Paul Whiteman was the King of

Jazz, by unanimous consent. So Universal signed up Paul Whiteman for a picture. It is going to be one of the biggest, best publicized and most unusual productions ever made in the history of moving pictures.

Carl Laemmle, Jr., who is now in charge of production at Universal City, has determined to put every resource of the entire company behind the production of "The King of Jazz." Paul Fejos will direct it, and screen tests are being made in New York City and in California at this moment to determine the best actors and actresses to support Paul Whiteman and to interpret the screen story, which has been written by Edward T. Lowe, Jr.

Even though all of the publicity brains of the organization were put behind the production of Paul Whiteman

and "The King of Jazz," they would not equal in potency the name of Paul Whiteman. He himself is publicity. Everything he does, everywhere he goes, every piece he plays, increases his popularity, his vogue and the interest in him which is solidly fastened not only on America, but on Great Britain and Europe as well.

In the first place, though he modestly disclaims it, Paul Whiteman is the one man in the United States who recognized in what we now call "Jazz" a real method of musical expression. To him, and to him alone, this country is indebted for imprisoning this intense expression of Americanism and making it available for the enjoyment of millions and millions of people. Before he attacked the problem of confining and directing jazz in the channels in which it now runs, every manifestation of jazz had been individual and had been called, for want of a better name, "blues" music. For ten years, in the face of



Paul Whiteman, acknowledged Jazz King, is welcomed at Universal City by Carl Laemmle, Carl Laemmle, Jr., and Paul Fejos. Young Laemmle will produce "The King of Jazz" with Fejos at the megaphone.

bitter criticism of lack of money, lack of understanding and lack of sympathy, Whiteman struggled to perfect a jazz technique which would be recognized by musicians as being really music. It was not until he had toured England, very largely on the invitation of the Prince of Wales, and had given a concert in the American musical Holy of Holies, Aeolian Hall, before the toughest bunch of music critics in the world, that it could really be said that he had proven his point and had dignified jazz to the point where it could be played by him or anyone else in concerts such as the Aeolian Hall, the one in Carnegie Hall of last year, and the concerts which Whiteman has been giving around the country almost nightly for the last two years.

IMSELF IS PUBLICITY

Scores of the newer generation of jazz exponents, orchestra leaders, singers and performers owe their start and their grounding in the new art to Paul Whiteman. Rudy Vallee and Morton Downey, to mention only two, are examples. Both began their careers in Paul Whiteman's orchestra.

The radio has done a great deal to spread the gospel of jazz, and naturally, radio was willing to pay very dearly for the privilege of having its chief exponent, the King of Jazz, Paul Whiteman, exemplify his art. The Lorillard tobacco people give a tremendous amount of credit for the success of Old Gold to the weekly broadcasts of Paul

Whiteman over the entire Columbia system of stations. When it came time for Whiteman to go to California to prepare for the forthcoming production of "The King of Jazz," the Old Gold people determined to make his journey across the continent a memorable one for them. They chartered an entire train of seven cars and in two weeks' time Whiteman had broadcast a free concert as guest artist in all of the Columbia stations which could be reached, and the entire country was interested anew in the royal pilgrimage of the Jazz King to a new kingdom which has been opened to him, the capitol of which is Universal City, Cal.

WITH the WHITEMAN SPECIAL Motion Picture Digest Rates 'Broadway' 100%

By ABEL GREEN

(Reprinted from Variety)

Los Angeles, June 9.

VOTED the most interesting itinerary ever essayed by them, the Paul Whiteman orchestra, all veteran troupers.

The trip, lasting thirteen days of actual travel, was deemed by all to be less tedious, for all of its fortnight's length, than if they had made the hop straight through in four days.

The stop-offs and stop-overs, with an opportunity to take in each of the key cities' highlights, were ever-diverting. Starting May 26 from New York, covered Philadelphia, Pittsburgh, Toledo, Detroit, Chicago, Springfield, Ill. Indianapolis, Omaha, Kansas City, St. Louis, Denver, Salt Lake City and Los Angeles. It was in Denver, Whiteman's home town, undoubtedly the highlight of an extraordinarily eventful trip occurred. Whiteman took the entire party of 41 on a 125-mile motor trip through the Rocky Mountains to Whiteman's 180-acre farm. This is the residence of his parents, Wilberforce J. Whiteman, former superintendent of music of the Denver public schools, and Mrs. Whiteman. Paul has a 1,700-acre preserve for big game hunting further up in the mountains.

The Denver concert at the Auditorium was a turnaway. Scheduled for 3 p. m., the lower floor was filled fully an hour before that.

Jimmie Gillespie staged some corking publicity for his charge all along the route. It was Jim's idea to have a New York Times (Wide World news photography service) man on board, fixing that with Gene O'Brien, news editor of Wide World. Another Times camera-hound Frank Galloon, promotion editor of the service, was en-

countered en route, diligently bulling the hinterland editors to go for the Wide World service. The W. W. man aboard was Reggie Darrock.

Universal's (news service) emissary on the Whiteman-Old Gold special was Andy Sharick. Latter fixed it with Charlie Strickfadden, one of Whiteman's reed cracks, who is an expert amateur photographer, to kidnap Strick's shots for publicity purposes. Strickfadden is a wizard with a regulation (35 mm.) Bell & Howell camera.

UNIVERSAL MOVIEGRAMS

(Continued from page 18)

ready in production under the direction of William Craft.

AGNES CHRISTINE JOHNSTON, well-known novelist and adapter, has been assigned by Carl Laemmle, Jr., to adapt "The Shannons of Broadway." This New York stage success will feature Mr. and Mrs. James Gleason, who wrote it and appeared in it at the Martin Beck Theatre.

THREE players have been selected to support Glenn Tryon and Merna Kennedy in "Barnum Was Right," the New York stage play by Phillip Bartholomae and Hutchenson Boyd. They are Lew Kelly, Basil Radford and Clarence Burton.

SELDOME has a super production ranked such unanimous acclaim from the trade paper critics as that accorded Universal's "Broadway." These critics regard pictures from the box-office angle; they know what exhibitors are looking for in a production and their opinions are consequently based on the sales value of product. Exhibitors have grown to trust the judgment of these practical critics, so that the following review reprinted from the Motion Picture Digest is a guide to receipts.

BROADWAY

Universal—All Dialogue

Cast: Glen Tryon, Evelyn Brent, Merna Kennedy, Thomas Jackson, Robert Ellis, Otis Harlan, George Davis and many others. Directed by Paul Fejos.

The screen has been waiting a long time for "Broadway." But when Carl Laemmle delivered it to the Globe Theatre in New York last week for its grand opening, it was generally believed that the picture was something worth waiting for.

Although several pictures have been released with similar themes, "Broadway" has sufficient individuality to mark it as an outstanding achievement. Its night club scene, where most of the picture's action takes place, is a piece of stage craft of unusual beauty and lavishness. The Technicolor sequences at the close of the picture are exceptionally well done.

The picture runs smoothly, gathering interest with the footage and suspense with every scene. The cast is excellent, direction splendid, interest exceptional and entertainment merits 100 per cent.

KANSAS CITY CONVENTION IS SMASHING SUCCESS

Universal Western Salesmen Stage Whoopee Parade After
Hearing Universal Picture Line-up for 1929-30

A TWENTY-MINUTE parade and demonstration, the like of which Kansas City has not seen since the Republican National Convention in that city a year ago, marked the announcement of Universal's 1929-1930 product at the Universal Western Sales Convention held in the Baltimore Hotel, Kansas City, over the past week end. Bearing the banners and standards aloft, the exchange men from the various key cities paraded around the hall again and again, singing Universal's current theme song, "Forward March With Universal," and fighting to place their standards at the head of the procession.

The convention began Saturday and wound up Tuesday. It embraced all Universal exchanges west of the Mississippi, including the Western Canada exchanges. It will be followed, beginning the coming Saturday, by Universal's Eastern Sales Convention, to be attended by branch managers and salesmen from all the Eastern Exchanges, and to be held in

the Ritz Carlton Hotel, Atlantic City.

The Kansas City convention was addressed by the following Home Office officials and executives, Lou B. Metzger, M. Van Praag, Ted Schlanger, Fred McConnell, Milton Silver, —Joe Weil, Charles M. Steele, Sidney Singerman, M. M. Messiter and Lee Balsly. M. B. Shanberg, of the Shanberg circuit, also appeared for a talk on "Approaching an Exhibitor" or "Hints to Salesmen." The convention was opened by Mayor Albert Beach of Kansas City and Eric Matchette of the K. C. Chamber of Commerce.

Two of the high-lights of the convention were the screenings of "Broadway" and "College Love." The former was appraised as the greatest picture ever released by Universal, and the latter as a hit of hits. A novelty trailer, in sound, made at Universal City, was shown, with brief talks by Carl Laemmle, Jr., the various Universal stars, and including a personal "heart to heart" talk by Carl Laemmle. At one time during the convention, Laemmle and Laemm-

le, Jr., also talked to the salesmen by telephone from Los Angeles.

Both Metzger and Van Praag received enthusiastic ovations from the salesmen who pledged their 100% loyalty and efforts for the coming year and expressed their enthusiasm over the promised product they have to sell. In appreciation of their esteem for Metzger, the sales force presented a handsome testimonial scroll to him.

At the convention banquet, held last Monday night, and at which "Red" Grange, Universal's newest star, was the guest of honor, Van Praag, general sales manager for Universal, announced and presented a first prize of \$1,500 to Manager George Naylor and the Los Angeles Exchange for their work in the Carl Laemmle 23rd Anniversary Drive. Also a lesser prize of \$700 to R. A. Scott and the Van Couver Exchange.

On the final day of the convention individual conferences between Van Praag and his various exchange managers and salesmen were held.

Those Attending the Kansas City Convention Were:

BUTTE *J. M. Skorey W. K. Miller Mr. Rankin	W. Hughart L. T. Fiddler	MILWAUKEE *Geo. L. Levine Mat Lavin R. Rosenblatt J. Camp	E. Block J. J. O'Neil L. Wagner	VANCOUVER *R. A. Scott
CALGARY *F. L. Vaughan	DES MOINES *J. Osserman J. J. Jacobson H. H. Cass R. F. Crawford	MINNEAPOLIS *Geo. Ross A. L. Zacherl F. E. Abelson J. F. Garrison V. L. Schram	SALT LAKE CITY *J. H. Jacobs H. Fredericks E. M. Gibson	WINNIPEG *W. Elman H. Swartz A. A. Garner B. R. Greenblatt M. C. Brodsky
CHICAGO *H. M. Herbel R. W. Funk L. Astrachan Ben Eisenberg Theo. Meyers W. Baker J. St. Clair Geo. Wilson A. W. Wolf	KANSAS CITY *Leo Abrams L. T. Garlow J. Rosenberg C. Reynolds Ben Taylor J. Langan	OKLAHOMA CITY *W. P. Moran W. S. Quade M. B. Tritch K. Weinberger	SAN ANTONIO *R. I. Payne H. H. Cluck J. C. Petit	HOME OFFICE L. B. Metzger M. Van Praag Ted Schlanger Fred McConnell Chas. M. Steele Lee Balsly Sidney Singerman H. M. Messiter Joe Weil Milton Silver
DALLAS *R. C. McIlheran L. B. Brauer J. H. Lutzer G. A. McDonnell L. D. Lutzer	LOS ANGELES *Geo. Naylor T. H. Kitching A. J. Frey R. J. Cadman H. H. Wineberg	OMAHA *C. Dave	SAN FRANCISCO *W. Heineman J. A. Huff I. Wolf J. N. Randolph H. Fields	DISTRICT MGRS. G. E. Rosenwald Harry Taylor
DENVER *S. H. Cain A. Hartford E. E. Harris H. Cramer	MEMPHIS *W. E. Sipe A. E. Sipe Mr. Parks	PORTLAND *I. Shlank E. I. Hudson I. J. McGinley	SEATTLE *M. Aparton F. S. Cass G. C. Craddock C. F. Farnes A. Bloom	EXPLOITATION MEN Joseph Josack H. D. McBride R. Ravenscroft A. J. Sharick
*Branch Manager	NEW ORLEANS *W. Richardson P. L. Spindler G. C. Nungesser	ST. LOUIS *Harry Hynes J. M. Sarfaty H. Saunders	SIoux FALLS *H. Chapman T. L. Taylor Charles Coren	

UNIVERSAL ANNOUNCES \$12,000,000 PROGRAM

(Continued from page 23)

Love," the big Special which has just been received in the New York office, will undoubtedly be sold during the coming year. It presents the cast of "The Collegians" and is the long promised five-reel climax to "The Collegians" series.

The place of "The Collegians," so long a feature of the Universal program, is to be taken next year by a series of twelve two-reel productions to be called the "Sporting Youth Series." They will be released as Junior Jewels and will be in full sound version as well as silent. Pat Rooney and the Rooney family have made a series of six two-reel Specials which are being released in sound only and there is a series of six Benny Rubin pictures in one-reel which are also being released in sound only.

Universal will release five chapter-plays, all of which will be made in both sound and silent versions. The first is "Ace of Scotland Yard," with Crauford Kent playing the name role, supported by Florence Allen, Grace Cunard, Monte Montague and Herbert Prior. It is being directed by Ray Taylor and is in ten episodes. "Tarzan the Tiger" by Edgar Rice Burroughs, brings back the famous cast of "Tarzan the Mighty," Frank Merrill and Natalie Kingston. It will be in fifteen episodes and will be directed by Henry MacRae.

Universal Newsreel which marks the re-entry of Universal as a producer in this field after ten years, will start under the editorship of Sam B. Jacobson. It will make its appearance in July with two issues a week and an unusual local angle in every important city, which is expected to bring the Universal Newsreel even closer to the theatre as a news feature.

TWO MORE "BROADWAY" OPENING SENSATIONS

(Continued from page 24)

party of seven guests until two o'clock when the show was over. It was the Prince's first experience of a mid-night presentation of a talking film. Mr. and Mrs. Bernard Nedell, the Americans who played in the London stage version of "Broadway," were also present. Mr. Nedell, who played the part of Steve Crandall, was enthusiastic about the shots of Broadway, particularly the spectacular opening sequence over which King Rum stalked.

The midnight performance was preceded by a morning showing. At each presentation the house was packed, and at each there was unusual enthusiasm expressed on the part of the audience.

The reviews reprinted below show the extent to which the critics committed themselves in support of "Broadway."

THE EVENING STANDARD

"Broadway" the Best "Talkie" Yet

Cinema-goers, when they hear that the latest talking film has the underworld as its theme and a cabaret set as its "highspot," may shrug their shoulders and talk about going to the dirt-track. They will be wrong.

"Broadway," the play, was an amusing, exciting Americanism. "Broadway," the film (privately shown at the Carlton), has most of the merits of the play and wider attractions of its own. It is a thoroughly efficient blend of play and film, very well directed, very well acted, and as enjoyable as though one had never heard of gangsters and "hoofers" before.

(Continued on page 32)

TABLOID SCARE-HEADS SELL "BROADWAY"

This newspaper advertisement, starting with a sensational news story and breaking into a display ad on the Globe Theatre showing of "Broadway," proved to be effective in New York.

SHOW GIRL KILLS RACKETEER IN BROADWAY NIGHT CLUB



Pearl Rogers

"suicide" He knows his Broadway inside out and insists it was "suicide" because—

Well, you can SEE and HEAR the whole amazing story in all its color and stark drama on the screen at the Globe Theatre, where the ONE and ONLY Broadway is playing twice daily

Pearl Rogers, show girl at the Paradise Night Club on Broadway, last night shot and killed Steve Crandall, Tenderloin "czar," and the man who had been responsible for the death of her lover—"Scar" Edwards.

The shooting took place in a private office off the dance floor of the club, and the scores of patrons dancing at the time were ignorant of the tragedy behind the scenes

Detective Dan McCorn, of the Homicide Squad, reported the killing as

You will see all the characters that staggered New York, Glenn Tryon as Roy Lane, the hooper whose burning ambition is to see his name in lights

Evelyn Brent, as Pearl—the dancer whose curling lip and insolent eye mask an aching heart

Merna Kennedy, as Billie Moore—just one of the chorus to most; but the one in the world to the hooper—coveted prey in a world gone mad

Thomas E Jackson, who played the same part in the stage play, as Detective Dan McCorn, the man most feared by a gang which knew no law

Otis Harlan, as "Porky"—a henchman of the master mind—a boy at heart playing a bold man's game.

Robert Ellis, as Steve Crandall, the greatest underworld character ever drawn—a king in power; a pauper in virtue. Hunted, harried—envied!

Paul Porcasi, as "Nick, the Greek" (also played by Mr Porcasi in the stage play)—proprietor of the Paradise Club

Leslie Fenton, as "Scar" Edwards. Ruthless rival of Crandall sweet-heart of Pearl

See them all—and more—in—



Detective Dan McCorn

THE ONE AND ONLY

BROADWAY

Carl Laemmle's
All Talking, Dramatic Thriller
with Songs and Dancing

A Carl Laemmle Jr. Production. Directed by PAUL FEJOS. From the Jed Harris Stage Play by Philip Dunning and George Abbott Color Scenes by Technicolor

GLOBE THEA. B'way at 46th St. 3 TIMES TODAY
Twice Daily 2:50—8:50 2:50—5:50—8:50

WE'VE GOT WHAT
YOU HAVE TO HAVE !

Watch
Next
Week's

UNIVERSAL
WEEKLY

For Further
Announcement
of Universal's
Product for
1929-1930

Forward March with UNIVERSAL !

TWO MORE "BROADWAY" OPENING SENSATIONS

(Continued from page 32)

It was directed by Paul Fejos, described on the program as a Hungarian bacteriologist. How he became a film director is not stated. He must have had the germ in him.

He has some of the German, so far as his technique is concerned. He made an enormous cabaret set, the sort of thing beloved of Mr. Dupont, and he invented a crane camera, so that he could photograph it from the over the place.

Chorus in Dressing-room

In the play we saw the cabaret chorus in their dressing-room and heard them start their songs "off" as they entered a night club invisible to the audience. In the film we follow them to the night club, jump back to the dressing-rooms and offices where the bootlegger and his friends commit their crimes, and then get back to the club in time to hear the end of the song.

Special music was written for the film and a super-special beauty chorus engaged. Mr. Fejos does not abuse the close-up, and his distant views of the crowded cabaret, with the flock of twirling dancers in the limelight and the spectators in the shadows, have real pictorial quality.

The faintly heard music during the drama behind the scenes is reproduced with even greater effect than in the play.

Glenn Tryon makes the vain, likeable little "hooper" a real person. He sings (with his own voice) more pleasantly than some of the more belauded "talkie" songsters do, and dance (with his own feet) like a good 'un.

Merna Kennedy is a newcomer to films, her only previous appearance having been in "The Circus." She was charming, but undistinguished in the Chaplin film. In "Broadway" she portrays the weakness of the good little dancing girl with great talent.

There are fascinating shots of Broadway by night, and the film comes to a rousing end with the final turn in the cabaret, in which sound, movement, and color and combined with wonderful skill. No better "talkie" has yet been seen in London. C. M.

TO-DAY'S CINEMA

Crooks—Cabaret—Color: Carl Does It Again

From every angle, the first trade presentation in this country of Universal's all-talking, singing, and cabaret spectacle, "Broadway," at the Carlton yesterday, must be recorded as the remarkable triumph of a remarkable picture. Long before the scheduled time for screening every available seat in the building was taken, and although it was clearly evident that the representative audience of trade and Press were altogether too absorbed in the picture to indulge in any intermittent applause, the scenes of enthusiasts at the end were just as evident of universal and whole-hearted approval.

It may be that the important London exhibitors were lured to the Carlton by the fame of the sensational stage success which gives the film its name, and from which it has been adapted. Be that as it may, it is quite certain that from now on it is the film "Broadway" which matters most to exhibitors, for this was the chief topic among the many groups gathered outside the Carlton eager to check up on each other's verdict. "A real showman's picture"; "What a winner!" "Laemmle's done it again"—these were the phrases on the lips of the experts yesterday, and they are phrases which will re-echo throughout the trade for many months to come.



CARL LAEMMLE ALONE

Carl Laemmle alone holds the life saving answer to the needs of the small exhibitor who is fighting this year to keep his doors open. Carl Laemmle alone offers the little fellow . . . not only continued existence, but a substantial profit on his investment. No other booking contract gives so much for so little. . . . The pictures you want when you want them . . . at a price you can afford to pay.

**UNIVERSAL'S
COMPLETE
SERVICE
CONTRACT**

THROUGH the COLUMN **to Your Screen!**

Watch This Column Universal's Weekly Chat

"Send for copy of our pamphlet describing some of Universal's special pictures... It is free."

TO CLEVER advertising men and special writers—There is interesting work for one of Universal's great studios at Universal City, California, providing you can write a concise and original story of 11,000 words or more. You may write colloquially, along the lines of H. G. Wells or Hugo Black, or any way you choose, just so the story is interesting, interesting, creative and not along the beaten path. These original contributions are for use in our own theatres. There must be and I invite men as clever ones to answer this invitation. One of you will be chosen from the replies I receive. So write today and let's get started. —C.L.

GLENN TRYON is guilty

of such a remarkable performance in Universal's wild, weird, beautiful and bewildering "Broadway" that he is deserving of a national award. It is even here with his best regards and kind wishes. Did you ever hear of an actor "stealing the play"? Well, that's what TRYON does and when you see and hear the talking and sound picture taken from the famous play, you will undoubtedly agree with me. It has a distinct tinge of the underworld, yet is brilliant in a musical way. Wait till you see its beautiful girls.



Glenn Tryon, the Hero of "Broadway"

Los Angeles, the "home of the movies," the most critical city in America, has taken "Show Boat" to its heart. Five or six weeks run of any picture is unusual, yet "Show Boat," led by LAURA PLANTÉ and JOSEPHINE DUNN, has sealed the heights.

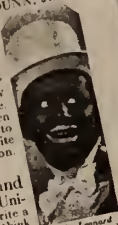


Mary Nolan, a Universal Star

Be sure and see LAURA PLANTÉ in "Scandal"; MARY NOLAN in "Melody Lane" featuring EDDIE LEONARD, one of the most famous men, and JOSEPHINE DUNN, JEAN HERSHOLT, KATHRYN CRAWFORD and CHARLIE CHASE in "Modern Love."

To New Yorkers: "Broadway" is now showing at the Globe. You have probably seen it. If so, I would like to know your views. Write me that letter soon. Thank you.

Please write and tell me about all Universal's you see—write a compliment if you think it deserved—give us a "knock" if it is due.



Eddie Leonard in "Melody Lane"

Carl Laemmle, President

UNIVERSAL PICTURES
"The Home of the Good Film"
730 Fifth Ave., New York City

This column will appear in the Saturday Evening Post of July 13, 1929.

One fifth of this audience—of every audience—has read Carl Laemmle's column in The Saturday Evening Post before selecting their entertainment. Beginning with the September issues, all these national "fan" magazines will carry full pages on Universal Pictures



UNIVERSAL WEEKLY

VOL. 29

JULY 6, 1929

NO. 22



....Kathryn Crawford, supporting Charles Chase and Jean Hersholt in "Modern Love".
A Universal Jewel

Laura

L A P L A

—The Magnolia of "Show Boat"

STRAI**G**H**T** to you from the most widely circulated picture in years — and this on top of a starring record that shows a trail of profits in every country on the globe! Straight to you at the height of her popularity, in four pictures that lift her to limitless box-office power. **T**H**A**T'S the Laura La Plante you get for 1930! The same Laura LaPlante that always has made money for you — multiplied a thousand-fold! The nation's multitude knows how she talks—sings—laughs in the talking pictures; and in the silent version she's the same magnificent star as always. This year you get interest, compounded a million percent, on that always dependable star, **L**A**U**R**A** **L**A **P**L**A**N**T**E!


in

3 Pictures Only

"HOLD YOUR MAN"

"SOFT SHOULDERS"

"KISS PROOF"



**The Whole World
Is At Her Feet!**

UNIVERSAL—LA PLANTE PRODUCTIONS

Two Versions

TALKING—SILENT

NOTE



Forward MARCH with Universal

Forward MARCH with Univers

. He



JOHN BO

's Got Everything

INCLUDING THE BEST MALE VOICE
ON THE SCREEN

He's got sex appeal for the women — strength and virility for the men — sparkling personality and growing popularity for the box-office. He's the one male star who's wanted by every producing company in the field—they borrowed him for the lead in "DESERT SONG"—they borrowed him for the lead in "RIO RITA"—but you'll get him only in UNIVERSAL pictures in 1929-30 in

"MOONLIGHT MADNESS"

"THE SONG OF PASSION"

Watch him hit the top in every popularity contest in the land
Watch him pull the crowds in all kinds of weather—in any size town

2 VERSIONS—TALKING and SILENT



LES

The

or



Forward MARCH with Universal

SCHILDK

2 VERSIONS

Most Romantic Figure the Screen Today

IDOL of the ladies—despair of the men—a rambling, roving, alluring, devil-may-care man's man with a ready smile and a dashing, free-handed manner in any set of circumstances—the RAVENAL of SHOW BOAT—he has the confident air of the man who knows his women and is able to take care of his men.

JOSEPH SCHILDKRAUT—no better actor ever strutted his stuff on the legitimate stage of Broadway—no more graceful charmer ever flashed across the screen . . . his name and face will stand for romance every time you place it on your marquee and ROMANCE GETS THE WOMEN and WOMEN GET THE DOLLARS to every box-office in the land . . . He's got the stories too, in

"MISSISSIPPI GAMBLER" "THE BACHELOR HUSBAND" "THE MAN ABOUT TOWN"

You can't do without him if you want the women's vote—You can't do without him if you want to fill your house.

Joseph

RAUT

TALKING and SILENT





The Denny Dollars

The Star They Want
in Roles You've Asked for
REGINALD

DENNY

NOW you can get Big-Money Denny in the two biggest pictures of his seat-filling career!—Two tremendously powerful pictures built from the ground up on the foundation of YOUR OWN REQUESTS!—Two pictures with Denny in roles that demand of him—and get—all the smashing, he-man vigor of which he is capable!—Two marvelous productions in which the comedy element vies with the speed, the punch, the drama for supremacy—and all win!—Two pictures that will prove irresistible to the men and raise your Denny grosses to figures you've never even hoped for—"EMBARRASSING MOMENTS" and "NO, NO, NAPOLEON."

Two Versions

TALKING — SILENT

UNIVERSAL-DENNY PRODUCTIONS

Forward MARCH with Universal



Are Waiting For You!




She's got
what you
have to have!

Mary

NOLAN

BEWITCHINGLY beautiful, gloriously alluring, delightfully daring—the BOX-OFFICE girl of the year in four pep-per-seasoned productions—"MADEMOISELLE CAYENNE," "THE COME-ON GIRL," "LIPSTICK" and "LADIES IN LOVE"—Look at those BOX-OFFICE titles!—For those BOX-OFFICE stories!—With that BOX-OFFICE personality!—What a proposition for profits! You know what you have to have in your pictures to drag 'em into your theatre these days, Mr. Exhibitor . . . AND HERE IT IS—handed to you in such generous measure as never before!



The Gorgeous
Girl of Your
Dreams

Forward MARCH with Universal

Two Versions

TALKING — SILENT



GLENN

MERNA

2 VERSIONS
TALKING -- SILENT

Forward MARCH with Universal


Straight from Broadway!

The Hooper and the Pleasure Girl of the biggest smash melodrama of this or any year, teamed up in three pictures that will make this kid team the envy of the industry.

They've got music in their feet and the old appeal in every line and movement.

They dance — they sing — they make merry in "BARNUM WAS RIGHT" — "ANYTHING GOES," and "THE TIMES' SQUARE KID" — pictures which fit their youthful personalities like money fits the box-office. All modern titles to fit this modern age.

When you get TRYON-KENNEDY you've got something that every mother's son and daughter will want to see — and HEAR!



Tryon AND
Kennedy

BARBARA

GEORGE



YOUTH . . . Beauty . . . Pep . . . Jazz . . . Speedy Romance! — Trust Universal to stay just one step ahead of the procession when it comes to giving you **TIMELY** pictures — pictures with the snap and go and kick demanded by the younger crowd of today — and by their "ma's" and "pa's." — Pictures like "**FLAMING DAUGHTERS**" and "**KEEP ON DANCING.**" — Pictures presenting George Lewis and Barbara Kent, the two stars who above all others can put across that wonderful spirit of reckless youth — the spirit which you know means big money in your till!

Youth. Beauty. The Spirit

Two
TALKING-

KENT LEWIS

Forward MARCH with Universal



.Pep... Jazz
of Today!

Versions
SILENT

GIRLOVERBOARD



A SMASHINGLY dramatic, swiftly-moving and colorful waterfront picture—the tremendous story of a beautiful girl adrift among the dock rats and of a youth who loved her and a man who hated her. Revealing a new Mary Philbin—a Mary Philbin with a golden voice and a new box-office manner. With Fred MacKaye, Otis Harlan, Francis McDonald, Edmund Breese, Mary Alden. Story by John B. Clymer. A Wesley Ruggles Production.

TO MEET the howling demand for mystery stories on the screen, Universal selected this one from hundreds of others. It has more chills, thrills, and legitimately dramatic surprises squeezed into it than you would believe possible—including a courtroom sequence that will hold you spellbound. Every inch of it fairly shouts "BOX-OFFICE"—and echo answers "PROFITS!" Story by Charles A. Logue.

THE DRAKE CASE



A Miracle of Love and Emotion

Two Versions
ALL TALKING
and SILENT

Yet not without its delicious light moments.

One of the great romantic stage dramas of all time now brought to the screen in all its glory.

The classic story of a glorious girl—with a marvelous singing voice. She meets a young pianist—their association ripens into an equally wonderful love. Tenderness, pothos, sacrifice and love all mixed together to make a picture as unforgettable as life itself.

Starring JEAN HERSHOLT and
KATHRYN CRAWFORD

by the world famous author Edward Locke
Directed by Renoud Hoffmon

A Laemmle Universal Special

SHE BELONGS TO ME!



The old man loved her with the frenzy of lost youth; the youth loved her with the passion of a soul on fire. Father against son—in a silent, tremendous conflict for the love of an orphan girl! Young love—jealous love—stirring emotional moments and sweeping drama in this poignant story; told in straight-forward language that all will understand.

Two Versions—Talking and Silent

Here's the most thrilling sea story yet put on the screen—with a brand new twist to it! Imagine an embittered old sea captain, the son he hated, and a beautiful girl thrown together on shipboard; soiling tempestuous seas . . . a blozing ship . . . thrilling rescues . . . fights . . . DRAMA EVERY MINUTE! That's what you get in this picture, starring the new, golden-voiced Mary Philbin.

Two Versions
ALL TALKING
and
SILENT



UNIVERSAL STARS WHO WILL



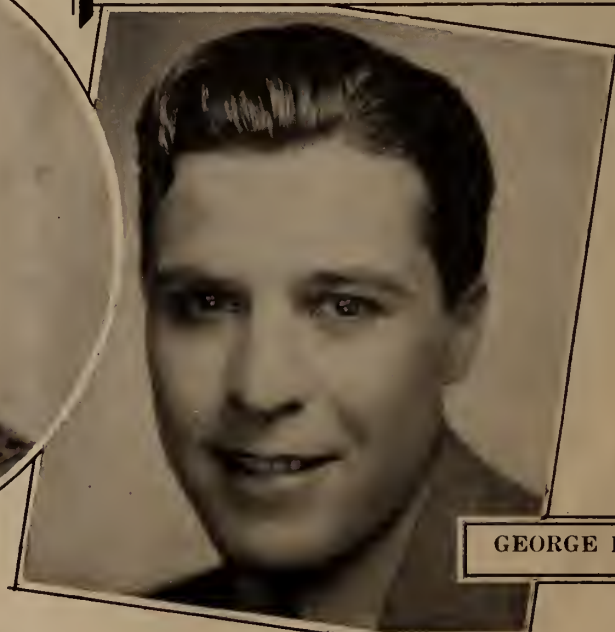
JOHN BOLES



LAURA LA PLANTE



BARBARA KENT



GEORGE LEWIS

APPEAR IN 1929-30 STAR SERIES



REGINALD DENNY



GLENN TRYON
and
MERNA KENNEDY



MARY NOLAN



JOSEPH SCHILDKRAUT

The
UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY
Copyright 1929 · UNIVERSAL PICTURES CORPORATION All Rights Reserved

Vol. XXIX

JULY 6, 1929

No. 22

George Sidney and Charlie Murray Again Paired in Cohen-Kelly Roles



Charlie Murray

Noted Screen Comedy Team to Be Seen Next Season in "The Cohens and Kellys in Scotland"—Fourth of Popular "Cohens and Kellys" Series.

To Reach the Screen on St. Patrick's Day as Usual



George Sidney

THE man who created the role of Kelly in the perennial "Cohens and Kellys" series of screen comedy features, is again to be seen as Kelly, according to an announcement just made by Carl Lammler, president of the Universal Pictures Corporation. Charlie Murray, popular screen comedian, who played the lovable Irish role in the original "Cohens and Kellys" picture, has been engaged by Universal to play in the forthcoming feature of this series, "The Cohens and Kellys in Scotland." George Sidney, as usual, will play Cohen. His interpretation has long been popular.

This announcement means the reuniting of a comedy team that rose to great heights of popularity several years ago. The first "Cohens and Kellys" started an unusual vogue for Irish-Jewish screen comedies. The two comedians had to rush from studio to studio to satisfy demands for their peculiar talents. When Universal prepared to make the second "Cohens and Kellys" picture, Murray was tied up at another studio. As a result, J. Farrell MacDonald played the role of Kelly in "The Cohens and Kellys in Paris." In the current year's release, "The Cohens and Kel-

lys in Atlantic City," a similar situation prevailed, and Mack Swain played Kelly.

"The Cohens and Kellys in Scotland" will be an all-talking picture. George Sidney's Yiddish dialect and Murray's foine Oirish brogue will have full sway. It is promised as the funniest of the series to date. As usual the roles of Mrs. Cohen and Mrs. Kelly will be taken by Vera Gordon and Kate Price, thus assuring the original featured cast that made the first "Cohens and Kellys" such a surprising hit with the movie public.



Photo by White

The forest fire which was such a sensation in the stage version of "The Storm." Langdon McCormick, author of the play, also arranged the spectacular stage effects for the play and the Universal silent picture hit.

LANGDON McCORMICK TALKS OF "THE STORM" IN SOUND

LANGDON McCORMICK is not the sort of man to discuss banal topics like the weather. Not even a June day, 1929 model, is hot enough to make that a pardonable subject for lament. So we waived the heat surging into his rangy studio on West Fourteenth Street and talked about "The Storm."

Of course, you remember the famous stage hit and the equally famous Universal picture that smashed box-office records back in 1922. And naturally you cannot have forgotten that Langdon McCormick wrote the play. Nor that Langdon McCormick enhanced the film version with those brilliant atmospheric effects that made the forest fire climax a landmark in picture history. Soon the author will see his dynamic melodrama in yet another guise—a Laemmle Special Production in Sound next season.

Mr. McCormick answered with

Author of Famous Stage Play Which Was Universal Hit in 1922 Predicts Even Greater Success for Sound Version of "The Storm"

By GERTRUDE WARBURTON

alacrity my rather obvious inquiry about the superiority of this new version.

"Everything that was thrilling in the silent picture will be doubly so in sound," he began. "Take, for instance, the forest fire. Instead of offstage noises and orchestral effects, the actual roar of the flames, the crackle of brittle branches, the crash of falling trees, the terrified howls of panic-stricken animals, can all be heard.

"Another great advantage of sound over the old picture will be the contrast in the voices and accents of the various characters. Any play is monotonous in which all the actors talk exactly alike. In 'The Storm' you

remember there is a wide variety of speech—the French-Canadian of little Manette, the deeper patois of her father, the western burr of the trapper, the more cultivated accents of his rival and the clipped English of the Canadian police sergeant. If these roles are well cast, the result will be unusually interesting and effective. The little French-Canadian girl must be chosen very carefully. She should be small and dark and vivid. She must know how to act and how to put over that particular accent. It's very different, you know, from Parisian French. No 'zee's and zat's' and a more resonant, nasal twang."

That brought up the ever-present question of talkies and their effect on movie and stage folk. Mr. McCormick holds the sane and conservative view that talkies will not force movie stars off the screen any more than

(Continued on page 24)

THEY'RE COMING

*No. 645—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation.*

WITH the happiest hearts which ever throbbed in their manly buzzums, the gentlemen of the Universal sales force are all set for you.

Their conventions are over. They have seen with their own eyes and heard with their own ears some of the pictures from Universal's master line-up for 1929-1930.

Now they want you to see and hear them.

They know they have the most salable product any one company ever turned out and if there's anything which gives a salesman a joyous kick it is the knowledge that you want what he's got!

Universalites are always peppy, but this year we have built a bonfire under them in the form of quality product which has fired their enthusiasm to the highest point.

To know that you are going to make fat profits from what they sell you—to know that you are going to get more joy and more success from your Universal connection than you ever got before—these are the things which this year bring the light of victory to the eyes of the Universal salesmen.

TO VISIT YOU!

Their message to you is, "Forward March with Universal."

As far as sound pictures are concerned, there is not the least shadow of a doubt that Universal technicians have stepped out in front. If you want the finest improvements in a fast-improving technique, you'll simply have to have Universal's sound pictures.

As for the silent pictures, Universal has kept the faith with those thousands of exhibitors who have not yet wired their houses—and some of whom have no intention of wiring them.

It would be much simpler and much less expensive for Universal to make sound pictures only, but this would mean the sacrifice of those small exhibitors I have just mentioned.

It is a great mental uplift for Universal salesmen to know that Universal is not turning its back on anybody, but that it is pursuing its age-old policy of live-and-let-live—of considering a proper mixture of sentiment and business, instead of the ice-cold business of business alone!

The army of Universal salesmen—a small one but all regulars—will now make a friendly advance on your front line trenches. Greet them with open arms, for they've got what you want—and join them in that irresistible—

"Forward March With Universal."

1929-30 LAEMMLE SPECIALS B

Six Laemmle Specials Include Three Broadway Hits—"The Storm," "The Shannons of Broadway," and "Tonight at Twelve;" Another Cohens and Kellys Comedy; An Original Story for Mary Nolan, and "The Last Performance" with Conrad Veidt and Mary Philbin.

IF ever a group of pictures was designed for the box-office, that group is the Six Laemmle Special Productions for the season of 1929-30. Each of the six releases is based on proven drawing power; each is built on the wide popularity of the play, the stars or the author. Once again Universal is offering exhibitors product that is half sold before it is ever completed. It is rich in entertainment value, racy with humor and replete with drama.

THREE STAGE HITS "The Storm"

Three of the offerings for next season are adaptations of stage successes. One of them, "The Storm," has already appeared on the silent screen in that memorable Universal version that knocked box-office records sky high in 1922. A *Variety* comment at the time headed "'The Storm' Lifts Business as Other Houses Fall Off" is typical of the healthy reception given Langdon McCormick's thrilling melodrama. "The Storm" was, in fact, one of the most successful pictures in the Universal category, ranking in importance with "The Hunchback of Notre Dame." Now Universal is going to produce it in sound, thus enhancing the audience value immeasurably by heightening the intensity and excitement of the melodrama. The forest fire in both the original stage hit and the Universal silent film created a furor among theatre fans and exhibitor and critics. It has come down in motion picture history as one of the high spots of film production. Carl Laemmle, Jr., new production head of Universal City, is ambitious to spare no expense in making the forest fire in sound an even more spectacular and breath-taking event.

"The Shannons of Broadway"

Another of the Laemmle Specials which scored a triumph on Broadway is "The Shannons of Broadway," by James Gleason, who is also the illustrious author of "Is Zat So?" and "The Fall Guy." Agnes Christine Johnston is adapting the play, and James Gleason and his wife, Lucille

Webster, are enacting their famous original roles. The Gleasons make an inimitable comedy team. In "The Shannons of Broadway" the synchronization will give free scope to the saxophone talents of the Gleasons,



Photo by White.
James Gleason and Mrs. Gleason in the stage play, "The Shannons of Broadway." In the Universal sound special their saxophone ability will be equally prominent.

who are cast as a vaudeville team who flopped in big time and make a comeback as owners of an old-fashioned country hotel. The troupers who congregate around the once famous team contribute colorful background to an amusing and fast-stepping comedy. The run at the Martin Beck Theatre in New York was phenomenal.

"To-night at Twelve"

"To-night at Twelve" also played on Broadway. It is a sophisticated society comedy based on the intrigues of a young married set on Long Is-

land. Owen Davis, the author, infused his brilliant lines into a play that skirts pathos and tragedy with the light touch of the satirist. "To-night at Twelve" is highly modern. A charming dilettante carries on harmless enough but incriminating flirtations with every woman, married or single, in his set. His machinations involve the mother of the hero and come near to wrecking the lad's happiness. The dialogue is brisk and salty. Harry Pollard will direct the cast, which has not yet been selected.

"The Cohens and Kellys in Scotland"

When Universal offers among its Laemmle Specials another Cohens and Kellys comedy, exhibitors are immediately assured of one more box-office picture. The further announcement, only recently issued by Carl Laemmle, president of Universal Pictures Corporation, that George Sidney and Charlie Murray are to be re-united in their famous comedy team means still firmer assurance of success. It will be remembered that it was Charlie Murray who created the role of Kelly in the first comedy, "The Cohens and Kellys." That lovable role has been played by J. Farrell MacDonald and Mack Swain in the two succeeding comedies because of the demands of Murray's time during the filming of "The Cohens and Kellys in Paris" and "The Cohens and Kellys in Atlantic City." Now for "The Cohens and Kellys in Scotland," Sidney's Yiddish dialect and Murray's rich Irish brogue will be made vocal. As usual the roles of Mrs. Cohen and Mrs. Kelly will be enacted by Vera Gordon and Kate Price, thus reuniting the entire featured cast that made "The Cohens and Kellys" such a surprising hit with the motion picture fans. According to a precedent established by Carl Laemmle, "The Cohens and Kellys in Scotland" will be released on St. Patrick's Day all over the country. The March 17th release of the Atlantic City opus last season was signalized by day and date showings in over one hundred and thirty theatres. When the Irish-

LT FOR BOX-OFFICE VALUES

Jewish families cross the Atlantic Ocean for the second time to play in Scotland, the result will be as laughably incongruous as their Paris adventure.

"Men in Her Life"

Universal believes so firmly in the drawing power of the blonde and seductive Mary Nolan that one of the six Laemmle Specials is an original story written especially for the star. The author is Warner Fabian, who wrote "The Wild Party," "Flaming Youth" and "Summer Bachelors." The story, called "The Men in Her Life," will first appear in the September issue of *Romance Magazine* in serial form. Subsequently, it will be published by Boni and Liveright. It will probably appear in book form some time in November. Warner Fabian has not only written an appealing and sophisticated love story for serial publication, but in addition, a vehicle particularly designed to do justice to the histrionic talents of Mary Nolan. Miss Nolan has more than her share of "It," which, coupled with a fragile and blonde beauty, spells box-office. Mary Nolan's charm is not the typical movie "vamp" sort; it is infinitely more finished and subtle. Fans will remember her remarkable performance in "The Foreign Legion" as a blending of unconscious magnetism and deliberate yet well bred seduction. She wears clothes divinely (a factor not to be overlooked from an audience angle) and has built-up fan appeal that is growing by leaps and bounds.

"The Last Performance"

"The Last Performance" is at once a powerful play and an excellent vehicle for Conrad Veidt and Mary Philbin. The picture is an adaptation of a play by James Creelman who ranks among the younger brilliant playwrights. As in "The Man Who Laughs" Veidt is cast in a role that evokes sympathy. This time he is an exponent of black magic who falls desperately in love with his young assistant. Mary Philbin as the assistant is as lovely and fragile and young as she was in the Hugo film. Her very youth is the stumbling block to Conrad Veidt's happiness, for though he woos her successfully he cannot retain her love against the importunities of a much younger man. Jealousy, the baseness of an enemy of

Veidt's, a mysterious murder and a thrilling courtroom scene are some of the tangled threads of the plot. Veidt, more stunning than ever with graying temples, makes a tragic figure as the middle-aged man who renounces his fiancée. Fred MacKaye as the more fortunate rival, Leslie Fenton as the

sulky, vicious enemy, Gustave Partos, William H. Turner, Anders Randolph, Sam De Grasse and George Irving complete the cast. In addition to the powerful drama, "The Last Performance" is interesting in its revelation of "black magic." The climax of the picture involves the construction of the box which Mary Philbin disappears in the sword trick. Showmen do not need to be told of the ever-present appeal of the mysterious and uncanny.



Photo by White.

One of the tense moments in "To-night at Twelve," Owen Davis' sophisticated society comedy which Universal is transferring to the talkies for next season.



Owen Davis, the genial playwright who is responsible for "To-night at Twelve."

Paul Whiteman Is Insured for Million by Universal

ONE million dollars insurance has been placed on Paul Whiteman, jazz king, by Universal for protection during the production of Universal's super production "The King of Jazz" starring Whiteman and his orchestra.

E. Walter Mayer, of the firm of Behrendt and Levy, Hollywood insurance agents, flew to San Francisco by Maddux air line to meet Whiteman there and arrange for the insurance before Whiteman returns to Los Angeles for the picture.

Five hundred thousand dollars of the insurance is on Whiteman's life while the other five hundred thousand is with Lloyd's, of London, for protection against injury or other mishaps to Whiteman during the production of the picture.

"The Shannons of Broadway" to Go into Production Shortly with James Gleason and Wife

WITH the announcement that Agnes Christine Johnston is now at work on the adaptation of the hilarious comedy "The Shannons of Broadway," recently purchased by the Universal Pictures Corporation, it is understood that the picture will shortly be placed in production. Both James and Lucille Webster Gleason, the playwrights, will play the same roles in the movietone version that they played upon the stage of the Martin Beck Theatre where it enjoyed a long and successful run.

"The Shannons of Broadway" is one of the special productions that Universal will release during the coming season. No director has as yet been selected.

Langdon McCormick Talks of "THE STORM" in Sound

(Continued from page 19)

they will effect the fate of legitimate stage stars. It will be a survival of the fittest. The veteran actor undoubtedly has the edge on the untrained movie star, Mr. McCormick asserts. The matter of pauses, inflection and rhythm that comes naturally to the legitimate actor is still an unplumbed quantity to the average screen star. The result is that the latter speak in spasms, as it were, with the effort to catch his breath all too apparent.

Langdon McCormick knows whereof he speaks. Years ago he was on the stage with Otis Skinner for several seasons, and later touring in his own plays. But that, he assured me, was before he knew better.

"In the old days a man was engaged because he could act," he went on, "not because he was a type. He was expected to make up for the part, no matter what it was, and play it adequately. Then came the time when theatrical agents and producers hired an actor because he was 'just the type.' For a sensitive person it was rather dreadful to be scanned from head to foot and turned down because you were too tall or too thin, too shrewd or too kind-looking. I didn't want to play detectives roles all my life. I became a playwright. Much freer and more stimulating."

A very prolific playwright was Langdon McCormick. Not content to score one success a year, he has to his credit for one season "Wanted by the Police," "Our Friend Fritz," "The Woman Who Dared," "The Life of an Actress" and "Jessie Left the Village." That was back in 1907, three years before "The Storm" made its notable appearance. "The Pace" and "The Gulf" followed before the versatile actor-playwright turned to theatre effects.

The black magic of the theatre has been occupying his talents ever since. It was a natural outcome of a lifelong association with the theatre and its problems. When he was a cub involved in amateur performances, necessity turned McCormick's attention to scenery, decor and all the tricks of the trade that are called theatre effects. A native versatility plus a very

practical urge to learn more about are sent McCormick over to Paris.

"People have a queer notion," he

(Continued on page 27)



Photo by Bachrach

Langdon McCormick, author of "The Storm," has the keen blue eye, the sensitive mouth and the concentrated brow of the practical artist.



Mary Philbin, Conrad Veidt and Fred MacKaye in scenes from the Laemmle Special.

UNIVERSAL MOVIEGRAMS

EMMETT FLYNN has been signed by Universal to direct Laura La Plante in "One Rainy Night." The adaptation of this Laura Hess story is being written by Harold Shumate.

INDICATION of the vast commercial possibilities of talking pictures may be had from the fact that the assembled sales managers and salesmen of the Universal Pictures Corporation, in convention at Atlantic City early this week, listened to a rousing and comprehensive sales talk on the 1929-30 product by Carl Laemmle, president of Universal, by Carl Laemmle, Jr., studio head of the organization, and by various Universal stars, all made in Movietone in Universal City especially for the convention.

KEN MAYNARD is starting this week his third production for the series of eight features in which he is to be starred by Universal on its 1929-30 program. The picture, tentatively titled "The Golden Bridle," is being directed by Harry J. Brown.

WORD has just been received from Universal City that George Sidney and Charlie Murray have been signed for the roles of Cohen and Kelly in Universal's next feature of the adventures of this famous pair, which will be entitled "The Cohens and Kellys in Scotland." This successor to "The Cohens and Kellys in Atlantic City" is the fourth in this series of Irish-Jewish stories. Vera Gordon and Kate Price will again enact their famous roles of Mrs. Cohen and Mrs. Kelly, respectively.

"BROADWAY," which had its western premiere at the Biltmore Theatre in Los Angeles, is duplicating there the success of its current New York run at the Globe Theatre. Enthusiastic newspaper reviews and new box-office records greeted the first showing of this Carl Laemmle, Jr. production, which was directed by Paul Fejos.

"Broadway" Opening in Los Angeles Scores Triumph for Laemmle Junior

LOS ANGELES EXPRESS

By Monroe Lathrop

THE HUZZAS in this city of incessant cinema excitement last evening swung over to Fifth and Grand to give "three cheers and one cheer more" for the doughty Carl Laemmle and his namesake and chip off the old block, who is now the junior manager of the oldest movie plant.

Universal's chief brought forward his latest prodigality "Broadway," and as most of the old favorites of the films, at one time or another, have marched under his banner, they were present in a phalanx to demonstrate their interest and good will.

* * *

The Biltmore Theatre was brilliant with fame and fashion, which were rewarded with a show that revealed the best work, weighed as a whole, yet to come from the Universal studio. "Broadway" is no anti-climax to "Show Boat." It is even better entertainment, much more stirring.

Laemmle is reported to have paid the record price of \$350,000 in the bidding for the stage play. To that sum has manifestly been added an even larger one in its cinema elaboration.

Its whole effect is of the kind that will bring joy to the exhibitors of the country. What was merely a melodrama is now that plus spectacle, partly in color. The story of the original, from which much pilfering has been done by plagiaristic producers in the making of night-life films, is retained. It remains better than its counterfeits.

* * *

The spectacle is provided by the addition of a wondrous cabaret which looks as large as the interior of the Shrine Auditorium. Its immensity is nothing, however, to its bizarre character. The vast interior is done in expressionistic angles and colors. It is a veritable cathedral of jazz.

Over and around the spectacular area swings the movable camera catching a trail of shots such as the inventive German pioneers in this stunt never dreamed of. . . .

EXHIBITORS HERALD-WORLD

LOS ANGELES, June 18.—"Broadway" opened at the Biltmore Theatre last night to a packed house. Its opening was a Western triumph. Carl Laemmle, Jr., deserves the majority of the laurels for it, but the cast won tribute last night as the audience indicated its approval of each individual. Paul Fejos directed the picture.

The story is a repetition of the stage play story with the addition of music at not infrequent intervals. That "Broadway" story is a gripping thing that has been the basis for more than one story, play and scenario. Incident has been lifted from it in almost wholesale manner to build up various pieces of late. And oddly enough, the pieces that have inherited it have all been successful. It has been one of the most original stories that we have had this decade.

Excellent Music Offered

The music is excellent. Glenn Tryon and Merna Kennedy are the song and dance team that work themselves into the limelight by their toes and talents.

Voices Suitable to Role

Tryon's voice is easily suitable to the role.

His support in unwinding the story is a chorus of five girls—all of whom are good actresses. They are Merna Kennedy, Edith Flynn, Betty Francisco, Ruby McCoy and Evelyn Brent. With Merna Kennedy an able heroine, Flynn, Francisco and McCoy 100 percent character chorines, and Brent a good "heavy," Fejos could not have missed.

—Douglas Hodges.

There may be some to carp that the spacious palace of revelry is not the Manhattan sweat-box cabaret of reality. But what of it? Pictures are made for entertainment purposes. And why should "Broadway," the play, be too sacrosanct for liberties with its stage limitations?

The colossal conception of this night club is a mixture of extravaganza with realism. It represents the spirit rather than the facts of the Great White Way, the concentrated glitter and false glamor that draw and singe the human moths from all over the country.

* * *

The plot and (with necessary editing) the dialogue of the stage play are retained. Important episodes, like the vendetta of the bootleggers, and the killing of "Scar" Edwards and the tragic fate of Steve Crandall, gang chief, at the hands of "Scar's" girl, are fully as effective as in the

original; they are even heightened by the contrast of the revelry in front and the tragedy back stage, which the play couldn't show.

Glenn Tryon plays the conceited but likable youth remarkably well, and the role has the value of his natural magnetism. Two distinct assets of the picture are Thomas Jackson and Paul Porcasi, who played Dan McCoon, the detective, and Nick Verdis, the cabaret proprietor, in the original and are now vivid characters in the exciting moments.

* * *

Robert Ellis gives a memorable performance of the swaggering brutality of Steve Crandall. The qualities that have made Evelyn Brent popular seldom have a chance to shine as the bitter Pearl, but she is faithful to the characterization. Merna Kennedy is the "good" girl Billie Moore, and as such has a tepid part. Otis Harlan stands out as "Porky."

The direction of Paul Fejos is intelligent and of large, capable grasp on the whole. With an excellent adaptation by Edward T. Lowe, Jr., and superior photography by Hal Mohr, he has made one of the pictures of the times.

LOS ANGELES DAILY NEWS

By Eleanor Barnes

PERHAPS it was natural that "Broadway," the celebrated stage sensation with its wicked, witty and wise lines, should be translated to the silver screen in its entirety—especially as an audible, for its exciting, compelling plot, known to almost every theatre-goer, makes admirable movies. The film closely follows the play in most particulars, especially as to dialogue and situations, but in screen form it becomes more elaborate, more graphically related than the stage could even touch.

Universal's picturization will prompt the "oh's" and "ah's" of many a movie fan.

* * *

The settings are unbelievably gorgeous. Gigantic, colossal, magnificent, amazing are but a few of the adjectives strong enough to describe them. And when the color sequence is presented at the final reel, the many bright hues of the backgrounds are a

(Continued on page 32)

UNIVERSAL'S STARS

THE back-bone of the progressive showman's week in and week out program for the coming year will be the comprehensive line-up of Star features now being made at Universal City for 1929-30 release. Twenty-four pictures made with stars of proven box-office drawing power, plus a series of westerns and out-of-doors dramas made by the pick of the industry's Western stars, mean the assurance of a steady run of audience-bait month after month during the Fall, Winter and Spring to come.

Universal's Star Series, several of which already have been completed and are ready to prove their high angle box-office possibilities, embrace productions with stars of great current popularity, many of whom have been seen in leading roles in the most important pictures of the current year.

Pretty, winsome Laura La Plante, dimpled heroine of many Reginald Denny comedies, dramatic lead in Paul Leni mystery dramas, and most recently of all, the lovable Magnolia of "Show Boat," heads the list. Then comes John Boles, hailed as the outstanding star of talking and singing pictures. Boles was a popular matinee idol in musical comedy before he became the great screen lover in the "Desert Song," "Rio Rita" and other current pictures.

Then comes Joseph Schildkraut, idol of the stage and screen, who so recently glorified the suave, handsome heart-breaker type of lover as Ravenal in "Show Boat." Next, Reginald Denny, the amusing comedy star of a score or more of successful Universal farce-comedy features.

Bewitching, alluring Mary Nolan, the blonde sensation who played opposite John Gilbert in "Desert Nights," is another fancy feather in Universal's cap. She not only has "it," she is IT, itself.

Glenn Tryon and Merna Kennedy, the delightful pair of sweethearts in "Broadway," will be seen together again in a group of features included in the Universal Star Series.

Another popular pair of romantic young lovers scheduled to make a group of box-office winners are George Lewis and Barbara Kent, long popular among Universal's juvenile leads. The excellence of Lewis in the "Collegians" and "College Love," and Barbara's wistful appeal as cited by audiences who saw her in "Lonesome," and her recent work opposite Harold Lloyd, won this co-starring team assignment from Carl Laemmle.

The all-star features will present such well known favorites as Mary Philbin, Jean Hersholt, Kathryn



LAURA LA PLANTE

in "Hold Your Man"
"Soft Shoulders"
"Kiss Proof"

MARY NOLAN

in "Madamoiselle Cayenne"
"The Come-On Girl"
"Lipstick"
"Ladies in Love"

GLENN TRYON

and

MERNA KENNEDY

in "Barnum Was Right"
"Anything Goes"
"The Times Square Kid"

Crawford, and similar experienced players.

The Western and Out-of-door features will be made by the ever-popular Hoot Gibson and Ken Maynard. With the exception of several of the western features, all of the aforementioned Star Series will be in both talking and silent form.

Laura La Plante's three pictures for next year are "Hold Your Man," "Soft Shoulders" and "Kiss Proof." All of the stories are of the sophisticated type designed to portray the star's emotional range and appealing charm. "Hold Your Man" will be adapted from a story by Harry Segall entitled "The Behavior of Mrs. Crane." The exact nature of the other releases has not as yet been disclosed.

Universal is going to give John Boles every opportunity during the coming season to display his musical talents as well as his matinee idol personality. Both "Moonlight Mad-

ness" and "The Song of Passion" are the same type production that made "The Desert Song" such a hit.

The popularity of Schildkraut's portrayal of Ravenal in "Show Boat" has been kept in mind in planning his star productions for 1929-30. In each of his three releases the romantic keynote is emphasized. "The Mississippi Gambler" has been adapted by Leonard Fields from an original story by Karl Brown, called "The Devil's Prayerbook." Fields also wrote the dialogue which is decidedly sparkling according to reports from Universal City. "The Bachelor Husband" and "The Man About Town" feature the beloved vagabond Schildkraut at his nonchalant best.

Reginald Denny has himself written the story for "No, No, Napoleon," which assures a vehicle providing the happiest material for the comedian's breezy type of humor. Denny's speaking voice with its slightly English accent has already won him many

R SERIES for 1929-30



Popular
Stars
Who
Will
Make
Universal
Series

JOSEPH SCHILDKRAUT "Mississippi Gambler"
"The Bachelor Husband"
in "The Man About Town"

REGINALD DENNY in "Embarrassing Moments"
"No, No, Napoleon"

JOHN BOLES in "Moonlight Madness"
"The Song of Passion"

BARBARA KENT
and
GEORGE LEWIS in "Flaming Daughters"
"Keep on Dancing"

sound fans. "Embarrassing Moments" affords a laughable background for Denny's mishaps and snappy come-backs.

As exotic as the star herself is the material selected by Universal for Mary Nolan's forthcoming pictures. "Mademoiselle Cayenne" is a red hot tale of which the locale is Devil's Island, that infamous French Penal Colony. As in "The Foreign Legion," Mary Nolan plays against a scene of insufferable heat, misery and cruelty. Stephen Alden Reynolds wrote the story, which has been given a skillful adaptation by Harold Shumate. The titles of Mary Nolan's other vehicles indicate their strength—"The Come-on Girl," "Lipstick" and "Ladies in Love."

One of the releases in which Glenn Tryon and Merna Kennedy are co-starred is already in production at the Universal studios. It is "Barnum Was Right," from the stage play by Philip Bartholmae, which had such a

smashing run at the George Cohan Theatre in New York. Donald Brian, popular juvenile lead, played the stellar role in the Broadway success. The role, as entertainer in a summer hotel, is ideally suited to Tryon's type, as his performance as the hooper in "Broadway" proves. The story was rewritten from "It Might Happen to You," by Hutchinson Boyd, and is an amusing farce built around Barnum's famous slogan that "a sucker is born every minute." Arthur Ripley and Everett Adams wrote the dialogue and adaptation. Del Lord is wielding the megaphone. Besides Glenn Tryon and Merna Kennedy the cast includes Lew Kelly, Basil Radford, Clarence Burton, J. Hunt and Isabelle Keith. Rushes from the coast give every indication of a picture rich in entertainment value and humorous incidents.

"Anything Goes" and "The Times Square Kid" provide excellent material for the combined talents of Glenn Tryon and Merna Kennedy. Merna's

appealing innocence and sweetness makes a neat contrast to the likable arrogance of Tryon.

The first story selected for the Barbara Kent-George Lewis team is "Flaming Daughters," a story by Warner Fabian. Fabian is also responsible for one of Mary Nolan's stories for next season, "Men in Her Life," which will appear serially in *Romance Magazine*, starting in the September issue. "Flaming Daughters" gives a vivid picture of modern youth. George Lewis and Barbara Kent have been wisely chosen to portray the young things, because they have the faculty of blending recklessness with an undercurrent freshness and simplicity that gives the laugh to the hue and cry over the depravity of the present generation.

Langdon McCormick Tells of "The Storm"

(Continued from page 24)

told me, "that young men go to Paris to study art under one particular master. Nothing of the sort really happens. They simply live in the Latin Quarter with a lot of other young men, who are interested in art. They all work and play and talk a great deal. They paint. Very simple and informal. I learned one invaluable thing over there—that you don't have to be exclusively a painter in oils or watercolors or charcoal. The medium doesn't make any difference. Ever since I've used whatever seemed best suited to the purpose in hand."

Which accounts for the fact that Langdon McCormick's models for stage effects have a singularly moving quality. A clear summer sky will be done in aniline dye, a heavy surf crested with whitecaps will be treated in oils.

But that's another story. . . . The fascinating tale of Langdon McCormick as the wizard who first made moons sail across back-drops and who has been responsible for many of the most ingenious theatre effects on record. It is McCormick who injected "Noah's Ark" with the powerful sound effects of which it boasts. One of the most amazing things about "The Storm" when it first appeared as a stage and screen success was the effectiveness of the accompanying fanfare of sound and mechanical devices. In the forthcoming sound version Universal will avail itself of the unflinching theatre sense of Langdon McCormick, actor, playwright, and black magician.

UNIVERSAL'S ALL-STAR PRODUCTIONS PACKED WITH VARIED AUDIENCE APPEAL

Wide Range of Love, Adventure, and Mystery Contained in
1929-30 All-Star Productions—"The Drake Case," "The Climax,"
"Girl Overboard" "Brawn of the Sea" and "She Belongs to Me"



Kathryn Crawford and John Reinhardt in "The Climax" Reinhardt is the son of the great composer, Heinrich Reinhardt

UNIVERSAL has packed a box-office wallop into its schedule of five all-star productions for the coming season. The stars themselves assure casts that pull patrons into theatres. The variety of appeal included in the offerings makes the quintet unusually well-balanced. Mystery mounting to a tense trial scene characterizes "The Drake Case." In "The Climax" the heart interest is uppermost, while the theme of an ambitious opera singer's struggle to win recognition gives scope for a musical score of unusual beauty. "Girl Overboard" is a story of the San Francisco waterfront replete with romance and local atmosphere. The lure of the sea, its fury, thrilling rescues and tempestuous fights forms a fine adventurous tale in "Brawn of the Sea." The fifth all-star production,

"She Belongs to Me," is a poignant drama with jealousy between son and father as its keynote.

The first picture on the schedule has already been completed at Universal City under the direction of Edward Laemmle. "The Drake Case" is a murder mystery with a tremendous emotional appeal. The courtroom scene is a particularly vivid example of the power of talking pictures. Gladys Brockwell as the defendant accused of the murder of Mrs. Drake, portrayed by Doree Lloyd, gives a tense and vibrant characterization of a woman fighting for her life. Forrest Stanley as the prosecuting attorney draws every drop of suspense and excitement from the drama of studio life by Charles A. Logue. Robert Frazer plays the defense attorney and Barbara Leonard is attractive as the young step-daughter of the slain Mrs. Drake. Eddie Hearn and Tom Dugan contribute minor roles effectively. Many of the scenes are in the cell of the accused woman, where pathos and impending tragedy struggle with courage and innocence. "The Drake Case" is a timely showmanship picture which answers the present craze for mystery films. It challenges the intelligence of the audience and keeps it guessing until the final sequence.

"The Climax" is based on the famous stage play by Edward Locke. It is a gripping romance of a young girl with a glorious voice who almost



As the reluctant bride of the man she does not love, Kathryn Crawford looks particularly appealing in the all-star picture "The Climax"



Jean Hersholt's characterization as the Italian maestro who leads the heroine to fame is a powerful one.



Mary Philbin, Fred MacKaye and Otis Harlan are the principals in "Girl Overboard" for next season. Harlan lends his whimsical wit to a waterfront romance of young love.

loses her lover and her career through the jealousy of a young physician. After a slight operation the doctor sprays Adella's throat with a medicine that causes her to lose her voice entirely, as he had planned. With her career gone, she succumbs to the surgeon's love-making and agrees to marry him. Attired in her bridal finery, the girl miraculously recovers her voice when she hears her real sweetheart singing the love song he composed for her. Kathryn Crawford is charming as the aspiring opera singer, and Jean Hersholt is magnificent as the devoted maestro who see her through countless difficulties. Le Roy Mason plays the surgeon who performs the operation on Adella. Henry Armetta is excellent as the girl's grandfather. The lover is enacted by John Reinhardt, an extremely attractive young man who has the distinction of being the son of the great composer, Heinrich Reinhardt. Renaud Hoffman directed the picture. Its sound version contains some fine melodies, deep organ music and brilliant bits from opera scores.

Mary Philbin has a sympathetic vehicle in "Girl Overboard," a story of the San Francisco waterfront by John B. Clymer. Fred MacKaye and Otis Harlan are in the cast, which was directed by Wesley Ruggles.

Denton, played by MacKaye, serves his father's term as a forger to save his mother's heartaches. When released on parole, he is forbidden to marry on penalty of serving the rest of his term. Denton saves a young girl, Mary Philbin, from the river and takes her to the schooner where he lives with Cappy Evans, portrayed whimsically by Otis Harlan. The parole officer learns the girl is

abroad and threatens to send Denton back to prison unless she leaves. She is again bothered by a bully and returns to the ship. Denton marries her in defiance of the parole officer. Through a fluke the girl is arrested in a skirmish with the bully, but dismissed when the judge learns she is Denton's wife. Keefe threatens return to jail, but relents when he sees the girl's little garden in a corner of the boat. The harbor scenes and the life on the old schooner are colorful and authentic.

Mary Philbin has also been selected to star in "Brawn of the Sea." The action is much faster than in "Girl Overboard" and the dramatic values more sharply drawn. Garret Ford wrote the story and infused it with the hatred of an old sea captain for his son pictured against a background of wild sailing adventures, a blazing ship, a miraculous rescue and a gripping fight. The girl whose lot is cast in these desperate surroundings forms a strong contrast to the brutality of setting.

In "She Belongs to Me," Paul Sydney has painted a strong drama of jealousy and bitterness between a father and son who both love the same woman. The old man's love is a desperate eleventh-hour passion, the son's a clean blade of young idealism. The result is one of the most poignant and powerful dramas yet to reach the sound screen. No cast has as yet been announced for "She Belongs to Me," but an all-star company of outstanding popularity is being assembled at Universal City.

The reputation of the actors in these all-star productions, plus strong dramas, both in silent and sound versions, assures tremendous box-office appeal.



The big trial scene in "The Drake Case." Gladys Brockwell as the defendant cowers at the inquisition of the prosecuting attorney, played by Forrest Stanley.



Universal Will Not Merge, Says R. H.

Laemmle Organization, Turning a Deaf Ear to Merger Offers, Will Stick To Its Guns and Do Some Big Shooting On Its Own Account, He States.

"Mr. Laemmle and I have turned down every offer that has been made to buy our company," R. H. Cochrane, vice-president of the Universal Pictures Corporation, announced to the assembled Universal salesmen and sales managers at Universal's Eastern Sales Convention at Atlantic City last week-end. His words brought the "U" field force to their feet with a cheer.

"We have turned down every offer to merge, and they were darn good offers, too," he continued. "But Universal is now in such a beautiful position that we intend to stick to our guns and do some big shooting ourselves."

"The merging of other companies, instead of hurting us, has been a god-send to us in more ways than one. The more they merge, the more they need Universal, not alone on account of our pictures, but because they want to be able to say to the authorities in Washington, 'We are not a monopoly. Look at Universal, a thoroughly independent company which is one of the of the most successful in the industry.'"

"When you deal with independent theatres I think it is perfectly legitimate and honest to make capital out of the fact that they cannot sell mergers at their box-office. More and more they are looking to Universal to protect them,"

UNIVERSAL'S ACE EXCHANGE MANAGER



S. Wittman of the Philadelphia Exchange was awarded the Carl Laemmle Medal of Honor as Universal's most valuable manager for the selling season of 1928-29.

The Universal vice-president paid a glowing tribute to Carl Laemmle, Jr., the new studio head; to Lou B. Metzger, general manager of Universal, and to M. Van Praag, general sales manager, and his assistant, Ted Schlanger.

"There is one thing I would like to get over to you with a bang," Cochrane continued. "For the first time in the history of Universal we have a studio manager at Universal City who not only is qualified to give us quality pictures, but who has the determination and authority to see that we get them. This fact should give you the same anticipation of victory that we, in the New York office, have. From the very first day that Junior Laemmle took the job, we have had such intelligent and sympathetic cooperation on sales problems as we never had from any manager in our whole career. This young man has dreamed, breathed and lived among pictures since the very day he was born. So, while he is young in years, and thank God for that, he is old in showmanship wisdom. He knows what you need as well as you do. His very first act an assuming charge of the studio was to scrap half a dozen stories that he did not consider good box office stuff,—stuff that would have been mighty hard for you to sell. He wants nothing but red hot sales mate-



Cochrane at "U" Sales Convention

Sales Convention, at Atlantic City, Most Enthusiastic of "U" History.
Eastern Salesmen Thrilled Over 1929-30 Universal Product.

rial, and he knows what that is better than any studio executive in California, barring none. His father knows that the son has something on the ball and is going to let the son do the pitching while dad coaches from the side-lines.

"So much for the studio. Now then, we have in Lou Metzger, the first general manager we ever had who graduated from the job of salesman, exchange manager and sales manager, and who therefore has the most thorough knowledge and understanding of sales needs. He not only has shown an amazing grasp of our world problems but he has personally put through some of the most important deals Universal ever made. He has blasted all politics out of the organization and has shown qualities of leadership which have delighted me from the very first day he took the job. Moreover, he has won the confidence and esteem not only of the Universal force but of the high executives of other companies. As for Mr. Van Praag and Mr. Schlanger, they will show you themselves that our confidence in them was fully justified.

"We can't go wrong. You're going to see a new Universal as sure as you're born—exactly the right mixture of young blood and old. Take it from me, Universal right now is en-

UNIVERSAL'S MOST VALUABLE SALESMAN



L. Lutzer of the Dallas Exchange won the Medal of Honor as Universal's leading salesman and a loving cup for highest selling standing.

tering a new and remarkable era."

The Atlantic City convention was attended by salesmen and sales managers from all exchanges east of the Mississippi River, and from Eastern Canadian territories. It lasted four days, June 22-25 in the Ritz-Carlton Hotel. Among the interesting events of the sales meet was the announcement of the winning exchanges in the Carl Laemmle 23rd Anniversary drive, Los Angeles winning first and \$1500 in cash; Jacksonville winning second and \$1000; Vancouver, third, \$700; Cleveland, fourth, \$500, and Toronto, fifth, \$500.

Lou B. Metzger received a handsome scroll testimonial of appreciation from the Universal sales force.

S. Witman, manager of the Philadelphia Exchange, received a gold medal as Universal's most valuable sales manager. L. Lutzer, a salesman of the Dallas Exchange, received a silver cup as the most valuable salesman in the organization. Nine other salesmen received smaller cups as a reward for their standing in salesman ratings. In the order of rank they were: L. Carlow of Kansas City, M. Tritch of Oklahoma City, B. Taylor of Kansas City, W. Craig of Indianapolis, A. Zacherl of Minneapolis, H. Cass of Des Moines, M. Brodsky of Omaha, J. Jacobson of Des Moines and D. Simril of Atlanta.

We've Got What
You Have To Have!

Watch
Next Week's
Universal
Weekly

For
Announcement
of Universal's
Short Product
for
1929 - 1930

Forward March with UNIVERSAL!

"Broadway" Opening Is Triumph for Laemmle, Jr.

(Continued from page 25)

pleasing eye-ful, but are sure to make even the most astute movie fan take an extra gulp.

* * * * *

REDEMPTION

Paul Fejos has done a splendid job of directing. Dr. Fejos' groupings are impressive and he has built up personalities of the players and the scenes to a great extent. Unusual camera shots, through use of a gigantic crane many feet in the air, give an odd but bizarre touch to the film. Maurice Kussell has directed the dances and arranged some original routines with his company of gorgeous and graceful ladies of the ensemble. And, by the way, there are several live tunes, including "Hittin' the Ceiling" and "Sing a Little Love Song," rendered by the principals which probably will be whistled and sung by the fans.

THE CAST

The performances are of high standard. Several of the players have been chosen from the original stage play and make their talking debuts in their original roles.

Evelyn Brent creates a striking study of the life-wearied chorus girl, Pearl, whose fiance is killed by the unscrupulous gangster. Miss Brent's scenes are finely touched with restraint and quiet force. Particularly in her denouncement scene, where she shoots the gang leader, is Miss Brent vivid.

Thomas Jackson plays his original characterization of detective Dan McCorm and makes it a thoroughly likable, human and calm figure. His characterization is strong and real. Paul Porcasi is another stage recruit and plays the cafe owner excellently.

Glenn Tryon as Roy Lane is thoroughly likable and handles his dialogue realistically. Merna Kennedy as the girl plays it for all its worth, and even though the characterization is that of a dumb chorus girl, she makes quite an impression. An old friend is welcomed back in the appearance of Robert Ellis, whose strong study of the gangster is perfectly handled. And Betty Francisco makes a big impression as a hard-boiled chorus lady.

LOS ANGELES EXAMINER

By Louella O. Parsons

THE ADVENTURES of Carl Laemmle, Jr., with his million dollar plaything, "Broadway," have been related with various highly colored versions. Probably it is the first time in the history of filmland that a twenty-one-year-old boy has been intrusted with so pretentious a production. Last night at the Biltmore Theatre, filmland's best and bravest gathered to see how the son and heir of Carl Laemmle, Sr., has accounted to his parent for his exceptional trust.

Looking at "Broadway" with the cold, critical eye of a reviewer, and eliminating all personal sympathy and sentiment, I do not see how the boy's worst enemy could accuse him of failing his father. I should like to congratulate Carl, Jr., on his debut as a producer. "Broadway", in many ways, is the best picture Universal has ever presented, and certainly a talkie that ranks with the best of the recent output made by any other companies.

The stage play by Philip Dunning and George Abbott created a sensation when it was produced in New York. Dealing with those hectic phases of our modern life, boot-legging, hijacking and a convenient night club that acted as a shield for the lawbreakers, "Broadway was the first play of its kind to offer entertainment that was daringly real. It presented a certain side of Broadway life heretofore unexploited.

This year — more than ever — the strongest safety wedge of the small exhibitor is Universal's COMPLETE SERVICE. There has never been a year when the little fellow has been so hard put to find good programs at live-and-let-live prices. And there is no other contract under the sun that gives him so much for his money.

THE PICTURES YOU WANT WHEN YOU WANT THEM—AT A PRICE YOU CAN AFFORD TO PAY!

Sixteen thousand signed contracts and thousands of letters from exhibitors in every part of the country stand as proof of the fact that Universal's Complete Service is a boon to the big city theatre . . . a life saver for the small town. Features, 2 - Reel Comedies, 1 - Reel Comedies, Westerns, Cartoons, Serials, Features—Everything

ALL ON ONE
CONTRACT!

**UNIVERSAL'S
COMPLETE
SERVICE**

A World in Your Grasp!

Watch This Column Universal's Weekly Chat

"Send for copy of our pamphlet describing some of Universal's biggest pictures... It is free."

In this country and Canada, there are many young and hopeful authors who have doubtless written good stories only to have them turned down by the publications to which they were submitted. Undoubtedly there are some good ideas and plots which are rejected offerings which could be developed into excellent pictures. I would like to see them and these aspiring authors may accept this as an invitation to send them for examination. Rejections by me are not infallible. Rejections by them does not prove that many of the good. I don't doubt that many of the ideas will lead to good things in the picture line. So, send them on.

-C.L.

The great success of "Broadway" at the Globe Theatre, New York, has acted as a spur to the theatres all over America, and I know now that it will prove one of the most successful productions of the year. It is not difficult to endorse over it. Remarkable acting is done by GLENN JACKSON, MYRNA KENNEDY, ROBERT ELLIS and others of the notable cast. The scenery and action are dazzling and magnificent. You'll never forget it, and you are apt to see it more than once.



Thomas E. Jackson in "Broadway"

"College Love" seems like a weak title to me, but the picture is amazingly life-like and attractive. It is the first multi-talking college production, illustrating the romance of the average university, the excitement of college contests, the singing and wise-cracking of the students, the dare and color of the campus, the dormitory and the field. It is a lovable and highly amusing production and the cast consists of your favorites of the "College" series - GEORGE LEWIS, DOROTHY GULLIVER, EDDIE PULLI, P. S. CHURCHILL, BOSS and HAYDEN STEVENSON as the coach.



Laura La Plante and Joseph Schildkraut in "Show Boat"

Watch this column for forthcoming announcements of the University of the Fall and Winter line. It will prove that this is another Universal year. "Broadway" and "Show Boat" will lead, and many surprises are on the way.



Jane La Verne, Universal Child Star

I don't want to be the judge of Universal Pictures. That's your prerogative because you are unprejudiced and are the ones to be considered. Your comments will be valuable. Will you write them to me now, together with any suggestions that may occur to you for their betterment?

Carl Laemmle,
President
UNIVERSAL PICTURES
"The Home of the Good Film"
730 Fifth Ave., New York City

MOTION PICTURE CLASSIC
PICTURE

Motion Picture Screen Secrets
SCREENLAND PHOTOPLAY

JULY 25¢

No matter where you live, Carl Laemmle's famous Saturday Evening Post column is a guide to thousands of your theatre-going population in the selection of their entertainment. Beginning with the September issues, all these national "fan" magazines will carry a full page message on Universal Pictures.

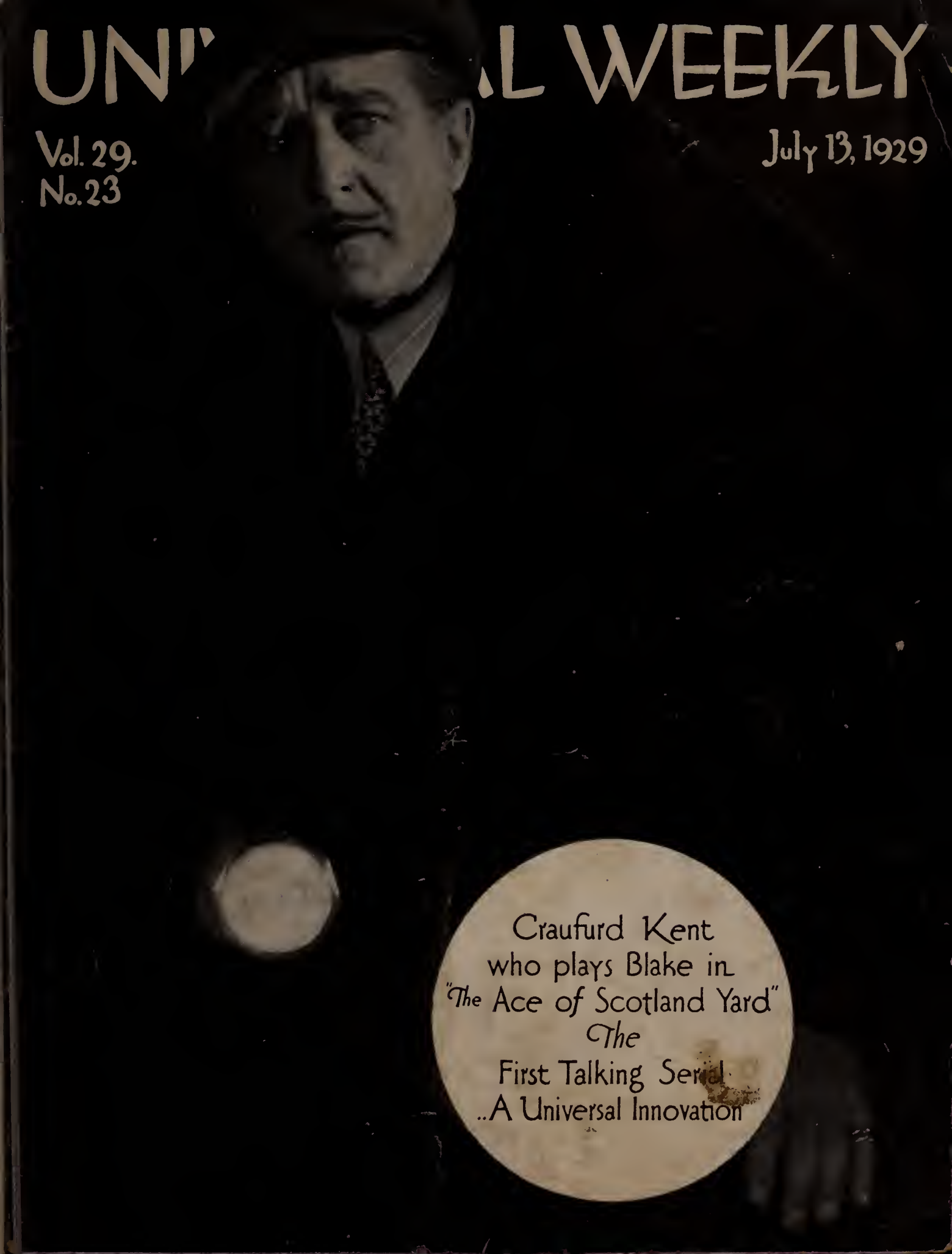
The Column on the left will appear in The Saturday Evening Post issue of July 20, 1929.

UNI

AL WEEKLY

Vol. 29.
No. 23

July 13, 1929



Craufurd Kent
who plays Blake in
"The Ace of Scotland Yard"
The
First Talking Serial
..A Universal Innovation

KEN

... as BIG as
all outdoors!

MAYNARD

WHETHER he's rarin' to go at the wheel of a giant racing car; sweating blood in the heat of a madly fought polo game; smashing through a pine forest with axe and fists; overcoming the perils of the jungle, or doing anything else that is required of a superman, the outdoors hero is always a welcome figure in fiction—and in pictures. And no one man in the world so thoroughly represents that spirit of adventure that we all admire as does Ken Maynard. If you think he was a big box-office bet before—just wait until you hear him SING as well as talk, and see him fight.

Two Versions

TALKING—SILENT

UNIVERSAL-MAYNARD PRODUCTIONS



Forward MARCH with Universal

8

Big Ones, Including

- "The Wagon Master"
- "Tall Timber"
- "The Lost Canyon"
- "Crimson Courage"
- "The Trail of the Pack"



TALKING
AND
SINGING





TALKING
2 Versions
SILENT

UNIVERSAL-DAKSON SYNCHRO-C

Forward MARCH with Universal

GET - THE - MONEY - GIBSON
throws **EIGHT STRAIGHT** b. o. thrillers!

You can lay this on the line—the name Gibson crashes the cash box every time! Sure money Gibson! He's been laying your bricks and lifting your mortgages for years ... now he's coming hell bent for happyland with **EIGHT STRAIGHT** audience specials! The western star who put a new brand of joy into thrillers offers you a new brand of thrills...greater stories—greater production value—greater money getters than ever!

HOOT

GIBSON

8 BIG ONES:

- "Rodeo Days"
- "Hand 'Em Over"
- "The Ace Rider"
- "The Montana Kid"
- "Howdy, Cowboy"
- "The Mounted Stranger"
- "The Long, Long Trail"
- "Galloping Winds"



the **SURE** **MONEY** **STAR!**

CARL LAEMMLE

Presents

COLLEGE LOVE

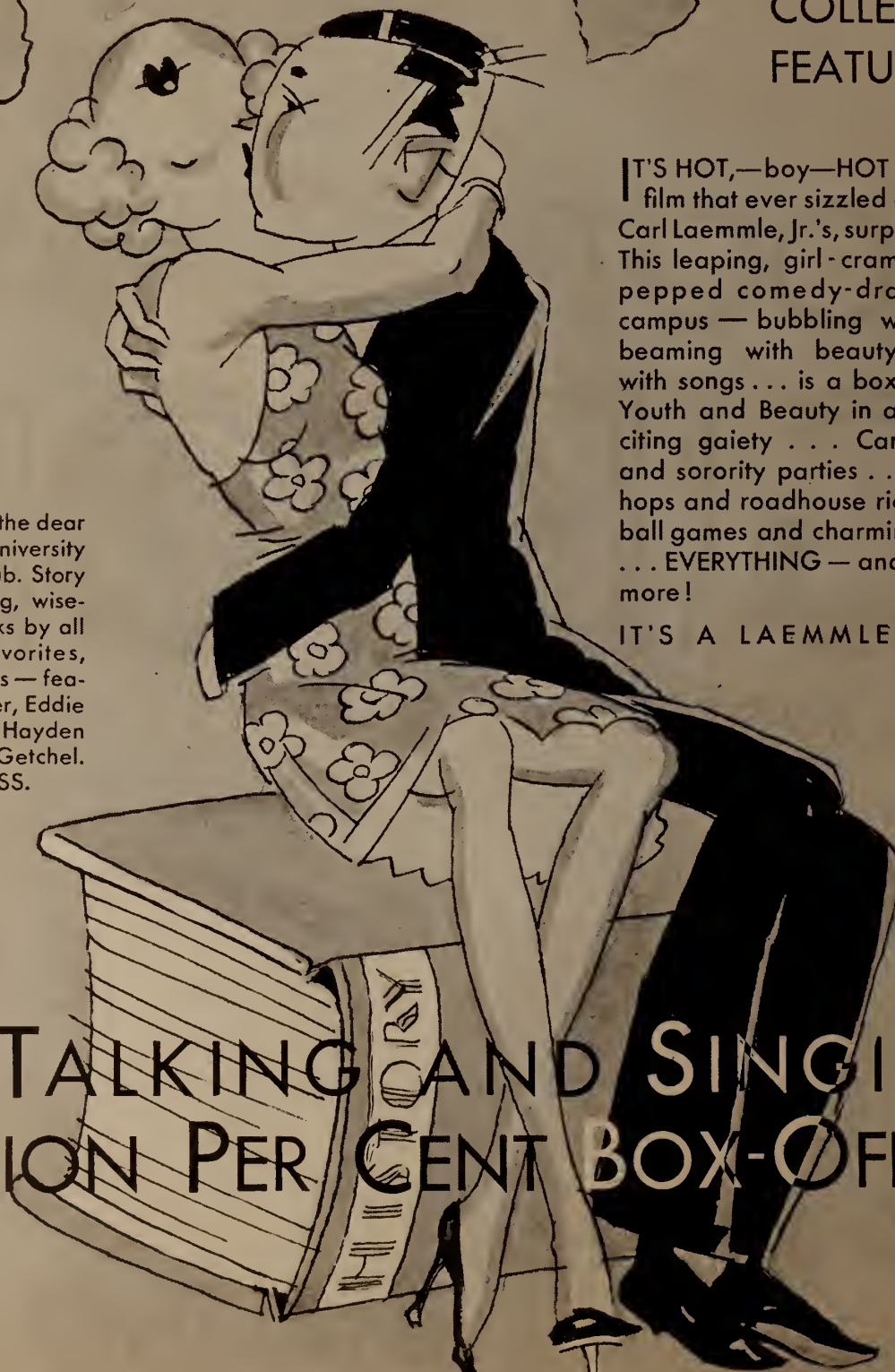
THE FIRST
ALL-TALKING
COLLEGE
FEATURE

Moaning melodies of the dear old college by the University of California Glee Club. Story by Len Fields. Acting, wisecracks and good looks by all the "Collegians" favorites, starring George Lewis — featuring Dorothy Gulliver, Eddie Phillips, Churchill Ross, Hayden Stevenson, Sumner Getchel. Directed by NAT ROSS.

IT'S HOT,—boy—HOT! The hottest film that ever sizzled on a screen. Carl Laemmle, Jr.'s, surprise special! This leaping, girl-crammed, jazz-pepped comedy-drama of the campus — bubbling with bliss — beaming with beauty — ringing with songs . . . is a box-office rah! Youth and Beauty in a riot of exciting gaiety . . . Campus kisses and sorority parties . . . Fraternity hops and roadhouse riots . . . Football games and charming romance . . . EVERYTHING — and then some more!

IT'S A LAEMMLE SPECIAL

100% TALKING AND SINGING
A MILLION PER CENT BOX-OFFICE



GREATEST NEWSPAPERS COMBINE
WITH UNIVERSAL IN FINEST
NEWSREEL EVER CONCEIVED!
— 2 issues each week ... 104 a year —

UNIVERSAL NEWSREEL

Universal—for years foremost in the newsreel field—still leads the field with a vast world-wide news service the like of which has never been known!

Universal gives you the finest newsreel you ever saw—with the most astonishing newspaper tie-up you ever heard of! The paper with the widest coverage and greatest prestige in your territory will head your show with striking photographs of great world events—always with a credit line to Universal Newsreel...your newsreel...to tie-up with your screen.

Millions of newspaper readers will see this line under hundreds of published pictures every day—"UNIVERSAL NEWSREEL." Your patrons will look for it on your screen. Thousands of dollars in advertising space devoted to your theatre!

If you are in the Boston territory, THE BOSTON TRAVELER will help you to sell your program. If you are in the Pittsburgh district, it will be THE PITTSBURGH POST, in Atlanta, THE JOURNAL, in Philadelphia, THE INQUIRER, in Washington, THE STAR wherever you are, there is a great newspaper behind you building prestige for your house every day in the year!

Universal has been in the newsreel business ever since March 13, 1912, when the first issue of The Animated Weekly was launched. Universal has given fast efficient newsreel service all these years...and now Universal is going to give better service than ever with this great Universal newsreel—backed by a world-circling organization which reaches to the remotest corners of the earth...strengthened by the most imposing group of newspapers in the United States. Two issues each week 104 a year

When headlines blare farth a great event, it will reach your screen by the fastest means at the disposal of man. Forward march with Universal!

...Bills, Opera House, Senora, Kan.—“Put us on a paying basis,” says Witker, Grand T...
 ...ches, Ind.—“Backbone of my program,” says L...e, Holland Theatre, Holland, Mich...
 ...al,” says Blaham, E...atre, Chicago, Ill.—“A...-saver,” says H... Claysville...
 ...e,” says G...braith, Lomas Theatre, Dal... , Tex.—“A money-maker,” says Wetz, Rialt...
 ...harleston, O.—“Wonderful proposition,” says Craffets, Seelyville, Ind.—“More than sa...

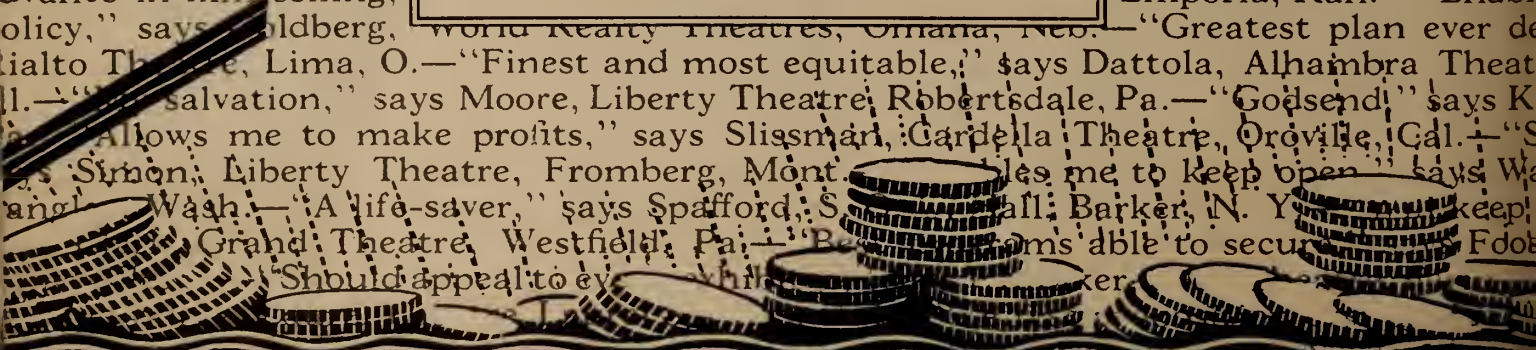
UNIVERSAL COMPLETE

...my theatre,” says Black, Rice’s Landing, Pa.—“A wonderful thing,” says Fay, Gem T...
 ...contract,” says Sitton, Muse-U Theatre, Tularosa, N. M.—“Best possible contract,” say...
 ...le Hour Theatre, Olivia, Minn.—“A square deal,” says Opera House, Newark, Del...
 ...llen, Allen Theatre, Sar...
 ...erry, People’s Theatre, ...
 ...“A great boon,” says U...
 ...asino Theatre, Hebbro...
 ...Orpheum Theatres, ...
 ...lair, Mich.—“A wonder...
 ...Mrs. Stephenson, Mario...
 ...rome, Worthington, Ind...
 ...ays Smith, Cozy Theatr...
 ... M.—“Looks too good...
 ...business,” says Astels, B...
 ...el.—“Entirely equitabl...
 ...y problem,” says Ka...
 ...house, Kalida, O.—“Wil...
 ...ays Dennen, Scott Oper...
 ...a.—“Wonderful for any...
 ...heatre, Shelton, Neb...
 ...regon, Mich.—“Best eve...
 ...ays Dunning, Brewster...
 ...very exhibitor.” says B...
 ...yceum Theatres, Find...
 ...advance in film selling...
 ...olicy,” says Goldber...
 ...world Realty Theatres, Omaha, Neb.—“Greatest plan ever de...
 ...Dialto Theatre, Lima, O.—“Finest and most equitable,” says Dattola, Alhambra Theat...
 ...ll.—“...salvation,” says Moore, Liberty Theatre, Robertsdale, Pa.—“Godsend!” says K...
 ...Allows me to make profits,” says Sliassman, Cardella Theatre, Oroville, Cal.—“S...
 ...s Simon, Liberty Theatre, Fromberg, Mont...les me to keep open,” says W...
 ...angl... Wash.—“A life-saver,” says Spafford, S...all; Barker, N. Y...keep...
 ...Grand Theatre, Westfield, Pa.—“Be...oms able to secur... Fob...
 ...Should appeal to ev...h...er.

A BOON TO THE BIG CITY THEATRE! A LIFE SAVER FOR THE SMALL TOWN!

SIXTEEN thousand contracts have been signed for Universal's Complete Service! — In the biggest cities—in the smallest towns... it is acclaimed the fairest contract ever made... a boon to the big city theatre... a life saver for the small town! — When you can get everything you want from one company — your complete show... when the product of that company has a 23-year reputation for sure money at the box-office... when you can get that product at a price that has proven the salvation of hundreds of small exhibitors... a gold mine for hundreds of big ones... it's nothing but good sense to grab it... if you can still get it!

- | | | |
|----------------------|-----------------|----------|
| 2-Reel Comedies | 1-Reel Comedies | Cartoons |
| 2-Reel Westerns | Serials | Features |
| ALL ON ONE CONTRACT! | | |



The Pictures you want at a price you can afford

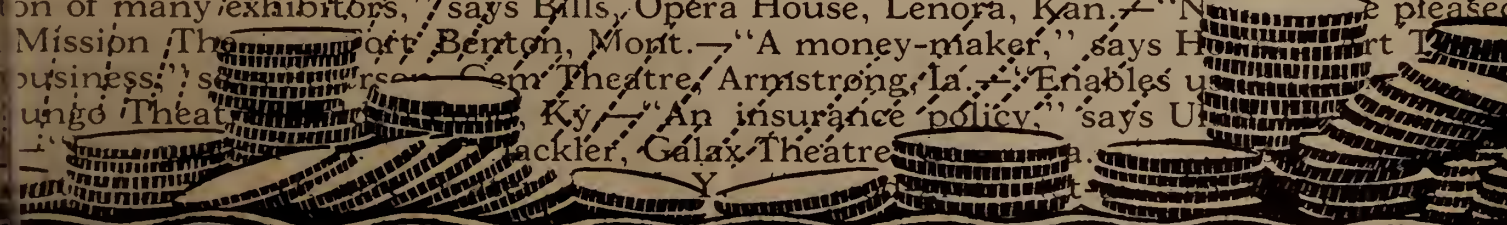
...ynesboro, Va.—“Godsend,” says Triebus, Emp... and Centennial Theatres, ...
 ...tory, Atherton Theatre, Kentwood, Ia.—“Able to pay off mortgage,” says Docter, May...
 ...house, North East, Md.—“Can open additional night,” says Acri, Acri's Theatre, M...

Rainier, Ore.—"Fairest proposition ever offered," says Kriegbauhm, Char-Bell Theatre,
A great benefit," says Kenneaster, Mystic Theatre, Davis, Cal.—"Fairest and square
"Biggest boon," says Madison, Rockwell Theatres, Frankburg, Ida.—"Fulfills every prom
Middletown, Ind.—"Enlarges bank account," says Hix, Garden Theatre, S
," says Graffort, Cosmo Theatre, New Carlisle, Ind.—"Should please any exhibitor
Creek, Cal.—"Sure a breed winner," says Richards, Royal Theatre, Parsons, Ia.—"One

SERVICE

terworth, Lyric Theatre, Minnesota, Minn.—"Acts as insurance policy," says Buckle
Godsend," says Pfingston, White Theatre, White, S. D.—"A wonderful proposition," sa
—"My salvation," says Margot, Furby Theatre, Winnipeg, Can.—"A great saving," sa
atre, La Grange, N. C.—"A gold mine," says Nowatske, Park Theatre, Mukwonago, Wi
or," says Hutnick, Fairview Theatre, Fairview, Wis.—"Best service possible," says Priou
heatre, Rushville, Neb.—"Most wonderful service," says McDaniel & Anderson, Liber
atre, Braddy, Ia.—"Solves knotty problems," says Peatty, Graden Theatre, S
it may be of use," says Donnelly, Manba Theatre, Manba, Va.—"A good buy," sa
Index Theatre, Index, Wash.—"A good buy," says Doyle, Doyle's Hipp
Orby, Ia.—"A life saver," says Ryerhoff, Lyric Theatre, Grinnel, Kan.—"Biggest boon
Theatre, Glenora, Kan.—"Best picture buy," says Brock, Hagerman Theatre, Hagerman
profitable," says Damm, Damm Theatre, Osgood, Ind.—"Greatest thing in the
N. Y.—"Greatest thing ever sold," says Lodge, Green Lantern Theatre, Wilmington
says Theros, Parkesburg, Manheim, Quarryville Theatres, Lancaster, Pa.—"Solve
eper, Caspar Theatre, Caspar, Cal.—"A Godsend to all exhibitors," says Shenk, Ope
—"Greatest in years," says Miller, Princess Theatre, Elmgrove, W. Va.—"Can't be beaten
Theatre, Follonsbee, W. Va.—"Saves the exhibitor," says Ewald, Family Theatre, Kenoic
hase in business," says Fry, Palace Theatre, Omaha, Tex.—"A life saver," Felps, Com
rest on the market," says Schlossman, Regent, Majestic, Rialto, Strand Theatres, Mu
Greatest plan," says Strayline, Grand Theatre, Geneseo, N. Y.—"A veritable knockout
Cl.—"Gives us a chance to exist," says Bates, Lyric Theatre, Norwich, Ont.—"Benefi
cal," says Feyerabend, Estacada, Ore.—"Owe you debt of gratitude," says Krat, Royal
—"Most equitable ever written," says Raful, Rialto Theatre, Kenmore, O.—"Greate
to show profit," says King, Grand Opera House, El Paso, Ill.—"In line with your fairne
" says Wagner, Arlington Theatre, So. Chicago, Ill.—"Fairest contract," says Maller
New Kensington, Pa.—"Liberal and far-sighted," says Morris, DeLuxe Theatre, Forres
R Theatre, Ashton, Ia.—"Best I ever saw," says Ramsay, Ramsay Theatre, Stewartstow
tion of many exhibitors," says Bills, Opera House, Lenora, Kan.—"Not only pleased
Mission Theatre, Fort Benton, Mont.—"A money-maker," says H
ousiness," says
ungo Theatre, Ky.—"An insurance policy," says U
ackler, Galax Theatre

the little fellow
is well as the big fellow



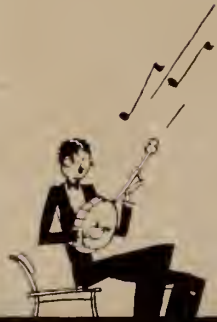
When you want them can't afford to pay!

Boonville, Mo.—"A profit three nights instead of two," says Roney, G. A. R. Ope
Re

Upholding The Tradition

THE greatest series of two-reel subjects ever produced, were Carl Laemmle, Jr's., "The Collegians." To them, in their mighty box-office power, was given the brand name of "Junior Jewels." Jealous of this name, Universal has guarded "Junior Jewel" quality with every ounce of its vast resources, so that any short subject so labelled is known to the world as of superior quality. And now comes a new series of two-reelers to uphold—and to enhance—the traditions of the "Junior Jewel" brand. In the 1929-30 line-up you get twelve two-reel releases of Universal's "Sporting Youth Series"—a series so superlative that it will get, hold and build business for any theatre in the land!

SPORTING



UNIVERSAL

JUNIOR

of a **Great Brand Name**

2

VERSIONS

TALKING

—
SILENT

YOUTH!



JEWELS ★

UNIVERSAL 2

BIG money is in sight for exhibitors who tie-up to Universal this season for a constant supply of the best comedies it is possible to make. Look over the line-up! Did you ever in your life see such an array as this?

Think of being able to bill the Rooney family—Pat, Marion and Patsy—a big time headliner attraction for your house! On the De Luxe strength of their names alone you'll draw bigger houses than you've seen in many a moon. They come to you—with all the songs, dialog, dancing and patter that have made them famous all over the country—in six two-reelers boasting production values any feature would be proud of.

Look at that picture of Sunny Jim! You know *him!* The BOX-OFFICE BABY grown to even greater BOX-OFFICE strength than ever before. Imagine him *talking!* He'll wow 'em to death! He was funny before—he's a SCREAM now. And you get him in a series of six of the greatest big-time two-reel laugh riots you ever saw!

Then you get ten starring Arthur Lake—ten numbers so chock-full of pep and spirit of youth on a rampage that they fairly bubble on the screen! LAUGHS? You bet they're full of laughs—and pep, and jazz, and gags, and everything else that makes them real great.

Companion to Arthur Lake in the two-reel line-up is Sid Saylor—a comedian who brings you new, fresh, speedy, and thoroughly unique comedy entertainment. This series of ten is destined to build up a reputation that will mean REAL MONEY at your box-office.

The all-star group. Ten of the funniest comedies that brains can devise or that money, time, effort and unlimited resources can obtain. Some of the best known names in the field of film fun will be with this series. Grab 'em for comedy certainties!



—BLOW UP YOUR PROFITS!

REEL COMEDIES

PAT ROONEYS
ALL-TALKING and SINGING

A circular graphic containing three black and white portraits of people. The top portrait is a woman with dark hair, looking slightly to the right. Below her are two other portraits, one of a man on the left and another of a woman on the right, both looking towards the center.

10 SUNNY JIMS
TALKING or SILENT

A circular graphic featuring a close-up black and white portrait of a baby's face, looking upwards and to the right with a slight smile.

10 SID SAYLORS
SILENT

A circular graphic featuring a black and white profile portrait of a man's face, looking to the left.

10 ALL STAR
TALKING or SILENT

A circular graphic with several small five-pointed stars scattered across the background. The text is centered in the lower half of the circle.

FIVE
GREAT
MONEY
SERIALS

A
♥

"THE ACE OF
SCOTLAND YARD"

UNIVERSAL'S SENSATIONAL TALKING SERIAL
(TEN EPISODES)

The **FIRST TALKING**

"The Ace of Scotland Yard" is a new kind of serial . . . built to smash records in the finest theatres . . . because it is crammed full of production value — story value — audience drawing power unprecedented in a chapter picture!

Remember what "Blake of Scotland Yard" did at the box-office? Well, "The Ace of Scotland Yard," — directed by Ray Taylor, with Craufurd Kent, Florence Allen, Grace Cunard, Monte Montague and Herbert Prior — is so much bigger . . . so much more exciting . . . that it will hang up unheard of grosses!

SOUND — 2 NEGATIVES — SILENT

Another Extra Money Serial from Universal

♥
A

"TARZAN
THE TIGER"

.. SOUND or SILENT ..

(15 EPISODES)

Even bigger and more sensational than "Tarzan the Mighty," the serial that set a new standard for chapter play drawing power. You'll see thrills that outthrill anything ever produced in adventure pictures. Featuring Frank Merrill and Natalie Kingston. Directed by Henry MacRae.

Another Extra Money Serial
from Universal!

"THE JADE BOX"

... 10 EPISODES SOUND or SILENT ...

A powerful mystery thriller that will pack them in and bring them back week after week. Raw meat for the red-blooded box-office!

Another Extra Money Serial from Universal!

ING SERIALS!

NOW!—the finest houses in the land will play the best serials ever made! Serials that will blaze in electric lights! Serials that will pack them in and keep them coming week after week!—Universal serials in **DIALOG!**—Universal serials with **SOUND!**

Yes sir!—the boom days for chapter plays have arrived. Universal—always miles in the lead with chapter thrillers—gives you the first serials with talking and sound effects. Truly you can say, "Forward march with Universal," when you get serials like these!

Universal has always given you chapter pictures with a kick that only Universal knows how to put into serials. And here we are again with a new **KIND** of serial with a new kind of kick... with audience pulling power that will get them again and again... adults and children—everybody!

You know what great money-makers you have had in Universal's silent serials. Wait until you see "The Ace of Scotland Yard"—with dialog! Gilded movie palace or a store front theatre—you will witness a box-office event that you'll never forget!

You are still shouting about the sensational grosses made by "Tarzan the Mighty,"—in your own words "the box-office miracle." You'll continue to shout when you play "Tarzan the Tiger"—with stirring music and sound effects to heighten the biggest thrills ever recorded on the chapter play screen!

The best brains in the serial business have gone into Universal's five big money serials... the best of everything that you have ever seen—**PLUS** the added punch of sound and dialog!

This year the best theatres will use these high class, high velocity serials—because they are among the greatest business builders ever produced! Universal's talking serials make money talk!

"THE LIGHTNING EXPRESS"

...10 EPISODES... ... SOUND or SILENT ...

Without exception the most gripping railroad chapter play ever produced! Lean against it hard and forget your money troubles!

Another Extra Money Serial from Universal!

"TERRY OF THE TIMES"

...10 EPISODES... ... SOUND or SILENT ...

An exciting newspaper story with a brand new angle... with melodramatic peaks that will make them stand up and cheer.
Box-office? **YES!**

Another Extra Money Serial from Universal!

BOON!



and these



6
BENNY RUBINS

(All-talking and singing)

As a Broadway headliner at the Colony Theatre he took New York by storm. Now he comes to mow down your audiences in six riotous one-reelers. He wise-cracks—he sings—he dances. He slays them with laughter!



and these

26
**ONE REEL
RE-ISSUES**

The best one reel comedies Universal ever made, selected for laughs and profits!

THE HITS THE BIG ONES

THE largest and finest theatres in the country are looping their audiences for golden giggles with these tremendously popular one-reelers. There is no surer way to build steady patronage—in any house—in any town—than to keep them happy. Oswald never fails to make them **laugh in advance** the moment his name is flashed on the screen.

SOUND
or
SILENT
(2 Negatives)

26

Oswalds (Sound or silent) will make your theatre a more hysterical place in which to live. Grab them if you like, steady profits!

Oswald

the Lucky Rabbit

ACTION

in 2
Reel
Westerns

52 dashing — smashing
— exciting 2-reel
Westerns . . . with the stars
they want . . . with the famous
Universal Ranch Riders . . .
with the good old box-office
punch that Universal knows
how to put into Westerns.
26 new ones starring Ted
Carson and Bobby Nelson.
26 re-issues of the best
work of Jack Hoxie, Edmund
Cobb, Pete Morrison, Billy
Sullivan, Jack Daugherty,
Josie Sedgewick.

SPEED! — PEP! — PUNCH! — PROFIT!



The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY
Copyright 1929 UNIVERSAL PICTURES CORPORATION All Rights Reserved

Vol. XXIX

JULY 13, 1929

No. 23

UNIVERSAL MOVIEGRAMS

H. H. VAN LOAN, novelist, publicist and playwright, who began his writing career with Universal, has decided again to throw in his lot with that company. On Sunday he entrained for Universal City, under a long-term contract. His first work will be writing dialogue, with Charles S. Webb, who is already in Universal City, for "The Homicide Squad."

EUGENE BORDEN and Mildred Van Dorn have been cast in support of Laura La Plante in "One Rainy Night." This is the production which Emmett Flynn was especially engaged to direct. It starts in production this week at Universal City.

THE CAST in support of Glenn Tryon and Merna Kennedy in "Barnum Was Right," by Philip Bartholmae and Hutchenson Boyd, includes Otis Harlan, Jay Hunt, Clarence Burton, Basil Radford, Lew Kelly and Isabel Keith. Del Lord is directing.

NORMAN F. THOM, the "John Drew of the River," Mrs. Thom and Norma Beth, whom Mrs. Thom asserts is the original of Edna Ferber's character, Kim, in "Show Boat," are in Universal City. The Thom's taste of Broadway recently caused them to desert their show boat, the Princess, this year and devote the summer to learning the technique of moving pictures. At present they are

Sound Studio in New York City Certain for Universal Pictures

Carl Laemmle on the Point of Closing Negotiations for an Eastern Studio Expected to be Ready for Operation Within Thirty Days. Three Sites Being Considered—Will be Used for Talking Shorts, Features, Tests, Newsreel Specialties and an Occasional Full Length Feature.

AFTER fifteen years of concentration of its production activities to the West Coast, where its elaborate motion picture studio at Universal City, Cal., is one of the finest and best equipped film plants in the world, the Universal Pictures Corporation finally has decided to establish a studio in the East. Plans are under way for the opening of a studio in New York City.

The event of sound and talking-pictures has brought about this decision on the part of Carl Laemmle, president of the Universal organization. The necessity of being in close contact with Broadway talent and Broadway novelties make it practically imperative that a motion picture company of the bigness and scope of Universal have studio facilities in New York.

During the past several weeks, Dan playing small parts in "The Drake Case," which Edward Laemmle is completing at Universal City.

RED GRANGE will return to the screen under Universal auspices in a college production to be called "Varsity Show." He will be co-starred with George Lewis. The production will be under the direction of Nat Ross, who has been so successful with "The Collegians" series and whose reputation will be still further enhanced by "College Love."

B. Lederman, construction manager for Universal, with headquarters in New York, has scouted up and down town, in Long Island, Brooklyn and New Jersey, for a proper building for conversion into a sound studio. The choice has narrowed down to several excellent prospects. Final decision on the site will be made by Mr. Laemmle upon his arrival from the Coast late this week. Until such decision, details as to the location, the size of the studio and plans concerning its operation will not be made public.

Universal's New York sound studio will be used primarily for the production of short talking, singing and dancing pictures, utilizing popular Broadway stage and vaudeville talent, and also for sound-picture novelties. It will be very useful to Universal for the making of certain sound sequences with a New York locale for inclusion in features otherwise produced at Universal City. It probably will be used for the complete production of an occasional full length feature.

Among other uses to which Universal will put the new studio will be the moving of voice and music tests of stars and others sought as prospective Universal stars and players. Also, many special news novelty subjects will be photographed there for the new Universal Newsreel which will be launched late this month, with bi-weekly issues thereafter.

Universal Shows



Sunny Jim



Stars of "College Love"



Natalie Kingston



Frank Merrill

t Subject Stars



Pat Rooney, Marion Bent and Pat III



*Benny
Rubin*



Arthur Lake



Sid Saylor

The World's First

*No. 646—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation*

THOSE were the happy days!

Remember when you used to shuffle out and grab the big serials as fast as they were announced? Those were the happy days. The days when the chapter play was king.

Glory be! How your box-office used to respond week after wonderful week. And how the people used to come back again and again!

Yes, sir. Those were the happy days. And Universal gave them to you.

And now these are the happy days, and Universal is giving them to you as usual, with the first talking serial the world ever saw or heard, "The Ace of Scotland Yard."

It will re-establish the chapter play in your theatre as the ace of money-makers.

It will be the same box-office sensation today that the big money-making serials were in the old days.

Talking Serial

“The Ace of Scotland Yard” is a de luxe talking picture made for continuous runs. Split up into episodes, ten of them, big, glorious, fine, wonderful.

Twenty grand and glorious reels, everyone crammed with life and action, romance and adventure and dialogue.

Book “The Ace of Scotland Yard” with dialogue that crackles with suspense and lightning action.

Book “The Ace of Scotland Yard” and give them something new in talking pictures.

Book “The Ace of Scotland Yard,” a natural of naturals, a smashing, crackling, adventure picture with talk, grand, glorious talk, and tender, lovely romantic talk, and mysterious sounds, and music, and thrilling action, and everything that goes to make a box-office big one even bigger.

Yes, these are the happy days. And Universal is making them bigger with big shots like “THE ACE OF SCOTLAND YARD,” the first talking serial on earth.

That’s why we say Forward March With Universal because Universal has what you have got to have this year.



Hoot Gibson, resplendent in a fez, was the main attraction and marshal at the rodeo given during the Shriners Convention at Universal City. The scene was a colorful one with 8,000 Nobles entertained at the Universal studios as the guests of Carl Laemmle and Carl Laemmle, Jr. Hoot's spectacular riding and roping was the high spot of the afternoon.

HOOT GIBSON IN SOUND

Famous Universal Western Star to Give His Fans Thrill of Hearing Him in Eight Smashing Productions for 1929-30

HOOT GIBSON fans will rejoice in the fact that his new productions for the coming season are to be in sound as well as silent versions. At last they will hear Hoot, the fighter, the rider, the lover. His Western thrillers will be just as fast as ever, just as packed with suspense, adventure and daring, but they will have the added attraction of dialogue and sound.

In accordance with the precedent established during the past year, Hoot Gibson will again produce his picture under the auspices of his own unit. The line-up includes "Rodeo Days," "Hand 'Em Over," "The Ace Rider," "The Montana Kid," "Howdy," "Cowboy," "The Mounted Stranger," "The Long, Long Trail" and "Gallop'g Winds." All of these pictures adhere to the modern conception of westerns in that they are based on actual conditions in the great outdoors now and in the past. Historical backgrounds lend verisimilitude to the stories and cure them of that old fault of sheer improbability.

Hoot Gibson is the ideal star to produce "Rodeo Days." His performance as the main attraction in "King

of the Rodeo" will be remembered as the best representation of authentic rodeo riding yet to reach the screen. The picture was taken in Chicago during an actual rodeo. Hoot recently took part in a similar exhibition at Universal City during the Shriners' Convention. Carl Laemmle and Laemmle, Jr., entertained the Nobles at a special rodeo and dance lasting all afternoon. Gibson was the grand marshal and chief performer at the rodeo, which included among the spectacular featured events a stage coach race, a standing Roman race with each rider handling three horses, a pony express race, trick riding events with cowgirls participating with the cowboys, an Indian jamboree and other thrilling novelties. The pictures at the top of this page indicate the size of the rodeo and the tremendous gathering which witnessed the events. Gibson's participation in real rodeos has won him the reputation of being a real honest cowboy—not a movie sham. His pictures for the coming year will incorporate these thrilling feats of horsemanship and daring into stories packed with suspense and love inter-

est. The addition of dialogue will give yet another selling angle to Westerns that need no selling.

Just how active Gibson is on the lot is illustrated by an incident which Winifred Van Allen recounts of an interview with Hoot. He was on location for "Smilin' Guns." The young lady had presence of mind enough to wear riding togs. The interview ended exactly nineteen miles from where it began. Those nineteen miles were traversed on horseback over exceedingly wild Southern California country.

Hoot was at work when Miss Van Allen arrived. Surrounded by a group of cowboys, the popular star was dashing over the landscape on his favorite horse. The director, Henry Mac Rae, suggested that the interviewer mount and talk to Hoot between shots. She did. She chased the active Westerner over miles and miles for six hours. Hoot is a glutton for work. He will ride from dawn to sunset and retake a scene a dozen times willingly. Interviews notwithstanding, Hoot Gibson goes right on making Westerns, crowded to the hilt with action.

Ken Maynard Joins Universal Westerns



Scenes from Ken Maynard's first picture for Universal, "The Wagonmaster." INSERT ABOVE: Maynard singing to Edith Roberts. CENTRE: Thrilling fight in dance hall. INSERT AT LEFT: Maynard and little Jackie Hanlon.

Big Outdoor Star to Make Eight Westerns in Silent and Sound Versions for Universal— Maynard Has Own Producing Unit

UNIVERSAL has cornered the western field for 1929-30. With Hoot Gibson and Ken Maynard both making eight productions in silent and sound versions, there is no room for competition that is even mildly serious. Hoot has long been a Universal favorite. Ken has just joined the Laemmle ranks. Like Gibson, he will operate his own producing unit. His outdoor pictures bring to the screen every form of sport, adventure and daring.

His first two productions for next season, "The Wagonmaster" and "Lucky Larkin," have already been completed at Universal City, while Maynard is now working on "The Golden Bridle," a romance of the days of the Spanish occupation of Southern

California. "The Wagonmaster" is a roaring, romantic tale of the old West, adapted from a story by Marion Jackson. Maynard, as the hero, is a hard-riding, hard-fighting Westerner, supported by a strong cast, including Edith Roberts, Tom Santschi, Al Ferguson, Frederick Dana, little Jackie Hanlon, Lafe McKee, Frank Rice, Bobby Dunn, White Horse and Maynard's famous trick horse, "Tarzan." The picture was directed by Harry J. Brown, who also wielded the megaphone on "Lucky Larkin," a lightning-speed drama of love intrigue, combat and horse racing in romantic Arizona. The sterling supporting cast in "Lucky Larkin" includes Nora Lane, pretty heroine of "The Cohens and Kellys in Atlantic City," James Far-

ley, Harry Todd, Paul Hurst, Charles Clary, Blue Washington and "Tarzan."

Maynard's other vehicles for 1929-30 will include "Tall Timber," "The Lost Canyon," "Crimson Courage" and "The Trail of the Pack." All of them adhere to Maynard's policy of introducing historical interest in the western pictures.

Ken Maynard is a native of Mission, Texas. He received his elementary education in his home town and following his graduation from high school there, he spent two years at Columbus, Ind. Later he attended the Virginia Military Institute.

The fact that he joined the cavalry unit in school and became a captain
(Continued on page 32)

"COLLEGE LOVE"

Feature Length All-Dialogue Climax to "Collegians" Is Fast Football Picture with Marvelous Sound Effects

"COLLEGE LOVE" is a fitting climax to the series of one-reelers which Carl Laemmle, Jr., originated four years ago. It is startling in several respects. In the first place, it is the first feature-length production starring the famous Collegians cast. Even more important, it is the first college picture of its kind ever released in all-dialogue and sound effects. The college songs, the cheers of the rooting section, and all the other sounds that characterize campus life raise "College Love" to a class by itself.

The five-reel climax to the "Collegians" Series has a fast-moving plot. A football game is the high point in the picture with George Lewis barred from

AT RIGHT: George Lewis and Dorothy Gulliver

BELOW: George Lewis intrudes on Eddie Phillips' profession of love for Dorothy Gulliver



Rivals for the love of the same girl, the leads in "College Love," George Lewis and Eddie Phillips, come to near blows.



the game to shield Eddie Phillips' disgrace the night before the big event. Phillips is as excellent as ever in a drunken scene following Dorothy Gulliver's stated preference for his rival. The night club scene in which Phillips raises his particular brand of whoopee lends a sharp contrast to the wholesome routine of campus life. Phillips' final confession of guilt to Coach Hayden Stevenson occurs when the Alma Mater song fills him with remorse. Lewis is summoned to save the game and the last few minutes on the grid-iron are as tense as any football scenes ever to reach the screen.

The addition of sound and dialogue is immeasurably effective. The cast, headed by George Lewis, Dorothy Gulliver and Eddie Phillips and nobly supported by Churchill Ross, Hayden Stevenson and Sumner Getchell, reveal excellent voices. Their jazz is hot and their harmonizing close enough to suit the most fastidious exponents of modern syncopation. "College Love" contains four outstanding songs that rival if not excel the college songs of the oldest universities. "Alma Mater" sends a thrill down the spine of every man and woman who cherishes college memories. The "Victory Song" is rousing to the point of fever pitch. "It Is You" and "How I Love My College" complete the quartette of songs that will soon gain their way via radio and record to nation-wide popularity.

The love elements in "College Love" has all the appeal of youth, hot blood and high spirits. Dorothy Gulliver as the girl with whom both the quarterback and line-man are madly in love is delightful in her sincerity and straightforwardness. With enough of the campus flirt lurking in her to lure her admirers on, she is finally decisive in her acceptance of Lewis and her gentle rejection of the bragging Phillips.

The wisecracks, good humor and sparkling
(Continued on page 25)



Gigantic Newspaper Hook-Up Engineered By Universal For New Universal Newsreel

Country-Wide Co-operative Plan Arranged with Leading Newspapers
in Important Cities — Marks New Venture in Screen Journalism

A FAR-REACHING co-operative hook-up with sixty leading newspapers from coast to coast has been arranged by Universal in connection with the new Universal Newsreel, the first issue of which is to be launched July 31. The zones of influence of the various papers practically blanket the country. Additional papers are joining the hook-up daily.

According to information just obtained, the newspapers already signed up by the Laemmle organization include the following:

Albany Knickerbocker Press,
Albany Evening News,
Atlanta Journal,
Billings Gazette,
Boston Traveler,
Buffalo News,
Butte Standard,
Charlotte News,
Cleveland News,
Dallas Despatch,
Des Moines Register,
Detroit News,
El Paso Post,
Fort Worth Star-Telegram,
Houston Chronicle,
Indianapolis News,
Little Rock Democrat,
Los Angeles Times,
Memphis Commercial Appeal,
Missoula Missoulian,
New Haven Register,
Evening World, New York City,
Oklahoma News,
Omaha World-Herald,
Philadelphia Inquirer,
Phoenix Gazette,
Pittsburgh Post Gazette,
Portland News,
Rochester Times Union,
Salt Lake Tribute,
San Antonio Express,
San Diego Sun,
San Francisco Chronicle,
Seattle Star,
Spokane Press,
Vancouver, B. C., Sun,
Washington Star.

The newsreel-newspaper hook-up, it is learned, is the outcome of a long cherished dream of Carl Laemmle, president of the Universal Pictures Corporation, who hopes to bring the

resources of a big motion picture company, such as Universal, into contact with the ideas and suggestions of the best editorial minds in America. The Universal Newsreel hook-up is felt to be the entering wedge towards this dream. It is regarded as the initial contact.

The tie-ups were made under Mr. Laemmle's direction by Fred J. McConnell, Universal sales manager for short production and a former newspaperman. They call for real co-operation between Universal and the various newspapers, not a so-called "co-operative" and inactive hook-up. The newspapers and Universal are in agreement to work together in the production, marketing and publicizing of the newsreel. In each locality, the newsreel will be sold to the public as if actually put out by the newspaper, aided by Universal in the production and marketing of the film.

The plan is said to be exceptionally flexible, with the expectation of many local news subjects being included in the various regional releases to build up local interest with each newspaper's public, and the exploiting of these local subjects and the newsreel in general by the newspaper.

The hook-up is said to be the largest in the history of screen journalism. In each case, the deal was made independently with each paper in its home town, in order to get local interest and co-operation, as against a one-point contact with a series of chain-owned newspapers. Universal believes that it has made a great number of most valuable contacts—contacts that will be most helpful in assuring the complete success of the new co-operative idea. The idea is looked upon as sounding a new note in screen journalism, and as a long step towards closer relationship between the motion picture industry and the best editorial minds in America. The new Universal Newsreel is considered as a very definite step towards the realization of a true "newspaper of the screen."

The importance and power the Universal Newsreel is destined to assume gets its initial impulse from the new organization, the Associated News-

reels, Inc., of which it is one of the charter members. This Association is a co-operative organization of newsreels, with a combined buying power that assures bigger and better features and greater service, according to indications. Captain G. McL. Baynes is the general manager of this new association, which will supply the Universal Newsreel with much of the world-wide newsreel subjects used. The Universal Newsreel, under the editorial management of Sam B. Jacobson, will supplement this service with widespread activities of its own in co-operation with the various newspapers that now are newsreel partners with Universal.

\$5,000 Camera Booth In Denny's Latest

A SPECIAL perambulator soundproof camera booth operating on inclined tracks was built for unusual angle panoramic shots in the filming of "No, No, Napoleon," Universal all-talking picture starring Reginald Denny.

The device was perfected by Director William James Craft and constructed at a cost of \$5,000. The booth is run on the inclined tracks and can be turned in all directions. It is operated by a crew of helpers, two of whom stop, start and steer it by mechanism.

"COLLEGE LOVE"

(Continued from page 24)

wit for which Laemmle, Jr.'s series are famous, is more apparent than ever in the sound feature. Breezy, modern and altogether refreshing, they stamp "College Love" as one of the up-to-the-minute productions for 1929-30.

Nat Ross, veteran director of the "Collegians," has done a neat job on the feature, which was adapted from a story by Len Fields. It is a Carl Laemmle, Jr., Production of which the young and newly appointed general manager of Universal City may justly be proud.

CARL LAEMMLE AGAIN DELIVERS GOODS IN 1929-30 COMPLETE SERVICE CONTRACT

Offers Finest Line-Up of Product in History of Universal at Time When Exhibitors Need It — Outstanding Silent Films Protect Small Exhibitor from Competition of Sound Product

UNIVERSAL'S Complete Service Contract has pulled many an exhibitor out of the hole to handsome profits in past years. The 1929-30 season is a critical one for countless exhibitors. Carl Laemmle has again come forward with a Complete Service Contract that at once solves the problems of these anxious showmen. The finest line-up of product, both silent and sound, that has ever been offered by Universal is now included in this year's C. S. C. At a time when sound installation and changing conditions in the whole motion picture industry are wrecking havoc with the small exhibitor, their unfailing friend for the past twenty-two years comes to the rescue with an array of box-office pictures that can stand on their own feet against the keenest competition.

In the Complete Service Contract are included all of Laura La Plante's starring vehicles, Joseph Schildkraut's three pictures, Reginald Denny's films, the three Tryon-Kennedy features, John Boles' singing hits, Mary Nolan's quartette of exotic love stories, and the two modern youth films in which Barbara Kent and George Lewis will appear. In addition to these outstanding star series, the Complete Service Contract contains the five all-star productions, "The Drake Case," "Girl Overboard," "Brawn of the Sea," "The Climax" and "She Belongs to Me."

The big western offerings of eight Hoot Gibson pictures and eight Ken Maynard pictures cannot be overestimated in box-office value to the smaller exhibitor. These stars represent the best the motion picture industry has to give in the western field. They alone solve the problem of Saturday night business in towns where westerns have

Eight Ken Maynard and Hoot Gibson Productions Solve Saturday Night Problem of Small Town Exhibitors

always been the week-end drawing card. In addition, three Jack Hoxie re-issues and three William Desmond re-issues are included on the Contract.

For Short Product, the ever-popular Junior Jewels are paramount in interest. Both the Third and Fourth Series of "Collegians" are included, each of which contains twelve instalments. In the two-reel featurette field, thirteen Northwestern Mounted Police pictures with Ted Carson are offered. Also, thirteen Pioneer Kid films with Bobby Nelson, and twenty-six re-issues featuring Pete Morrison, Jack Daugherty, Edmund Cobb, Josie Sedgwick and Billy Sullivan.

The two-reel comedies included are another safe bet for big and little exhibitors. Ten Sunny Jims, ten all-star pictures, ten Sid Saylor and ten Arthur Lakes furnish a comedy backbone that means profits.

Universal's strong line-up of chapter-plays is at the service of Contract holders. The sequel to "Blake of Scotland Yard" is the first sound serial in the picture business. In silent form "Ace of Scotland Yard" is a potent and stirring serial. "Tarzan the Tiger" will outstrip "Tarzan the Mighty" in production value and the latter rolled in amazing grosses during the last year. "The Jade Box," "The Lightning Express" and "Terry of the Times" are the remaining chapter-plays, each of which is built for ten weeks of box-office strength.

The Complete Service Contract is rounded off by twenty-six Oswald Cartoons and twenty-six Cream of the Comedies Re-issues. These single reels have proven steady business builders in the past.

SPORTING YOUTH SERIES CARRY ON JUNIOR JEWEL BOX-OFFICE TRADITIONS

Series of Twelve Two-Reelers to Contain Pep of "Collegians" Plus Sophistication of Modern Youth Beyond Campus Age

Cast of Outstanding Merit to be Announced Shortly

UNIVERSAL is offering a Sporting Youth Series of twelve two-reelers for next season. They are to carry on the brand name of Junior Jewels, made so famous through Carl Laemmle, Jr.'s "Collegian" Series of two-reel hits. They will maintain the Junior Jewel quality of box-office attraction. They will retain the fan appeal of youth and modernity. They are not, however, to continue the activities of the Collegians after their graduation from dear old Calford. Nor is the Col-

legians Series cast to be featured in the new Sporting Youth Series. Announcement of the new cast is on its way from the Coast.

The Series will deal with modern youth as it is seen in any typical town or city. Its mad craze for good times, its apparent sophistication, its freedom and its courage will be depicted in bold strokes. Inevitably, backstage life, sports, society, business will all play their parts as background for the series. Always a popular topic for discussion, the younger

generation has seldom held the center of the stage as it does today. Its advocates and its accusers will find a pithy answer to their queries in the twelve short subjects Universal is planning for 1929-30.

The Sporting Youth Series will be issued in two versions — silent and talking. The sound version will be doubly rich in production values, as the brisk slang, amazing frankness and salty wit of the younger set are to be capitalized up to the hilt. Jazz and songs will play a large part.

UNIVERSAL WESTERN STARS



Hoot Gibson



Ken Maynard



Billy Sullivan



Bobbu Nelson



Josie Sedgwick



Edmund Cobb



Jack Daugherty



Pete Morrison



Pat Rooney, and Pat Rooney III make an amusing pair of bell hops in "The Royal Pair" one of their six sound comedies for next season. AT RIGHT: The Rooneys out of character

The three Rooneys in disguise, Pat III has the white evening dress and boyish bob, Pat II with his wig in hand gapes foolishly at his wife, Marian Bent in "The Royal Pair."

UNIVERSAL TWO-REEL COMEDIES

The Three Rooneys in Six All-Talking and Singing Comedies, Sunny Jim at Last Talking in Ten Knockouts, Arthur Lake Starred in Ten Youthful Comedies, Sid Saylor Funnier Than Ever in Ten New Ones and Ten All-Star Productions

UNIVERSAL is going to bag the laugh-clicking record for next season on its two-reel comedies. The stars for the coming year are the best that foresight and money could buy. The acquisition of Pat Rooney, his wife, Marian Bent, and Pat Rooney III is a motion picture coup. The famous family have a wider and more loyal

following in vaudeville circles than any other three people in big time. Sunny Jim, erstwhile Snookums of The Newlyweds fame, is the best beloved baby of the screen. Now he will talk. His antics are to be heightened by his childish voice and his exuberant laughter. Arthur Lake, popular juvenile whose "Horace in Hollywood" Series has met with such success, will star in ten sparkling comedies of youth on a rampage. Sid Saylor's following created a demand for another series in which his unique humor and ingenuousness will continue to convulse audiences. Finally, Universal will release ten all-star comedies in sound or silent versions. The stars for these comedies have not as yet been announced, but rumors from Universal City indicate that an unusually fine, hand-picked array of comedians is being assembled.

Pat Rooney Comedies

Universal has wisely adhered to the type of entertainment for which the Pat Rooneys are famous in making the six comedies for next season. The songs, patter and dancing which the trio have made notable on the vaudeville stage are incorporated in their sound pictures for Universal. American audiences have delighted in the close family bond between Pat and his wife and young son. Edgar Alen Woolfe, who has written the Rooney vaudeville skits for years, wrote the screen stories with the view of maintaining the rollicking, intimate tone of former hits. All of the films picture the trio as a family essentially devoted, though often involved in hilarious complications that give every indication of intrigue and scandal. The titles of the pictures are "Sweethearts," "Marking Time," "Love Birds," "The Royal Pair," "Three Diamonds" and "Tree of Love."



Sid Saylor in "French Leave" wears his habitual foolish grin that always brings down the house.



Arthur Lake in the fetching boudoir cap is doing his best to look nonchalant with no Murad at hand in "Her Bashful Beau." AT RIGHT: Lake and his blonde lead.

Flappers and their swains can take a tip from Arthur Lake in "Her Bashful Beau." When the irate parent comes into the room, just stage a fainting scene.

THAT WILL CLICK BIG LAUGHS

Throughout all of them there is plenty of scope for the inimitable clogging, wisecracks and singing that have endeared the Rooneys to the stage.

Pat Rooney and his wife both come naturally by their talent. Pat Rooney I was the inspiration for Pat the Second's desire to be a famous song and dance man. Pat's mother was the celebrated soubrette, Josie Granger. Marian Bent is the daughter of Arthur Bent, first soloist of the Gilmore Band, and Alice Bent, actress. Pat Rooney and Marian Bent were vaudeville partners before they became life partners.

"Sunny Jim" in Sound

Lawrence McKeen, Jr., who rose to fame as "Snookums," in "The Newlyweds and Their Baby" comedies, made by Stern Brothers for Universal release, has been signed by Universal for a new series of two-reel comedies to be called the "Sunny Jim" series. They will be in both silent and talking versions. Gus Meins is directing the series.

Snookums won millions of fans throughout the world; Sunny Jim, the same lovable kid who talks and laughs and makes a lot of noise as well as trouble, will win millions more. His pranks are now household legends; soon his childish chatter will be on every tongue. He is the box-office kid of the screen and talking is making a bigger and better baby of him.

Arthur Lake Starred in Puppy Love Series

The general theme of Arthur Lake's series of two-reel comedies for next season is puppy love. Lake is outstanding in his ability to portray youngsters of the typical Booth Tarkington sort. In his recent "Horace in Hollywood" Series, he was happily cast as a movie-struck lad who sought fame on the lot. In his new series all the humor and wistfulness of the moon calf age will be depicted. The series will be made in silent version only, and will prove a box-office boon to the small exhibitor who is anxious to give his patrons the best obtainable comedies. Sam Newfield is directing the series.

Sid Saylor Comedies

Sid Saylor's comedy series for the coming season will also be exclusively silent. Saylor's droll mannerisms and pantomime need no accompanying sound to make them excellent entertainment. The series is being directed by Gus Meins and Sam Newfield under the supervision of Sig Newfield.

Part of the yearly schedule includes a series of "uniform" comedies in which Saylor plays the role of a soldier, sailor, fireman, etc. "French Leave" and "Camera Crank" have already been completed on the Universal lot.



Sunny Jim, erstwhile Snookums, in his newest talking picture entitled "Baby Talks"

Universal's Chapterplay Schedule Distinguished by First Sound Serial

"Ace of Scotland Yard," Sequel to Popular "Blake of Scotland Yard," Will Mark Innovation in Chaptered Screen Fare

UNIVERSAL'S serial schedule for 1929-30 would be outstanding if only for the fact that it contains "Tarzan the Tiger," the sequel to last season's smashing hit, "Tarzan the Mighty." The addition, however, of the first sound serial in the industry raises Universal's standard to an unassailable position. "Ace of Scotland Yard" is the serial innovation. In itself a strong chapterplay and sequel to the successful "Blake of Scotland Yard," its production value is unprecedented in sound. The added thrills and suspense that dialogue and groans, screams, shots and other noises give to a mystery play have been used to their full dramatic height in "Ace of Scotland Yard."

The cast of the sound serial is an excellent one headed by Craufurd Kent, Florence Allen, Grace Cunard, Herbert Prior and Monte Montague. Ray Talor, veteran thrill maker, is di-

Serials for 1929 - 30

"ACE OF SCOTLAND
YARD"

"TARZAN, THE TIGER"

"THE JADE BOX"

"THE LIGHTNING
EXPRESS"

"TERRY OF THE TIMES"

recting "Ace of Scotland Yard." The story surrounds the adventures of Scotland's master society detective in solving a mystery involving a great English family. The serial is modern in type and has discarded blood and thunder for plausible explanations of eerie happenings.

"Tarzan the Tiger" has the same principals that made its forerunner so well cast. Frank Merrill will again enact the strong and valiant hero, and beautiful Nathalie Kingston will play opposite him. Henry MacRae will direct the chapterplay which, like "Tarzan the Mighty," will be made in fifteen episodes. It will be remembered that the addition of extra chapters to the first Tarzan serial came at the request of exhibitors who wanted to prolong the box-office response of that successful chapterplay.

"The Jade Box" will be made in ten episodes and is a powerful mystery play that will keep audiences in a fever pitch from week to week. Universal's fourth serial, "The Lightning Express" has been built around a railroad drama of much intensity, while "Terry of the Times" is a newspaper story by Hal Hodes. The quintet of serials offers a wide variety of audience appeal.

Universal's Two - Reel Westerns Packed With Punch and Action

Fast Northwestern Mounted Police Stories, Pioneer Kid Series and Reissues of Cream of Two-Reel Featurettes Offered with Most Popular Western Stars

UNIVERSAL will maintain during the coming season its reputation of offering exhibitors the cream of western short subjects. The popularity of two-reel action featurettes demands that the best material in stories, stars and direction must be put into product to meet competition. Universal is heading its 1929-30 featurettes with thirteen Northwest Mounted Police stories. Ted Carson, popular he-man, will star in the series whose locale is the romantic border-line.

Bobby Nelson, who played with such outstanding success in Universal's chapterplay hit, "Tarzan the Mighty," last season, is to be starred in a series of thirteen Pioneer Kid stories. These pictures will have tremendous

appeal to juvenile patronage and bring back the youngsters in town at every showing. Their exploitation possibilities are unlimited, and the the drawing power of the small star a bet not to be overlooked.

Universal has selected re-issues of unusual two-reel westerns whose box-office value has been amply proven in the past. The popularity of the stars whose previous pictures will again be released insures enthusiastic reaction. Pete Morrison, Edmund Cobb, Jack Daugherty, Billy Sullivan and Josie Sedgwick are the stars in the re-issues. Josie Sedgwick has the distinction of being a splendid horseman and athlete with the prodigal good luck to be also beautiful.

Universal is re-issuing these twen-

ty-six Western Featurettes because they boast proven box-office power. They are the type of red-blooded thrillers that draw crowds and build good-will.

"MISSISSIPPI GAMBLER"

SCHILDKRAUT'S FIRST

JOSEPH SCHILDKRAUT'S first starring picture for Universal will be "The Mississippi Gambler," an original story by Karl Brown. The adaptation and dialogue are being prepared by Leonard Fields.

Schildkraut will enter "The Mississippi Gambler" fresh from his widely acclaimed role in "Show Boat," Universal's highly successful hit.

"Ace of Scotland Yard"

Universal's
First Sound
Chapter-play

Sequel to
"Blake of
Scotland
Yard"



*Florence Allen
and
Craufurd Kent*

*AT LEFT: One of
many tense
climaxes*

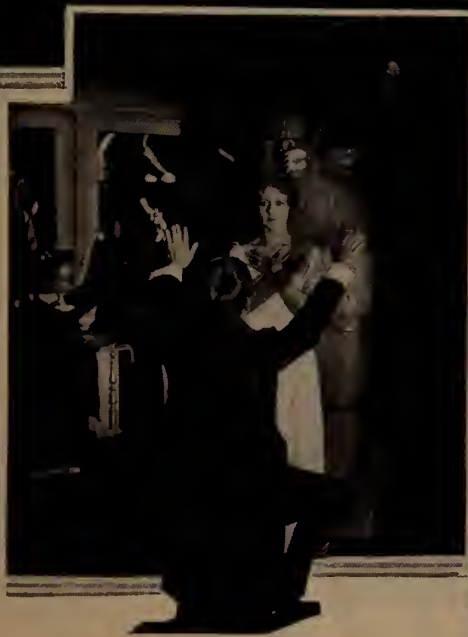


*Kent and
Monte
Montague*

*Grace Cunard
as the
seductive
"Queen of
Diamonds"*



*Lovely
Florence
Allen
under the
spell of
black magic*





Benny Rubin looking like a matinee idol surrounded by ladies of the chorus in "Hotsy Totsy."



In "Pilgrim Papas" Rubin pokes fun at our ancestors who made merry on the "Mayflower."

Benny Rubin and Oswald Make Universal One-Reelers Super-Shorts

Six Comedies Starring Famous Entertainer—Twenty-six Oswald the Lucky Rabbit Laugh Riots

BROADWAY'S song and gag man will make his series of six one-reel comedies for next season a series of super-shorts without a doubt. Benny Rubin has such a huge following as a wisecracker and master of ceremonies that he is known and loved and claimed by cities all over the United States. Starting as a bellboy, house painter, soldier (he ran away at the tender age of twelve and joined the militia), Rubin steadily climbed the comedy ladder that leads to Broadway fame. He went through the burlesque stage until he became an orchestra leader and vaudeville headliner. His comedy is strictly Jewish and unflinching funny. His comedies for Universal include "Pilgrim Papas," a satire on the Puritan fathers; "Pop and Son"; "Delicatessen," using a new and essentially humorous setting for heavy farce; "Broken Statues"; "Hotsy Totsy," a vaudeville comedy, and "The Actor."

The series was written by Jerome Horwin with Jack Foley and Walter Fabian directing. All of Rubens' famous wisecracking ability is brought before the microphone with a result that bids fair to set new standards in movietone shorts.

Oswald Comedies

The popularity of the Oswald the Lucky Rabbit Cartoons both in sound and silent prints is a matter of short

subject history by now. Universal will produce in its own studios twenty-six one-reelers for next season. The addition of sound has greatly enhanced the entertainment value of the lively rabbit and makes him top the one-reel field in box-office appeal.

Walter B. Lantz, animated cartoon artist, has been signed to draw the series of pictures for the pen and ink character of Oswald. William C. Nolan will assist him. Lantz was last with the Bray Studios in New York where he drew the "Unnatural History" series. He drew for the screen "The Happy Hooligans," "Jerry on the Job," "The Katzenjammer

Kids," and, recently, "The Colonel Heeza Liar," after the screen rights were purchased from the cartoonists of the various newspaper comics. He will write the stories for "Oswald the Lucky Rabbit" and arrange novel sound effects for a synchronized version.

KEN MAYNARD JOINS UNIVERSAL WESTERNS

(Continued from page 23)

in it was due to the obsession he had since boyhood. That was to become a great trick rider and roper.

He joined a Wild West "wagon show," and later, "The Kit Carson Buffalo Ranch Wild West Company."

After the war, during which he was commissioned Asst. Field Engineer, in charge of the entire construction of Camp Knox, he reached the apex of his ambition. He was starred by Ringling Brothers', Barnum and Bailey show.

It was Maynard's work in the role of Paul Revere in "Janice Meredith" which attracted attention to him as a trick rider. Charles R. Rogers, producing the Ken Maynard pictures for First National, was convinced after seeing his work on the screen that he was ideal for Western dramas. In these he has proved signally successful.



Oswald Himself

A Prediction!

Universal without the slightest doubt will be the talk of the industry this coming season. The following pictures are responsible: "Show Boat" - "Broadway" - "King of Jazz" - "College Love" - "The Love Trap" - "The Drake Case" - "Embarrassing Moments!" and many, many others.

Carl Laemmle

The SUPPORTING COLUMN!

The 15,000,000 readers of Carl Laemmle's column in The Saturday Evening Post are a source of constant profit to exhibitors who play Universal Pictures

Watch This Column

Universal's Weekly Chat

(Send for copy of our pamphlet describing some of Universal's biggest pictures. It is free.)

IN THIS country and Canada, there are many young and hopeful authors who have doubtless written good stories only to have them turned down by the publications to which they were submitted. I doubtless there are some good ideas and plots in these rejected offerings which could be developed into excellent pictures. I would like to see them, and these aspiring authors may accept this as an invitation to send them to me for examination. Periodicals are not infallible. Rejections by them does not prove that the ideas are not good. I don't think that many of the ideas will lead to good things in the picture line. So, send them on.

-C. L.

The great success of "Broadway" at the Globe Theatre, New York, has acted as a spur to the theatre all over America, and I know now that it will prove one of the most successful productions of the year. It is not difficult to enthuse over it. Remarkable acting is done by GLENY TRYON, THOMAS JACKSON, MYRNA KENNEDY, ROBERT ELLIS and others of the middle cast. The scenery and action are dazzling and magnificent. You'll never forget it, and you are apt to see it more than once.



Thomas F. Jackson in "Broadway"

"College Lane" seems like a weak title to me, but the picture is amazingly life-like and attractive. It is the first all-talking college production, illustrating the romance of the average university, the excitement of college contests, the antics and misadventures of the students, the flare and color of the campus, the dormitory and the field. It is a lovable and highly amusing production and the cast consists of your favorites of the "Collegeans": GEORGE EMMETT DORRHOFF, GILVER EDDIE, PHILIP S. CHURCHILL, BOSS HAYDEN, STYENSON as the coach.



Laura La Plante and Joseph Schildkraut in "College Lane"

Watch this column for forthcoming announcements of the Universal Fall and Winter line. It will prove that there is another Universal year. "Shane Road" and "Broadway" will lead, and many surprises are on the way.

I don't want to be the judge of Universal Pictures. That's your prerogative because you are unprejudiced and are the ones to be considered. Your comments will be valuable. Will you write them to me now, together with any suggestions that may occur to you for their betterment?



Jane La Verne in "Universal Child Star"

Carl Laemmle, President

UNIVERSAL PICTURES
"The Home of the Good Film"
130 Fifth Ave., New York City



Millions of Theatre Patrons

will be guided in their selection of entertainment by the full page message on Universal's matchless product which will appear in all of these "fan" publications beginning with the September issues.



The column on the left will appear in the Saturday Evening Post issue of July 20, 1929.

UNIVERSAL

WEEKLY

Vol. 29

JULY 27

No. 25

1929



In line with Universal's policy of doing big things Carl Laemmle has purchased the world's biggest selling novel, **'ALL QUIET on the WESTERN FRONT'**

“HIT” EDDIE LEONARD



in

MELODY

with J

DU

With Huntly Gordon
Jane La Verne,
George E. Stone.
Story by Jo Swerling.
A Robert Hill Pro-
duction. Two nega-
tives: one talking and
singing; one silent.



NOW at **Globe Theat**



RD

LANE

SEPHINE

NN



TWICE DAILY AT
B'WAY PRICES

— says N. Y. DAILY NEWS

“Will make a million!”

—Quinn Martin in *N. Y. World*

“Loud and lengthy applause!”

—*N. Y. Times*

“Eddie Leonard, the minstrel king!”

—Bland in *N. Y. Mirror*

“Eddie Leonard, dean of minstrelsy, got a hearty hand last night at the Globe Theatre!”

—Regina Carew in *N. Y. American*.

“Eddie Leonard sang to the rousing cheers of a first night audience!”

—Marguerite Tazelaar in *Herald Tribune*.

“His popularity was thoroughly demonstrated at the premiere when he received a rousing ovation!”

—H. David Strauss in *N. Y. Telegraph*

"ALL QUIET on the

*No. 648—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation*

IF YOU HAVE not read that amazing book "All Quiet on the Western Front," do so now.

It is the talk of the world.

Already over a million copies have been sold, and printing presses here and abroad are still grinding them out by the thousand.

This book gives a totally new aspect of the great war. It was written by a German soldier. It could have been written by a French soldier or an English, American or Italian soldier.

It has been predicted that "All Quiet on the Western Front" will mean to the world what Harriet Beecher Stowe's "Uncle Tom's Cabin" meant to the United States years ago.

In addition to the copies of the book which will soon reach the most remote corners of the globe, millions upon millions of people will be enabled to read it in their daily newspapers, for Hearst has bought the newspaper rights for his huge chain of newspapers as well as for the newspapers he serves through his vast syndicate.

This, then, is the story for which Universal has bought

WESTERN FRONT!"

the screen rights! This is the story which every progressive moving picture company wanted—but again Universal stepped out in front and captured the great prize.

It is a most difficult story to transfer to the screen. That is why Universal engaged the services of Maxwell Anderson, one of the authors of "What Price Glory" to whip it into screen shape.

I have spoken of "All Quiet on the Western Front" as a story. As a matter of fact it is not exactly in story form. It is a series of human observations made by a private soldier while serving in the front line trenches.

Nothing like it has ever been done before. It is not a sermon or a preachment, but a simple record of war in its most intimate close-ups—and its very simplicity and lack of adornment make it all the more gripping.

The world will discuss "All Quiet on the Western Front" for generations to come. It will sink into the consciousness of men and nations—and Universal will have the honor and the glory of having given it to the world in screen form.

Read it regardless of your business interest. Read it, and, once having read it, I defy you to put it out of your mind. It will start your thoughts flowing in a new direction!

ABBO

SHOW BOAT: Special cast—Week of June 10. Absolutely the best money getter we have ever shown. This one went well beyond "The Broadway Melody." Patrons begged for standing room and balcony seats. We had preshowing on this peninsula, playing day and date with Baltimore and Philadelphia, and drew patrons as far as 100 miles away. We put on an extensive advertising campaign and had some good window displays. Advertised in about a dozen newspapers all over the peninsula. It is a great picture for hot weather, but would advise any exhibitor to grab this one and stage a comeback in September. We played the third disc print in the country and put on 20 shows without a break. Pacent re-producer is doing fine. Thirteen reels.—Helen Ulman, Opera House, Salisbury, Md.—General patronage.

from
EXHIBITORS HERALD WORLD

it

LUTELY

**THE BEST
MONEY
GETTER
WE HAVE EVER
SHOWN**

Helen Ulman
Opera House, Salisbury Md.

Universal's Talking and Singing Triumph

From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed, silent and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Ziegfeld's production.

A HARRY POLLARD Production

Presented by CARL LAEMMLE



Just keeps rolling along!



A
LAEMMLE
SPECIAL

100%
TALKING
and
SINGING





Scooping the field with the first all-talking college picture, Carl Laemmle, Jr., gives you one of the greatest money getters of the year. "In the million dollar class at the box-office!" says Wilkerson in the Daily Review. Speedy, thrilling, girl-crammed, jazz-jammed—it's the hottest film that ever sizzled on your screen. All talking and singing — or silent — it spells money!



*Starring Gerge Lewis,
with Dorothy Gulliver,
Churchill Ross, Eddie
Phillips, Hayden Stev-
enson, Sumner Getchel.
Directed by Nat Ross
from the story by
Len Fields.*

ELLOVE

32 MILLI



THE NEWSPAPER NEWSREEL

released by

UNIVERSAL

in combination with the greatest newspapers in the world

2 — a — Week

104 — a — Year

Presented by

Carl Laemmle

World's Greatest Papers Now Advertising Your Newsreel

The Evening World
(New York, N. Y.)
The Philadelphia Inquirer
San Francisco Chronicle
Los Angeles Times
The Indianapolis News
The Seattle Star
The Dallas Dispatch
The Commercial Appeal
(Memphis, Tenn.)
The Houston Chronicle
The Portland News
Pittsburgh Post-Gazette
Omaha World-Herald
The Salt Lake Tribune

The Montana Standard
(Butte, Mont.)
The Daily Missoulian
The Billings Gazette
Charlotte News
The Oklahoma News
Kansas City Journal-Post
The Evening Star
(Washington, D. C.)
The Minneapolis Tribune
The Cleveland News
The Detroit News
The Atlanta Journal
San Antonio Express

Arkansas Democrat
(Little Rock, Ark)
Ft. Worth Star-Telegram
El Paso Evening Post
The Spokane Press
The Des Moines Register
Boston Traveler
New Haven Eve. Register
The Knickerbocker Press
(Albany, N. Y.)
Albany Evening News
Buffalo Evening News
Rochester Times-Union
The San Diego Sun
Phoenix Evening Gazette

BEGINNIN

on Eyes!

38 NEWSPAPERS

Now in a gigantic combine with Universal to give you the most astounding newsreel ever conceived.

4 MILLION CIRCULATION

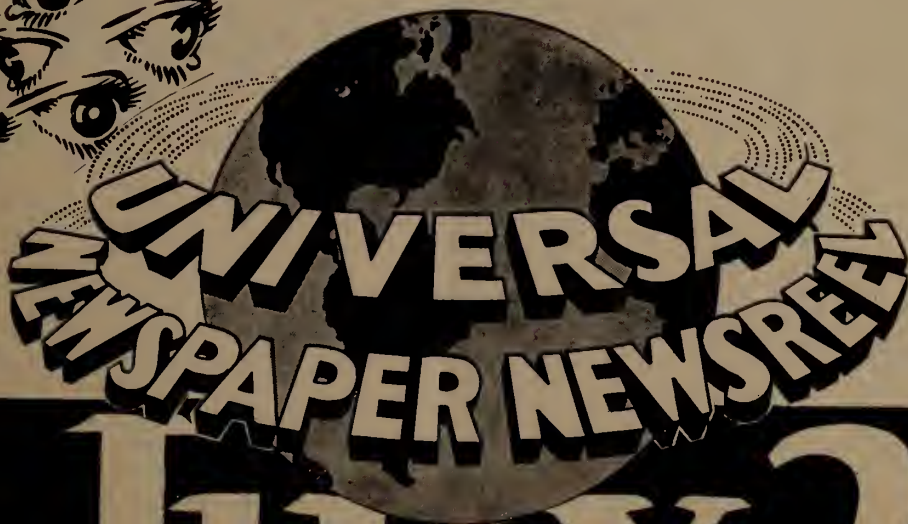
Now concentrated on an amazing advertising and publicity campaign to inform the public right in your territory of the unique and unusual features of this ideal newsreel. See the list on opposite page.

16 MILLION READERS

Daily scanning the pages of these papers for their revelation of the startling world events to be unfolded on the screen.

32 MILLION EYES

Now focused on your theatre for the opening date of the



G JULY 31

The
UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY
Copyright 1929 UNIVERSAL PICTURES CORPORATION All Rights Reserved

Vol. XXIX

JULY 27, 1929

No. 25.

UNIVERSAL
MOVIEGRAMS

The Minstrel Has Gone Forever But Minstrelsy Lives On In Movies

*So Says Eddie Leonard, the Last of the Famous
Minstrels, and Star of Universal's
Production, "Melody Lane".*

"MELODY LANE," the talking picture starring Eddie Leonard, the minstrel man, opened at the Globe Theatre, New York City, on Monday. It is a Universal production featuring Josephine Dunn. Little Jane La Verne, who was such a hit in "Show Boat," also has a leading role.

THE first player cast for "The King of Jazz," outside of Paul Whiteman, its star, is Andre Berger, whose last Universal appearance was in "The Small Bachelor."

HOOT GIBSON will this week become a licensed air pilot in California. His solo flight will be made to Salinas, where his company is making "The Rambling Kid" as its first Universal release for 1929-1930. It will be an all-talkie, and Arthur Rosson will direct.

HAROLD (RED) GRANGE arrived at Universal City, Calif., to be co-starred with George Lewis in "Varsity Show," after a seven days' auto trip from New York City.

LOUISE LORRAINE and Jack Perrin will be featured in Universal's all talking serial, "The Jade Box." Others in the cast will be Francis Ford, Monroe Salisbury and Wilbur Mack. It will be directed by Ray Taylor.

THE minstrel man—Primrose, Dockstader, McIntyre and Heath—who paraded in gaudy duster coat, silk hat and with swinging cane from the depot to the theatre, with band and banners, is gone but—like old John Brown—his soul goes marching on!

The last of the famous minstrels is the father of the thought that while the old-time minstrel man is gone minstrelsy still lives. He is Eddie Leonard, he of the sliding trombone voice and the nimble soft-shoe dance, of the satin dress suit and the "Ida Sweet as Apple Cider."

Leonard, who is the star of "Melody Lane," Universal all-dialogue and music picture by Joe Swerling, believes that minstrelsy is brought up to date in the Jolsons and the Cantor and the jazz-song shouters of today.

If minstrelsy still lives, then why not the minstrel man of old?

"It isn't practical these days," says Eddie, "to produce an old time minstrel show. You could if you could get John McCormack, Al Jolson, Eddie Cantor and a few others in the same company. But, it would cost too much.

"The old time minstrel show was composed of the very best of the day—the headliners. It was practical because in those days it didn't cost so much to assemble an all-star troupe as it does now. The true minstrel isn't content these days to sit in a

semi-circle and get a small salary, no matter how much he loves his work. He has stepped out."

Leonard introduced the "wah-wah" into singing. You know, the "Ida" song and how he holds on to the "Ida" part of it, running up and down the scale. That's what they call the "wah-wah." Eddie learned the "wah-wah" at his mother's knee.

"When I started with Primrose and Dockstader I was wah-wahing," says Leonard. "Primrose—God rest his soul—told me to forget it. Dockstader said it would be better to try it out on the audience and let them decide. I did, and Primrose said, 'if they like it—and they seem to—it's good enough for me.'"

Leonard believes the minstrel show began to pass with the introduction of musical comedy—the girly-girly show. Talent began to desert the minstrel half-circle to cavort with the ladies in the pink silk tights. Chauncey Olcott, Bank Winter, Willis Sweatnam, George Thatcher and Carroll Johnson, who had been content to sit in the back row at \$10 a week, cast aside the clack bones to encircle the big blonde with the spear.

In "Melody Lane" Leonard introduces three new songs, "Beautiful," "Sugar Cane 'Round My Door" and "The Bogie Man Am Here." But he also sings two old songs of his, "Roly Boly Eyes" and "Ida," with which his fame is indelibly associated.

“MELODY LANE”



Eddie Leonard, Josephine Dunn and Huntly Gordon in
“Melody Lane”

"MELODY LANE" Opens at Globe Theatre, New York.



The Globe lobby, resplendent with cut-outs of the stars and a stunning blue and silver banner.

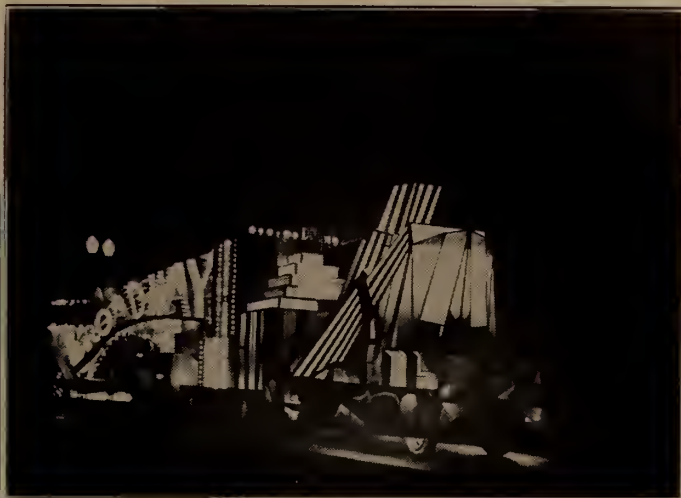
Crowds blocked street traffic outside the Globe Theatre on the opening night of "Melody Lane."



SPECTACULAR FLOATS

Representing Universal's

"BROADWAY" and "SHOW BOAT"



These magnificent floats in the electrical pageant staged for the Shriners and Elks during their conventions in Los Angeles were symbolic of Universal's super-productions, "Broadway" and "Show Boat." They won prolonged applause from the hundreds of thousands who saw the spectacular night parade.

Fan Magazines Hand Laurels To Universal's "Broadway"

Photoplay Heads Best Pictures of Month with "Broadway"
While Thomas Jackson and Evelyn Brent Rate Best Performance

(Reprinted from August "Photoplay")

THE original of all the night club underworld dramas—and still the most effective. You may quarrel with the too lavish settings given the Dunning-Abbott play, but you'll have no complaint against Director Paul Fejos's direct and sharp handling of the story.

Here you will find no hodgepodge talkie, trying to get by on the strength of its novelty, but an expert drama, with concise dialogue, tense melodrama and, for the most part, good acting.

Glenn Tryon plays the role of the innocent hooper embroiled in a bootlegging murder.

Tryon is surprisingly good in a difficult part. But he has keen competition in Thomas E. Jackson, a member of the stage cast, and Evelyn Brent, as the vengeful chorus girl, who steal the show. Mr. Jackson is decidedly a talkie find. What a voice! Paul Porcasi, as the proprietor of the night club, also duplicates the hit he made on the stage.

"Broadway" is tricked out with theme songs, with special dancing acts and with a mammoth cabaret scene, three times as large as any New York night club.

But these bits of over-elaborations are immediately forgotten in the rush of the melodrama back-stage in the night club.

And so you will not be disappointed in Universal's version of one of the most entertaining plays represented in several seasons. ALL TALKIE.

(Reprinted from August "Screen Secrets.")

THIS is by far the finest picture Universal has produced since "Foolish Wives," and that was long ago.

"Broadway," in talkie form, may lack somewhat the tenseness of the stage play, but its faults are minor ones and Carl Laemmle Jr., is to be congratulated for giving the theatre-going public this fascinating picture. Dr. Paul Fejos does a mighty able job of directing.

Thomas E. Jackson, Broadway Theatre star, scores heaviest of all the cast in his excellent portrayal of Detective Dan McCorn.

Robert Ellis and Paul Porcasi, respectively playing the parts of the bootlegger murderer, Steve Crandall, and the smoothly villainous Nick Verdis, night club owner, are superb.

So much for the stage people in this splendid production. In the motion picture realm, Evelyn Brent walks off with first honors, for the reason that she does the relatively small part of Pearl with such finesse that it stands out as one of the finest characterizations in the film.

Glenn Tryon does excellently. Merna Kennedy also does well as Billie Moore.

"Broadway" is certain to bring the whoopee that once was (and in some quarters, still is) Gotham's, to the great open spaces where there isn't any. Yet, it should be received by theatre-goers as one of the very biggest noises of the season.—"Universal."



The first of Universal's fleet of eight sound trucks which are the last word in Movietone apparatus for making sound and dialogue pictures on location. LEFT TO RIGHT: C. Gardner Sullivan, Carl Laemmle and Carl Laemmle, Jr.

C. Gardner Sullivan Welcomed As New Universal Scenario Chief

One of Foremost Motion Picture Editors and Writers
Takes Over Scenario Supervision at Universal City

BACK IN 1913 a newspaper reporter, struggling along in the game in New York, read an advertisement announcing that \$25 would be paid for stories for motion pictures. Twenty-five dollars was nothing to be laughed at in those days. So the reporter wrote a story, in 100 words, and sent it to the late Thomas H. Ince. It was accepted.

Today that reporter, C. Gardner Sullivan, newly appointed supervising scenario chief at Universal, stands with the well-earned reputation of being one of the foremost motion picture story editors and writers in the business, the author of scores of successful pictures.

Mr. Sullivan was born at Stillwater, Minnesota, Sept. 8, 1886. Neither of his parents were writers. He was educated in the grade schools and high school at Stillwater and then attended the University of Minnesota. From the university he started his career as a newspaperman on the St. Paul Pioneer Press, first as a police reporter and then as the general assignment star. He went from St. Paul to Chicago, intent upon joining the

staff of the Chicago Tribune. He was lost in the big city when he stopped a passer-by and asked where he could find the Tribune building.

"Use your eyes, punk, use your eyes," the stranger barked at him.

"He was the toughest guy I've ever encountered and I've never liked Chicago since. I was standing right in front of the Tribune building and did not know it," says Sullivan.

From Chicago, after a few years on the Tribune, Sullivan worked on papers in Cleveland, Philadelphia, New Orleans, Pittsburgh, and Washington before going to New York, where he was a reporter on the Journal at the time he wrote his first picture story. After this first story was accepted he wrote others and was in correspondence with Ince most of the time. Finally Ince invited him to Los Angeles and he arrived there in 1914.

Sullivan has written and adapted stories in which such stars as Billie



C. Gardner Sullivan.

Burke, Constance Talmadge, Norma Talmadge, Rod La Rocque, Charlie Ray, Mary Pickford, William S. Hart, and John Barrymore have appeared. He has been scenario editor and writer for Ince, United Artists, F.B.O. and Cecil DeMille. He was with United Artists before joining Universal.

Among the stories he has written and adapted are "Alibi," "The Key to Paradise," starring Norma Talmadge; "The Locked Door"; "Hell's Hinges," starring Hart; "The Cup of Life," with Bessie Barriscale; "The Pinch Hitter," starring Charlie Ray; "Hail the Woman," starring Florence Vidor; "Dulcy," starring Constance Talmadge; "Peggy"; "Cheap Kisses"; "If Marriage Fails"; "Tumbleweeds"; "Sparrows"; "Three Faces East"; "Flames," and many others.

Shooting His MILLION

Uncle Carl Gave Junior Laemmle That Much
to Lavish on "Broadway"

(Reprinted from Motion Picture Classic, August, 1929)

By
HERBERT
CRUIKSHANK

"Don't Blame it All
on Broadway,
You have Yourself to
Blame . . ."
—Old Song

IT MAY be difficult to imagine the benign dignity of Uncle Carl Laemmle swaying to the rhythm of a mauve decade sob-ballad. Yet, strange to say, something closely akin to this phenomenon recently occurred at the Universal Studios. For Hollywood's venerable uncle doubtless paraphrased the words—if not the music—of the once popular number in a fitting final word of counsel to the youthful scion of his house. And then he turned the kid loose with a million dollars—coin of the realm, not movie money—to spend on Broadway!

Junior Laemmle, they call young Carl. He wasn't old enough to vote either for or against Hoover. But he blew that million bucks on Broadway within three months' time. He reaches his twenty-first birthday with the unequaled distinction of having spent over \$11,000 a day, \$1,300 an hour, \$25 a minute, every minute, for ninety days. The dough was scattered among bootleggers, in a night club, on jazz bands, brunettes, blondes and red-heads. Yet Carl Laemmle, Jr., made no whoopee. Instead, he accumulated one or two gray hairs, and acquired becoming lines of character about his eyes and at the corners of his mouth.

In a sense there was nothing real about Junior's million-dollar fling. Nothing except the million. For the bootleggers were respectable family men, the night club a movie set, the jazz band part of the sound effects, the brunette Evelyn Brent, the red-head Merna Kennedy, the blonde beauties from the Central Casting Agency. Broadway, itself, a motion picture. The greatest Universal has ever made.

But in another way the adventure was real as success. Or failure. It was a task meriting the movie adjective stupendous. Presenting tremendous obstacles. Dark in the threat of cataclysmic defeat. It would affect the entire future of the boy producer for better—or for worse. It was the greatest responsibility ever placed on such youthful shoulders in this the Age of Jazz. The World of Whoopee.



Freulich

When the stage play called "Broadway" burst splendidly upon New York, all Hollywood was aquiver to secure the screen rights. Many bids for one object created a bull market as frenzied as a Wall Street corner. The final going, going, gone, found the property knocked down to Universal for the record-breaking sum of \$225,000. The industry was appalled. It doffed its hat in admiration and scratched its head in conjecture.

Then the unexpected began to happen. A clause in the sale contract forbade the release of the picture until such stipulated time as it would not affect the box-office receipts of the play. And—along came the talkies. The advent of sound brought up the question of dialogue rights. These were not included in the purchase of the play. The \$225,000 covered only the right to reproduce the action on the screen. Then \$30,000 more was laid on the line for the privilege of speaking the words of "Broadway" into a movie microphone. Thus \$255,000 was expended before a single wheel revolved.

But this was the least. Now came the hi-jackers, the buccaneers and the petty banditti, the picture pirates. Large and little, these gentry proceeded to purloin what they dared of Universal's property. A sequence here, a scene there, an incident, even a line. They called their plunder-pictures "Broadway This" and "Broadway That." But they couldn't call them "Broadway." And all they could steal were stones from the mountain. The mountain itself remained. They pilfered little pieces of the canvas. But they couldn't paint the picture.

Money and More Money

THIS was the way things stood when twenty-year-old Junior Laemmle was called in, handed a nut of \$255,000 and a story which everyone had tried to film. Before he had his script set and incidentals cared for, another \$20,000 had flown. He erected a night club set so marvelous in all its appointments that producers from rival studios flocked to see his accomplishment. It cost several hundred thousands of dollars. Not all of this was charged against Junior's picture. But on the other hand, "Broadway" had

(Continued on page 32)

CARL LAEMMLE'S MI

Brood

with
Glenn Tryon, Evelyn Brent,
 Merna Kennedy, *T. E. Jackson, Otis Harlan,
 Robert Ellis, *Paul Porcasi, Leslie Fenton,
 Betty Francisco
 from
 JED HARRIS' Stage Production of the play by
 PHILIP DUNNING and GEO. ABBOTT
 Directed by
Paul Fejos
 A CARL LAEMMLE, Jr.
 Production
 Two Negatives: one SILENT, one with DIALOG
 Color Scenes by Technicolor
 *of the original play cast

With ORIGINAL
 PLAY DIALOG
 100% TALKING
 AND SINGING

A 2

ON CANDLE POWER PICTURE!

OLWOLY



ollar triumph at the
Globe Theatre, New York . . .
Now coming to break your
crowded house records!

Universal Announces Cast Of "Tonight At Twelve"

THE second Laemmle Special to get under way at Universal is "Tonight at Twelve," the Owen Davis' stage success to be produced as an all-talking picture by Universal under the direction of Harry Pollard.

The selection of the principals was announced yesterday at Universal City. George Lewis, popular hero of Carl Laemmle, Jr.'s "Collegians" Series, has been assigned to play opposite Madge Bellamy. Margaret Livingston will also appear in an important role. Madge Bellamy's most recent success was in "Mother Knows Best."

Upon completion of "Tonight at Twelve," Lewis will be co-starred with "Red" Grange in a Universal special, "The Varsity Show."

Other members of the cast already selected for "Tonight at Twelve" include Robert Ellis, Vera Reynolds, who will play the role of the country club flirt; Norman Trevor, Don Douglas, Madeline Seymour, Josephine Brown, Hallam Cooley and Mary Doran. Rehearsals under Pollard's direction have been started.

"Tonight at Twelve" is a sophisticated society comedy concerning the complications created by a dilettante husband and a designing little gold-digger. Everyone in the play becomes involved before the amusing climax.



H. H. Van Loan, who arrived at Universal City under a three years' scenarist contract, doesn't look as much like an Apache as Laura La Plante is painting him during the making of "One Rainy Night." Emmett Flynn, director, at left.

Gibson-Universal Contract Involves Million Dollars

HOOT GIBSON, Western star and former world's champion broncho buster, race driver and air pilot, has just signed a million dollar contract with Carl Laemmle, Jr., general manager of Universal. Gibson's former Universal contract expired several weeks ago. The new contract calls for a series of eight all-talking Westerns, pictures which Gibson declares will be different from the usual "horse opera" and will lean heavily to comedy drama, without sacrificing any of the red-blooded western quality for which Gibson is noted.

Hoot's plans for this year's production—he has his own unit and makes his pictures himself for Universal release—include filming a story around the big Salinas rodeo and another feature made in and around Honolulu.

He is now negotiating with Sally Tilers for the lead in his first picture under the new contract, "The Long, Long Trail." Arthur Rosson, who has been with Gibson on several pictures, will direct. Production will start July 18th. Gibson plans to fly to Salinas in his first solo flight as a licensed pilot.

Jay Marchant has been appointed contact man for Carl Laemmle, Jr., in connection with the productions of Hoot Gibson and Ken Maynard, Western stars, at Universal.

Marchant, who has been affiliated with Universal for ten years, and who has been a director, assistant director and company business manager, will act as Mr. Laemmle's representative and supervisor of all Gibson and Maynard productions, particularly those in sound. Both Gibson and Maynard produce independently for Universal release.

Cox Promoted By Universal To Supervise Exchanges

Charles M. Steele Resigns on Account of Ill Health

OWING to ill health and the necessity for a long rest, Charles M. Steele, who for the past year has been Supervisor of Universal Exchanges, has resigned his position. Mr. Steele will go to Michigan at the end of this week in an endeavor to recuperate.

In line with the established Universal policy of promotion within the ranks, Mr. Van Praag, General Sales Manager of Universal, announces the appointment of E. F. Cox as new Supervisor of Exchanges. Mr. Cox has been with Universal for the last five years, practically having spent his entire business career in various branches of the Universal Home Office exchange system. He was assistant to Douglas Leishman when he was Supervisor of Exchanges, and also to Mr. Steele, and is thoroughly qualified and familiar with the duties of Supervisor of Exchanges. He will assume his new office on July 20th.

"The Shannons of Broadway" Goes Into Production

WITH the announcement that Agnes Christine Johnston is now at work on the adaptation of the hilarious comedy "The Shannons of Broadway," recently purchased by the Universal Pictures Corporation, it is understood that the picture will shortly be placed in production. Both James and Lucille Webster Gleason, the playwrights, will play the same roles in the movie-tone version that they played upon the stage of the Martin Beck Theatre where it enjoyed a long and successful run. "The Shannons of Broadway" is one of the special productions that Universal will release during the coming season. No director has as yet been selected.

Great Predictions for "Drake Case"

Dr. Wm. M. Marston, Universal Psychologist, Proclaims "Drake Case" Superior to All Other Talkies of Its Type

DR. WILLIAM M. MARSTON, famous psychologist who has been associated with Universal Pictures for the last six months, has just announced his predictions concerning "The Drake Case," the first of Universal's five all-star productions for next season. Dr. Marston has proven invaluable in forecasting reaction to pictures, so that his opinion of the recently completed "Drake Case" has the authenticity of the expert. Professor Marston writes:

"I have just seen 'The Drake Case' in unfinished condition. Without any hesitation I will say that this is one of the best pictures of the year from this or any other lot. I considered 'The Trial of Mary Dugan' the best all-talking picture of this type until I saw 'The Drake Case.' I must now admit that Eddie Laemmle's picture is better in a number of respects than 'The Trial of Mary Dugan.' One of these superiorities lies in the tremendous emotional appeal of the mother-daughter scenes. This appeal is stronger than any of the emotional themes played in 'The Trial of Mary Dugan.' Another superiority lies in the drama of the courtroom scenes and the ripple of gasps and sounds that run through the crowd in court when it is revealed from the witness stand that Lulu Marks is the mother of the Drake girl. These courtroom scenes are simply thrillers and you will find audiences all over the country responding to them tremendously.

"This is a GREAT picture and will make one of the best specials we have ever put out."

The cast of "The Drake Case," directed by Edward Laemmle, consists of Gladys Brockwell, Forrest Stanley and Robert Frazer, supported by Barbara Leonard, Doree Lloyd, James Crane, Bryon Douglas and others. The picture is adapted from a drama of studio life by Charles A. Logue.

Universal Supplies New Service On Its Pictures to Operators

AS AN assistance to operators, H. M. Mesiter, in charge of sound activities of the Universal Exchanges, is supplying operators with a Volume Control and Change Over Sheet on all Universal sound pictures. The necessity for such a service was very apparent. Installations vary so radically and operators are not all as experienced as they might be.

The Volume Control and Turn Over Sheet which Universal supplies started with the sheet for "Show Boat" and is now in every exchange and will go out from now on in all reel boxes of "Show Boat." Sheets have been supplied for "Broadway" and the service will be used on everyone of the Universal sound pictures from there on.

James Bradford has been doing the musical and mechanical end of this sheet. The directions consist of variations from the normal in the fader settings, normal being the volume generally used in that particular theatre.



Forrest Stanley, centre, rehearsing his address to the jury in "The Drake Case," assisted by (left) Superior Judge Charles W. Fricke, well-known Southern California jurist, who acted as technical adviser as a courtesy to Director Edward Laemmle, on the right.

Soundproof Bungalow Built for Jazz King

A SOUNDPROOF bungalow, similar in construction to the stages upon which "talkies" are filmed, has been constructed for Paul Whiteman on the Universal lot, where the rotund master of syncopated music soon will begin production upon the super-production "The King of Jazz."

Whiteman's bungalow was soundproofed so that, even in the middle of the busy studio, it would be possible for him to concentrate with his staff of arrangers upon the special music which is being written for the picture, which will be directed by Dr. Paul Fejos, the director of "Broadway," with Whiteman as the star, and not disturb anyone either.

In addition to this soundproof bungalow, a rustic building on the order of an immense mountain cabin has been especially erected for the personnel of Whiteman's band. This building, known as Whiteman Lodge, is 110 feet long by 40 feet wide, furnished throughout with rustic furniture, and is complete with shower-rooms, dressing-rooms, and every convenience for Whiteman's forty musicians.

Production upon the "King of Jazz," which will rival in cost the \$1,500,000 spent upon "Broadway," probably will begin about July 22. George Beranger has been added to the cast.

The Biggest



FEAR



The Ace of Scot

ANOTHER EXTRA MONEY SERIAL! - -

First Run Houses!

The finest theatres in the land will draw sensational crowds with this great serial . . . because it's a new KIND of serial . . . crammed full of production value—loaded with big thrills—packed with audience pull unprecedented in a chapter picture. ON TOP of the best you ever SAW in a serial you will HEAR moving dramatic DIALOG and stirring sound effects! Gilded movie palace or store front theatre—sound or silent—it will hang up unheard-of grosses!

ST Talking Serial

UNIVERSAL'S SUPER SERIAL

With Craufurd Kent, Florence Allen, Grace Cunard,
Herbert Prior, Monte Montague, Albert Priscoe.
Directed by Ray Taylor.

TALKING

(Two Negatives)

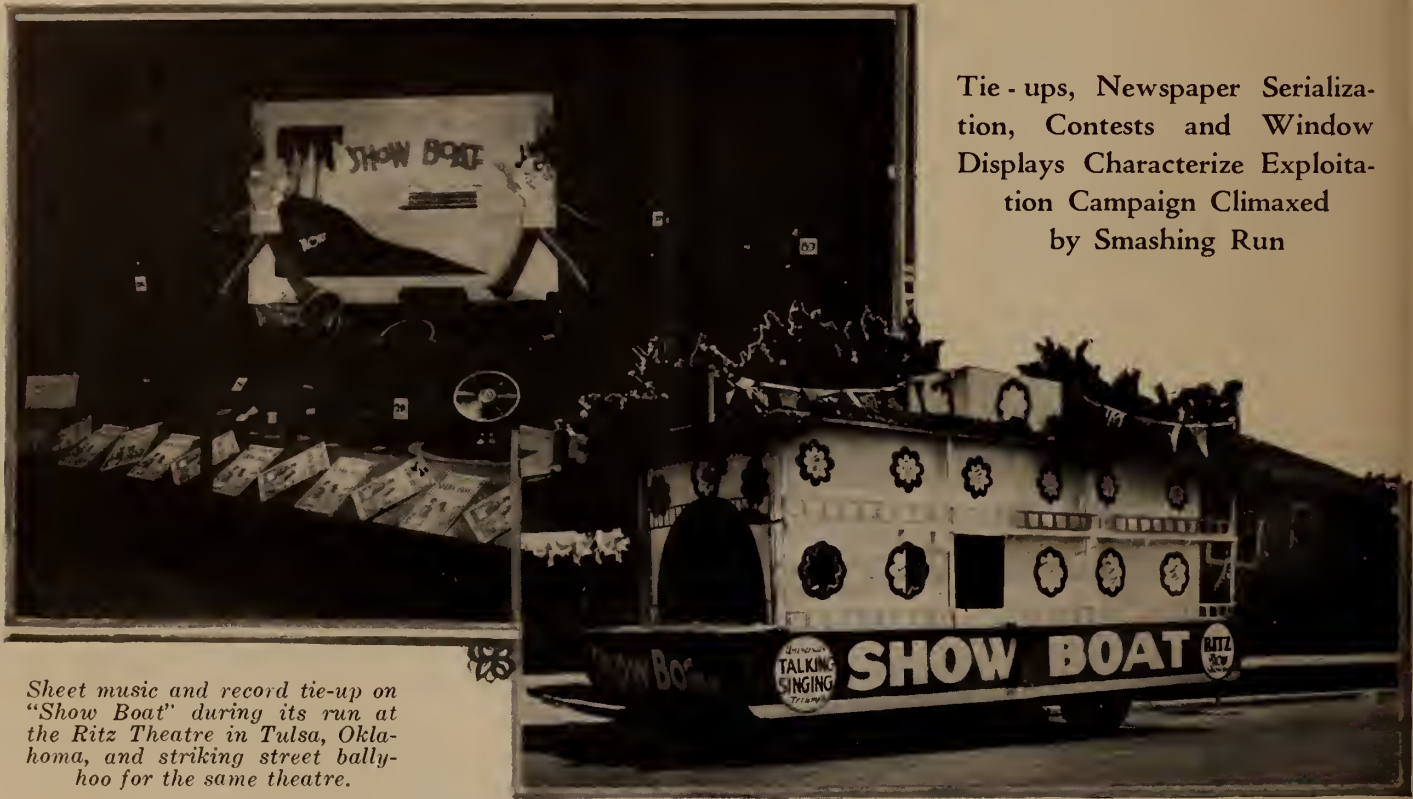
SILENT

Land Yard

FORWARD MARCH WITH UNIVERSAL!

"SHOW BOAT" TAKES TULSA BY STORM

Tie-ups, Newspaper Serializa-
tion, Contests and Window
Displays Characterize Exploita-
tion Campaign Climaxed
by Smashing Run



Sheet music and record tie-up on "Show Boat" during its run at the Ritz Theatre in Tulsa, Oklahoma, and striking street ballyhoo for the same theatre.

"SHOW BOAT" added to its long list of hits a two weeks' run at the Ritz Theatre in Tulsa, Oklahoma, which broke the records for that house. The success of the engagement must be attributed in part to the energetic advance campaign waged by Manager Ralph Talbot, assisted by Universal Exploiteer R. C. Gary.

Tie-ups with the leading ice cream company resulted in representation in five hundred soda fountains. A special "Show Boat" sundae was featured "inspired by the phenomenal Ritz Theatre hit." The Tulsa Tribune arranged three co-operative pages which yielded excellent publicity to the theatre and numerous merchants. Drug and department stores featured music tie-ups and displays of the Edna Ferber best seller.

Manager Talbot devised a unique stunt of offering prizes for parties coming the longest distance to see "Show Boat" at the Ritz. This brought in rural people who seldom turn out to motion pictures in Tulsa. A local chain of restaurants offered a free dinner each day to the prize winner. The restaurant menus during

each day of the "Show Boat" run carried display lines about the picture. Prizes were also given to the boys and girls obtaining the longest list of names of those who intended to see "Show Boat." The best part of this gag was that the people actually followed up their expressed intention and swelled the box-office lines to fat proportions.

Welcome cards to the city with a courteous suggestion to see "Show Boat" were given to all passengers of the bus lines. As one thousand to fifteen hundred people alight from the various busses daily, this message reached literally thousands during the run of the film.

The serialization of the novel was run in three Street Editions of the Tulsa Tribune.

Deviating from his usual custom, Manager Ralph Talbot signed an advertisement in the Tribune sponsoring the picture and stressing the fact that his patrons could see it at popular prices in spite of the picture's vogue in other cities at much advanced rates. The box-office results on the run more than justified the extensive campaign.

Universal Club Honors Its Retiring Members

TO MARK the retirement to domesticity or European travel, a unique luncheon was held last week at the Buckingham Hotel. The luncheon was given by the Universal Club in honor of Rebecca Joffee, Alice Wembert, Madge MacMeill, Anna Fanning, Mae Taube, Carol Schuman, Claire O'Brien and Sara Rockowitz.

Miss Joffee is leaving for a year or so traveling in Europe, while the other girls are all to be married. Miss Joffee has been successfully directing the Sales Promotion Department for the last four and a half years. During Miss Joffee's retirement, Miss Louise Lamkin will take over the Sales Promotion duties in addition to those of the Saturday Evening Post Department, which has been under her supervision for the past seven years.

Miss Helen Hughes, who presided as the toastmaster, presented each young lady with an appropriate gift from the Universal Club.



THE biggest success of its day made into one of the biggest successes of today. A BRAND NEW picture, with a greater cast, greater effects and dialog. From the famous stage play by Langdon McCormick. Two versions—ALL TALKING and SILENT.

"We've Got What
You Have To Have!"

LAEMMLE
SPECIAL
PRODUCTIONS



WARNER FABIAN, author of "Flaming Youth," writes a box-office natural for Universal. The story of a beautiful young woman and a great many men. in the pleasure-mad atmosphere of today. Two versions—TALKING and SILENT.

FORWARD MARCH with UNIVERSAL!

LAEMMLE
SPECIAL
PRODUCTIONS



TONIGHT
AT
TWELVE

○ WEN DAVIS' master melodrama and sensational Broadway stage success made into a B. O. smash! An All-Star cast in a tremendous story of modern society, with a surprise climax. Two versions—ALL TALKING and SILENT.

"We've Got What
You Have To Have!"

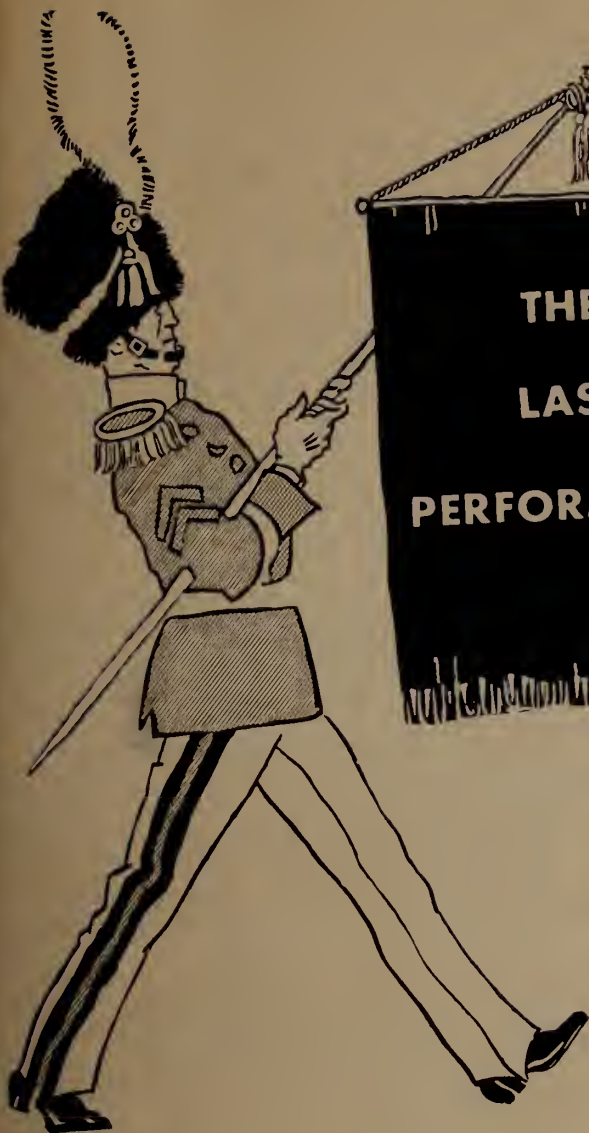


THE
COHENS
AND
KELLYS
IN
SCOTLAND

THE funniest Scotch story of them all! Starring GEORGE SIDNEY and CHARLIE MURRAY, the original Cohen and Kelly comedians. Two versions—ALL TALKING and SILENT.

FORWARD MARCH *with* **UNIVERSAL!**

LAEMMLE
SPECIAL
PRODUCTIONS



THE
LAST
PERFORMANCE

STARRING CONRAD VEIDT and MARY PHILBIN. With Leslie Fenton, Fred MacKaye, Gustave Partos, Wm. H. Turner, Anders Randolph, Sam De Grasse, George Irving. Directed by PAUL FEJOS. Two versions—TALKING and SILENT.



THE
SHANNONS
OF
BROADWAY

JIMMIE GLEASON and his wife, Lucile, the most sought-after comedians on the main stem, in the story that made New York laugh until it cried. Story by James Gleason. Two versions—ALL TALKING and SILENT.

"We've Got What
You Have To Have!"

FORWARD MARCH *with* **UNIVERSAL!**

. . . AND STILL THEY COME

These Glowing Letters from Grateful Exhibitors Who Call
"Uncle Tom's Cabin" 100% Entertainment

"**UNCLE TOM'S CABIN.**' A 100% picture. You have never seen 'Uncle Tom's Cabin' until you have seen Carl Laemmle's version of it. Every actor was born to his part and the scenes in which it was photographed are ideal. Believe you will enjoy this American Classic more than any picture since 'Over the Hills.'"

—A. C. Tiffany,
Casino Theatre,
Mackinay, Mich.

* * *

"**I AM** an ardent supporter of Universal's product, using 100% and I wish to state that the picture 'Uncle Tom's Cabin' was the most pleasing pictures that I have ever shown.

"*Did a better business on this picture than any of the specials that I have played.* It took well with a mixed audience of all races of people both old and young.

"*I can gladly recommend 'Uncle Tom's Cabin' to any exhibitor as a box-office attraction regardless of how large or small his theatre may be.*"

—Lester P. Humphrey,
Manager and Owner
Rialto Theatre,
San Bernardino, Calif.

"**I CONSIDER** 'Uncle Tom's Cabin' one of the best pictures I have ever played. Every exhibitor ought to play it. I may possibly bring it back at a later date."

—Tom Ulliott,
Moosomin, Sask.
Lyric Theatre,

* * *

"**UNCLE TOM'S CABIN**' is the best picture I have ever shown at this theatre."

Community Theatre,
Wheaton, Mo.

* * *

"**THE** picture 'Uncle Tom's Cabin' is indeed a great production. It is a magnificent piece of work. Direction and acting fine. Good material for the exhibitor. Ran extra time to more than satisfactory business on holiday (Memorial Day). Pleased 100%. Thanks."

—R. C. Yater, Manager,
Temple Theatre,
Doonburg, Ind.

* * *

"**WILL** say that 'Uncle Tom's Cabin' picture brought me more money than any other picture that I have played in the last seven years."

—Austin Becker,
Princess Theatre,
Pt. Rowan, Ont. Canada.

"**WE ARE** glad to contribute our praise of 'Uncle Tom's Cabin.' We have shown the picture four times, twice first run and twice second run, in two different houses within the last eighteen months, and business was fine each time.

"**In our opinion** 'Uncle Tom's Cabin' is one of the very best pictures ever presented, and will make money for any exhibitor anywhere if he will only let the people know what he has to offer them."

—Mrs. I. G. Killough, Mgr.,
Griffith Amusement Company.

* * *

"**UNCLE TOM'S CABIN**' is wonderful. You are to be congratulated on your ability to give the people of the world such wholesome and clean entertainment."

—R. W. Lenhard,
Family Theatre,
Clarksville, Mich.

* * *

"**WE RECOMMEND** 'Uncle Tom's Cabin' to any exhibitor who is looking for a picture to fill his house. It was the best box-office picture we have had in a long time."

—Aaron Payne,
Palace Theatre,
Moody, Texas.

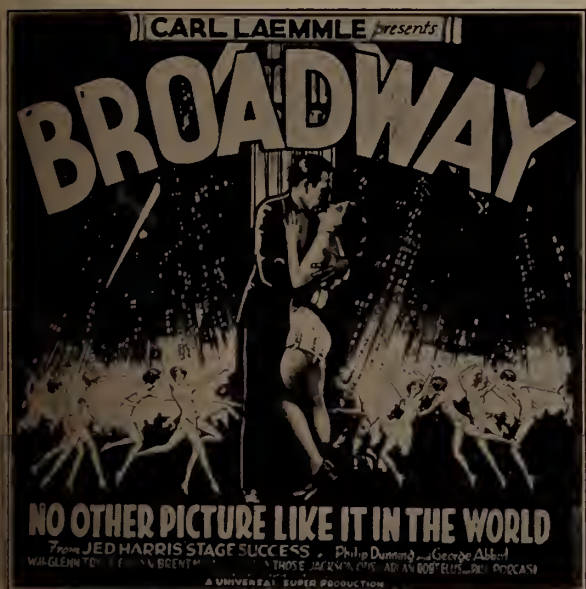
On the other side of the ocean "Uncle Tom's Cabin" is being hailed with equal enthusiasm



Exploitation stunt using excellent jazz band put over by the manager of the Park Hall, Senghenyd, South Wales.



A 24-sheet stand for the SILENT Version of "Broadway"



A SILENT 6-sheet

New
Paper
for the
Silent Version
of
"BROADWAY"
Full of action
Eye-filling colors
Seat-selling posters
by Morgan



A SILENT 6-sheet



A SILENT stand—Fine for cut-outs

KEN MAYNARD

TALKS

KEN MAYNARD

SHATTERS TOP MONEY
TRADITIONS IN HIS
GREATEST BOX-OFFICE
ADVENTURE . . . HE'S AS
BIG AS ALL OUTDOORS IN



The WAGON

Directed by Harry J. Brown from the story by Marian Jackson

Presented by CARL LAEMMLE

TALKING — (two versions) — SILENT

KEN MAYNARD

SINGS

A

Universal-Maynard SPECIAL

Production



"COME ACROSS"

Universal Jewel

With Lina Basquette and Flora Finch

DESIRING to see how the other half lives, Mary Houston, Long Island society girl, gets a dancing position in the Sphinx Night Club, an underworld resort.

Pop Hanson, gang leader who owns the night club, with Cassie and "Gentleman" Harry Fraser, two of his gang, are scheming to swindle a Montana millionaire by having Harry pose as his long-lost brother.

Mary puts on her act at the night club, and Harry is a victim of love at first sight. Harry saves Mary in a police raid, and the girl is drawn into the confidence game plotted by the three conspirators.

Mary finds herself becoming interested in Harry, and agrees to pose as his wife. She is startled to learn that the swindlers intend to use, as their base of operations, the temporarily deserted mansion of her aunt.

The quartette install themselves in the mansion—Pop and Cassie posing as servants. Mary asks George Harcourt, one of her admirers, to impersonate the intended victim.

Complications follow thick and fast. Mary plays her game through in the hope of aiding Harry in his expressed desire to go straight. Harcourt, enraged by jealousy, accuses Harry of being a fortune-hunting crook and summons the police. The police arrive and arrest Pop and Cassie. Harry also is known to them. He is a playwright who is accustomed to engineer such plots with the purpose of getting material for his stories. So all ends well.

"THE THRILL HUNTER"

Western Featurette

With George Chandler

ALOYSIUS WINTERBOTTOM tried so hard to be a rough-and-tumble cowboy, but it never seemed to be convincing to others. Nancy Miller and her father started to town one day with a bag full of money to pay for some cattle and, while they were gone, Aloysius heard two cowboy bandits plotting to set their gang on the couple to steal their money. At last, thought Aloysius, he could prove how much of a man he really was. He set out in pursuit of the ruffians. Meanwhile the money had been stolen from Nancy's father. Nancy, through a ruse, grabbed the bag from the thieves and galloped her horse in the direction of home. Aloysius followed close behind and, just as the man was overcoming Nancy, Aloysius sprang upon him and defeated him. He then caught the rest of the bandits by tripping them up with the aid of a rope and by the time Nancy's father reached the scene,

UNIVERSAL SYNOPSIS

"CROSS COUNTRY RACE"

Junior Jewel

"Collegians" 4th Series

CALFORD looked forward with eagerness to the Inter Class Cross Country Race. Don Trent found Ed Benson his keenest opponent. For the occasion Ed ordered a special-body machine. Jealousy compelled Don to "divert" the new car, so that Ed had to enter an old wreck of a machine.



George Lewis

Doc put a little of the liquid dynamite in the tank, and Ed won the race.

Don took his loss of the contest with fair grace.

Luckily for Ed, Doc, in one of his laboratory experiments, discovered a formula for a powerful pep-liquor. When the race started,

Doc, in one of his laboratory experiments, discovered a formula for a powerful pep-liquor. When the race started,

"CHAPERONES"

Stern Brothers Comedy

"Mike and Ike" Series

MIKE and Ike tried to sneak the girls into the house quietly, for their chaperone was a bear. Fate, however, was against them for, in their efforts to evade the night watchman, Ike stepped into a watering pot. Before he'd freed himself, Mike had accidentally turned on the hose valve. Before that was turned off, the whole house was in an uproar.

The girls thought they had put one over on the chaperone when they puffyfooted out to go to another party with the boys—but she fooled them! In spite of various mistakes in the identity of cars and their occupants, "chapi" finally tracked the young people down and joined the party. Ike and Mike tried several brilliant schemes to get rid of her, but even an Apache dance didn't do the trick. The boys were desperate and, when they caught sight of two other "cuties," they rudely abandoned their original "dates" for the newcomers. But when they discovered another chaperone in the offing, the boys just simply faded off the premises.

Aloysius, now worthy of the name of Two-Gun Winterbottom, had not only covered the gang but reached a sweet understanding with Nancy.

"WICKED WEST"

Oswald Cartoon.

OSWALD, a new Lochinvar, a bit weary from much lassoing and riding, reins in his horse and stops at a saloon—produces his own seidel of beer and amuses himself by having the Mouse-on-the-Keys Piano play for him. When the mouse drops on the ivories in exhaustion, Oswald goes in search of further adventure and "noses" in on a checker game which Big Bruin is enjoying in solo. Staking his money bag on the game, Oswald, through brilliant play, turns victor. The loss is too much for the Bruin to Bear and the ensuing battle is a fierce one.

After the "war" is over, our hero gallops away, in triumph, to find new fields to conquer.

"A FINAL RECKONING"

Adventure Picture

No. 5—"Ambushed"

With Louise Lorraine and
Newton House

SERGEANT WILSON and his two young friends were surprised by Black Jack when they entered their father's empty cabin. As Black Jack, with leveled gun, approached Wilson, Reuben watched his chance and leaped upon him, giving Wilson the advantage. Suddenly one of Black Jack's men appeared at the window and fired. In the confusion which followed Black Jack and his men disappeared.

Unable to keep the news from them any longer, Sergeant Wilson told the two young people of their father's death. Although grief-stricken, they determined to make their father's cabin their home. At the advice of Wilson, Reuben, accompanied by some of Wilson's men, started for town to record his deed for the mine.

Black Jack, who had remained in hiding in the vicinity, saw them start off and, rushing to a cave where his men were assembled, directed them to "get" the boy.

The bushrangers far outnumbered the constabulary, so when the latter discovered they were being followed they separated and made for cover. One of them managed to get back to the cabin where Sergeant Wilson had remained. Wilson immediately started out with the corporal to assist Reuben. They had scarcely ridden away when Kate, standing in the doorway, was suddenly confronted by Black Jack.

Reuben put up a courageous running fight but was finally dragged from his horse by a bushranger just as the Sergeant spied him. As he and his man rapidly approached they were seen by the bushrangers who fired and brought them tumbling from their horses.

"INCREASED BUSINESS



—and am still holding them!” writes P. H. North, Central Park Theatre, Vancouver, B. C., “I consider that this picture was **WORTH THOUSANDS** to me in advertising value alone—and in addition we played to crowded houses throughout the entire run!”

*Carl Laemmle's
Super Production*

UNCLE TOM'S CABIN



With Marguerita Fischer, Arthur Edmund Carewe, Lucien Littlefield, James Lowe, Virginia Grey, George Siegmann, Adolph Milar, Vivien Oakland, Lassie Lou Ahern, Mona Ray, Aileen Manning.

Two Negatives—1 Silent, 1 with Sound.

A HARRY POLLARD Production

Shooting His MILLION

(Continued from page 15)

to carry its share of the general studio overhead. By now the outlay totaled close to \$475,000.

A director was selected. And actors were signed—\$100,000 worth of them. To costume them cost another thirty grand. Put \$50,000 worth of incidental props on top of this, and Junior was ready to shoot. With \$655,000 written in red ink on Universal's books. Now he encountered the expense of engaging a great staff of technicians. The purchase of the raw film stock upon which his picture would be photographed. An enormous outlay for lighting. Miscellaneous costs that ran into long strings of zeros like a parade of fat congressmen. The total estimate for the silent version of "Broadway" approximated a grand total of \$850,000. The sound and dialogue version boosted this with an additional \$300,000. But when the final audit was made, Junior's picture was completed under both cost and time schedules. On a task where a day's delay would have cost \$10,000 in cash and much more in dangerous delay, by diligence and ability the boy saved a fortune. Now the job is done. Well done. And Junior awaits the verdict of the mighty jury, the public. If the plaudits of the populace are the picture's portion, he will share honors with the director, Fejos. With Evelyn and Merna and Glenn Tryon. With his cameramen and his technicians. With his extra people and bit players. With all the army that he commanded. And there will be laurels enough to go round. But if the public turns its decisive thumb downward, then Junior must bow his head. Alone. All the others will have alibis. He must face the burning shafts of criticism.

"Were you scared," I asked him, "when you knew that you were to have the responsibility of bringing the most successful play of the decade to the screen?"

And he told me no. It was a test for him. A test of his ability, of his development during the past three years. And a stepping-stone to even greater accomplishments. Greater responsibilities. At this early age he is aware of that truth which states that responsibilities make a man. A real man. A great man.

An Upstream Fish

QUOTE him as saying that only those who are willing to shoulder responsibilities may sip the nectar of success. Quote him as say-



Along with such insoluble mysteries as what becomes of old straw hats is added now what becomes of gigantic night club sets after the camera has once had an eye-ful of them. This is the setting for "Broadway," and rumor has it that the government will take it over for a Coast hangar for the dirigible Los Angeles

ing he likes best to do the things that can't be done. He glories in accomplishing the impossible. He won't swim with the current. He prefers the hard way. There is something of the mental Spartan about this youth. In an age where big business is the great adventure, he elects to live dangerously. His lance in rest, his sword bright from usage. Yet as the personable son of a very rich man, he might easily have chosen to follow the amusing precedent set by many others with less wherewithal.

I asked him regarding his selection of the Hungarian Fejos, to direct a picture so typically American, treating with a subject so obviously foreign to European experience, so provincial in background. And he answered that Fejos, a master of the impressionistic, had been sent to spend weeks of nights along New York's sinister highway of hilarity. That he had imprisoned its hectic

brilliance and its sordid shadows, and released them again through the lens of the cameras. He mentioned the taut temperament of the director, holding all the tenseness essential to the portrayal of this drama.

I asked him what he thought of the wisdom of Universal's patriarch in selecting him to produce the photoplay. A mere boy. And he spoke seriously of the radicalism of youth. Its abandon. Its modernity of viewpoint. Its enthusiasms. Its very weakness. All of which make possible the jazz age which his work portrays. He modestly ventured that perhaps an older man would not see each element in such clear perspective. That maturity might bring a blurred outlook. A sort of mental soft-focus. That only youth may visualize life through the eyes of youth.

He has confidence, he says, in himself. He knows of what he is capable. And by the same token, he knows his shortcomings and his limitations. Only a fool undervalues himself. And only a damned fool overvalues himself. The correct estimate of self is the prime requisite to success.

Silent Dress-Rehearsals

I ASKED him about the criticism he is already receiving for making his Broadway night club a super cabaret rather than adhering to the commonplace establishment depicted in the play. And he pointed out the contrasts to be gained from the splendor, the gaiety, the frivolity of the scene out front, compared with the dingy backstage recesses where muck and murder talked together. . . .

He told me why he made his silent and his sound films one after the other, shot by shot. And learned his theory of having his people in the mood of the scene. Of making the silent version a sort of dress-rehearsal in which the players speak their lines although no mike is listening in. Then following the action through immediately with the sound device interlocked. . . .

Carl Laemmle, Jr., is one of Hollywood's enigmas. From every side one is subjected to a barrage of questions regarding him. What manner of man? . . . His ability? . . . His knowledge? . . . His potentialities? "Broadway" will answer the curious.

COMPLETE SERVICE

SOLID.

Build it into your permanent structure!

UNIVERSAL'S Complete Service has put thousands of theatres on a paying basis—year in and year out . . . SOLID! No other booking contract under the sun gives the exhibitor so much for his money!

FEATURES WESTERNS
2 REEL COMEDIES SERIALS
1 REEL COMEDIES CARTOONS

All On One Contract!



THE PICTURES YOU WANT WHEN YOU WANT THEM—AT A PRICE YOU CAN AFFORD TO PAY!

Watch This Column

Universal's Weekly Chat

"Send for copy of our pamphlet describing some of Universal's biggest pictures... It is free."

"Broadway," "Show Boat," and "College Love" run the whole gamut of human emotions. These fine productions furnish you that vast variety which is the basis of entertainment and, as a matter of fact, "the spice of life." I judge by the plaudits of those who have already seen these sound and talking pictures that we have done better than a good job, and that we have kept pace with the inventive genius which has brought sound and revolutionized the motion-picture entertainment. —C.L.

In "Broadway"—the one and only Broadway—the bursts of melodious sound coming from the screen are thrilling. The rapidly changing scenes are bewilderingly beautiful and your wonder grows as you see and hear the tense dramatic scenes enacted by



Merna Kennedy in "Broadway"

GLENN TRYON, EVELYN KENNEDY, MERNA KENNEDY, THOMAS E. JACKSON and many others.

When you catch the first glimpse of the theatrical show boat in Edna Ferber's wonderful story of "Show Boat" and hear the deep-toned, musical whistle of the boat as it rounds the bend far away, you are intrigued at once, and there is interest in the keenest sort in every sound which accompanies the swift-moving scenes on the Mississippi.



Paul Whiteman "King of Jazz"

"College Love" takes you to College and fills your ears with the sounds which you would naturally expect to hear—the students' songs, their wise cracks, the noise of the football crowds, the dialogue between the young folks.

It is the same thrilling thing in "King of Jazz" which brings Paul Whiteman before you in a jazz drama with all the beauty of music from his marvelous band. It is the same in the "Cohens and Kellys in Scotland" with GEORGE SIDNEY and CHARLES MURRAY, in "Melody Lane" with EDDIE LEONARD the minstrel man; in Langdon Meck's "The Storm" that great drama of the Northwest.



Charles Murray in "Cohens and Kellys in Scotland"

Write me today your opinion of Universal's sound and talking pictures. I know what I think but it is more important to learn what YOU think. What stories in your estimation are adaptable for good talking pictures?

Carl Laemmle, President

UNIVERSAL PICTURES
"The Home of the Good Film"

730 Fifth Ave., New York City

The column on the right will appear in the Saturday Evening Post for August 10, 1929.

Working all the time!

Every hour of every day tens of millions are reading the advance notes on YOUR SHOW — in these great national magazines—if you play Universal Pictures.

Screen Secret

PHOTOPLAY

MOTION PICTURE CLASSIC

SCREENLAND

Motion Picture

PICTURE PLAY



The above "fan" magazines will carry Universal's message beginning with the September issues.

UNIVERSAL WEEKLY

Vol. 30 NO 1

AUG. 10, 1929



*Laura La Plante
in "The Love Trap"
A Universal Jewel*

KEN

MAYNARD

in



The star who is as big as all outdoors is bigger than your seating capacity in his first talking and singing picture.

A Universal-Maynard Special Production

If he packed your house with hero worshippers before, he'll have them begging for standing room now. If they applauded his feats in former pictures, they'll yell their heads off when they see him in the most thrilling action ever recorded—and they'll go WILD when they hear him sing his rousing songs of the range.

Two Versions...Talking or Silent

*Directed by Harry J. Brown from
the story by Marian Jackson*

Presented by Carl Laemmle

THE WAGON MASTER

100% TALKING and SINGING A Million Per Cent BOX-OFFICE

With all the favorite "Collegians" players including George Lewis—Dorothy Gulliver—Churchill Ross—Eddie Phillips—Hayden Stevenson—Sumner Getchel.

Songs by the University of California Glee Club. Story by Leonard Fields. Directed by Nat Ross. Two negatives: One talking and singing; one silent.

COLLEGE LOVE

A
CARL
LAEMMLE, JR.
Production

A
LAEMMLE
Special

"will get the shekels!"

A typical glimpse at college life filled to the brim with campus antics, fraternity and sorority house festivities coupled with the enthusiasm of a big-game rally.

The high-light of the picture is a championship football game, about the best this reviewer has seen on the screen, affording the audience the opportunity to follow the ball and get the maximum suspense from the game. A delightful love story and the rivalry of two popular campus figures runs through the complete footage.

Snappy tunes and college yells make it a "rah, rah" picture of the popular type that will get the shekles.

Says
Associated
Publications



FORWARD MARCH *with* UNIVERSAL!!

The First Talking College



"A Hit"

"Universal has a money-maker in 'College Love,'" says Exhibitors Daily Review. "It is a HIT chock full of pep from beginning to end! Excellently produced and directed."

"Winner"

"A box-office winner for Universal," says Tamor Lane in Film Mercury. "With 'College Love' beating other all-talking college films to the market, this looks like a real bet for exhibitors. It carries lots of pep and action, as well as good musical numbers. Showmen are recommended to book it."

100%!

"Exhibitors in every type of house and any size town should make an effort to get this picture," says W. R. Wilkerson, in the Exhibitors Daily Review, "for it has the essentials that very few pictures possess, and that is 100% entertainment for every member of the family, young or old."



CARL LAEMMLE Presents

COLLEGE

Feature!

Universal's
BOX-OFFICE.
Smash

Songs—
Youth—
Beauty—
Pep—
Jazz—
Thrills—



CARL
LAEMMLE
Jr.



"RED" GRANGE SAYS:

"Dear Junior :
"Just saw 'College Love'. I've played a little bit of football and I know the game a little bit, I hope.

"I'm telling you that the football game in 'College Love' is the rippingest, greatest punch stuff I've ever seen or lived through in a game.

"'College Love' as a picture is certainly the fastest, hottest grid story that ever flashed across the screen.

Sincerely,
"Red" Grange."



LOVE



IT'S
HOT

Barry

The Minstrel King!

For years a top money headliner in every big theatre in the country . . . Eddie Leonard is bigger than ever in his first talking picture. "It will make a million!" said Bide Dudley in the New York World. Grab it now . . . and lean against it hard! It's aimed straight at the big money!

IT HITS THE HEART!



BLAND in *N.Y. MIRROR*

With Huntly Gordon
Jane La Verne,
George E. Stone.
Story by Jo Swerling.
A Robert Hill Production.
Two negatives: one talking and
singing; one silent.



EDDIE LEONARD
in
MELODY LANE
with
JOSEPHINE DUNN

No Other Company

*No. 650—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation*

UNIVERSAL exhibitors get a certain benefit that no other exhibitors do. Follow me!

It has been the ambition of every big producer of pictures to hit upon a series of feature pictures (not shorts) which would stand the test of public criticism year after year.

We all know that the cumulative effect of advertising is the best effect. Just so do we all know that if any series of feature pictures can be advertised and shown year after year, the cumulative effect becomes irresistible.

Universal is the only company which has solved the problem and its solution is nothing less than its series of "Cohens and Kellys" pictures.

We started with "The Cohens and Kellys." It was an experiment. It created a sensation which amazed even ourselves. It was copied by many other producers—or rather, they attempted to copy it. Somehow they could not hit the right formula:

We followed with "The Cohens and Kellys in Paris" and

y Has Delivered It

those who thought we could not duplicate our first success were amazed to find that we had beaten it.

Next we came along with "The Cohens and Kellys in Atlantic City," and the roars which that picture produced are still echoing in the theatres of the world.

And now we offer "The Cohens and Kellys in Scotland." The title itself brings a smile of anticipation. You are enough of a showman to know what that title will do for your business when you plant it in front of your theatre. You know in advance that you are going to pack them in like sardines.

"The Cohens and Kellys in Scotland."

Can you picture what will happen to your people when the runty little George Sidney and the bony and lanky Charlie Murray appear in kilts, for instance?

Yes, the great original Cohens and Kellys (Sidney and Murray) are back on the job again and I can guarantee you all the laughs you hope for and more.

Only Universal owns such a series as this—a year after year hit—and only Universal exhibitors can cash in on it.

It is the most powerful box-office magnet in the business because it has four years of advertising back of it and because every picture of the series packs laughing dynamite!

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick—Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY

Copyright 1929 UNIVERSAL PICTURES CORPORATION All Rights Reserved

Vol. XXX

AUGUST 10, 1929

No. 1

UNIVERSAL MOVIEGRAMS

MARY NOLAN is the star in "The Shanghai Lady," the John Colton play which John Robertson will direct for Universal. Announcement has also been made of the signing of Wheeler Oakman in support of Miss Nolan. Houston Branch and Winifred Eaton Reeve are busily preparing the adaptation, continuity and dialogue for this feature.

HARRY GREENE has been signed for an important part in the Paul Whiteman production, "The King of Jazz," at Universal City. While the casting is being completed, special music is being written by Mabel Wayne and Vincent Rose, while Ferde Grofe is also writing a new number, "The Melting Pot," to be used as one of the theme songs for the production.

FRANK McCORMACK, well known stage director, has been signed by Universal as a director of dialogue. McCormack was the stage director of "Hold Everything," current New York musical comedy hit.

JOAN BENNETT, daughter of Richard Bennett, has been chosen as Joseph Schildkraut's leading woman in "The Mississippi Gambler," the Karl Brown story which Reginald Barker is to direct. Others already selected in support of Schildkraut are Alec B. Francis and Carmelita Geraghty.

UNIVERSAL STARTS UNIQUE NEWSPAPER NEWSREEL

Only Newsreel in History Produced and Edited by Trained Newspaper Men—500 Cameramen Stationed in All Parts of the Globe to Paint in Pictures for the Screen the News You Read in the Papers

UNIVERSAL Pictures Corporation has just inaugurated (July 31) a unique newsreel in that for the first time in history a newsreel is actually produced, edited and titled by newspaper men. In this enterprise Universal is allied with forty independent newspapers throughout this country and Canada. The newsreel will be released twice a week under the title of the Newspaper newsreel with the heading of the allied newspaper preceding it in the various territories.

A gigantic organization has been formed with a network of news sources that span the world. The newsreel headquarters are located in New York City, where there are a vast corps of editors trained both in news gathering and in the technique of motion pictures.

At their command are five hundred cameramen stationed in all the principal cities of this country, Europe, Asia, Africa, in fact every news center of the globe, ready at a moment's notice to rush to any spot where an important event is about to take place or where some unexpected happening has occurred.

The managing editor is in constant touch with this tremendous staff, by cable, telegraph and wireless, ready

UNIVERSAL announces that the Reginald Denny feature for 1929-1930 has been changed in title from "No, No, Napoleon" to "One Hysterical Night."

to inform them of anything that happens and to give them instructions in regard to the making of news pictures.

These cameramen also are men of long experience in newspaper work and prepared in the event of an unexpected occurrence to hasten off on their own initiative in order that motion pictures may be first to reach the screens of all the leading theatres.

Negative films made by the cameramen are rushed to the main editorial offices by airplane, fast express, by ocean liners, by automobile and motor truck. There the films are edited and cut and titled and assembled into the final reels that you see on the screen.

Thrills, comedy, tragedy, all the great happenings of life that touch the human mind and heart throughout the world are captured on the film and brought back in the quickest time that human ingenuity has been able to devise. Local events, news from the capitals of all the world,—Washington, London, Paris, Berlin, Leningrad, Peking, the perils of polar adventures, diplomatic, political, sporting news, the stirring deeds of man in the far flung quarters of the globe from the Occident to the Orient, are recorded and unfolded in a panorama of unflagging interest.

Although this newsreel is a new feature, Universal has been building this gigantic organization for seven-

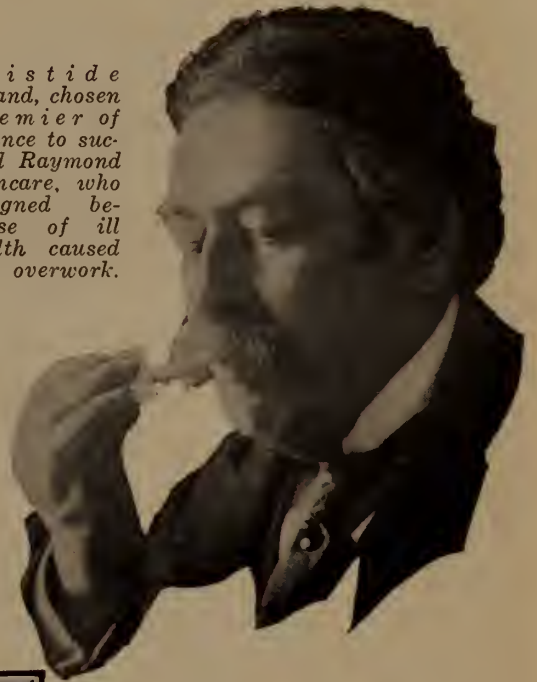
(Continued on page 32)

Shots from Universal's First Newspaper Newsreel



Williams (right) and Capt. Yancey, heroes of the trans-Atlantic flight of the Pathfinder and their wives, who met them at Quarantine.

Aristide Briand, chosen Premier of France to succeed Raymond Poincare, who resigned because of ill health caused by overwork.



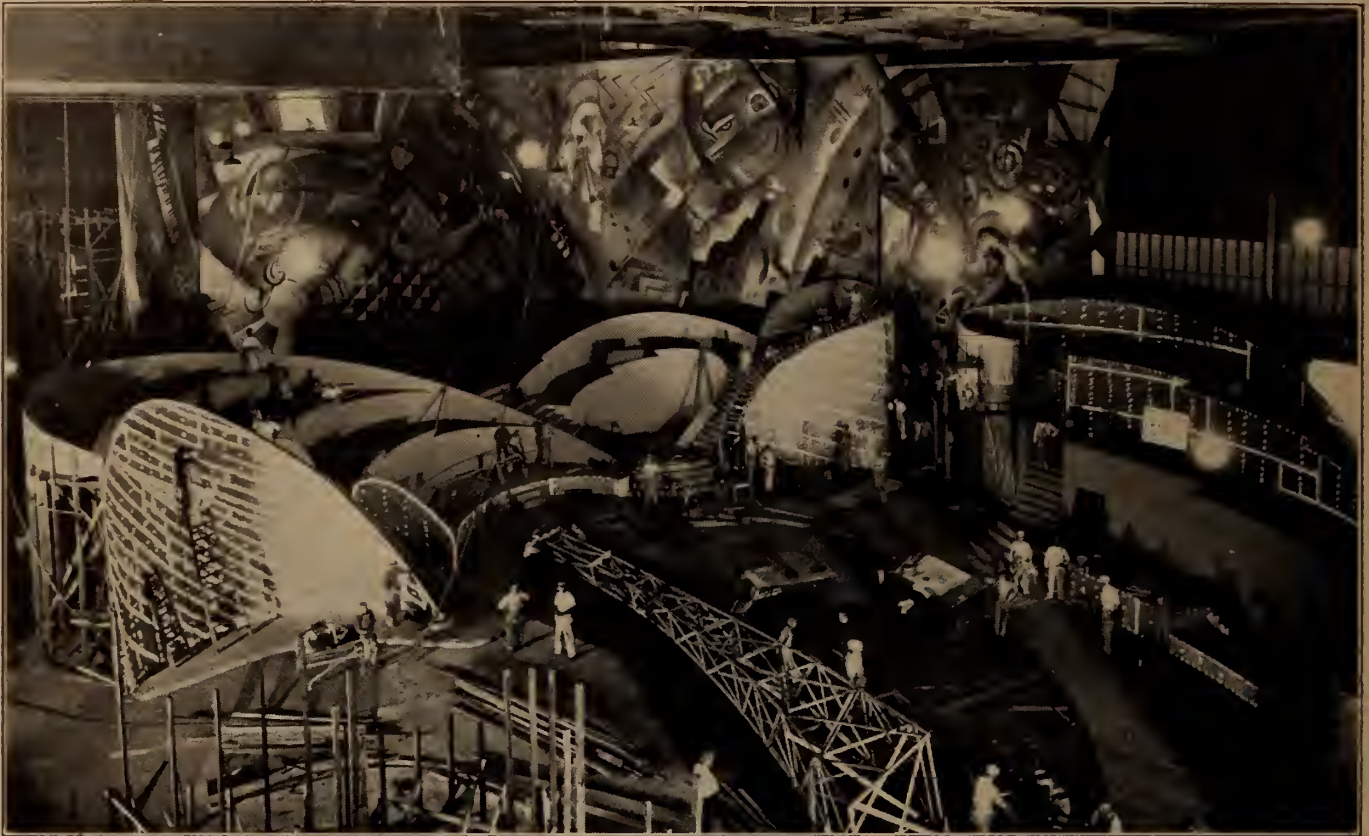
Mrs. Helen Filkey Warren setting a new mark in the 80-metre hurdle race at the women's national A. A. U. championship meet at Soldiers Field, Chicago, Ill.



Helen Wills, the queen of the world in tennis, returns to New York from Europe with a fresh string of victories.

"Diavolo," the great Phipps entry, with Jockey Maiben up, winner of the Saratoga Handicap at the opening of the races at Saratoga Springs, N. Y.

GIGANTIC "KING OF JAZZ" SET



Even larger than the Paradise Night Club used in "Broadway" is this modernistic mansion of melody in which Paul Whiteman will hold sway in "The King of Jazz," the forthcoming Carl Laemmle, Jr. production. The finished set features three towers such as the unfinished one lying in the foreground. The entire cafe sequence will be photographed in color.

Wayne and Rose Write Music For Whiteman at Universal

MABEL WAYNE, famous song-writer among whose outstanding hits are "Ramona," "In a Little Spanish Town" and many others, and Vincent Rose, lyricist who wrote "I've a Feeling I'm Falling for You," among countless other popular songs, are busily engaged at Universal in writing a complete sheaf of new songs for "The King of Jazz," the forthcoming Carl Laemmle, Jr., super-production in which Paul Whiteman and his entire orchestra will star.

The picture will feature an entirely new cycle of songs, especially composed for the rotund rajah of rhythm, which will suit the action of the film. In addition, a new number to be called "The Melting Pot" is being written by Ferde Grofe, one of Whiteman's arrangers, who wrote the stirring "Metropolis" which opened the last Universal super-production, "Broadway."

Arthur Franklin, musical adviser to Carl Laemmle, Jr., throughout "Broadway," is continuing in the same capacity for "The King of Jazz," which is being directed by Dr. Paul Fejos with Hal Mohr behind the camera.

Schildkraut to Star In "Command to Love"

"THE COMMAND TO LOVE," the New York stage success, has been purchased by the Universal Pictures Corporation and will shortly be placed in production with Joseph Schildkraut in the star role. The picture will be an all-talking production, retaining the brilliant dialogue of the play.

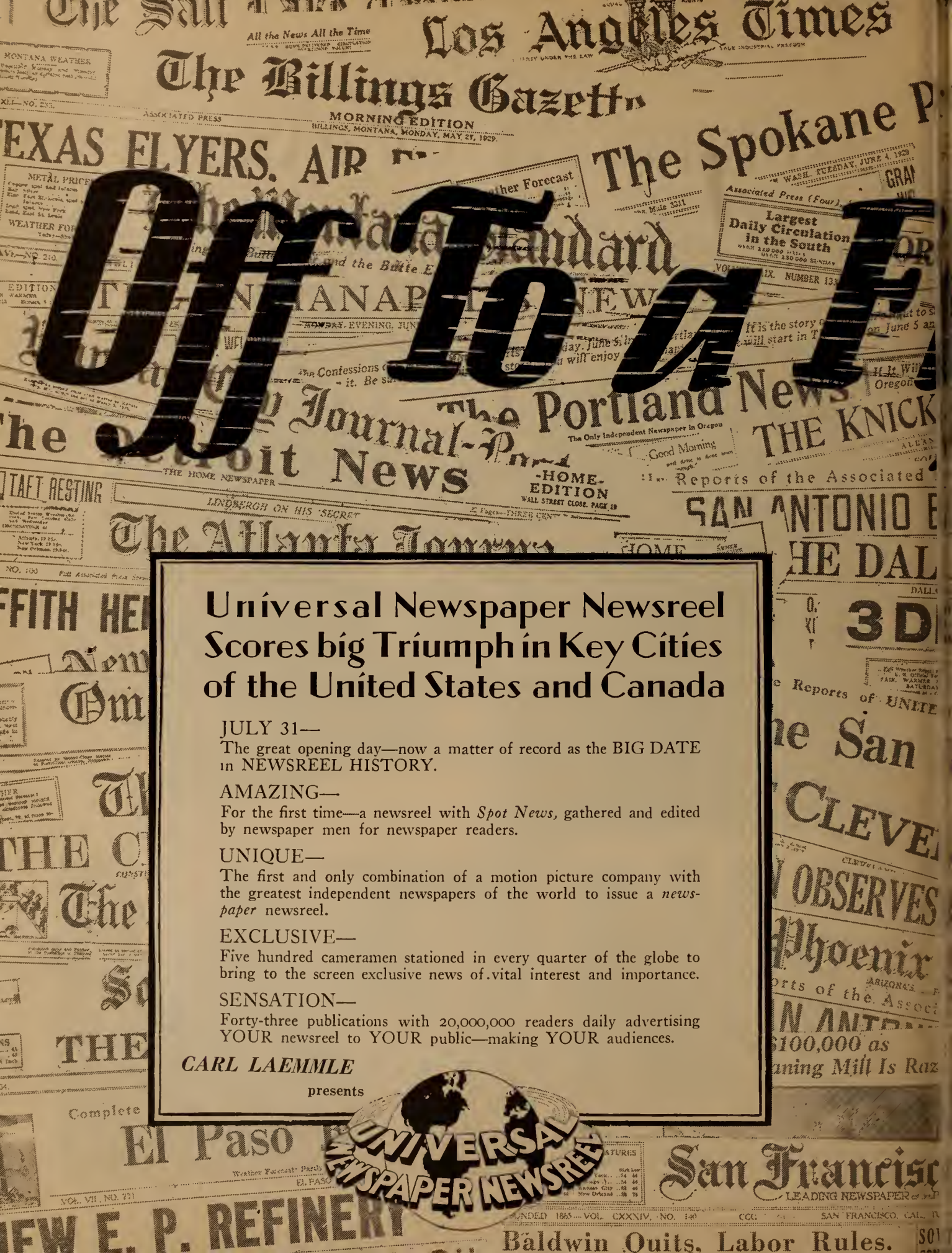
"The Command to Love" enjoyed a long engagement at the Longacre Theatre here last season. It was written by Rudolf Lothar and Fritz Gottwald and produced by William A. Brady, Jr., and Dwight Wiman. Mary Nash and Basil Rathbone played the principal roles with Violet Kemble Cooper and Ferdinand Gottschalk.

"The Command to Love" will be one of the special production for next season. Schildkraut's first starring picture for next season, "The Mississippi Gambler," is under production at Universal City. Reginald Barker is directing. Joan Bennett, daughter of Richard Bennett, has been chosen as the leading woman in the all-talking production. Alec B. Francis and Carmelita Geraghty will appear in supporting roles.

“THE PIRATE OF PANAMA”



Scenes from Universal's thrilling chapter-play starring Natalie Kingston and Buffalo Bill, Jr., directed by Ray Taylor.



Universal Newspaper Newsreel Scores big Triumph in Key Cities of the United States and Canada

JULY 31—

The great opening day—now a matter of record as the BIG DATE in NEWSREEL HISTORY.

AMAZING—

For the first time—a newsreel with *Spot News*, gathered and edited by newspaper men for newspaper readers.

UNIQUE—

The first and only combination of a motion picture company with the greatest independent newspapers of the world to issue a *news-paper* newsreel.

EXCLUSIVE—

Five hundred cameramen stationed in every quarter of the globe to bring to the screen exclusive news of vital interest and importance.

SENSATION—

Forty-three publications with 20,000,000 readers daily advertising YOUR newsreel to YOUR public—making YOUR audiences.

CARL LAEMMLE

presents



San Francisco
LEADING NEWSPAPER OF THE WEST

Baldwin Quits, Labor Rules.

MONTANA WEATHER
KILL NO. 231
ASSOCIATED PRESS
MORNING EDITION
BILLINGS, MONTANA, MONDAY, MAY 27, 1929.
TEXAS FLYERS. AIR
Weather Forecast
The Spokane Post
Associated Press (Four)
Largest Daily Circulation in the South
WASH. TUESDAY, JUNE 4, 1929
MIDLAND STANDARD
The Portland News
THE KNICK
THE HOME NEWS
LINDBERGH ON HIS 'SECRET'
The Atlanta Journal
SAN ANTONIO
THE DAL
3 D
Reports of the ASSOCIATED PRESS
The San
CLEVEL
OBSERVES
Phoenix
Arizona's
N ANTER
\$100,000 as
Mining Mill Is Raz
El Paso
Weather Forecast: Partly
EL PASO
San Francisco
LEADING NEWSPAPER OF THE WEST
Baldwin Quits, Labor Rules.

SYSTEMS MERGE

Minneapolis Morning Tribune

The Seattle Star

SEATTLE, WASHINGTON, MONDAY, JUNE 3, 1929

Late Home EDITION

Evening Star

San Antonio Express

ANTONIO, TEXAS, FRIDAY MORNING, JUNE 7

Oklahoma News

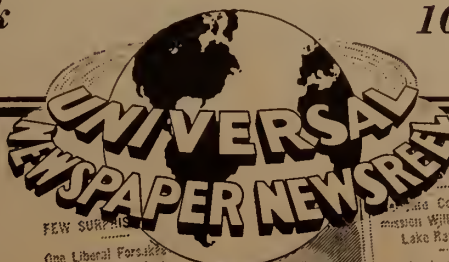
OKLAHOMA NEWS

43 Dailies Tell Twenty Million Readers of YOUR Newsreel

- | | | |
|---|--|--|
| The Evening World
(New York, N. Y.) | The Daily Missoulian | Boston Traveler |
| The Philadelphia Inquirer | The Billings Gazette | New Haven Eve. Register |
| The Chicago Daily News | Charlotte News | The Knickerbocker Press
(Albany, N. Y.) |
| San Francisco Chronicle | The Oklahoma News | Albany Evening News |
| Los Angeles Times | Kansas City Journal-Post | Buffalo Evening News |
| The Indianapolis News | The Evening Star
(Washington, D. C.) | Rochester Times-News |
| The Seattle Star | The Minneapolis Tribune | The San Diego Sun |
| The Dallas Dispatch | The Cleveland News | Phoenix Evening Gazette |
| The Commercial Appeal
(Memphis, Tenn.) | The Detroit News | The St. Louis Post Dispatch |
| The Houston Chronicle | The Atlanta Journal | The Times-Star
(Cincinnati, Ohio) |
| The Portland News | San Antonio Express | The Vancouver Sun |
| Pittsburgh Post-Gazette | The San Antonio News | The Youngstown Vindicator |
| Omaha World-Herald | Arkansas Democrat
(Little Rock, Ark.) | |
| The Salt Lake Tribune | Ft. Worth Star-Telegram | |
| The Montana Standard
(Butte, Mont.) | El Paso Evening Post | |
| | The Spokane Press | |

2-a-Week

104-a-Year



FEW SURVIVE
One Liberal Forecasts To Assume Port- tular.

Roads Not REFUSED
The Commerce Commission Will Not Re-Open Lake Rate Dispute.

SWEDISH TRIO FLY SUNDAY FOR NEW YORK

Five-Stop Journey Via Arctic Circle Is Planned.

Lindbergh Snapped on

CHRONICLE
REG. U.S. PAT. OFF.

Lindy on Sea Honeymoon.

REGINALD BARKER GIVES OPINION OF DIALOGUE IN MOTION PICTURES

Director Who Made "The Storm" and Who Will Wield Megaphone on
"Mississippi Gambler," for Schildkraut Believes Dialogue
Should Not Balk Motion in Pictures

"IN TALKING pictures there is an almost irresistible tendency to permit dialogue to take the motion out of motion pictures. After all, talking or silent, a picture should be a motion picture. Dialogue should not balk motion. Probably, the ultimate in pictures will be those in which dialogue occurs only when dialogue is necessary and the superb art of pantomime will keep motion on the screen."

There you have the outspoken opinion of a motion picture director who received his first training as a stage director and actor, who has directed scores of successful silent pictures and whose combined experience in pictures and on the stage should make him the ideal director of talking films—Reginald Barker, who will direct "The Mississippi Gambler," starring Joseph Schildkraut, for Universal.

Barker, who played leads on the stage at the age of sixteen and who was a stage manager at the age of eighteen, directed the first pictures in which Sessue Hayakawa and William S. Hart appeared in the old days of Inceville. He also directed Frank Keenan in "The Coward," the picture which made Charles Ray a star. Barker was responsible, too, for the direction of "The Storm," Langdon McCormick's famous play which Universal produced as a silent motion



Reginald Barker, who has re-joined the Universal ranks to direct Schildkraut.

picture and which will be made in sound for next season. On the stage he has been associated as actor and stage director with Olga Nethersole, James Neill, Walker Whiteside, Henry Miller, William Brady, and Robert

Hilliard. He was stage director of all of Hilliard's starring productions of the famous play "A Fool There Was."

Barker was born in Winnipeg, Manitoba, Canada, and at the age of three weeks, when his mother died, was taken to Scotland where he lived with his mother's parents. He came to Los Angeles when he was nine years old and received his education in that city. His first stage experience was with James Neill at the old Burbank stock theatre in Los Angeles. When he was sixteen he was playing leads.

He was stranded in Kansas City when he joined the troupe of Walker Whiteside, then playing "Hamlet," and went with him to New York. Later, again in Kansas City, he took the place of Bert Lytell as a juvenile lead in a local theatre and when he was eighteen he was stage director of a traveling company. He returned to New York to stage "The Light Eternal" starring Henry Miller and in 1912 he came to Los Angeles where he became a motion picture director at Inceville. His first feature picture was "The Wrath of the Gods." He directed Hayakawa in "The Typhoon," which was the Japanese actor's first big success.

Since then he has directed numerous stage productions and scores of successful pictures.

100% Universal Exhibitor Praises Silent "U" Product

Tom Reed to Confer With P. B. Kyne On Universal Film

DEAR MR. LAEMMLE:

I am writing Mr. J. H. Curran, manager of your Portland office today asking him to book me for your next year's product.

I only run about fifty shows a year, and then during the summer months and will say that I have used nothing but Universal shows for the last ten years and just as long as I am in business and get the kindly treatment and wonderful service that I am getting from your Portland office I will continue to be 100 percent Universal.

Have not made up my mind as to sound pictures as yet, but it is possible I may have to come to it, but think that as long as you put out the great silent pictures you are now putting out, it will not be necessary for me to change.

If all the little fellows are like myself and appreciate the great work you have done for us, every little exhibitor in the country would be with you 100 percent.

Yours very truly,

—C. J. Anderson,
North Belgrade, Maine.

TOM REED, who is preparing "The Three Godfathers" for the screen for Universal, has gone to San Francisco to confer with Peter B. Kyne, author of the story.

Reed, who is handling the continuity and the dialogue for the screen, will consult with Kyne with especial reference to the dialogue.

"The Three Godfathers," which is one of Kyne's best known stories, is especially rich in humorous and dramatic qualities for the screen.

Kyne's reputation as a writer of red-blooded action stories will mean that "The Three Grandfathers" will have a ready made box-office clientele.

Joan Bennett to Play Opposite Schildkraut

JOAN BENNETT has been chosen as Joseph Schildkraut's next leading woman, to appear opposite him in "The Mississippi Gambler," Universal all-talking production, directed by Reginald Barker.

"The Mississippi Gambler" is Schildkraut's first starring picture since Universal's super-production "Show Boat," and Miss Bennett was signed to play opposite him after several weeks consideration of the field of leading women.

Alec B. Francis will have the father role in the picture, and Carmelita Geraghty will have an important supporting role. The story is written around the romantic days of the steamboats on the Mississippi.

Edward Clark Lilley Signed by Universal

EDWARD CLARK LILLEY, noted New York stage director, has just been signed up by Universal on a long term contract. He is now en route for Universal City, Cal., where he will take a prominent hand in staging dialogue sequences for various Universal pictures.

Lilley's latest work for the New York stage was the direction of "Congratulations," with Henry Hull, produced this season at the National Theatre. He also directed "Conflict," which enjoyed a run at the Fulton Theatre. Before that he directed "Me," which was presented at the Princess Theatre.

Laemmle Appoints Western Supervisor

JAY MARCHANT has been appointed contact man for Carl Laemmle, Jr. in connection with the productions of Hoot Gibson and Ken Maynard, Western stars, at Universal.

Marchant, who has been affiliated with Universal for ten years and who has been a director, assistant director and company business manager, will act as Mr. Laemmle's representative and supervisor of all Gibson and Maynard productions, particularly those in sound. Both Gibson and Maynard produce independently for Universal release.

Their acquisition gives Universal first place in the industry insofar as Westerns are concerned.

John Robertson to Direct Mary Nolan in "Shanghai Lady"

JOHN ROBERTSON, noted director of "Sentimental Tommy," "Dr. Jekyll and Mr. Hyde," and various Dick Barthelmiss and Billy Burke hits, has been signed by Universal to direct Mary Nolan in that blonde star's first vehicle under her new Universal contract.



Mary Nolan's version of a graceful Shanghai gesture.

Snappy Stage Act Heralds "Show Boat"

DOWN in Ft. Myers, Florida, patrons of the Arcade Theatre heard about "Show Boat" a week before its play date through a stage act composed of three musical numbers from the show. The first, "Why Do I Love You?" was sung by a young couple in costumes of Show Boat days. This was followed by a dancing chorus of seven attractive girls doing a routine to "Hey, Fellers," from the Ziegfeld prologue to the Universal picture. Following this was the singing number, "Here Comes That Show Boat" with the couple seated in a spot on a shadow box showing in red letters SHOW BOAT IS COMING. At the end of the song they gestured to the screen and the National Screen Service sound trailer was flashed on.

This act cost Manager Gordon W. Reap nothing and was very effective as the first shot in the picture is a show boat coming around the bend with its calliope playing. The act, as it is or with variations, may be duplicated by any exhibitor.

"The Shanghai Lady," a popular play by John Colton, has been chosen as Miss Nolan's initial starring feature. It has been adapted by Houston Branch and the continuity prepared by Winifred Eaton Reeve. Branch and Mrs. Reeve are collaborating on the dialogue. The picture will be made entirely in dialogue.

Miss Nolan will be seen in four Universal features during the coming twelve months. Next in the schedule will in all probability be "Mademoiselle Cayenne."

"College Love" Goes Over Air

KRLD BROADCASTS ENTIRE
TALKING FEATURE

THROUGH arrangements made between Universal and station KRLD, Dallas, Texas, by Eph Charninsky, manager of the Capitol Theatre, Dallas, the entire music and dialogue of "College Love," the first all-talking, singing college feature, will be broadcast to radio fans.

This new air feature will be presented on August 2nd when the picture opens at the Capitol. It will be followed by presentation over the air of other Universal features including "Melody Lane" on August 16th and "Broadway" on August 20th.

Universal is taking steps to tie-up a number of other radio stations for the exploitation of its coming features.

Universal to Make Musical Comedy Hit

HERE'S HOW," smashing New York musical comedy success, has been purchased by Universal and will be made into an all-talking and singing picture featuring its popular song and dancing numbers.

The lyrics of "Here's How" were written by Irving Caesar and the score by Roger Wolfe Kahn and Joseph Meyer. The story is by Fred Thompson and Paul Gerard Smith. The musical comedy was one of last season's best on Broadway, New York, and its song and dance numbers swept throughout the country.

Record Breaker at Warner's new theatre—Atlantic City!

"BROADWAY OPENED TO
RECORD-BREAKING BUSI-
NESS AT OUR NEW
WARNER'S THEATRE AT
ATLANTIC CITY I AM CON-
FIDENT THAT IT WILL BE
AN OUTSTANDING EVERY-
OFFICE ATTRACTION EVERY-
WHERE"

S P SKOURAS
STANLEY CO OF AMERICA

with
Glenn Tryon, Evelyn Brent,
Otis Harlan,
*T. E. Jackson, Leslie Fenton,
BarCasi,

Carl Laemmle's

power pic

100% TALKING
AND SINGING
With ORIGINAL
PLAY DIALOG

There
is only ONE

BROADWAY

—and Universal has it!

JED HARRIS' Stage Production of
PHILIP DUNNING and GEO. ABBOTT

Directed by

Paul Fejos

A CARL LAEMMLE, Jr.
Production

Two Negatives: one SILENT, one with DIALC
Color Scenes by Technicolor
*of the original play cast



2800 TIMES

From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed, silent and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Ziegfeld's production.

A HARRY POLLARD
Production

Five great weeks at the Globe Theatre at two dollars top . . . followed by a popular run at the larger Colony Theatre where thousands were turned away on re-opening day! "The real smashing hit of the street!" said Motion Picture News. The blistering heat couldn't keep them away in New York. Unceasing rain couldn't stop them from lining up at the box-office at 9:30 every morning in Miami. Slumping business conditions in a dozen cities could not stop "Show Boat" from piling up tremendous grosses. Wherever shown . . . whatever the conditions . . . showmen have shouted "SOLD OUT!"



SOLD OUT

"Doubled record! Held over!
Attendance greater than
total population of Miami!"
—Capitol Theatre,
MIAMI

SOLD OUT

420% of house average ac-
cording to Motion Picture
News box-office reports.
—Alhambra Theatre,
MILWAUKEE

SOLD OUT

"'Boat' busts K. C. top, \$16-
800. Practically sold out
at all times," says VARIETY.
—Royal Theatre,
KANSAS CITY

SOLD OUT

"Intake remarkable. \$26,500
for seven days a knockout,"
says VARIETY.
—Rialto Theatre,
WASHINGTON

ON BROADWAY!

CARL LAEMMLE

P R E S E N T S

**SHOW
BOAT**

UNIVERSAL'S TALKING
AND SINGING
TRIUMPH!

SOLD OUT

"Broke all records for all
time in this city!"
—Lea Richmond,
CHARLESTON

SOLD OUT

"Unparalleled big money!
Jammed houses applauded!"
—McDonald Theatre,
EUGENE, Ore.

SOLD OUT

"Crashed all records here!"
—Wm. M. Shirley,
SCHENECTADY

SOLD OUT

"Smashed all records! Great-
est crowd cheered, ap-
plauded!"
—Picadilly Theatre,
ROCHESTER

"SHOW BOAT" CAMPAIGN

UNIVERSAL'S "Show Boat" ran at the Stillman Theatre in Cleveland, Ohio, to four weeks of phenomenal business. A two weeks advance campaign meant that the city was placarded and bombarded with "Show Boat" publicity for six solid weeks. An extra midnight show on the opening day netted five hundred dollars' worth of extra business and started the engagement off to a record that was maintained during the following month.

Lobby Display

A sensational lobby display consisted of three large "Show Boat" cutouts on the marquee, also flittered letter banner signs and a canvas cano-



Marquee of the Stillman showing cutouts on three sides and canvas canopy valance for "Show Boat."

py valance. In the lobby were six paneled posters, three-sheet size and several floor signs and frames. An electric Brunswick phonograph played "Show Boat" records. All of the cut-



The Cleveland Public Library showed seven such displays on the Edna Ferber book and more than 400 stills from the Universal film.

A window display on the Show Boat Dresses in the May Company store that rated a story in the Plain Dealer for its effectiveness.



SWEEPS CLEVELAND, OHIO

outs and signs were especially lighted with baby spots or shadow effects.

Street Ballyhoo

A very effective ballyhoo was made of a seven-foot balloon from the Goodyear Tire and Rubber Company, on which "Show Boat at the Stillman" was painted. The balloon floated over Euclid Avenue with a cutout suspended representing a dummy man for a week.

Music Tie-ups

A radio announcement about "Show Boat" went over the air every evening from WTAM and every afternoon from WHK. Fifteen orchestras in town played "Show Boat" music during the run; much of this music was broadcast.

Window displays with the Brunswick, Victor and Ampico dealers totaled about 179 windows in addition to the music store windows. A full window was secured in Wurlitzers', Kresges' and Neisner's.

Book Publicity

The Marshall Drug Company and

Sensational Four Weeks' Run at Stillman Theatre
Accompanied by Keen Exploitation and Publicity

the Cleveland News Company netted 150 windows on Edna Ferber's "Show Boat." The Public Library cooperated to the fullest extent. They used 10,000 special bookmarks and seven different displays in the main branch. More than 400 stills from the film were used. (See illustration.)

The Burrows stores, five of them all located in the best spots in town, showed window displays of the book, using 5,000 special book marks which were mailed out with letters to customers and inserted in books that were given out through the circulating library. This company also gave the Stillman notice in its newspaper ads.

"Show Boat" Dress Tie-up

A big "Island" window was obtained from the May Company (see illustration) for the tie-up on the

Gross Dresses. The May Company also took full page ads in the Plain Dealer, the News and Press, and a half page in Shopping News which has a circulation of 100,000. The

window was so unusual that the Plain Dealer gave the Theatre a story on it. This stunt was not pulled until the end of the second week so as to give the necessary punch to ensure the picture reaching the control figure for the third week, which it did.

Schildkraut Personal Appearance

Joseph Schildkraut, the Ravalen of the film, was in Cleveland to appear at the Plain Dealer Radio show. By close and friendly cooperation with the Dealer, it was arranged for the star to make a personal appearance at the theatre, which was a huge success, and rated a front page break in the Plain Dealer.

Credit for this comprehensive campaign is due A. J. Sharick, Universal exploiter, and M. A. Malaney, publicity director of Loew's theatres in Ohio.

Cast Assigned For "Jade Box"

LOUISE Lorraine, Jack Perrin, Francis Ford, Monroe Salisbury, Wilbur S. Mack and Leo White have been signed as the cast of "The Jade Box," which will be produced by Universal as a talking ten-episode Chapter play.

"The Jade Box" is an original mystery adventure story by Fred Jackson and will go into production July 28 under the supervision of William Lord Wright. Ray Taylor will direct.

"U" Chain Plans Wisconsin Expansion

FRED Meyer, General Manager of Universal Chain subsidiary, is in the Milwaukee Theatre Circuit, New York for a conference with the "U" Home Office officials regarding the film buy for his circuit. He will return to Milwaukee within a few days.

Louis Cohen, real setate chief for "U" will accompany Meyer to Milwaukee to investigate a number of Wisconsin situations that will fit in with Universal's expansion plans in this territory.

"College Love" Rated 100% Entertainment

(By Exhibitors Daily Review)
(Reprinted from June 25th Issue)

We had a look at the Universal production of "College Love." It is a glorified "Collegians" that packs as much good amusement as it is possible to put in six or seven sound reels. Here is a production that did not run up into the million dollar class before it left the studio, but it will run into a higher class when the final box office is counted up.

Exhibitors in every type house and any size town should make an effort to get this picture for it has the essentials that very few pictures possess, and that is 100% entertainment for every member of the family, young or old. The kids will go wild about it and the father and mother, the grandpa and grandma will greet it with equal enthusiasm.

And of particular interest to us, is the fact that "Junior" Laemmle was in back of this production. This kid, who was responsible for "Broadway," shows even greater promise as a producer with "College Love." In making this statement we do not want "head man."

"Mississippi Gambler" Starts at Universal

PRODUCTION on "The Mississippi Gambler," a colorful story of the old river boat days and their picturesque "gentlemen" gamblers, has been started at Universal as an all-dialogue special with Reginald Barker directing.

The story is an original written by Karl Brown and Leonard Fields, with the latter responsible for the dialogue.

Joseph Schildkraut is starred, with Joan Bennett playing the lead opposite him. Carmelita Geraghty, Alec B. Francis and Otis Harlan have important roles, and other players will be added while the early scenes are being filmed.

Gil Warrenton, who photographed "Show Boat," presides as chief cameraman in the soundboxes.

"The Mississippi Gambler" is the first of a series of three productions which Schildkraut will make for Universal for next season.

to take any credit away from the respective directors, Paul Fejos and Nat Ross, both of them deserve all the credit possible, but "Junior" as the producer, and he was the producer in every sense of the word, was the

Laura

LAPLANTE

---the Magnolia of "SHOW BOAT"

If Laura La Plante had been a newcomer to the screen, her wonderful work in Carl Laemmle's talking and singing triumph would have established her as one of the talking screen's greatest actresses and put her in the front rank of stars. But she was already in the front rank at the box-office. On the silent screen she had long since proven herself the world's favorite comediienne . . . a dependable money maker for you. Now you have her at the height of her popularity in three pictures—three only.

Her vast following has been captivated by her singing . . . her talking . . . her ringing laughter. Watch that money mob!

in 3 pictures only

"HOLD YOUR MAN"

"SOFT SHOULDERS"

"KISS PROOF"

UNIVERSAL-LAPLANTE PRODUCTIONS

TALKING—2 versions—SILENT

Presented by CARL LAEMMLE

THE WHOLE WORLD

TE



S AT HER

FEET!

5 *Extra M*

1st **TAM**

10 EPISODES
2 versions
TALKING — SILENT

The **ACE OF**
SCOTTLA

Money Serials!

A box-office big one made bigger with DIALOG, "The Ace of Scotland Yard" is a new KIND of serial—built to smash records in the finest theatres. No matter how "high hat" your audience, here is a chapter picture that will hold them—thrill them—bring them back for more!

and these:

"TARZAN THE TIGER"
(15 EPISODES) SOUND or SILENT

Even bigger and more sensational than "Tarzan the Mighty," the serial that set a new standard for chapter play drawing power. Featuring Frank Merrill and Natalie Kingston. Directed by Henry MacRae.

"THE LIGHTNING EXPRESS"
(10 EPISODES) SOUND or SILENT

Without exception the most gripping railroad chapter play ever produced! Lean against it hard and forget your money troubles!

"THE JADE BOX"
(10 EPISODES) SOUND or SILENT

A powerful mystery thriller that will pack them in and bring them back week after week. Raw meat for the box-office.

"TERRY OF THE TIMES"
(10 EPISODES) SOUND or SILENT

An exciting newspaper story with a brand new angle . . . with melodramatic peaks that will make them stand up and cheer.



TALKING SERIALS

With Craufurd Kent, Florence Allen, Grace Cunard, Herbert Prior, Monte Montague, Albert Priscoe. Directed by Roy Taylor.

TALKING—2 Negatives—SILENT

SCOTLAND YARD



The Carl Laemmle Collegians Cup which will be played for in the Carl Laemmle Collegians tournament in Detroit next month displayed in the Pro-Shop at Hawthorne Valley Golf Course, Detroit. Photos of George Lewis using Collegian golf balls are also shown.

New Film Developing Machine Evolved at Universal City

Universal Studio Officials Closely Guarding Revolutionary Invention Which Gives Perfect Sound Tracks—Plan \$400,000 Laboratory for Perfected Machines—Carl Laemmle, Jr.

Sponsoring Patents

WORD has just come from Carl Laemmle, Jr., at Universal City that the laboratory technicians at the big Universal studio plant have evolved a revolutionary improvement in film developing machinery. The new machine, said to be entirely different from present type developing machines, gives startling results with sound track negatives, giving a movietone record that is sharp and clear and a big improvement over present results.

The new machine is an adaptation of patents and improvements on developing machinery which originally were intended for an entirely different purpose than the perfection of sound track negative. Universal officials are so elated over the results

obtained with the new device that a big special laboratory, to house four of the new machines, is being projected, at a total cost of \$400,000.

Among the results obtained with the new Universal methods of developing film negative is the elimination of the "mandey" line, the slight blurring of the sound vibration striations due to the mechanical limitations of the present developing machines. The Universal City technical staff firmly believes that the new development will replace the apparatus now general in use. The details of the new method and the descriptions of the new machine are being closely guarded. Additional patents are being applied for in order to safeguard the innovation.

Universal Host To N. Y. Children

SEVERAL hundred New York children were guests of Universal Pictures Corporation at each matinee performance last week of Eddie Leonard's first talking picture, "Melody Lane," now showing at the Globe Theatre.

Universal's invitation to those children who otherwise cannot attend the theatres was extended through the Motion Picture Producers and Distributors of America. Among the children who accepted were several hundred from Hartley House, the Henry Street Settlement, Jewish Social Service and the Charity Organization Society. The children were chaperoned by workers from each of the institutions.

Editor's Note: "Melody Lane" is particularly well suited for this purpose. Exhibitors in other cities could not find a better vehicle for building good will through giving children's matinees.

N. Y. Stage Director Signs with Universal

FRANK McCORMACK, one of New York's best known stage directors and actors, who has been associated with scores of successful players and famous players, has arrived in Hollywood to begin work as a director of dialogue at Universal.

McCormack was the stage director of "Hold Everything," one of the season's greatest successes in musical comedy on Broadway. He has been director and player in "The Gorilla," "The Monster," "The Wasp's Nest," "Linger Longer Letty," "East is West," "Experience," "Thank You," "Chicken Feed," "Come On Charlie" and "The Unknown Purple" on the stage as well as in several talking pictures.

Universal Scouting For Stock Talent

DAVID WERNER, personal representative of Carl Laemmle, and contact man between Universal and the New York theatrical world, has just returned to the Universal home office from a month's trip to various Eastern and Middle-west cities. He was on a scouting expedition, looking over directorial and other talent in the various leading stock companies. Among the cities he visited were Syracuse, Rochester, Providence, Cleveland, Cincinnati and Louisville.

Two More Big "Broadway" Openings

<p>CLASS OF SERVICE This is full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.</p>	<h2 style="margin: 0;">WESTERN UNION</h2> <p style="font-size: small; margin: 0;">NEWCOMB CARLTON, PRESIDENT A. C. WILLEVER, FIRST VICE-PRESIDENT</p>	<p>SYMBOLS</p> <table border="1" style="width: 100%; border-collapse: collapse; font-size: x-small;"> <tr><td>DL</td><td>Day Letter</td></tr> <tr><td>NM</td><td>Night Message</td></tr> <tr><td>NL</td><td>Night Letter</td></tr> <tr><td>DD</td><td>Deferred</td></tr> <tr><td>CL</td><td>Cable Letter</td></tr> <tr><td>WEL</td><td>Week End Letter</td></tr> </table>	DL	Day Letter	NM	Night Message	NL	Night Letter	DD	Deferred	CL	Cable Letter	WEL	Week End Letter	<p>CLASS OF SERVICE This is full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.</p>	<h2 style="margin: 0;">WESTERN UNION</h2> <p style="font-size: small; margin: 0;">NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT</p>	<p>SYMBOLS</p> <table border="1" style="width: 100%; border-collapse: collapse; font-size: x-small;"> <tr><td>DL</td><td>Day Letter</td></tr> <tr><td>NM</td><td>Night Message</td></tr> <tr><td>NL</td><td>Night Letter</td></tr> <tr><td>DD</td><td>Deferred</td></tr> <tr><td>CL</td><td>Cable Letter</td></tr> <tr><td>WEL</td><td>Week End Letter</td></tr> </table>	DL	Day Letter	NM	Night Message	NL	Night Letter	DD	Deferred	CL	Cable Letter	WEL	Week End Letter
DL	Day Letter																												
NM	Night Message																												
NL	Night Letter																												
DD	Deferred																												
CL	Cable Letter																												
WEL	Week End Letter																												
DL	Day Letter																												
NM	Night Message																												
NL	Night Letter																												
DD	Deferred																												
CL	Cable Letter																												
WEL	Week End Letter																												

<p>Received at</p> <p style="text-align: center;">LONDON, JULY 30th, 1929.</p> <p>"BROADWAY" OPENED MANCHESTER SMASHING ALL PREVIOUS RECORDS INCLUDING "SINGING FOOL", "SHOW BOAT." CAPACITY ONE THOUSAND. PLAYED 4,400 PEOPLE DESPITE WEATHER.</p> <p style="text-align: right;">J. V. BRYSON</p>	<p style="text-align: right;">JULY 31, 1929.</p> <p>"BROADWAY" OPENED TO RECORD-BREAKING BUSINESS AT OUR NEW WARNER THEATRE AT ATLANTIC CITY. I AM CONFIDENT THAT IT WILL BE AN OUTSTANDING BOX OFFICE ATTRACTION EVERYWHERE.</p> <p style="text-align: right;">S. P. SKOURAS, STANLEY CO. OF AMERICA.</p>
--	--

"College Love" Hits Detroit

"College Love" Dance Attracts over Two Thousand In Smartest Open-Air Ballroom in Detroit.

"COLLEGE LOVE" breezed into the Michigan Theatre in Detroit on a wave of advance publicity that had thousands of its citizens all agog. The picture is a "natural" to exploit. Universal exploiteer Fred Cleaver started the ball rolling five days before the opening date by announcing a "College Love Night" at the Graystone Gardens, Detroit's finest open-air ballroom. The idea proved a riot.

The special night was advertised to approximately 15,000 patrons during the five days on the ballroom screen, with jumbo cards around the room and with a showcase full of presents for contests. An estimating contest proved a live innovation. Frederick Stearns and Company supplied a large fish bowl for the lobby in which there were over a thousand rouge pads and powder puffs, for "College Love Day Dream" cosmetics. The stunt was to estimate the number of puffs in the bowl. A glove and hosiery shop donated dance sets dedicated to Dorothy Gulliver as prizes. The Central Lighting Company donated "College Love" style lamps as prizes. Both shops displayed tie-up material in their windows. Over two thousand patrons attended the dance. The floor was roped off at 10:45 p. m.



Prize Waltz at the brilliant "College Love" Night at Graystone Gardens. The affair was attended by several thousand patrons and prizes awarded provided valuable merchant tie-ups with consequent window displays.

and prizes distributed to the winners. A special team did a "College Love" waltz (see illustration) which brought down the house.

The theme songs from "College Love" were displayed in stores of music shops along with window cards and announcements of the playdate.

Webb Doing Dialogue at U

THEY tried to make a coal miner of him, but he turned out to be a playwright!

Speaking of Charles S. Webb, of New York, now established as a dialogue writer for Universal pictures.

After he was graduated from Yale and had taken a post graduate course at Columbia, Webb went to the coal mines owned by his uncle at Blairsville, Pa. He was to learn the business.

A year later he was in Europe where he wrote his first play, "Honest Lives," which was produced in New York. At Columbia Webb met Prof. Walter Pitkin, famous authority on short-story and play writing, who is now associated with Dr. William M. Marston, noted psychologist. Professor Pitkin brought Webb to Universal.



SHORT SUBJECTS

- 12 SPORTING YOUTH Series
Junior Jewels
(Talking and Silent)
TWO-REEL SPECIALS
6 PAT ROONEYS
(Talking only)
UNIVERSAL TWO-REEL COMEDIES
10 SUNNY JIMS
(Talking and Silent)
10 ALL-STAR
(Talking and Silent)
10 SID SAYLORS
(Silent only)
10 ARTHUR LAKES
(Silent only)
5 CHAPTER PLAYS
ACE OF SCOTLAND YARD
(Talking and Silent)
TARZAN THE TIGER
(Sound and Silent)
THE JADE BOX
LIGHTNING EXPRESS
TERRY OF THE TIMES

BROADWAY SHOW BOAT PAUL WHITEMAN
In KING OF JAZZ

COLLEGE LOVE

- THE STORM
MEN IN HER LIFE
THE COHENS AND KELLYS IN SCOTLAND
The LAST PERFORMANCE

- 52 TWO-REEL WESTERNS
ONE-REEL SUBJECTS
UNIVERSAL NEWS REEL
6 BENNY RUBINS
(Talking only)
26 OSWALD CARTOONS
(Sound and Silent)
26 CREAM OF THE ONE-REEL COMEDIES
(Re-Issues—Silent only)

Talking and Silent Versions on All Features

- LAURA LA PLANTE in 3
JOHN BOLES in 2
JOSEPH SCHILDKRAUT in 3
MARY NOLAN in 4
REGINALD DENNY in 2
GLENN TRYON and MERNA KENNEDY in 3
GEORGE LEWIS and BARBARA KENT in 2
THE DRAKE CASE
THE CLIMAX
BRAWN OF THE SEA
SHE BELONGS TO ME
KEN MAYNARD in 8
HOOT GIBSON in 8

a great life!

IT'S a great life if you've got a Universal Contract sewed in the lining of your vest.

IT'S a great life if you've got a playdate set for the one and only "Broadway."

IT'S a great life if you've got a playdate set for "Show Boat" . . . the romance of the ages and the picture that is knocking 'em dead everywhere.

IT'S a great life if you've booked John Boles and Mary Nolan and Laura La Plante and Reginald Denny and Joseph Schildkraut and Glenn Tryon and Merna Kennedy and Barbara Kent and George Lewis and the new Mary Philbin in the big pictures to come from them this year.

IT'S a great life if your opposition doesn't get Carl Laemmle, Jr.'s. great talking singing college picture "College Love" away from you.

IT'S a great life if the industry's newest sensation, "The Ace of Scotland Yard" . . . the first and only talking serial . . . is on your playing schedule.

IT'S a great life if you're the fellow who is playing the Universal shorts and not the fellow who wishes he had them to play.

IT'S a great life if you know where you're heading and you'll KNOW where you're heading if you've booked Universal solid.

IT'S a great life, indeed, if you can look over the following line-up and say to yourself and the whole wide world . . . boy, that's mine and you'll say it's great.

FORWARD MARCH
WITH UNIVERSAL!

UNIVERSAL SYNOPSES

"A SOCIETY CIRCUS"

"Horace in Hollywood" Series
With Arthur Lake

HORACE BLOSSOM was young and always doing the wrong thing on the set, but Emmeline Love, the comedy star, took a fancy to him and asked him to the Society Circus she was having. She suggested that he bring the Wild Man, an importation from Borneo, who was being used in a "Thriller."

When Horace called for the Wild Man he had his work cut out! The leading man had sneaked the Wild Man some hip pocket nourishment, and he was on the up and up! Before they reached Emmeline's party the city was in an uproar and the traffic police ready to resign. Horace finally put his charge in the cage occupied by the mechanical hippo and went to do his turn in the circus ring.

When the wild man came to and discovered his whereabouts, he went wilder than ever! Broke from the cage, disrupted the party and made off with Emmeline. Horace pursued him and finally threw him into the fountain to cool off while he talked matters over with Emmeline.

"A FINAL RECKONING"

Adventure Picture
No. 7—"In Wolf's Clothing"
With Louise Lorraine and
Newton House

FITTING the locket found in Whitney's hand to the broken link on Thorne's watch chain, Wilson accuses Thorne of being Black Jack. Thorne says Kate is in his power and harm will befall her unless he receives the location of the claim and his own freedom. Wilson declares Thorne is tricking Reuben. Thorne knocks Wilson unconscious and turns on Reuben and knocks him out.

Recovering from his blow, Wilson sees Thorne get the map from Reuben. They fight. Wilson knocks out Thorne.

Wilson and Reuben rush off to rescue Kate. Thorne, overhearing their plans, frees himself and, as he goes out, is stopped by the mysterious stranger who warns him that the fingers of fate are closing about his throat. Before Thorne can catch the stranger, he has vanished.

Reaching cave, Reuben stays outside and Wilson enters in Black Jack's disguise. Thorne arrives, attacks Wilson, then dashes inside. Holding the bushrangers at bay with his gun, Wilson permits Kate to escape, who starts to rescue Reuben. Thorne attacks Wilson from the back, and he is raising a knife for the fatal plunge—

"THE WINGED HORSE-MAN"

Universal Jewel

With Hoot Gibson and Ruth Elder

WHEN Colonel Hobson's Arizona ranch is repeatedly attacked by a mysterious plane which drops air-bombs, he sends for a Texas ranger, "Sky-Ball" Smith, who turns out to be a sissy and becomes an



Hoot Gibson

object of derision. "Sky-Ball" Smith is only assuming this role to aid him in catching the air vandals. When he stops a stampede with his motorcycle and performs other feats to outwit the air bandits, the cowboys begin to like him and Hobson's daughter falls in love with him, though she pretends to think

him bold. Sky-Ball suspects Davis, the foreman of the ranch, to be the villain. He breaks up a plan of Davis' and Matthews', a neighboring rancher, to rob Hobson of \$5,000.00 and then foreclose a mortgage on the Colonel's property. Davis gets into his airplane, kidnapping the girl, and starts to fire upon "Sky-Ball," who is riding a horse. "Sky-Ball" gets back to the ranch, where he jumps into the girl's plane and goes in pursuit, but his plane catches fire and he takes to his parachute. Joby pulls the stick away from Davis and, when the plane becomes unmanageable, they jump with their parachutes. All land safely and "Sky-Ball" captures Davis. As the villain is led away "Sky-Ball" and Joby embrace.

"HOT PUPPIES"

"Let George Do It" Series
Stern Brothers Comedy

GEORGE and Steve were more interested in selling themselves to the pretty stenog than in selling fireworks for their boss. To avoid competition, George locked Steve out. When the Boss returned and couldn't get in, he was wild. George mistook him for Steve and, before he got through joking, the place was a wreck.

This made more business imperative, so the Boss sent the boys out to get orders. All they got was trouble. The "hot dog" vender mistook some fire crackers for weenies and put them over the fire. When last seen the boys were still running.

"BUSTER'S SPOOKS"

Stern Brothers Comedy
With Buster Brown

BUSTER and Mary Jane were enjoying some delectable ice cream sodas when the Fat Boy joined the mywithout waiting for an invitation. The children weren't a bit pleased, and Buster was very much worried, for he didn't have enough money to pay for the treat. Tige helped out the situation for, while the Fat Boy wasn't looking, he lapped up his soda. A terrible commotion followed and, while it was going on, Buster and Mary Jane faded off the scene. The Fat Boy was certainly mad when he had to pay for the treat. He chased after the children, who had gone to the park, where they were joined by Oatmeal. Tige pushed Fat Boy into the lake. The children didn't see him crawl up the bank and thought he was drowned. When they saw a policeman, their guilty consciences troubled them and, thinking he was looking for them, they ran down the street and jumped pell mell through an open window of a house they thought was unoccupied.

The house proved to be full of all sorts of terrifying objects that appeared from all sorts of places. The truth of the matter was that the fat boy had followed them and determined to get even for those sodas. He certainly gave them a first class scare before they discovered his identity.

"PERILOUS PATHS"

Western Featurette
With Edmund Cobb

FRED MARSDEN, the ranger, in pursuit of fur thieves, was neatly roped from ambush by Lebeaux, leader of the gang. The humiliated ranger was left bound, while the thieves departed, with the stolen furs, to Frank Fielding's ranch.

On their arrival they heard Priscilla Fielding protesting violently against her uncle's plan for her marriage to Lebeaux, whom she loathed and distrusted. She declares she intends to marry Fred Marsden and is frantic when Lebeaux tells her Marsden is his prisoner.

Meanwhile the ranger has managed to free himself and, sending his wonderful horse to headquarters with a message, goes on foot to Fielding's ranch. He again encounters the thieves and gets into a terrible scrap. He is finally knocked out and the gang, taking the unwilling Priscilla, start pelmel to the border. Fortunately they are overtaken by the rangers and Priscilla is rescued.

Box-Office Tips from Exhibitors

Universal Pictures That Have Made Money For Other Showmen Can Make Money for You

"Cohens & Kellys in Atlantic City" One of Best Sound Attractions

THIS is to congratulate you on the great picture **THE COHENS AND KELLYS IN ATLANTIC CITY**. It has been one of the best box-office attractions we have had since we have been wired.

"And when I write you this, I mean it as we have played all the big ones. The box-office report talks.

"Trusting we will have the pleasure of showing some more pictures of this calibre on the Universal program."

—F. L. Greenwald, Mgr.,
Cedar Lee Theatre,
Cleveland, Ohio.

"Tarzan" Proves

Box-office Bet

WE have just completed running your serial **TARZAN THE MIGHTY**, which proved to be one of the best box-office bets that we have screened.

"Our patrons were well pleased with it, and believe many regretted to see the end come, this drew people to our Friday and Saturday's show that we have never seen before.

"The best of all on first episode our receipts increased about one-third, then continued to increase until the last of the fifteen chapters was completed."

—R. R. Kissell,
Winner Theatre,
Louisburg, N. C.

Complete Service Ends

Box-office Troubles

"As you know, I again signed up for your marvelous Complete Service, and also for the Specials. NOW I CAN SIT BACK AND REST EASY!"

—Ralph A. Steel,
Alexandria Amusement Co.,
Alexandria, Va.

"Show Boat" Goes Over Big In Three Griffith Houses

"It is our desire to advise you that we are more than pleased with **SHOW BOAT** and the results of the showing of this picture in three towns last week.

"We sincerely hope the Universal will deliver additional pictures of this calibre in the future and this letter is intended to assure Mr. Metzger and Mr. Van Praag that we will be more than glad to cooperate with you on outstanding pictures."

—R. E. Griffith,
Griffith Amusement Company,
Oklahoma City, Okla.



Aunt Jemima of the "Hey, Fellers" song in "Show Boat" broadcast the Universal slogan for 1929-30 at the Sales Convention in Atlantic City, where she was the life of the party.

Could Use "Uncle Tom" For Return Engagement

IBEG to advise that I had intended to write you before this telling you of the big success we had with the masterpiece—namely **'UNCLE TOM'S CABIN'** and was praised by patrons as one of the outstanding pictures they had seen in years. Also due to the fact that my business is composed of entirely negroes, who are in reality the greatest critics."

Very truly yours,

—I. Lehmann,
Hattiesbury, Miss.
Dixie Theatre Co.,

P. S. If I could get the right price for a second run could use for one day again.

"Show Boat" Sellout In Rochester, N. Y.

"Smashed all records! Greatest crowd cheered, applauded!"

—Picadilly Theatre,
Rochester, N. Y.

THIS TARZAN BOY!

SAY FOLKS, WHAT AM I GOING TO DO FOR A SERIAL AFTER THIS TARZAN BOY IS PLAYED OUT?

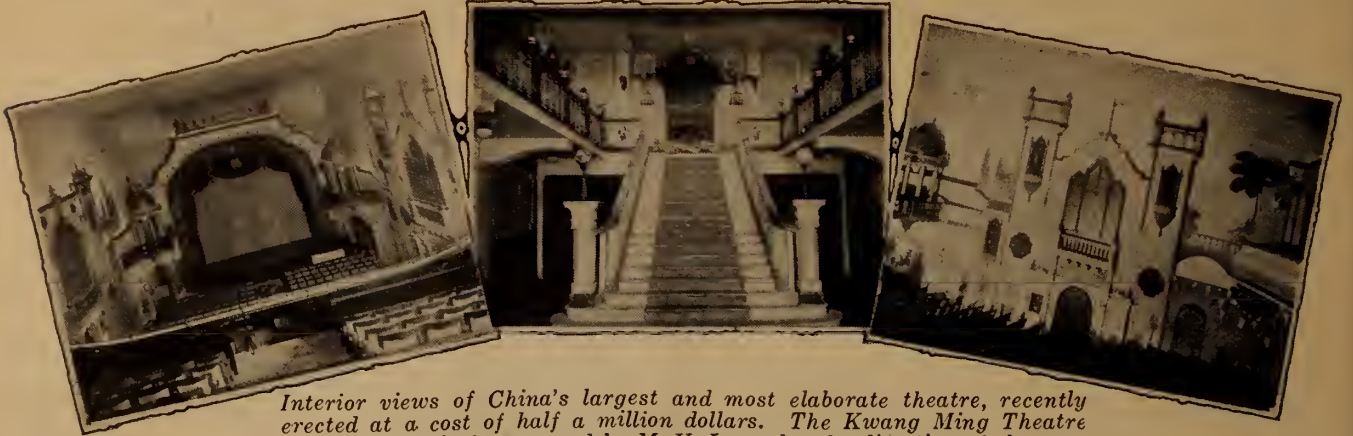
AM AFRAID THEY WILL ALL LOOK TAME. HAVE FIVE MORE CHAPTERS TO PLAY—WISH THERE WAS 50 MORE . . . SURE GETS THE BIZ!

New Lyric Theatre, Frontenac, Kansas.

ROLLING RIGHT ALONG

"WE PLAYED 'SHOW BOAT' THREE DAYS TO CAPACITY HOUSES. THE RECORDING CAME OVER SPLENDIDLY AND I HAVE NONE BUT GOOD AND FAVORABLE COMMENTS ON IT.

—Frank Costa, Manager,
Playhouse Theatre,
Stanley Fabian Corp.,
Ridgewood, N. J.



Interior views of China's largest and most elaborate theatre, recently erected at a cost of half a million dollars. The Kwang Ming Theatre in Tientsin is managed by M. Y. Lo under the direction of the North China Amusement Company.

LAEMMLE JUNIOR SCORES DOUBLE WITH 'BROADWAY' AND 'COLLEGE LOVE'

British Press Acclaims Latest and Super-Collegians at London Preview. "Sure-Fire Popular Entertainment," says Cinema.

WHEN "Broadway" was first shown in England at the Carlton Theatre, Haymarket, London, it was acclaimed a triumph for the screen's youngest executive, Carl Laemmle, Jr., General Manager of Universal City and his father's associate producer.

Now, however, that triumph has been doubled in the opinion of British showmen and Press with the private presentation of Mr. Laemmle, Jr.'s "College Love," the super production of "Collegian" life, with the Collegians stars and all the snappy songs, hot tunes, lilting melodies and good fun and humor of the campus.

The opinion of the Press, given below, illustrates the reception which this super of young American life received on its first showing in London.

Impartial Film Report

It is bright and lively in dialogue, song and action. . . . It makes good entertainment, much better in every way than any of the synchronised Collegian series pictures. . . . Should do well where picture of American life is liked.

Kinematograph Weekly

. . . the picture is full of action and life, and should prove a worth-while booking of its type.

Bowler Reed's All Films Review

. . . Both Eddie Phillips as the villain and George Lewis as the hero not only play their parts well but their voices are pleasing. Dorothy Gulliver is just the right choice for the girl. Churchill Ross has not so much prominence here as in the silent versions, when his use of words of great length caused many laughs. Hayden Stevenson is still the coach, a wise choice. Songs by the University of California Glee Club are attractively rendered. The whole is bright, jolly entertainment by young people for young people.

Bioscope

. . . very well played and produced, with exciting football match as climax. . . . Good light entertainment for any house . . . as brightly produced as any musical comedy, and the football match, on a vast scale, is impressive and exciting. The voices all register well and the murmurs of the cast assembly are well suggested.

UNIVERSAL STARTS NEWSPAPER NEWSREEL

(Continued from page 8)

teen years. It was back in 1912 that this company put out its first

animated weekly. It has continued from that time on to perfect its system, issuing newsreels weekly, until the present culmination in a great combine with the newspapers of the country to put out a real Newspaper Newsreel.

The same news that the public reads from day to day in the columns of the newspapers are flashed on the screen for their entertainment in pictorial form. In addition to the motion pictures of news events, a newspaper photographic syndicate has been formed whereby still photographers are sent to the same places of interest that the movie cameramen go to get pictures of the happenings for newspaper publications.

Alec B. Francis Signs For Schildkraut Film

ALEC B. FRANCIS has been signed for the father role in "The Mississippi Gambler," Joseph Schildkraut's first starring picture since "Show Boat," which will be produced by Universal under the direction of Reginald Barker.

Carmelita Geraghty has also been signed for the cast. "The Mississippi Gambler" will be an all-talking Universal special.



NOTE ...

3 years ago Mrs. F. L. Liggett, of the National Theatre Company, operating four theatres in Georgia, wrote:

"If exhibitors could realize...



Just what this service means

they'd fall over each other rushing in to sign the contract!"

Exhibitors everywhere have learned that this service means prosperity instead of closed doors—especially for small-town houses. Exhibitors have learned that this service means freedom from booking worries in these days of fancy-priced film. Exhibitors have learned that this service gives more for the money than any booking contract under the sun.

That's why—

1,400 Complete Service Contracts have been signed

FEATURES WESTERNS
2-REEL COMEDIES SERIALS
1-REEL COMEDIES CARTOONS

All On One Contract!

**UNIVERSAL'S
COMPLETE
SERVICE** ★

Watch This Column
Universal's Weekly Chat

(Send for copy of our pamphlet describing some of Universal's best pictures - free)

UNIVERSAL has not been stampeded into absolute surrender to sound and talking pictures. By abandoning the silent drama altogether, it would take away from thousands their favorite form of entertainment. For there are thousands who do not like sound pictures and included among them are thousands whose hearing is defective. Producers have been accused of ignoring the public which made their success possible. Universal, however, is not ignoring it and will continue to make both versions until such time as the people decide that they want the new idea exclusively. Meantime, I want your opinion. I want a veritable avalanche of replies to this question: "Which form of picture do you prefer?" Moreover, I would like your comments, suggestions and your reasons pro and con. This whole matter is a thing for the people at large to answer.

-C.L.

A Few Forthcoming Pictures:

LAURA LA PLANTE in



"Hold Your Man," a delightful comedy-drama—aided by an excellent cast.

KEN MAYNARD, greatest of all outdoor stars in the "Wagon Master," as stirring and exciting a hero in picture as I have ever seen. He sings, too, in the talking version, and I know you will like his songs of the plains.

Merna Kennedy in "Mademoiselle Casanova"

NEDY and GLENN TRYON, fresh from lamels in "Broadway," in a swift moving comedy, "Barium is Right."

REGINALD DENNY in "Embarrassing Moments," a new comedy which will add much to his popularity.

Above All Don't Forget:

"Show Boat," which is electrifying audiences all over the world



"Broadway," the one and only Broadway, a magnificent and bewildering spectacle with an all-star cast.

"King of Jazz," featuring **PAUL WHITEMAN** and his famous jazz orchestra.

"College Love," that fast, furious, peppy, jazzy story of youth on the campus, with all the old "Collegeians" favorites, including **GEORGE LEWIS** and **DOROTHY GULLIVER**

Carl Laemmle, President

UNIVERSAL PICTURES

"The Home of the Good Film"
 730 Fifth Ave., New York

Your Longest Arm

If you had an usher with an arm fifty miles long . . . and if you could plant him in the midst of your total theatre-going population . . . to point the way to your door . . . you would have things coming your way.

If you are playing the Universal attractions advertised in these great national publications, you are in just this happy position.



The above column appears in The Saturday Evening Post issue of August 24, 1929.

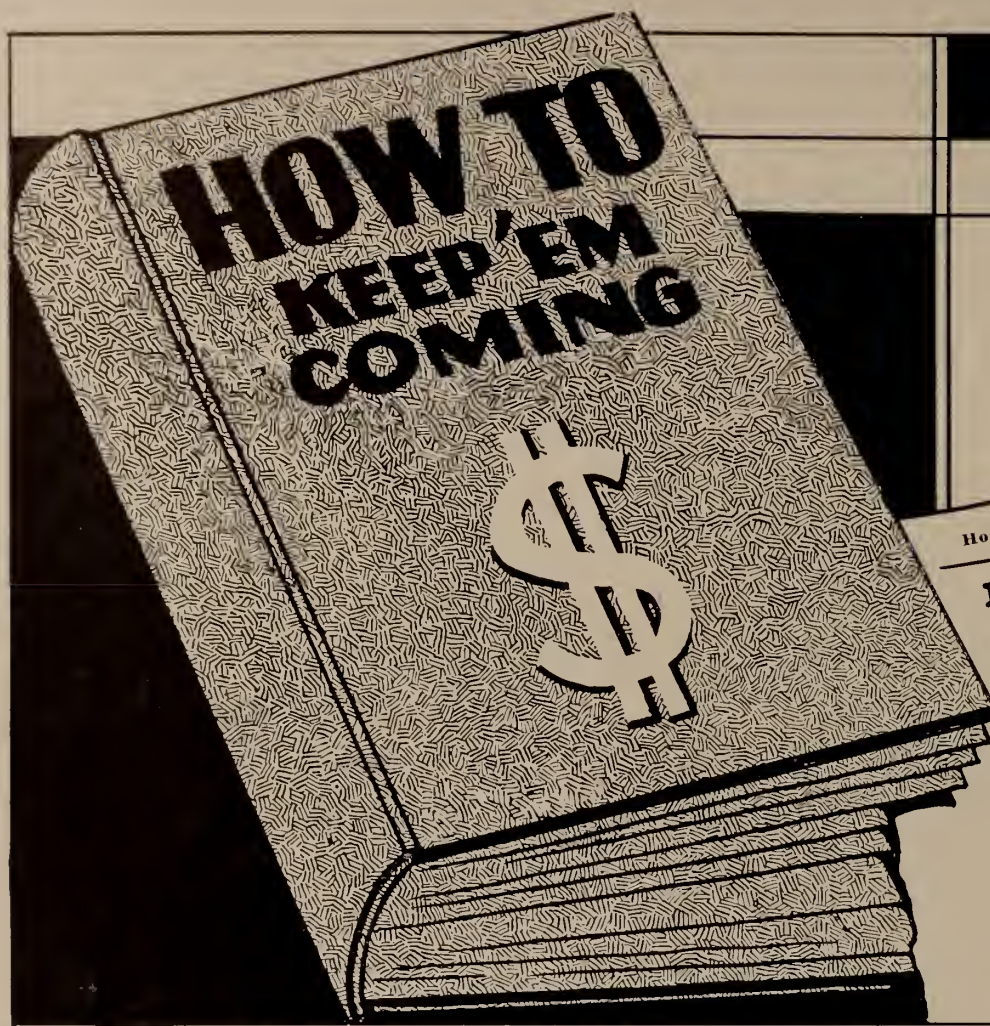
UNIVERSITY WEEKLY

Vol. 30 No. 2

Aug. 17, 1929



George Lewis
and Dorothy Gulliver in
"COLLEGE LOVE"
A Carl Laemmle Jr.
Production



YOU

How to Keep 'Em Coming 1.

10 SPORTING YOUTH

TWO REELS

Bright as a sunbeam and bubbling with young love—bursting at the seams with speed and ringing to the skies with song.

TALKING - SILENT

(2 negatives)

JUNIOR JEWEL PRODUCTION

UNIVERSAL'S TA

SILENT HOUSES

Carl Laemmle's pledge to the small exhibitor has been proven time and again. It holds good today more than ever before. With the best talking picture list in the world, he has not forgotten the interest of the thousands of unwired houses. Universal is the only company that laid stress on the improvement of this year's silent product. "U" silent shorts are money shorts!

How to Keep 'Em Coming 5.

10 ALL-STAR COMEDIES

TWO REELS

Ten of the biggest comedy names in motion pictures will head these ten stellar novelties. Every one of them built for electric lights and ready money!

TALKING - SILENT

(2 negatives)

CAN MAKE MORE MONEY

Glance over these leaves from the book of knowledge and use your unfailing showman's judgment.

How to Keep 'Em Coming 2.

26 OSWALD the Lucky Rabbit

Silent, a riot—in sound a shriek. These irresistible laughs are helping thousands of happy exhibitors to keep on rolling up heavy grosses. It's permanent!

ONE REEL
SOUND or SILENT

How to Keep 'Em Coming 3.

10 SUNNY JIMS

The box-office joy bringer himself—the boy with the dollar dimples in ten talking money pictures. Sign him for steady patronage.

TALKING—2 versions—
SILENT
2 REELS

How to Keep 'Em Coming 4.

6 PAT ROONEYS

The inimitable Pat Rooney, Marian Bent and Patsy, the big money headliners, in the brightest skits that ever made you laugh yourself into a load of money.

2 REELS—ALL-TALKING

TALKING SHORTS

How to Keep 'Em Coming 6.

10 ARTHUR LAKES

You can depend upon the star of such successes as "Harold Teen" and "On with the Show" to keep on delivering hits.

10 SID SAYLORS

The versatile comedian in the screamingest comedies of his hilarious career.

TWO REELS—SILENT ONLY

How to Keep 'Em Coming 7.

6 BENNY RUBINS

As a Broadway headliner at the Colony Theatre he took New York by storm. Now he comes to panic your audiences with laughter. He wisecracks—he sings—he dances.

ALL-TALKING and SINGING

How to Keep 'Em Coming 8.

26 Cream of the One Reel Comedies (Re-issues)

The best one reel comedies Universal ever made, selected for laughs and profits. Proven mirthmakers—sure-fire patronage builders.

SILENT ONLY

The Hottest Film

*No. 651—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation*

IT'S a good thing for you to know how some of your fellow-exhibitors are making their profits, and it's a good thing for you to know how they are handling some of their shows.

Take "College Love," for example. Here's a picture which is packed full of advertising possibilities, because it is packed full of the things the people all like. When you have a picture like this, it will live up to all you can say about it and leave a sweet taste in the mouth of every customer.

The Liberty Theatre in Oklahoma City knows what the modern folks like; so when it gets a picture containing that sort of fare, it goes direct to the point and tells the people about it. Just read the "ad-tips" that Liberty Theatre gives to you and to all others who have booked "College Love."

"Red hot youth aflame on the campus!"

"A football game that will thrill you to the core!"

"College chatter that will surprise you!"

That Ever Sizzled

“The hottest film that ever sizzled on the screen!”

“Audience appeal—all classes!”

Right there alone is enough material for any good showman to use as the basis of his public appeal. And what's more, it is nothing but the truth about “College Love.”

That's the way one theatre handled it. Here's another. J. L. Lawrence Schanberger, manager of Keith's Theatre in Baltimore, has his own ideas of how to arouse public desire. Listen to his ad-tips:

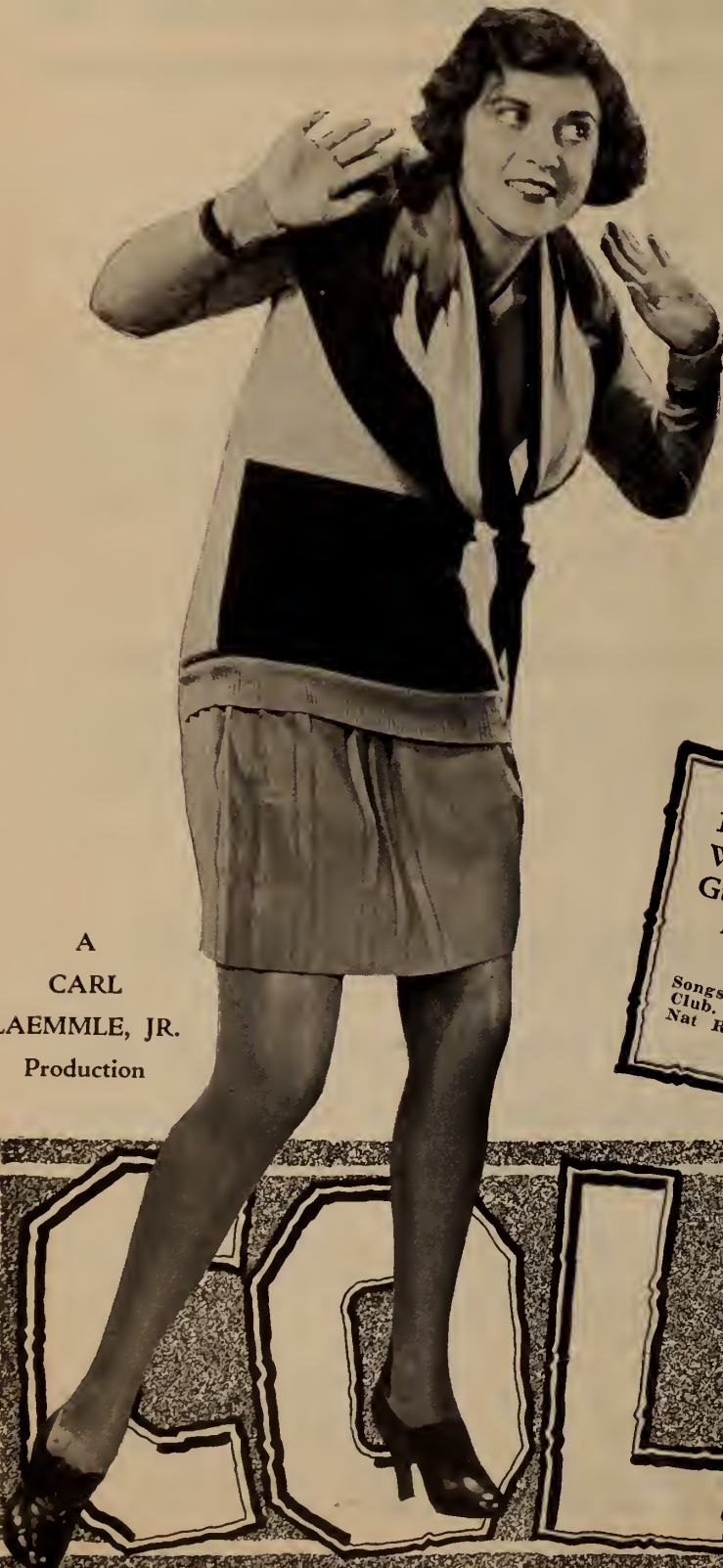
“The first all-talking and singing college picture made!”

“Hot tunes! Jazz! Pep! Cheers! High-stepping youth rar-
in' to go—and going! Snappy, up-to-the-minute dialogue and
hot tunes by the University of California Glee Club! The most
suspenseful game you ever saw—and heard! A picture that
tingles with excitement and the spirit of today!”

There you are! Combine that sort of advertising with “College Love”—and, boy, you've got something!

"COLONY AUDIENCE ALMOST

--N.Y. Morning



"So keen was the suspense created that the Colony audience was almost cheering!"

—N. Y. Morning Telegraph

"New picture at Colony gives first beholders entertainment."

—N. Y. Evening Telegram

". . . abounds with gayety, loves and hates of college life. Very good entertainment."

—N. Y. Herald Tribune

A
CARL
LAEMMLE, JR.
Production

100% Talking and Singing
With George Lewis — Dorothy
Gulliver—Churchill Ross—Eddie
Phillips — Hayden Stevenson
— Sumner Getchel.
Songs by the University of California Glee
Club. Story by Leonard Fields. Directed by
Nat Ross. Two negatives. One talking and
singing, one silent.

A
LAEMMLE
Special

COLLEGE

POSTAL TELEGRAPH - COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

TELEGRAM

CLASS OF SERVICE DESIRED	
FAST TELEGRAM	
DAY LETTER	
NIGHT TELEGRAM	
NIGHT LETTER	

The sender must mark an X opposite the class of service desired; otherwise the telegram will be transmitted as a fast telegram.

TELEGRAMS TO ALL AMERICA



CABLEGRAMS TO ALL THE WORLD

RECEIVER'S NUMBER
CHECK
TIME FILED
STANDARD TIME

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

Form 2

DALLAS TEX AUG 1 1929

CHEERING!
Telegram

IN SPITE WITHERING HEAT COLLEGE
LOVE OPENED TO MORE THAN
DOUBLE ORDINARY BUSINESS CAPI-
TOL THEATRE AUDIENCES ENTHU-
SIASTIC

RAY STINNETT



ELOVE

180% ON

From EDNA FERBER's great novel. With Laura Plante, Joseph Schildkraut, Osa Hansen, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed, silent and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Ziegfeld's production.

A HARRY POLLARD
Production

Show Boat, The (U)

LOS ANGELES, CAL.—Criterion Theatre (1,652), 35c-50c-65, Movietone News. Rating, 180%. (1st Week.) —*Motion Picture News.*

CABLEGRAM

HAPPIEST EXHIBITOR IN THE WORLD FOR HAVING INAUGURATED MY WIRED THEATRE REPUBLICA WITH SHOWBOAT HEARTIEST CONGRATULATIONS TO UNIVERSAL

BRUNO EMPRESAS REUNIDAS
SAUPAULO, BRAZIL



RECORD

"Crashed all records here. 'Broadway Melody' across the street."
—William M. Shirley.
SCHENECTADY.

RECORD

"With 'Show Boat' Public house, led the first time in years, led the parade!"
—California Theatre.
SAN FRANCISCO.

RECORD

"Record for my house. 'Singing Fool' held record to date."
—Sidney M. Nutt,
HOT SPRINGS, Ark.

RECORD

"Still going strong with such figures! Held over."
—Rialto Theatre,
WASHINGTON.

"THE FREAK OF THE INDUSTRY" KEEPS ROLLING ALONG

SECOND RUNNING!

CARL LAEMMLE

SHOW BOAT

UNIVERSAL'S TALKING AND SINGING TRIUMPH!

RECORD
"Broke all records for all time in this city."
—Leo Richmond, CHARLESTON.

RECORD
"Unparalleled big money! Jammed houses applauded!"
—McDonald Theatre, EUGENE, Ore.

RECORD
"Boat" busts K. C. top, \$16,800. Practically sold out at all times," says Variety.
—Royal Theatre, KANSAS CITY.

RECORD
"Smashed all records! Greatest crowd ever landed!"
—Piccadilly Theatre, ROCHESTER.

LAZING AN UNBROKEN TRAIL OF SHATTERED RECORDS!

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
MOTION PICTURE WEEKLY PUBLISHING COMPANY - HECKSCHER BUILDING -
730-5th AVE. - NEW YORK CITY

Copyright 1929 - UNIVERSAL PICTURES CORPORATION - All Rights Reserved

Vol. XXX

AUGUST 17, 1929

No. 2

UNIVERSAL MOVIEGRAMS

Carl Laemmle Awards Prizes In "Alluring Woman" Contest Staged for "Man Who Laughs"

FOR some time, in fact ever since music began to play such an important part in moving pictures, Universal has contemplated making a musical romantic drama of a subject written around the life of Rouget de l'Isle who was the composer of "La Marseillaise." With the signing of John Boles as one of its premier stars, the production of the story by Houston Branch and George Manker Watters became practical. Special music to surround "La Marseillaise" is being written by Charles Wakefield Cadman. Universal will, of course, call the story "La Marseillaise."

JAMES MURRAY and Wheeler Oakman have been signed to support Mary Nolan in "The Shanghai Lady" by John Colton. This all-talking adaptation of his stage play will go into production at Universal City next week under the direction of John Robertson.

TOM REED, who did the adapting, continuity and dialoguing of Peter B. Kyne's "The Three Godfathers" which Universal will make as a great outdoor talking picture, has been promoted. Carl Laemmle, Jr., general manager at Universal City, announces that he will be assistant to C. Gardner Sullivan, supervising scenario chief of Universal pictures.

UNIVERSAL'S lead-off picture for the season of 1929-30 has been chosen. It will be "The Drake Case" by Charles A. Logue directed by Edward Laemmle. Its official release date is September 1, 1929.

WINNERS in the \$2,000 cash prize contest for the best letter answering the intriguing question, "Why do alluring women love homely men?" conducted throughout the United States and Canada by Universal Pictures Corporation in connection with "The Man Who Laughs," were announced today by Carl Laemmle, Jr., general manager of the Universal west coast studios at Los Angeles.

The first prize of \$1,000 was awarded to Miss Louise Michel, 37 West 8th Street, New York. It was chosen by the judges, Carl Laemmle, president of Universal Pictures Corporation, Dr. W. M. Marston, head of the Universal public relations department, and Prof. W. B. Pitkin, noted short story authority, now associated with Universal, out of more than 10,000 answers.

Second prize, of \$250, was awarded Rebecca J. Gredwohl, of 1499 Sutter Street, San Francisco, and the third prize of \$100 was awarded Prof.

PROF. W. M. MARSTON as originator of the unique contest "Why Do Alluring Women Love Homely Men" has announced the prize winners from 10,000 answers which were submitted in the contest. The test was conducted in connection with the Universal picture, "The Man Who Laughs." The first prize winner was Miss Louise Michel, of New York City. The second prize was awarded to Rebecca J. Gredwohl of San Francisco and the third prize was awarded to Prof. Kenneth R. Close of the University of Miami.

Kenneth R. Close, of the University of Miami, Coral Gables, Fla.

Five-dollar prizes were awarded to Miss R. Amony, Box 3469 Ferry Street, San Francisco; Madeline Archer, 1636 Trestle Glen Road, Oakland, Calif.; John Edward Barnett, P. O. Box 251, Cumberland, Md.; William Black, 945 Redhill Avenue, San Anselmo, Calif.; Ella Bondy, 164 East 89th Street, New York City; Samuel Bowes, 1403 Octavia Street, San Francisco; Anna Brand, basement, City Hall, El Paso, Texas; Aaron L. Carthage, Box 791 City Hall Post Office, N. Y. C.; Miss Marie Clements, 1134 Geneva Avenue, San Francisco; Miss Eleanor DeRose, Belwood, Ill.; Victoria Drazich, 6070 Fourteenth Street, Detroit; Mrs. Frances Fair, 801 Midland Bldg., Kansas City, Mo.; Harold C. Firanze, 76 S. River Street, San Jose, Calif.; Mrs. Virginia Hahn, Bovill Theatre, Bovill, Idaho; Mary Handzus, Box 377, Linesville, Pa.; May Huskin, Nugent route, Abilene, Texas; Louise S. Leland, Box 685, Eureka, Calif.; W. D. Long, Biltmore, N. C.; Miss Bessie Piner, Sherman, Texas; Tacy E. Ruppe, 132 Collins Street, Hartford, Conn.; Morganthall Rush, 378 Golden Gate Avenue, San Francisco; Mrs. F. A. Schmidt, 1329 North Parkway, Memphis, Tenn.; Ralph Schubert, 127 Miller Avenue, Mill Valley, Calif.; Virginia E. Simpson, 1424 "D" Street, Eureka, Calif.; Anna deR. Smith, 401 College Street, Marshall, Mo.; Mrs. D. H. Squires, P. O. Box 773, Akron, Ohio; Mary H. Strader, 1519 Union Street, Schneetady, N. Y.; F. M. Wagner, 3901 N. Richmond Street, Chicago, Ill.; Constance Wain, 5800 Carlton Way,
(Continued on page 26)

“THE DRAKE CASE”



Universal All-Talking
Mystery Starring
Gladys Brockwell,
Forrest Stanley and
Robert Frazer

An Edward Laemmle
Production with a Mur-
der Trial That Is Tense
with Suspense Until
the Amazing Climax



"La Marseillaise," Musical Epic Drama To Be Made with John Boles by Universal

Romantic Life Story of Rouget de l'Isle, Composer of French Anthem, Is
Basis for Stirring Plot by George Manker Watters and Houston Branch

UNIVERSAL has decided to put into early production a story written around the life of Rouget de l'Isle, composer of "La Marseillaise," the French national anthem, by Houston Branch and George Manker Watters. It will be called "La Marseillaise," and will be a musical romance-drama, John Boles will be starred in the role of de l'Isle.

It will be a 100% dialogue picture, with dialogue supplied by Watters. Charles Wakefield Cadman is writing the music. The story is said to stick closely to de l'Isle's actual life, which was colorful and romantic.

The stirring strains of "La Marseillaise," of course, will play an important part in the picture and will motivate the turning point of the plot. The famous march of the 1500 men of Marseilles to Paris singing the new battle song in June, 1792, will be colorfully reproduced, together with the momentous outcome of their entry into



JOHN BOLES

Paris when anti-royalists fortunes were at low ebb.

This will be the first John Boles starring vehicle under his new contract with Universal. No director has yet been announced. Universal studio authorities now are searching for a leading woman for the Branch-Watters story, which calls for a girl with great histrionic talents.

The story, which has been under consideration by Universal for some time, is filled with action and calls for elaborate settings, in addition to its romantic and musical angles.

John Boles' romantic flare and his rich, fine singing voice make him an excellent choice for the role of Rouget de l'Isle. So successful has Boles been as a musical star in "Desert Song" and "Rio Rita" that Universal will feature him in singing pictures exclusively for the coming season. "Moonlight Madness" and "The Song of Passion" have been selected as his vehicle for 1929-30.

"College Love" at Colony Theatre, N. Y. Smashes Week-End Box-Office Records

Critics Pronounce Comedy Corking Example of Its Type
Carl Laemmle, Jr., 100% Talkie Opens to Full House

"COLLEGE LOVE" opened at the Colony Theatre in New York City on August 3rd, to a full and enthusiastic house that entered into the spirit of Carl Laemmle, Jr.'s feature length comedy of college life and love. The picture is a 100% talkie of the adventures of the famous "Collegians," starring the same cast that have been so successful in the series of two-reelers for the past four years. The week-end business at the Colony far exceeded any previous records of that house.

First night critics fell under the infectious charm of the youthful comedy as the following reviews indicate:

Morning Telegraph

"College Love," at the Colony Theatre, is a corking example of its particular type of film. It's a jolly picture of college life as

presented on the screen with college spirit, pep, rivalry and romance going strong.

"College Love" is chock full of typical college fun, which injects pep into the most dramatic moments and it can boast of a thrilling football game that's great. So keen was the suspense created that the Colony audience was almost cheering for Caldwell, the college that was losing the big game of the season just because Bob Wilson was off the team as a result of the big sacrifice he had made so that Caldwell's captain could play. "The team needs Tom more than it needs me," said Bob nobly.

This picture is all talking and singing. Plenty of harmony peals forth from the screen, but no one sang

"Sweet Adeline." Dorothy Gulliver, as the charming co-ed who supplied heart interest, sings a pretty number, "When I Dream of Some One, It's You."


George Lewis turns in a good performance. As a matter of fact the entire cast entered into the spirit of the picture and a good time was had by all, including the audience.—M. F. O'F.

Herald Tribune

"College Love," which is this week's picture at the Colony Theatre . . . makes very good entertainment.

With George Lewis as the sacrificial Bob ("Boob") Wilson, halfback on the Caldwell University eleven, Dorothy Gulliver as the loving co-ed, Eddie Phillips as Eddie ("Flash") Thomas, star all-American quarterback on Caldwell, the film abounds with the gayety, loves and hates of college life.

J. D.



Mary Nolan

Intriguing Universal Star Whose
First Picture For Next Season Will
Be "The Shanghai Lady." An
All-Talking Feature Directed by
John Robertson.

George comes!

—the star who is big as all outdoors! He has thrilled your audiences before— with his tremendous outdoor activity on a horse— with a gun—in field and forest—

NOW listen to him talk and sing in his first



Universal Ad Co. "The

WAGON MASTER

—an outdoor picture that matches anything ever done.

SMASH! RIP! BANG!
ZIP! that's

KEN MAYNARD

in

Directed by Harry J. Brown
from the story by
Marian Jackson

A Universal-Maynard Special

SILENT
— 2 versions —
TALKING



The WAGON MASTER



Booth at the Motion Picture Exhibit at Atlantic City displaying Universal's "Show Boat." An old show boat, the model of the Floating Palace from the film, stills and costumes of the period made an effective array.

Universal Booths Attract Crowds At Atlantic City Film Exhibit

"Broadway" and "Show Boat" Displays Create Sensation at
Hollywood Motion Picture Exhibit on Steel Pier

THE Motion Picture Exhibit on the famous Steel Pier of the most famous summer resort in America is proving one of the most sensational and unique features in the history of Atlantic City. During one week over 200,000 persons visited the Exhibit. These vacationists come from every part of the United States, from every type of town and village in the country. The Exhibit covers every phase of the motion picture industry from casting, make-up, costumes and lighting to the most intricate problems of sound equipment and technicolor. Thus, the general public is being shown behind the scenes in one of the most comprehensive institutional advertisements that any industry has ever undertaken.

Universal's booths are drawing large crowds each day. Many thousands of persons stop beside the "Broadway"



Exact scale model of the largest motion picture set ever built, that of the Paradise Night Club in "Broadway."

display to see the exact scale model of the Paradise Night Club set, the largest set yet built by any company for the screen. The replica of the set is a very graphic illustration of the lavish way in which Carl Laemmle, Jr., and Paul Fejos produced "Broadway." It reveals as no words can the daring extent to which modernistic art was used in the designing of the set. A display of the cabaret costumes which the dancing girls wore is equally startling in its futuristic tendency.

The "Show Boat" booth contains an old side-wheeler and a replica of the Cotton Palace used in the making of the Universal super. Costumes of the period on life size models lend glamor to the picturization of Edna Ferber's romantic

novel. Stills from the films are, of course, an important part of the exploitation features in the booths.



The "Broadway" booth at the exhibit contained the Paradise Night Club model, stills from the picture and reproductions of the fantastic costumes worn by the cabaret dancers. Ken Maynard in "The Wagon Master" was featured also.

Louis Cohen Appointed Gen. Mgr. Of Universal Chain Theatres

THE following announcement was made this week by Lou B. Metzger, General Manager of the Universal Pictures Corporation:

"Louis Cohen, veteran theatre chain executive, who was engaged seven months ago by Carl Laemmle as real



Louis Cohen

estate expert for the Universal Theatrical Enterprises, Inc., has been appointed General Manager of the Universal Chain Theatre organization. He will have general supervision over all the activities of the chain and the several hundred theatres it owns or operates throughout the country."

Since Cohen joined the Universal organization last February, as theatre property expert, he has been highly successful in consolidating, weeding out and acquiring houses for the "U" chain. Prior to joining Universal, he was closely associated with Harold Franklin in the West Coast Theatres organization in California for two years.

Cohen started his career in the amusement field with S. A. Lynch. He was with that film and theatre magnate for twelve years and, during the several years just before Lynch sold out to Publix, Cohen was his chief field man and real estate expert. He remained in that capacity with Publix in Atlanta from 1923 to 1925, when he joined Franklin in the Publix home office in New York in a similar capacity.

The new General Manager of the

"U" Theatres is well known to exhibitors and other film men from Coast to Coast. He is one of the most popular executives in the industry because of his pleasing personality, his keen judgment and his fairness.

F. A. Flader, of the executive personnel of the "U" Chain, will remain as assistant to Cohen. Flader has been with the Universal organization for eight years and has successfully carried out a succession of important commissions for Mr. Laemmle.

Cast Additions To "Shanghai Lady"

A COMPLETE cast is rapidly being assembled for "The Shanghai Lady," Mary Nolan's first starring vehicle for Universal, which is due to go into production in a few days under the direction of John Robertson. In addition to James Murray, who will play the leading male role, and Wheeler Oakman, previously announced, the following players have been added to the cast: Lydia Yeamans Titus, Noble Johnston, Iola D'Avril, Mona Rico, Jimmy Leon and Irma Lowe.

The picture was adapted by Houston Branch and Winifred Eaton Reeve from a play by John Colton. It will be an all-talking feature.

"Jade Box" Goes Into Production

THE JADE BOX," a ten episode talking serial, featuring Louise Lorraine and Jack Perrin, and directed by Ray Taylor, has gone into production at Universal City. The story is an original by Fred Jackson and is a mystery adventure. Others in the cast are Francis Ford, Wilbur S. Mack, Leo White and Monroe Salisbury.

"Three Godfathers" Started at Universal

REHEARSALS have started at Universal City on "The Three Godfathers," the forthcoming dialogue adaptation of Peter B. Kyne's famous western story. William Wyler, who directed "The Shake-down," is in charge. The three principals in the cast are Charles Bickford, Raymond Hatton and Fred Kohler. The adaptation and dialogue was done by Tom Reed.

A 2 DOLLAR
TRIUMPH AT
GLOBE Theatre
NEW YORK

A
RECORD BREAKER
AT
NEW WARNER
THEATRE IN
ATLANTIC CITY

AND
NOW — —

CARL LAEMMLE'S MILLION

with ORIGINAL
PLAY DIALOG

100 % TALKING
AND SINGING

There
is
only
ONE

Brood

CANDLE POWER PICTURE THRILLS ENGLAND!

J.C.I. XP 3052

NLT METZGER UNIFILM NEWYORK

BROADWAY OPENED MANCHESTER

SMASHING ALL PREVIOUS RECORDS

CAPACITY 1000 PLAYED 4400 PEOPLE

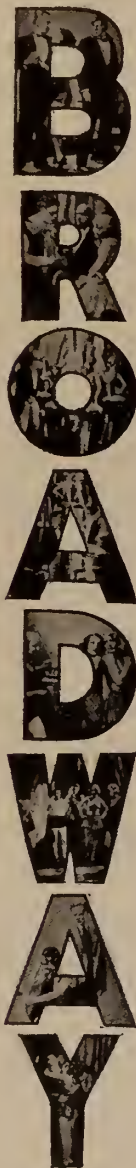
DESPITE WEATHER

BRYSON

BROADWAY

—and Universal has it!

The most astonishing stage success in history—now the wonder of the screen.



UNIVERSAL'S tremendous production, with Glenn Tryon, Evelyn Brent, Merna Kennedy, T. E. Jackson, Otis Harlan, Robert Ellis, Paul Porcasi, Leslie Fenton, Betty Francisco. A Carl Laemmle, Jr. Production from Jed Harris' Stage Production of the play by Philip Dunning and Geo. Abbott, directed by PAUL FEJOS. Two Negatives: one Silent, one with Dialog. Color Scenes by Technicolor.

Dialogue Sequences Under Way On "Phantom of the Opera"

THE translation of Universal's famous super picture, "The Phantom of the Opera," into a dialogue mystery drama and spectacle, is rapidly progressing at Universal City under the co-operation of Ernst Laemmle and Frank McCormick. The popular Universal money-maker is being refitted with dialogue sequences almost throughout. These sequences are being shot now with big operatic ensembles and the principals of the cast, including Mary

Philbin, Norman Kerry, Edward Martindel, George B. Williams, Phillips Smalley, Fay Holderness, Edwards Davis and others.

The production is an ideal sound vehicle. The story takes place almost entirely in the noted Parisian Opera House, showing the ballets, the choruses, scenes from an opera, a big masked ball in the opera foyer, and various back-stage and below-stage scenes of intense drama and action.

"Cohen on the Telephone" To Be Heard at Paramount N. Y. and Brooklyn Theatres

Unique Universal Novelty Sound Reel with George Sidney
Booked by Two Big Paramount Houses

"COHEN on the Telephone," a Universal novelty sound reel made with George Sidney as Cohen, has been booked for early showing in the Paramount Theatre, New York, and the Paramount Theatre, Brooklyn. This is a sound screen rendition of the famous telephone

monologue so popular in vaudeville and on phonograph records. George Sidney does the role in inimitable style.

The novelty reel will be released generally on September 2nd. It probably will reach the field in both disk and film form.

Schildkraut Retains Romance In New "Mississippi Gambler"

A COMPLETELY new story with a completely new characterization for Joseph Schildkraut but, nevertheless, clothing the star with all the glamor and romance of the Mississippi packet days and all the picturesque and colorful traits of the river gamblers, has been selected by Universal to follow Schildkraut's phenomenal success in "Show Boat." With Reginald Barker directing and Joan Bennett playing opposite, the conclusion is inevitable that the new picture, "The Mississippi Gambler," will convey all the powerful, romantic appeal which made of Schildkraut a first-magnitude star as the picturesque Ravenal.

Although the story theme is utterly unlike that of "Show Boat," Schildkraut is given an opportunity

to display to the full the romantic charm, in person, in period, and in locale, which so signally scored in the earlier picture.

And so fond is he of the role which brought him his first outstanding success that in "The Mississippi Gambler" he again uses the skull-headed cane which was so prominent in "Show Boat," and which he has come to regard as a talisman.

Besides Schildkraut and Miss Bennett, Alec B. Francis, Carmelita Geraghty, Otis Harlan and others have important roles.

"The Mississippi Gambler" is based upon an original story by Karl Brown and Leonard Fields, continuity by Edward T. Lowe, Jr., and dialogue by Winnifred Reeve and H. H. Van Loan.

"COLLEGE LOVE" SCORES IN MILWAUKEE RUN

Fast Exploitation Campaign Proves 100% Talkie a "Natural" for
Cosmetic and Sport Togs Tie-ups



An inexpensive and arresting gag for street exploitation of "College Love."

GIVEN Carl Laemmle, Jr.'s, 100 percent talkie, "College Love," any exhibitor has a head start on his exploitation campaign. Manager Fred Meyer of the Alhambra Theatre in Milwaukee, Wisconsin, and Universal exploiteer Charles Loewenberg made a fast getaway on the tie-up possibilities of this feature-length "Collegian" film.

"College Love" is particularly well adapted to exploitation through merchant co-operation. In the Milwaukee campaign, six Stumpf stores featured their sweaters as worn by the collegiate cast, including the ever popular George Lewis, Eddie Philips, and Hayden Stevenson. In addition to these window displays, Dorothy Gulliver rated a full display of sport model dresses in the Model Fashion Store. The Liggett Drug Stores also played up Princess Pat cosmetics in connection with the beloved co-ed.

Dorothy Gulliver's endorsement of "Sweet Girl" Root Beer and "Hazel Brand" Ginger Ale was used to good advantage by the National Tea Company in 125 windows. (See hanger reproduction on this page.)

The local milk company distributed 15,000 milk caps over the tops of bottles tying up their milk with "The Cream of Pictures—College Love."

The Sunshine Laundry placed 5,000 small heralds in their laundry bundles which went direct into the homes of Milwaukee.


The Western Union displayed in sixteen windows a large Western Union card with a message from Carl Laemmle to the Alhambra Theatre on "College Love."

A street ballyhoo well abreast of the times was the liquor gag used by the Alhambra. As the accompanying photograph indicates, a Ford car with no top was painted to read: "Don't shoot! I'll stop. There's no liquor in this car—but—you'll get a kick out of 'COLLEGE LOVE,' Alhambra Theatre." The car was on the street two days before the opening of the picture and created a great deal of attention and amusement. The stunt is nicely suited to the spirit of the picture.

"College Love" was enthusiastically received at the Alhambra.

"Shannons of B'way" Goes into Production

UNIVERSAL announces that "The Shannons of Broadway" has gone into production at Universal City. James Gleason and Mrs. Gleason are featured in this widely known Gleason stage adaptation. Emmett Flynn is directing the production. Jimmy Breedon and Tom Kennedy also are in the cast. It will be a Universal-Laemmle Special, for release late in November.



DOROTHY GULLIVER

STAR IN

"COLLEGE LOVE"

100% TALKING

ALHAMBRA THEATRE

ENDORSES

"SWEET GIRL" BRAND

ROOT BEER

AND

"HAZEL BRAND" GINGER ALE

Two of these hangers were shown in each of the 125 stores of the National Tea Company in Milwaukee during the run of "College Love."

Tom Reed Gains Big Promotion

TOM REED has been appointed assistant to C. Gardner Sullivan, supervising scenario chief of Universal Pictures Corporation, according to an announcement by Carl Laemmle, Jr., general manager.

Reed's promotion comes as a result of exceptionally meritorious work, first as title writer, then as a scenario writer and dialogue expert.

The entire undertaking of preparing "The Three Godfathers" by Peter B. Kyne for the talking screen was recently completed by Reed, who did the adaptation, continuity and dialogue.

Reed's new duties will be as Sullivan's assistant and story editor. He assumes his new post at once.



Register Newsreel To Cover World

Pho... Screens of City and State to Show Important Reported in These Columns from d Over Twice During Week. rvice Sta... 7-10-33

NEWSPAPER NEWSREEL BY EVENING NEWS-EXPRESS WILL START ON SATURDAY

THE Evening News-Express Universal Newsreel Newsreel to be shown in San Antonio at the Aztec Theatre, will be on the local screen for the first time during the week ending Saturday, Aug. 3, instead of next Wednesday, as was f...

500 Came Now on

Photographers, Stationed in Newspaper and Univer Record All Deeds of and Importa...

STAR'S NEWS REEL STARTS TOMORROW

World Events to Be Shown in Maryland and Theaters.

INQUIRER NEWSREEL SERVICE IS SUPREME

Shows Deeds of Daring Pole to Pole Almost Instantly

CHRONICLE TO BRING WORLD TO YOUR THEATER

Joins Universal Newsreel Furnishing 'Spot on Screen'

The Chronicle, long of being the leader in the news field in the city, has decided to give the best of world news in picture form. It has arranged for the Chronicle to furnish a service, which will add greatly to the interest of the public in the news of the world.

INQUIRER NEWSREEL STARTS WEDNESDAY

With Cameramen in All Parts of the World, It Sees All and Records All

By Arrangement With Universal, Will Be First in Publishing News Pictorially

Though now travels the world near, you can not hope to see all the spectacular sights, but the Inquirer newsreel, which is published every week, has a special feature. It is a pictorial newsreel, which is published every week, and it is the only one of its kind in the city.

NEWSREEL SERVICE TO START AUGUST 1

World's Important Events to Be Shown by The...

World's Important Events to Be Shown by The... The first newsreel service in the city will be started on August 1. It will be a service which will show the world's important events in pictorial form. It will be a service which will be the first of its kind in the city.

CAMERAMEN BRING THE NEWS

Thirty-Five The Express-News Bringin...

These five cameramen will be the first to be stationed in the city. They will be the first to be stationed in the city. They will be the first to be stationed in the city. They will be the first to be stationed in the city.

Not for a Minute could you buy this news space

YET—44 of the largest and most powerful dailies of the world are publishing these stories about the *Universal* newsreel showing in *your theatre*.

BECAUSE—This newsreel is news—live news from the newspapers' own columns, thrown on the screen of the leading theatres so that their readers may see it in pictorial form.

BECAUSE—It is the newspapers' own newsreel, produced and issued by these publications in combination with Universal.

GET IT—20,000,000 persons reading this newsreel news daily. . . .

This Space Spells Money To You! Cash In On It!

2—a—Week 104—a—Year

For first order to see the newsreel, the first picture are presented in the city. The first picture are presented in the city. The first picture are presented in the city. The first picture are presented in the city.

The first picture are presented in the city. The first picture are presented in the city. The first picture are presented in the city. The first picture are presented in the city.

Harry Taylor Gets Important Universal Home Office Post

Installed as Assistant General Sales Manager by M. Van Praag,
General Sales Manager—To Have Jurisdiction Over Western
U. S., Including 18 Exchanges.

HARRY TAYLOR, popular Kansas City motion picture sales executive, who has been Midwest Division manager for Universal for the past year, has been made an Assistant General Sales Manager for the Laemmle organization, with headquarters in New York, M. VanPraag, General Sales Manager of Universal, announced recently. Under Van Praag, Taylor will have jurisdiction over the Western half of the United States, including 18 Universal exchange territories.

The eastern half of the U. S., including 22 exchange territories, remains under the jurisdiction of Ted Schlanger, the other Assistant General Sales Manager for Universal. The Canadian offices, under the general management of Clair Hague, in Toronto, are included in Schlanger's jurisdiction.

Taylor has been with Universal since 1924, when he took over the management of the Kansas City office. He was made Midwest Division Manager in 1928. He has been in the motion picture business for 21 years, starting as an exhibitor in association



Harry Taylor

with his father, Samuel Taylor, remembered as the owner of two successful suburban houses in Kansas City. After ten years with his father, young Taylor, in 1917, entered the picture selling end of the business with Pathe in Kansas City. Two years later he was made K. C. manager for Pathe. Four years later he resigned and entered the States Right field. Later he was in Real Estate. He re-entered the motion picture game in Kansas City office of the Producers Distributing Corporation, thence transferring to Universal Pictures Corporation.

The establishment of a Western sales executive in New York, a new move for Universal, has been brought about, it is explained by Mr. Van Praag, by the great increase in the number of important situations and chains throughout the West for which the booking and buying is done in New York. Taylor will be in contact with these buyers in New York for all of the territory from Chicago to the west coast. Taylor's new office is in accordance with Universal's policy of promotion within the ranks.

Five More Newspapers Added To Syndicate For "U" Newsreel

F. J. McCONNELL, Universal Short Subjects Sales Manager, who has just returned from a tour of several of the largest cities of the United States and Canada, has signed up five more newspapers on the Universal newsreel contract, according to the announcement made today by Van Praag, General Sales Manager.

This makes a total of 44 dailies up-to-date which have entered into the combination with Universal to produce a newspaper newsreel to be known by the name of the paper and Universal in the various territories which the papers cover. The combined circulation of these papers is

more than 5,000,000, with a reading public of more than 20,000,000.

The latest papers to enter the combination are *The Chicago Daily News*, *The Milwaukee Journal*, *The Cincinnati Times-Star*, *The St. Louis Post-Dispatch* and *The Toronto Star*.

The Chicago Daily News, which has had its own newsreel for four years, in joining forces with Universal, now has the most comprehensive newsreel ever issued in that territory. The staffs of the two newsreel organizations have combined so that Chicago, besides having all the local news of its own territory, now has the Universal general news of national and international events.

James Murray to Play Opposite Mary Nolan

JAMES MURRAY has been selected by Carl Laemmle, Jr., general manager of the Universal Picture Studio, to play the leading role with Mary Nolan in her forthcoming starring picture titled "The Shanghai Lady." This is an adaptation by Houston Branch and Winifred Eaton Reeve, who also collaborated on the dialogue, of the popular play of that name by John Colton. John Robertson has been signed to direct this all-talking picture, and production will start on Monday.

Wheeler Oakman has also been selected for an important role.

Murray made "The Shakedown" for Universal and added to the popularity he had already gained in "The Crowd" and "The Little Wildcat."

SHOCK!



The **FIRST TALKING SERIAL** is here at last and what a thrilling thing it is! It has the production value and audience appeal of a first rate feature picture—class sticks out all over it—excellent acting—a story that never lags and acting on a par with the best in the land—**THERE'S A THRILL A MINUTE IN**

With Craufurd Kent, Florence Allen, Grace Cunard, Herbert Prior, Monte Montague, Albert Priscoe. Directed by Ray Taylor.

TALKING
— 2 Negatives —
SILENT

and these:

"TARZAN THE TIGER"
(15 EPISODES) SOUND or SILENT

Even bigger and more sensational than "Tarzan the Mighty," the serial that set a new standard for chapter play drawing power. Featuring Frank Merrill and Natalie Kingston. Directed by Henry MacRae.

"THE LIGHTNING EXPRESS"
(10 EPISODES) SOUND or SILENT

Without exception the most gripping railroad chapter play ever produced! Lean against it hard and forget your money troubles!

"THE JADE BOX"
(10 EPISODES) SOUND or SILENT

A powerful mystery thriller that will pack them in and bring them back week after week. Raw meat for the box-office.

"TERRY OF THE TIMES"
(10 EPISODES) SOUND or SILENT

An exciting newspaper story with a brand new angle . . . with melodramatic peaks that will make them stand up and cheer.



The

**ACE of TALKING
OR SILENT**

SCOTLAND YARD

Carl Laemmle

Presents

SHOW BOAT'S

SCHEIDT

KRAUT

Direct to you from the most sensational box-office hit in many years . . . the he-man who knows his women! As a star of the dramatic stage he was Broadway's idol. On the talking screen he is a proven top money revelation in the colorful, swaggering, romantic stuff that thrills the crowd.

The most romantic figure on the screen today.

VER



in three:
"Mississippi Gambler"
"The Bachelor Husband"
"The Man About Town"

TALKING
2 Versions
SILENT



Throngs on the Boardwalk at Atlantic City outside of the Warner Theatre on the opening night of "Broadway"

"Broadway" Opens At Atlantic City

THE Atlantic City premiere of Universal's "Broadway" at the Warner Theatre was a record breaking affair. The Warner is a 5,000-seat house directly on the famous boardwalk. It is one of the luxurious movie palaces of the Stanley chain. The opening night saw the huge theatre packed to capacity, with throngs milling around on the sidewalk, anxiously waiting their turn to get in. A telegram from Bob Wood, Universal exploitation manager in the Philadelphia territory, ran:

"Broadway duplicates New York success at opening here today Warner Theatre Boardwalk stop Full house at opening performance show their interest by repeated applause stop Positively bigger and better from box-office and public approval angle than 'Show Boat' Management expect greatest week of season."

TRIUMPHANT BRAZIL RELEASE OF UNIVERSAL "SHOW BOAT"

[CABLE]

RELEASE SHOW BOAT SAN PAULO TRIUMPHANT SUCCESS FOUR SHOWS OF FIRST TWO NIGHTS PACKED FLOOR TO CEILING AUDIENCE AND PRESS MAKING ENTHUSIASTIC COMMENTS LEADING MASTER PRODUCTION

BERAN

Coast to Coast Praise For Universal Newsreel

THE first two issues of Universal's newspaper newsreel are calling forth enthusiastic praise from all over the country. In accordance with all previous indications, the reception of the unique newspaper newsreel, which embraces a combine of over forty-four dailies, has been overwhelming. Sam B. Jacobson, editor of the newsreel, is the recipient of contragulatory messages, of which the following are typical:

"I have just finished looking at the second of your 'brain children,' and I purposely waited until I had seen two before commenting on them.

"I am absolutely sincere when I tell you that I think the reels were par excellence from every angle. Not only do they contain real news, but your human interest shots balance them perfectly. In fact, even if I wanted to, I couldn't make any criticism."

—Dave Miller,
Big "U" Exchange,
New York City.

From San Francisco comes the following comment:

"I have just looked at our first issue of Newsreel and I want to say that we have one hell of a good News. If all future issues come out as good as the first one, we have absolutely got the world licked on this subject."

—G. E. Rosenwald,
Division Manager,
Universal Film Exchange.

6 More Universal Houses Go Talkie

THE entire Milwaukee Theatre Circuit, Universal subsidiary, is now 100 per cent. sound equipped with Western Electric apparatus. The six remaining houses, the Downer, State, Juneau, Riviera, Lake and Kosciuszko, open with talking pictures this week.

The Venetian Theatre, also a member of the Milwaukee Theatre Circuit; the Sheboygan, Sheboygan; the Kenosha, Kenosha, and the Venetian, Racine, have been operating with sound for a long time.

LAEMMLE AWARDS PRIZES IN "ALLURING WOMAN" CONTEST FOR "MAN WHO LAUGHTS"

(Continued from page 8)

Hollywood, Calif.; Perry Sundquist, 664 Clementine Street, San Francisco.

The contest was conducted in connection with the Universal picture, "The Man Who Laughs," based on Victor Hugo's famous novel, and starring Conrad Veidt and Mary Philbin.

Here is the prize-winning essay:

"Interest in the puzzling question of the fascination of the homely man for the alluring woman has led me to search psychology for the answer, from the Pragmatists to the Gestaltists—and modern psychology does at last yield a plausible hypothesis.

"There is the theory that the primary emotions are dominance, compliance, submission and inducement. The latter two constitute the love responses. Normally, the woman induces actively and submits passively, a process called captivation. Its masculine complement is passive inducement and active submission, which we call passion.

"The beautiful woman finds it much too easy to evoke a passive inducement in the man. This leaves her without the normal gratification of her love responses. She wants resistance to overcome in order that her love responses may have full scope. The homely man, in competition with his attractive brothers, cultivates dominance, and as this is opposed to the love responses, she is compelled to increase her activity.

"So the ravishing Duchess Josiana wooed Gwynplaine of the cruelly distorted mouth; so the grotesque Richard III took the protesting but yielding Anne. So in any drawing-room, we see the beauty's eyes brighten at the entrance of the 'fascinatingly ugly' man."

—Louise Michel,
37 West 8th Street,
New York, N. Y.

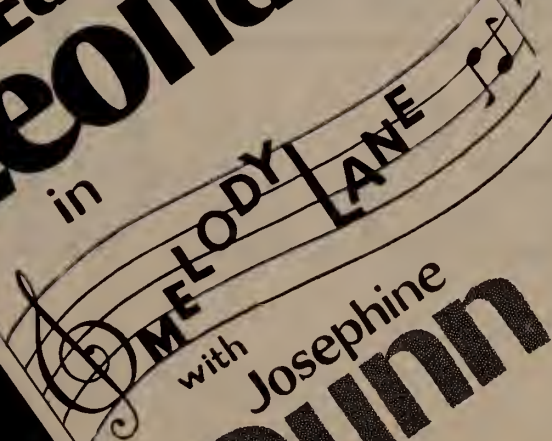
The contest was Dr. Marston's first arresting contribution to Universal under his duties as head of the Public Relations Department. It is typical of his keen application of popular psychology to motion pictures.

"HE SANG TO ROUSING CHEERS!"

—said
Marguerite Tazelaar
in N. Y. HERALD TRIBUNE



**Eddie
Leonard**
in



with
**Josephine
Dunn**

With Huntly Gordon, Jane
La Verne. Story by Joe
Swirling. A Robert Hill Pro-
duction. Two negatives:
one talking and singing;
one silent. Presented by
CARL LAEMMLE



One of the World's Greatest Box-Office Attractions!

Yes, lusty booming
cheers! Eddie
Leonard has been a
box-office big one
for a long time —
and he's a box-office
BIGGER ONE in
his first talking pic-
ture — the singing
drama that strikes
the heart. Talking
or silent, it will get
the money for you!

A STIRRING HUMAN DRAMA DRENCHED
WITH SONG . . . AIMED STRAIGHT AT
THE BIG MONEY! ! !

JOHN



BO

HES ... GOT ...

*Sex Appeal for the Women
-- Virility for the Men --
that's why, Singing or Silent,
he means big money to you.*

2 VERSIONS—TALKING and SILENT

BOLES

The best male voice on the screen—that's why they borrowed him for the singing lead in "The Desert Song" and "Río Rita"

EVERYTHING!

In 1929-30 Carl Laemmle presents
John Boles in two great pictures
"MOONLIGHT MADNESS"
"THE SONG OF PASSION"

FORWARD MARCH WITH UNIVERSAL!

"RIDIN' LEATHER"

Western Featurette
With Bob Curwood

"SPIDER" MORGAN, a cattle thief, took advantage of a range war waging between two neighboring ranches and stole cattle from both factions. Discovered by Bob Sharp,



Bob Curwood

owner of the Bar X, while branding an animal, Morgan and his pal knocked Bob out and escaped. When Bob recovered his senses he returned to the scene of the branding. Ward owner of the Bar Circle, found him there and accused him of stealing his cattle. In spite of Bob's protest, Ward started with him for the sheriff's office. Bob gave Ward and his rangers the slip and started for Morgan's cabin, convinced that he would find evidence of the man's perfidy.

Morgan was a clever rascal and managed to capture both Ward and Bob. However, Bob was equally resourceful, and succeeded in rescuing Beth Ward, whom Morgan had taken with him in his flight, winning both an apology and his consent to their marriage from old man Ward.

.. "ANGEL CHILD"

"Newlyweds" Series

Stern Brothers Comedy

FAMILY photographs are difficult to take at best, but for the Newlyweds the ordeal was terrible. Snookums would not do as he was told. Making a monkey out of the photographer was just pie for him! Every time he was ready to "shoot" Snookums did the wrong thing. When nobody was looking he opened the canary bird's cage. Taking pictures was forgotten while everybody tried to catch the bird. Confusion reigned, and while the photographer was still going round in circles, the Newlyweds beat a hasty retreat. When they reached the street Snookums saw an automobile that seemed just built for him and, before he could be stopped, had taken possession and stepped on the gas. His wild ride landed him and his distracted parents in the police court where no excuses were accepted, and they were all put behind the bars. Jail had no terrors for Snookums, however. He fooled the turn-key, got out of the cell and, before he finished, he had tied the place up in knots. Everybody from the sergeant down was in trouble, and, when matters were finally straightened out, they discovered the little rascal had freed his parents who lost no time in disappearing with their Angel Child.

"A FINAL RECKONING"

Adventure Picture

No. 8—"An Attack in the Dark"

With Louise Lorraine and
Newton House

WILSON knocks down Thorne who has raised a knife to him—then escapes from the cave. In the meantime Kate has roused her brother and got him to their horses.

Thorne and the bushrangers pursue. Wilson diverts pursuit to himself while Kate and Reuben escape. Thorne leaps upon the back of Wilson's horse—they fight—in a fall they go over an embankment; Wilson captures Thorne as the rangers ride up.

As Wilson is being surrounded by the rangers, Kate and Reuben's rescue party come up and drive them off, and take Thorne to the Whitney cabin as prisoner. Wilson sends his men to the cave to round up the bushrangers. Eluding pursuit, the rangers go to the cabin that night, attack the house, and Thorne frees himself. A lamp is upset. Reuben is knocked out. Thorne searches for the chart as the flames in the room lick toward Kate lying upon the floor.

No. 9—"A Ride for Life"

With Louise Lorraine and
Newton House

WILSON and Reuben, knocked unconscious by the bushrangers, are carried to the cave. The chart cannot be found and Thorne intends to force the news from them.

The stranger gives the constabulary the paper for delivery to Reuben and warns them. Upon returning to the cabin they find the place empty. The stranger says Thorne is responsible.

At the cave Wilson and Reuben are threatened by Thorne unless they reveal the location of the mine. Wilson, pretending to yield to Kate's pleas, says the paper is hidden in the trap under the floor of the cabin.

At break of day, Thorne starts for the cabin while Wilson succeeds in getting his and Reuben's hands freed and tricks the bushrangers.

Kate and Reuben and Wilson finally escape from the cave. They are attacked by the rangers, who followed them. Reuben is knocked from his horse and Kate is carried off. The fight carries Reuben and the ranger over the edge of a perilous shale and then—

"ICE MAN'S LUCK"

Oswald Novelty

OUR little hero found his job as iceman not so hot. A feline tried to make a cat-a-away with a huge cake of ice, and only the glacé eye of Oswald prevented it. Then, too, just as Ozzie's favorite maid was about to present him with a delicious

UNIVERSAL

"FLYING HIGH"

No. 8—Collegians 4th Series

CALFORD suddenly becomes "air-minded." Ed Benson, who has never been in a plane, much less attempted to pilot a ship, is put in an embarrassing position when in order to shield



Eddie Phillips

a classmate whose parents had vetoed the idea of their son being an aviator, he says it was he who had been enjoying a little stunt flying over the school grounds. The school crowd gives him a plane and enters his

name as contestant in an air race. Ed and his friend hatch a plot whereby Ed can seemingly run the plane, and as soon as the plane is off the field change places with the boy who is to be hidden in the cock-pit. But June, who objects to Ed's flying, plans to have Ed kidnapped. By mistake the other boy is taken. Next morning Ed, seeing a figure in the plane and thinking everything is O. K., takes off. His chagrin is great when he finds that it is Doc in the plane who doesn't know a thing about flying, either. Don Trent, Ed's rival for the race, makes good time in his ship, and it looks as if he will win the race, but when he sees the other plane careening wildly in the air he loses his nerve and throws up the race. So Ed wins the race when he manages to land the plane safely, and is cheered by the school. As the coach puts it "All's well that lands well."

"BOTTLES"

Laemmle Novelty

THE stories of lives can be told with bottles. In youth a nursing bottle—liniment in a bottle when baby is cut—castor oil in a bottle after too many sweets—the bottle of ink that wrote the love letters that meant an engagement. A celebration with a liquor bottle that broke the engagement—the wedding bottle of cheer after a pledge had been signed. And then three nursing bottles for three tots in a sunny nursery.

hot pie, big Bear butted in and the first thing you know he went off with the burnt offering. But the final deluge of poor luck came when Oswald and his faithful mare were nearly drowned by melted ice—caused through the placing of a bonfire under the ice-truck.

SYNOPSIS

"HOOFBEATS OF VENGEANCE"

Thrill Feature

With Rex-Perrin

REX, a highly intelligent stallion, is watching some men as they wend their way through the hills with a pack train. Jud Regan, the leader, sees him and turns his mount, Markee, to chase Rex off, but as he turns he sees Mary Horton, owner of the ranch for which he is foreman, and he rides to her. She has discovered that Regan is the leader of a smuggling gang and discharges him on the spot. Regan, intent on vengeance, tries to grab her, but she turns her horses and rides for the ranch before he can overtake her.

The Royal Northwest Mounted Police are seated in their office when Sergeant Jack Gordon, from headquarters, ride up on his trained horse, Starlight. He tells the officer in charge that he is there to clear up the murder of his pal, Douglas, supposedly killed by the smugglers. A knock is heard at the door, and Rex is seen tramping the ground outside. Gordon learns that the horse belonged to his murdered pal and that he now acts as a secret spy for them. The man mounts and follows Rex as he leads them into the hills. Nearing the place where the pack train was last seen, they see Regan in pursuit of Mary, who suddenly is thrown off her horse.

Gordon races to her while the others pursue Regan. The fainting Mary finds herself in Gordon's arms and tells him about the smugglers. The men fail to catch Regan, so Gordon, in disguise, goes to the Horton ranch. He is recognized by Regan who, with the aid of his cohorts, throws and binds him. Mary discovers Gordon and releases him. As they are talking, Regan comes in and a fight starts. Gordon, aided by Mary, finally locks Regan in a closet which, however, has a window that they fail to safeguard.

While Mary and Gordon talk, Regan reaches the window and calls his horse, Markee, who pokes his nose through the window and unties Regan's hands. Regan scribbles a note to his confederates and Markee starts off to deliver it. Rex, however, watching from a nearby hill, intercepts Markee. The horses go into a terrific fight and Rex, finally wresting the message from Markee, takes it to the "mounties," who capture the smugglers and go to Gordon's aid. With Regan turned over to the authorities, Gordon and Mary forget everything but each other in a happy fade-out.

"SPORTING COURAGE"

"Collegians" 4th Series

ED BENSON'S hopes were shattered when the Bulletin Board at Calford announced that school ponies could not be used for the Polo Match between seniors-juniors—for he did not have money enough to buy a pony to compete against Don Trent, his team's strangest opponent.

But Ed's girl, Dot, saved the day by organizing a school bazaar, and the profits paid for Benson's mount.

The event was held and, after a thrilling play, Benson's team won.

"A CLOSE CALL"

Tenderfoot Thriller Series

With George Chandler

WILFRED DESHAYNE was a ham actor better known as the "Yodeling Cowboy." When the show busted Wilfred started to hoof it back to New York. Presently he caught sight of a pretty girl nailing a sign on a tree. When she had ridden away he investigated and found it was an "ad" for "hands" wanted on Dempsy's ranch. He started right out after the job.

Jeff Wayland also saw the sign and realized it would give him an opportunity to run off some of Dempsy's best stock. After making plans with his unscrupulous gang, he applied for the job and, being an expert with a rope, was soon taken on. Poor Wilfred made a monkey of himself when he tried to qualify, and everyone but Ellen thought him a joke. Trudging back to town, he stopped for the bag, which he had hidden in a thicket. Hearing voices nearby discussing Jeff Wayland's plans for stealing Dempsy's cattle, Wilfred back-tracked at top speed and told Ellen what he had heard. Ellen was on her horse in a flash, and started out to find her father. When she overtook him and Jeff and disclosed the latter's identity and purpose there was trouble aplenty.

Even if Wilfred was a little slow on his feet, he managed to rescue Ellen when Jeff attempted to kidnap her and held off the gang until help came. The Dempseys decided that a yodeling cowboy has his good points.

"FLY COPS"

Let George Do It Series

Stern Brothers Comedy

GEORGE and his pal found training for positions on the police force terribly strenuous. For some reason the sergeant who was putting them through the hoops just naturally picked on George and used him for demonstrating purposes. After an hour in the gym George was a pretty sad looking specimen. However, he managed to be among those present when the captain dashed in and took them all off on an S.O.S. to

"THE BODY PUNCH"

Thrill Feature

With Jack Daugherty

THERE is bad blood between Jack Townsend, the boxer, and Steinert, the wrestler, and much discussion between their followers as to their relative methods.



Jack Daugherty

Near the training quarters and across from the mission is a disreputable café often frequented by the fighters. Natalie Sutherland, a society girl, and benefactor of the mission, insists that Payson Turner, a fortune hunter, who hopes to marry her, take her to investigate the café. A local tough annoys her, and Jack Townsend, who happens to be present, knocks him out. In the ensuing riot, Jack and Natalie escape to the roof, while Turner dashes off in his car, intent upon saving himself from unpleasant notoriety. Jack discovers that Natalie is not the common girl that he supposed, and offers to stage an exhibition bout against Steinert at her forthcoming bazaar.

At the ringside Payson Turner sees a wealthy woman drop her bracelet and thinking to frame Jack, whom he considers a rival for Natalie's favor, takes the bracelet to the fighter's dressing-room. Steinert unexpectedly enters, sees Payson with the bracelet, promptly knocks him out and escapes with the bracelet just as Jack enters the room. Turner, recovering consciousness, accuses Jack of the theft. The police refuse to believe him innocent, and start with him for headquarters. On the way Jack knocks out the guard and escapes, intent upon capturing the real criminal. Going to Steinert's room, he awaits his return from an unsuccessful attempt to dispose of the bracelet.

When the police arrive looking for their escaped prisoner Jack, who has had a terrible and prolonged fight with Steinert, is able to turn over the real criminal. Turner is shown up as a cad and Natalie realizes that Jack is the man of her dreams.

catch a gang of crooks. By the time they arrived at the building where the crooks had their hang-out the captain dismissed George and Pal as too hopeless even for the police force.

When the boys heard there was a reward of \$10,000 for catching the crooks they just got busy on their own. Their methods were most unusual, and they really had no idea that they'd caught the notorious gang until the skirmish was over and the reward given them.

FRANK MERRILL, the MIGHTY MAN

Hero of Universal's "Tarzan" Serials Finds Ideal Role in Lord of Jungle

HOLDER of more than a score of athletic championships, Frank Merrill finds an ideal role in "Tarzan," the lord of the jungle. "Tarzan the Tiger" is his second Universal serial, in which he has portrayed the hero of Edgar Rice Burroughs' popular series. His first "Tarzan" serial was "Tarzan the Mighty."

Frank Merrill was born at Newark, N. J., March 21, 1898. He early made a name for himself by his athletic prowess, and embarked upon a stage career. He put on a monologue act featuring athletic stunts and for a time appeared in stock.

A journey to Los Angeles to compete in an athletic contest seven years ago launched him on a film career. His acting, appearance and prodigious strength attracted the attention of motion picture executives.

He went immediately into pictures of an action type, his earlier films including "Perils of the Jungle," "Savages of the Sea," "The Gentleman Roughneck," "The Fighting Doctor," "The Hollywood Reporter," and "Cupid's Knockout."

When Merrill learned that the "Tarzan" stories were to be filmed, portrayal of the title role became his greatest ambition. He attained his desire in the face of hundreds of rival applicants.

There were three main qualifications for the role of "Tarzan." These were appearance, acting ability and unusual strength. Some applicants qualified as to one or two of these requirements. Merrill was the only one who filled the bill on all three. Edgar Rice Burroughs himself set the seal of his approval upon the choice of Merrill, declaring "this is the very man for the role."

The success of "Tarzan the Mighty" was instantaneous and sensational. When Universal decided to follow this with "Tarzan the Tiger," it was determined without question again to feature Merrill and Natalie Kingston in the leading roles.

Merrill is a magnificent specimen of athlete. The championships he has won include boxing, wrestling, shot putting, broad jumping, high jumping, hurdling, weight lifting, rope climbing and performing on the Roman rings.

He has never been defeated on the Roman rings. Recently he broke a world's record for the lateral raise with two dumbbells, a record that had stood for fifteen years. He accomplished this feat at the Los Angeles Athletic Club.

In the lateral raise the contestant lies flat on his back, feet together and arms outspread. In this position he endeavors to lift two weights, each of more than fifty pounds, with arms extended, until the weights are brought together above his chest, and then lowered to the original position.

On a tour of Texas, Arizona and New Mexico, Merrill offered a \$250 prize in a lateral raise contest. More than 1,500 men entered, and not one was able to lift the weights from the floor.

At a physical culture contest at Newark, Merrill was acclaimed as "the world's most perfect man." He was passed as 100 per cent. physically by the president of the medical association at Los Angeles. A short time ago he set a record in rope climbing by going forty-five feet hand-over-hand in sixteen seconds, from a sitting position on the floor, the use of feet being barred.

Merrill's body is covered with scars, souvenirs of his conflicts and adventures in making jungle pictures. The animals with which he has fought hand to hand include lions, leopards, crocodiles and great apes.

Merrill regards lions as the most dangerous opponents.

A blow of a lion's paw can lay a man open to a depth of five or six inches.

Merrill has defeated a leopard with his bare hands. The leopard in a jungle scene got him by the leg, inflicting a deep wound. Merrill got a grip on the animal's throat and held on until it was forced to let go of him.

Strangling a leopard is possible, Merrill declares, if the animal is seized from behind, in such a way that he cannot get to the man with paws. Lions are a different matter. They are beyond the scope of the bare hands of any man, Merrill says.

Again, in his present picture, Merrill bested two crocodiles with a knife. The script called for him to rescue Natalie Kingston from the great saurians. Merrill with his bare hands pulled apart the jaws of one of the monsters, only to find another making an attempt to seize him by the leg. Quick work was all that saved him.

Merrill bears numerous scars from a fight with a big bull ape, 25 feet up in a tree. Merrill was called upon to pick up the ape from the ground by wrapping his legs around its neck, and swinging it into a tree. The ape put up a desperate battle, biting Merrill severely before he terminated the struggle by hurling it to the ground.

Merrill's proficiency in rope climbing stands him in excellent stead in performing feats on jungle vines in the "Tarzan" pictures. On one occasion he picked up a woman weighing 122 pounds, by placing one arm around her waist, swung with her into a tree, and clambered from tree to tree, having only one hand available for gripping branches and vines.

Merrill is an especial favorite with "Tantor," the elephant, in these pictures. Once he swung from the elephant's head onto a jungle vine, mightily surprising the pachyderm thereby. The elephant halted and looked around in surprise, and only went on when he had located his rider swinging far above the ground. On another occasion the elephant of his own accord reached down his trunk to help "Tarzan" out of a pit.

Among his feats of strength required in the "Tarzan" pictures were tearing up trees in a frenzy, and bending the rifle barrel of one of his enemies. Merrill constantly has to be careful in fighting with human beings in his pictures, being fearful of putting forth anything like his full strength. On one occasion he had to pick up a heavy-weight "villain," raise him above his head, and then hurl him through a window.

Merrill takes a casual view of the perils of his occupation. The dangers he has encountered he views lightly. He recalls one instance in which, while more than 25 feet from the ground in a tree, he was called upon to leap 14 feet to catch a vine. The wind blew the vine out of his reach and Merrill, thinking quickly, avoided injury by turning somersaults until he reached the ground.

Once, while performing on the Roman rings, he fell 45 feet when his hands slipped. He had the presence of mind to somersault, and landed on his feet.

"I only sustained two broken wrists," he said, with no accent on the "only."



Frank Merrill in the tiger skins of his Tarzan role.

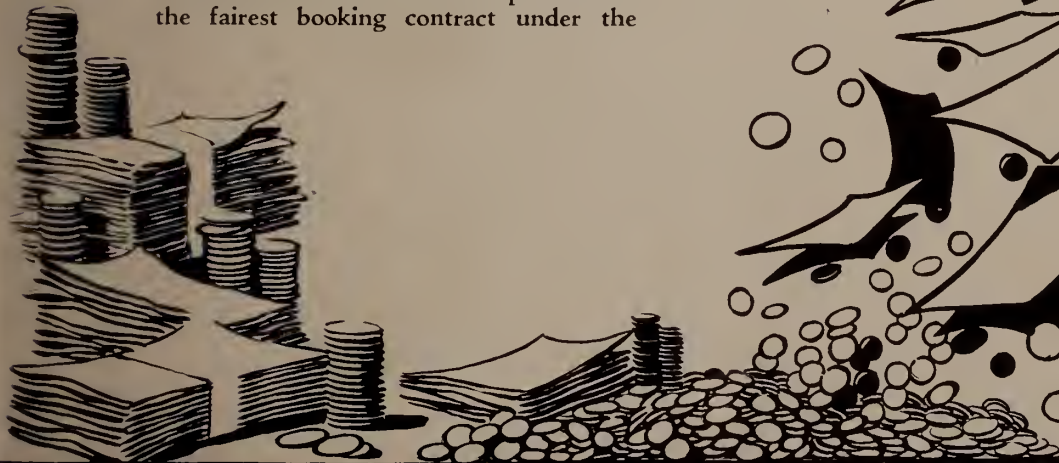


YOU

And Thousands of Other Exhibitors

have made money out of Universal's Complete Service. Hundreds of you have written letters thanking Carl Laemmle for sun. Many of you have written: "It kept my doors open!" "A Godsend!" "Now I can rest easy!"

This year more than ever you need Universal's Complete Service. In these days of fancy priced films the independent exhibitor can't afford to "shop around." the fairest booking contract under the



THE PICTURES YOU WANT WHEN YOU WANT THEM—AT A PRICE YOU CAN AFFORD TO PAY!

Watch This Column

Universal's Weekly Chat

"Send for copy of our pamphlet describing some of Universal's biggest pictures... It is free."

UNIVERSAL has not been stampeded into absolute surrender to sound and talking pictures. By abandoning the silent drama altogether, it would take away from thousands their favorite form of entertainment. For there are thousands who do not like sound pictures and included among them are thousands whose hearing is defective. Producers have been accused of ignoring the public which made their success possible. Universal, however, is not ignoring it and will continue to make both versions until such time as the people decide that they want the new idea exclusively. Meantime, I want your opinion. I want a veritable avalanche of replies to this question: "Which form of picture do you prefer?" Moreover, I would like your comments, suggestions and your reasons pro and con. This whole matter is a thing for the people at large to answer.

-C.L.

A Few Forthcoming Pictures:

LAURA LA PLANTE in "Hold Your Man," a delightful comedy-drama—aided by an excellent cast.



KEN MAYNARD, greatest of all outdoor stars in the "Fogon Master," as stirring and exciting a he-man picture as I have ever seen. He sings, too, in the talking version, and I know you will like his songs of the plains.

MERNA KENNEDY and GLENN TRYON, fresh from laurels in "Broadway," in a swift moving comedy, "Barum was Right."

REGINALD DENNY in "Embarrassing Moments," a new comedy which will add much to his popularity

Above All Don't Forget:

"Show Boat," which is electrifying audiences all over the world.

"Broadway," the one and only Broadway, a magnificent and bewildering spectacle with an all-star cast.

"King of Jazz," featuring PAUL WHITEMAN and his famous jazz orchestra

"College Love," that fast, furious, peppy, jazzy story of youth on the campus, with all the old "Collegians" favorites, including GEORGE LEWIS and DOROTHY GULLIVER

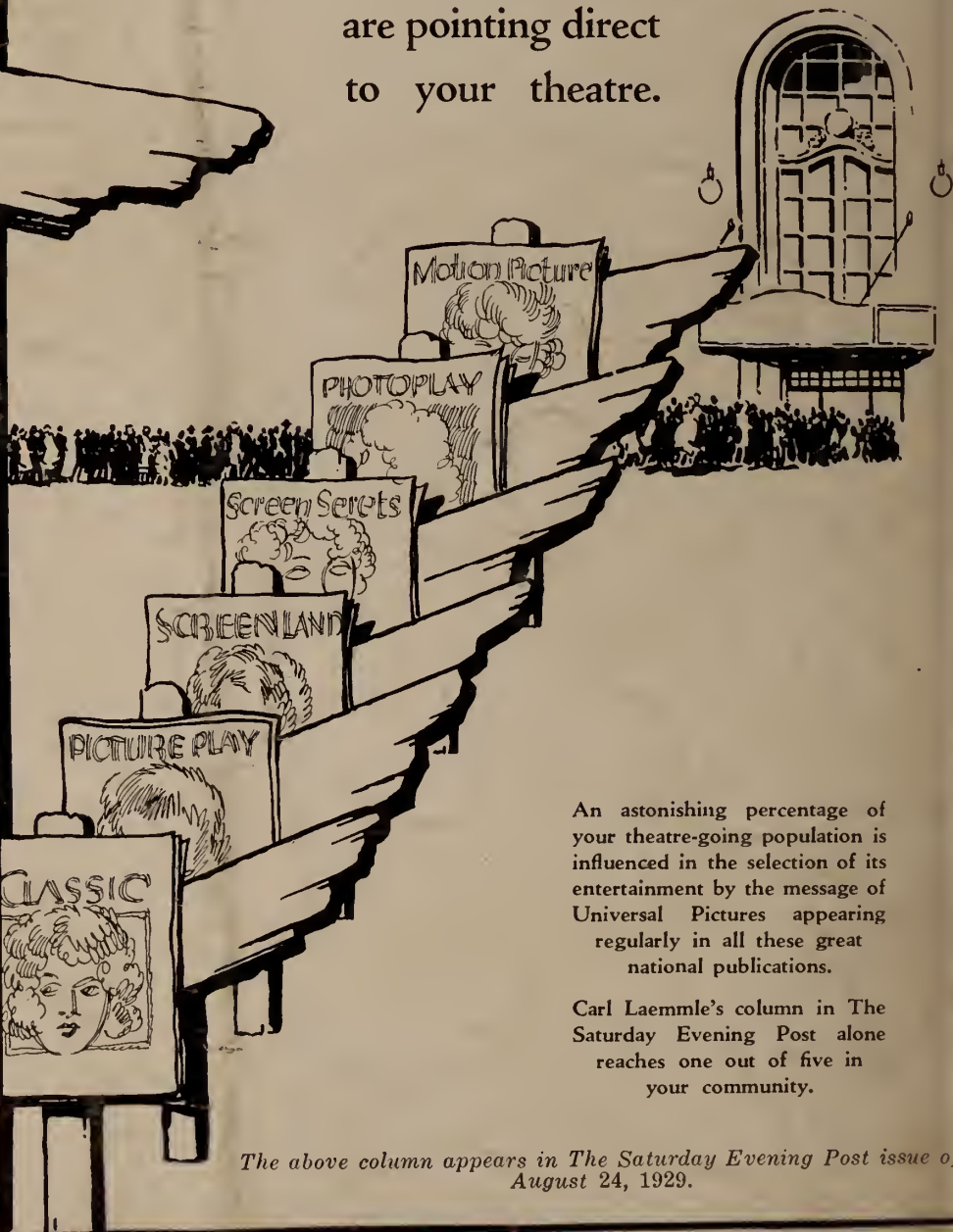
Carl Laemmle,
President

UNIVERSAL PICTURES

"The Home of the Good Film"
730 Fifth Ave., New York City

Crowd Pointers!

If you play Universal pictures these guide posts are pointing direct to your theatre.



An astonishing percentage of your theatre-going population is influenced in the selection of its entertainment by the message of Universal Pictures appearing regularly in all these great national publications.

Carl Laemmle's column in The Saturday Evening Post alone reaches one out of five in your community.

The above column appears in The Saturday Evening Post issue of August 24, 1929.

UNIVERSITY WEEKLY

VOL. 30 NO. 12

OCT. 26, 1929



*Joan
Bennett.....*

..... Supporting

JOSEPH SCHILDKRAUT
in "The Mississippi Gambler"

Universal Production

The world over...

Everyone is Reading

*In
Westen
nichts
Neues*

*A L'OUEST
BIEN DE
NOUVEAU*



**ALL
QUIET
ON THE
WESTERN
FRONT**

THE SIX MONTHS' RECORD

Germany	750,000
France	219,000
United States	215,000
England	195,000
Holland	35,000
Denmark	30,000
Sweden	25,000
Hungary	10,000
Other Editions	15,000

*VAN HET
WESTELIJK FRONT
GEEN NIEUWS*

*Inter Nyt
fra
Vestfronten*

*På väst-
fronten
innet nytt*

**REMARQUE
NYUGTON
A HELVET
VALTOJATTA**

ALL'S QUIET ON THE

WESTERN FRONT

*Coming as the World's
greatest War Epic!!!*

Adapted by MAXWELL ANDERSON — — Directed by LEWIS MILESTONE — — — for UNIVERSAL

THE GLEASONS OF BROADWAY

The ⁱⁿ

SHANNONS OF BROADWAY

**JAMES GLEASON'S
GREAT STAGE HIT**

*Now a great Universal
talking picture - - - with
the stars who made
New York hold its sides
for thirty-nine weeks*

A
LAEMMLE
SPECIAL

TALKING
or
SILENT

With Charles Grapewin, Mary Philbin and James Breedon.
An Emmet Flynn Production

As Usual - UNIVERSAL Hands You The BIG ONES!

THEY CALL IT

*No. 661—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation*

YOU DON'T know the latest sensation of the moving picture business unless you have seen and heard Universal's Talking Newsreel!

They call it "a triumph for Universal."

They call it "one of the important new events of the day."

They call it "one of the finest examples of genuine showmanship."

But, more practical still, the biggest and best theatres are snapping it up and gloating over the fact that they've got something new under the sun for their customers.

This brand new Talking Reporter or Talking Newsreel didn't just happen. It was the result of a careful study of the market in an endeavor to solve the problem of applying sound to newsreels without delaying the actual news.

Like all great ideas, we overlooked this one for a long time because of its very simplicity.

“A TRIUMPH!”

Out of innumerable ideas hit upon by various companies, this one was the simplest of all, and it remained for Universal to uncover it.

Just let the Exhibitor Herald-World describe it for you:

“In this newsreel a talking reporter gives the details concerning the scenes as they flash upon the screen. His voice was declared to be exceptionally pleasing, the enunciation being crisp and clear and the tones most pleasing to the ear. The rapid-fire descriptions of events connected with the scenes lent them color and vividness that no sub-title could possibly supply.

“The talking reporter touched on every event with a lightness and frothiness that created immediate interest in the scenes and the incidents connected with the events that could not be picturized. The kaleidoscopic change from one absorbing event to another compelled instant attention and held the interest throughout. It was declared by everyone to be a triumph for Universal and one of the important new events of the day in an industry that is full of astonishing new developments.”

There you are! If you want the newest of the new and the best of the best, forward march with Universal!

HAPPY EX
are flockin
UNIVERSAL
SERVICE

SOUL

As Usual - UNIVERSAL Ho

HIBITORS

g in to sign

S COMPLETE

CONTRACT

UNDO

*nds You The **BIG ONES!***

MARYN SHAW

FOOTLOOSE BEAUTY IN THE
DENS OF THE ORIENT. . . .

With James Murray, Wheeler Oakman, Anders
Randolph, Lydia Yeamans Titus. A John
Robertson Production from the stage hit by
John Colton, author of "Rain."

100% TALKING or SILENT

SHE'S GOT WHAT YOU
HAVE TO HAVE

As Usual - UNIVERSAL Ho

OLAN *in*

GHAI

LADY

nds You The BIG ONES!

The UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY
Copyright 1929 · UNIVERSAL PICTURES CORPORATION All Rights Reserved

Vol. XXX

OCTOBER 26, 1929

No. 12

UNIVERSAL MOVIEGRAMS

WILLIAM KENT, the musical comedy star, who has been signed up for "The King of Jazz Revue" by Universal, is trekking westward. Another player to be placed under contract for this Paul Whiteman picture is Charles Irwin. Harry Ruskin, a well-known New York musical comedy interpolator, song writer and arranger, has already arrived at Universal City to assist John Murray Anderson.

THE title of the Ken Maynard picture, "The Lost Canyon," has been changed to "Senor Americano." This all-talking western picture was written by Helmer Bergman under the title of "The Golden Bridle." It was directed by Harry J. Brown with a cast including Kathryn Crawford, Gino Corrado, J. P. McGowan, Frank Yaconelli, Frank Beale and Tarzan.

KATHRYN CRAWFORD has just been announced by Universal as the lead opposite Glenn Tryon in "Anything Goes," by Matt Taylor and Sherman Lowe. Production was started at Universal City on Monday under the direction of Emmett Flynn.

GEORGE HACKATHORNE has been added to the cast of "The College Racketeer," which Reginald Barker is finishing as rapidly as possible at Universal City. The reason for his haste is to permit Kathryn Crawford to complete her role so that she can start with the Glenn Tryon company in "Anything Goes."

FIRST DIALOGUE WESTERN ENTHUSIASTICALLY RECEIVED

Amazing Box-Office Success of "The Wagon Master," Ken Maynard's First Universal Release Made with Songs and Dialogue Presages Revival of Popular Interest in Westerns

Long Debated Decision to Put Dialogue into Westerns Proves Inspired Stroke as Picture Tops in Popularity Costlier Pictures

SEVERAL months ago the question of putting sound and dialogue into Western pictures was seriously debated by Universal production and sales officials. The future of Western features was a moot subject at the time. Universal finally decided to take the plunge, and so Ken Maynard's first Western for Universal, "The Wagon Master," was fitted out with sound, songs and dialogue.

The wisdom of that move has proved itself a hundred-fold. Reports, now filtering in from various sections of the country, tell of extraordinary success with this picture. The results offer definite proof that the Western picture has been reborn

LAURA LA PLANTE is expecting to complete her role in "The Marseillaise," which Paul Fejos is producing as a super at Universal City, dramatizing the life of Roget de Lisle, author of the French National Anthem. This role is played by John Boles, who is co-starred with Laura La Plante, playing the sensational role of The Torch. Miss La Plante's next role will be in "The Behavior of Mrs. Crane."

REED HOWES has been signed by Universal to play the title role in its chapter-play, "Terry of the Times."

—with dialogue, and that it bids fair to become again a first-run rival of the society sex picture and the crime drama. M. Van Praag, general sales manager for Universal, admits that "The Wagon Master" business has been phenomenal and that the picture has been in such demand since its first showing that it already has exceeded its quota.

Universal officials are equally as enthusiastic over the first Hoot Gibson dialogue Western, "The Long Long Trail," which has just arrived in New York from the Coast. Hoot is said to be a revelation as a talking star, with a pleasing voice and a fund of dry humor which keeps the audience in constant laughter. The picture is heralded by Universal as definitely of first-run entertainment value, marking, with "The Wagon Master," a new era in Western pictures. The pictures are so well thought of that the Maynard and Gibson series are being included in Universal's regular line-up of productions this season, instead of being marketed separately as program pictures.

"The Wagon Master" was directed by Harry J. Brown from a story by Marion Jackson. Edith Roberts, Tom Santschi, Al Ferguson and Jackie Hanlon are included in the cast.

"The Long Long Trail" was directed by Arthur Rosson from a

(Continued on page 30)



James Gleason



Mary Philbin and John Breeden are the likable juveniles in "The Shannons of Broadway"

"The Shannons of Broadway"



James and Lucile Webster Gleason will play the same roles in Universal's all-talking version that they created in their stage hit



The Gleasons not only wrote their play, but sing and dance in its picturization as they did in the stage success



Passing the buck for a bad act is one of the backstage sports of any team, married or not, as the Gleasons prove

UNIVERSAL ALWAYS THE FIRST

In Air, Ocean and Land Travel, Universal Has Always Led
The Industry in Introducing Motion Picture Entertainment

IN EVERY field of endeavor since the first crude sailing vessels put out into unknown and hazardous seas, the thrill of adventure has run hot in the blood of the pioneer. The urge to accomplish something as yet undone has quickened the spirit of trail blazers from the days when Marco Polo dared the terrors of China until Colonel Lindbergh made his gallant lone flight across the Atlantic. The spur of the innovator made possible the industrial revolution which, gathering momentum, broadened into mass production, big business, world markets. Telephone, automobiles, motion pictures, wireless, radio and airplanes are nothing but modern outgrowths of the restless energy and inventive genius of the adventurer.

In his chosen field, Carl Laemmle is no less a dauntless pioneer than those buccaners of chartless oceans.

A leap ahead of the industry, it was he who inaugurated the first motion picture show on a train. Back in 1923 the Chicago and Alton Railroad celebrated Lincoln's birthday by releasing "The Flame of Life" with Priscilla Dean, on its 5 x 4 screen on the Red Limited running between Chicago and St. Louis. The bill was an all Universal one and the startling innovation was heralded in the motion picture field as a brilliant coup for Universal. A specially equipped steel coach was converted into a theatre car. Two Acme projectors were installed and a Dalite screen was suspended from the ceiling. The passengers were highly enthusiastic. Not a vibration or flicker marred their enjoyment of the program as the power for the projection machine was taken from the car batteries.

Six years later, on July 9, 1929, Universal again led the way when the first talking pictures ever shown on a great trans-Atlantic liner were flashed on the screen of the gigantic S. S. Majestic of the White Star Line of



The T-A-T plane is welcomed at Los Angeles by Universal stars. LEFT TO RIGHT: J. Frankenberg, director of development of Duograph, Inc., Barbara Kent, Kathryn Crawford and Merna Kennedy.

the International Mercantile Corporation. The pictures were "Broadway" and "Show Boat." The equipment was installed by the Electrical Research Products, Inc., subsidiary of the Western Electric. The event was marked by the presence of over two hundred officials of moving picture companies, newspaper and magazine men, critics, judges, mayors, etc. The portable sound apparatus became a permanent fixture of White Star travel.

The third milestone in motion picture travel entertainment was reached two weeks ago when Universal inaugurated the first regular motion picture show abroad a transcontinental air liner. The success of that venture has just been reported by J. Frankenberg, development director of the Duograph portable projector, who acted as showman for the T-A-T program of Univer-

sual short subjects and newsreels in the air liner flying to the Coast and back, which returned to New York on Monday, October 14th. Mr. Frankenberg was enthusiastic over the trip and reports that transcontinental air passengers who sat in one of the shows and the officials of the Transcontinental Air Transport are equally delighted with the innovation.

"Picture shows in the air for transcontinental and other passengers are here to stay," Mr. Frankenberg quotes H. W. Beck, Western Traffic Manager of the T-A-T. The Western air executives made the return trip as far as St. Louis to observe the working out and success of the air movies. "The exhibitions and tests proved very successful," Mr. Beck states. "This service is a valuable adjunct to the comfort and entertainment of our passengers." The T-A-T organization now has under advisement the equipping of all its planes with small projectors and screens. Herman Stern, personal representative of



The Cleveland News turns out with its plane to god-speed the T-A-T on its way through to the coast. At extreme right, G. E. Everett, Assistant Gen. Traffic Manager of the T-A-T-



A party of prominent Cleveland and Columbus newspapermen just after a demonstration of the Universal-T-A-T motion pictures. AT LEFT: Herman Stern, personal representative of Carl Laemmle.



Luxurious lounge of the S. S. Majestic, where Universal's "Broadway" was shown as the first sound film ever to reach the screen of an ocean liner



Universal inaugurated the first movies on a train in 1923 when Pricilla Dean in "The Flame of Life" was shown on the Chicago and Alton Red Limited

Tuesday morning, reached Los Angeles Wednesday evening, and started his return on Friday morning, arriving back at Port Columbus Saturday night.

Several improvements in equipment and projection were worked out by Mr. Frankenberg during the test flight, the chief of which is the arrangement for a new type of screen, with shadow box and rear projection. In the contemplated regular showings, the air transport courier or steward will act as the movie showman and operator.

Among the Universal pictures Mr. Frankenberg took on his test trip was the Universal Newspaper Newsreel, which he said was a distinct hit with the air passengers, an Oswald cartoon comedy and a number of other shorts. The Duograph projector weighs six and one-quarter pounds and is equipped with a special lamp made for the test by the Edison Lamp Works.



Universal's Newspaper Newsreel was the first picture shown on the screen of the T-A-T air liner on its trip from Columbus, O., to Waynoka, Okla.

Carl Laemmle of the Universal Pictures Corporation, who instigated the air-show tests, now is planning a film service for the air line company.

Mr. Frankenberg gave three shows a day during the flight West and back, each of two or three reels. That means three shows between Port Columbus, Ohio, and Waynoka, Oklahoma and three shows during the hop between Clovis, New Mexico, and Los Angeles. The first three were given at an average altitude of 10,000 feet and the second at from 13,000 to 15,000 feet, with the earth completely hidden from view by clouds.

The plane was met at Los Angeles by newspapermen and Universal representatives. Three of Universal's prettiest girl stars, Barbara Kent, Kathryn Crawford and Merna Kennedy also were on hand to welcome the first flying exhibitor. Mr. Frankenberg left Columbus, Ohio,

REDISCOVERING LAUPHEIM WITH CARL LAEMMLE

By DAVE BADER

A quaint, simple, happy little city of six thousand contented persons lies in the State of Wuerttemberg in Germany, not very far from the Danube River. It bears the pleasing name of Laupheim—and in this lovely, homey city, where everyone knows everyone by his or her first name, Carl Laemmle was born. The streets, the houses, the customs haven't changed a great deal since he left the city of his forebears over forty-five years ago—but the same spirit of friendliness, contentment, joy of living is still there. And Carl Laemmle finds that friendliness, contentment and joy of living within himself—each time he revisits and rediscovers Laupheim.

Rediscovering Laupheim is medicine to Mr. Laemmle—and it is medicine to the cordial folk there. He is always tremendously pleased to see them and they him. I could see it in the faces of everyone who met him in his home or on the street. Their regard for the kindly "Uncle Carl" has been shown to him in many instances, but now with emphatic gusto they have named a street after him. It will be called Carl Laemmlestrasse. It is going to be one of the prettiest streets in Laupheim, and it is only a short walk from the very strasse he was born on. The house in which Carl Laemmle first saw the light of day, and in which he spent his boyhood, still stands. It has been renovated slightly to add modern conveniences, but is practically the same as it was built seventy-six years ago.

Each year when Carl Laemmle revisits Laupheim he has the agreeable pleasure of renewing friendships that have continued for sixty years and less. The mayor, Herr Konrad, a most likable and capable gentleman—and his cordial, efficient associates in running the happy little city, are always on hand in welcoming Laemmle "back home." They look forward as eagerly to his visits as he does to returning for part of the summer. Nearly every day finds Carl Laemmle in the company of the friendly mayor and other city officials, and school mates and childhood friends. Carl Laemmle never forgets—and those who "knew him when," know him to be the same "Carl" of other days.

It is a beautiful trait of his that he keeps in touch, all year 'round, with his



The Universal chief standing on Carl Laemmlestrasse, the street in his native Laupheim renamed in his honor

many friends in Laupheim, and even Ichenhausen, a town thirty miles away, and on which I will speak briefly.

Ichenhausen is a smiling, pleasant little city, somewhat smaller than Laupheim, where Mr. Laemmle spent three and a half years—from the age of thirteen to nearly his seventeenth year—working as an apprentice to the grand old firm of S. G. Heller. In the home of Heller and his happy family, Carl Laemmle lived during the days of his first job. From the time Laemmle left Ichenhausen and the Hellers—and numerous friends he made during those "short" three and a half years—he has never forgotten anyone. He has kept in touch continually, whether times were lean or fat. On his recent visit to Germany, he and his party, of which I was one of the fortunate ones, spent three days in Ichenhausen, and old friendships were renewed again.

Laupheim and its generous citizens have tried in more ways than one to show its homage to the film king—but I know for a fact that their true, heartfelt friendship toward him is the greatest gift he has ever wanted—and received. Recently at the 25th anniversary of the Laupheim Olympics, he was tendered a simple, but most enthusiastic ovation. Only a bouquet of hand-picked flowers and a kindly speech were presented to him, but he knew it came

from the heart of Laupheim—and that was all that mattered. When the kiddies had their annual Kinderfest, they all clamored to be photographed with "Uncle" Carl—and I saw him spend more than a half a day, patient, happy, radiant, posing with "his kiddies."

Laupheim has many Laemmle "touches." One of them is the Carl Laemmle Bad, or Bath. One of the greatest virtues of the German is cleanliness, and Mayor Konrad told me that this building is only one of many Carl Laemmle's generous hand has touched. It is evident that Laupheim loves Carl Laemmle as he loves Laupheim.

The city of Laupheim reminds one of the picturesque, busy little places one sees on the screen or in books of travel. From the distance, if one travels from the direction of Friedrichshafen—the home of the Graf Zeppelin,
(Continued on page 22)



König Wilhelmstrasse, one of the charming and immaculately kept streets of Laupheim, the town to which Carl Laemmle returns so loyally each year

Schildkraut *Joseph*
with **Joan Bennett** *in*

THE
MISSISSIPPI
GAMBLER

**ROMANCE THAT WILL
FILL EVERY BOX-
OFFICE TILL . . .
ROMANCE THAT WILL
THRILL EVERY HEART!**

With Carmelita Geraghty, Alec B. Francis, Otis Harlan. Story by Leonard Fields and Karl Brown. A Reginald Barker Production.

*Presented by
Carl Laemmle*

TALKING or SILENT

As Usual - UNIVERSAL Hands You The BIG ONES!

Universal's Newspaper Newsreel No. 83



President Hoover and his party watched the Athletics win the World Series from the Chicago Cubs. LEFT TO RIGHT: Mrs. Wm. D. Mitchell, Attorney General Wm. D. Mitchell, Mrs. Herbert Hoover, President Hoover, Mrs. Harry A. Mackey and Mayor Mackey of Philadelphia



Triplets are always news especially on their fifth birthday. William, Robert and Henry Aldinger of New York



Dr. Lloyd Heck Marvin, president of the George Washington University (right) confers the degree of Doctor of Law on Premier MacDonald. Sir Esme Howard, British Ambassador, at left.



Gen Chas. G. Dawes, American Ambassador to Great Britain, receiving "Freedom of the City" from Mayor E. Fitzgerald in Sudbury, England.

Huge dog of war barks at Aberdeen, Maryland, during ordnance display



"Hold Your Man" Clicks in N. Y. As Thoroughly Entertaining Film

Reviewers Praise Fast Situations, Laura La Plante, Scott Kolk
and Fine Direction of Emmett Flynn

LAURA LA PLANTE'S latest comedy, "Hold Your Man," opened at the Colony in New York City last week to an audience who chuckled appreciatively at what the critics pronounced an unusually amusing picture. In addition to the box-office pull of Miss La Plante, the picture boasts Scott Kolk, a new leading man recruited from musical comedy, and the deft direction of Emmett Flynn, all three of whom scored heavily with the critics. For example:

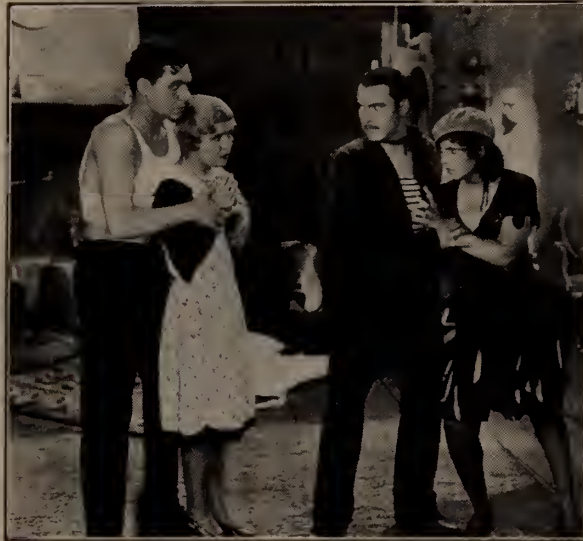
THE WORLD J. G.

Director Emmett Flynn, with the aid of Laura La Plante and Scott Kolk and a plot that is speedy and farcical, has built a picture in "Hold Your Man" that is thoroughly entertaining. . . .

Miss La Plante paints pictures. Mr. Kolk prepares briefs for his coming cases. They don't sympathize in the least with each other's work. The wife threatens to go to Paris, where she can study in the romantic atmosphere she longs for and where she won't be bothered by her husband. Persuaded by his friend, Rhea (of whom Miss La Plante is very, very jealous), that the best way to cure his wife is to let her go, the husband does so.

In Paris Miss La Plante runs afoul of a phoney Count who serves his purpose, nevertheless, as a weapon for her to hold over her husband's head. She threatens to divorce him. To her chagrin, her husband and Rhea appear with amazing speed in Paris, all ready to be married as soon as she gets her divorce. *And if you are not amused by the sequence of scenes in which husband and wife are happily reconciled, then you are most hard to please.*

The honors in this picture go to Director Flynn and to the gentleman who wrote the dialogue. Throughout the picture bits of action have been filled in with imagination and wisdom. There is no padding. And Miss La Plante, with her sweet little cattiness, shows



Laura finds out that even in Paris an Apache isn't the safest of fellows for an intrigue. Scott Kolk as her husband and Eugene Borden as the Apache

considerable ability at characterization. As the bogus Count, Eugene Borden is just what motion picture audiences are supposed to think bogus Counts are. And Mildred Van Dorn as a scheming little flapper serves her purposes very well.

HERALD TRIBUNE By Margaerite Tazelaar

A bit of bluff showing at the Colony this week, with an extremely lightweight story, is yet told and acted with such a disarming quality that it lingers pleasantly in the mind. The fresh, naive performances of its youthful principals, Laura La Plante, Scott Kolk and Mildred Van Dorn have much to do with its charm, as has Mr. Flynn's astuteness in catching the flavor of the thing so perfectly.

* * *
It is not the plot . . . that makes the film appealing. It is the sug-

gestion used in its situation, the light, humorous implications that give it a certain charm and picturesqueness. Laura La Plante plays the part of the young wife in her usual sprightly manner and Scott Kolk, a newcomer to the screen, acted the young husband with perception, while Mary Van Dorn as the panting rival was convincing.

EVENING WORLD

"Hold Your Man," Laura La Plante's latest starring vehicle, is a domestic triangle yarn which sends you away chuckling. . . .

Miss La Plante is very good in it, as she has a habit of being, but the one big bet in this effort as we saw it is a young man named Scott Kolk, who plays the leading male role. This is Mr. Kolk's second essay before the camera, his experience having been gained in musical comedy and in stock. But watch him from now on.

Mr. Kolk played the role of the young lawyer husband with a fine restraint; the picture is replete with mirthful situations—the complicating kind—and his good sense and balance stand out against the comic background admirably. Always he is what he is painted—a young lawyer who loves his pretty wife but who conscientiously strives to further himself in his profession and who therefore gives a little more time at home to thoughts of business than to saying pretty nothings to his helpmate.

* * *
Mildred Van Dorn, whom we haven't seen before, plays the role of the chum. Eugene Borden plays an apache villain in Paris superbly.

THE MIRROR

Dimpled La Plante is a snappy little comedienne, and this movie is a typical Laura La Plante picture. She plays a young woman who imagines she has great artistic talent which only can be developed in Paris. Her model turns out to be a villainous Apache. So Laura is at once involved in extravagant difficulties, designed to cure her of the art bug and promote a happy ending.

Laura's talent makes "Hold Your Man" an entertaining little program movie.

BROADWAY

Carl Laemmle's Million Candle Power Picture

with Glenn Tryon, Evelyn Brent, Merna Kennedy, T. E. Jackson, Otis Harlan, Robert Ellis, Paul Porcasi, Leslie Fenton, Betty Francisco. From Jed Harris' stage pro-

SHOW

Carl Laemmle's Talking and Singing Triumph

From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed. silent and

COLLE

A Carl Laemmle, Jr. Production

with George Lewis—Dorothy Gulliver—Churchill Ross
—Eddie Phillips—Hayden Stevenson—Sumner Getchell
Songs by the University of California Glee Club.

As Usual - UNIVERSAL H

DWAY

With Original Play Dialog—100% Talking and Singing

duction of the play by Philip Dunning and Geo. Abbott.
Directed by PAUL FEJOS. A CARL LAEMMLE, Jr.
Production. 2 Negatives: I SILENT, I DIALOG

BOAT

Rolling Up Astounding Grosses Everywhere!

movietone, by Harry Pollard. Synchronized score by
Joseph Cherniavsky. Music from Florenz Ziegfeld's
production. A HARRY POLLARD Production

GE LOVE

100% Talking and Singing—A Million Percent Box-Office!

Story by Leonard Fields.

Directed by Nat Ross.

100% TALKING and SINGING or SILENT

*nds You The **BIG ONES!***

Hackathorne To Play Robispierre In Universal's "La Marseillaise"

GEORGE HACKATHORNE, one of the most talented juveniles of some years ago, has returned to the screen in "La Marseillaise", the stirring story of the French Revolution, co-starring Laura La Plante and John Boles now being directed in dialogue by Dr. Paul Fejos at the Universal studios

After achieving a very distinct success in silent films, Hackathorne forsook the screen for several years. Recently, he decided to resume his career, and was signed by Carl Laemmle, Jr., general manager of Universal studio for the part of Robispierre in "La Marseillaise."

Richard Cramer will play Danton in the picture. Other members of the cast include Lucian Littlefield, James Marcus, Harry Cording, Ervin Ronald, Francis Ford and Frank Austin.

Winnifred Reeve With Universal

MRS WINNIFRED REEVE, author of more than twenty published novels, is attracting wide attention through her work in the Universal scenario department. Mrs. Reeve has a long record of motion picture achievements to her credit.

Mrs. Reeve has written an original story for Joseph Schildkraut and is now writing one for Mary Nolan, in collaboration with Tom Reed.

Together with Houston Branch, Mrs. Reeve wrote the adaptation, continuity and dialogue for "Shanghai Lady," starring Mary Nolan. She wrote the dialogue for "The Mississippi Gambler," starring Joseph Schildkraut.

In collaboration with Edward T. Lowe, Mrs. Reeve wrote the screen story, adaptation and dialogue for "The Come On Girl," for Mary Nolan.

In addition, Mrs. Reeve wrote the dialogue for the talking version of "The Phantom of the Opera."

Howes To Star In Universal Serial

REED HOWES has been signed by Universal for the title role in "Terry of the Times," a newspaper serial, which will go into production late in October under direction of Henry MacRae and the supervision of William Lord Wright. It will be a ten episode serial with dialogue and sound effects.



Joseph Schildkraut and Joan Bennett photographed in a mirror on the "Mississippi Gambler" set.

John Boles' Contract Renewed By Universal

JOHAN BOLES' contract has been renewed by Universal, it was announced today.

Boles' first starring picture will be "La Marseillaise," the story centering around Rouget de Lisle's composition of the famous French battle-song. Charles Wakefield Cadman will write additional music for the production.

Boles has an exceptional speaking and singing voice, trained by musical comedy work and by study abroad.

He played opposite Laura La Plante in "The Love Trap," one of Universal's most successful society comedies of the season. His work in "The Desert Song" and "Rio Rita" definitely established Boles in the first ranks of the sound stars. Universal decided that John Boles' talent was too exceptional to permit any further loans to other companies.

Kathryn Crawford Will Play Lead In "Anything Goes"

KATHERYN CRAWFORD will play the leading role with Glenn Tryon in his next talking picture for the Universal Pictures Corporation, titled "Anything Goes." The picture is now in production under the direction of Emmett Flynn.

Miss Crawford recently completed the leading role in "The College Racketeer," with James Murray. Previous to this she played the leading role with Ken Maynard in "Senor Americano."

The adaptation and dialogue for "Anything Goes" have been prepared by Edward T. Lowe, Jr. and Matt Taylor. Other members of the cast include Tom Dugan and Tom Sanschi.

"Anything Goes," the hilarious story of a sailor who committed matrimony, is well suited to Tryon's comedy sense.

John Mack Brown Now A Life-Saver

JOHNNY MACK BROWN, who is playing the leading male role opposite Mary Nolan in "The Come On Girl," her latest starring production for Universal, is now a fully qualified life-saver, thanks to Knute Knudsen, head municipal life-saver at Santa Monica and Carnegie medal man.

Recently, while on location with Director Harry Pollard at the beach resort, the company was filming the saving from drowning of a child, one of the key scenes of the script. Brown was the life-saver of the picture, and Pollard hired Knudsen and his crew of six real life-guards to show Brown how.

The instruction lasted, off and on, for over a week, during which time Brown was shown how to launch and handle a boat in the surf, and how to bring a drowning person to safety. Formerly a national gridiron hero, Brown is a powerful swimmer.

During the life-saving scenes Miss Nolan's part was to climb to the top of the life-guards' tower and sweep the sea with binoculars. She says that she probably climbed up enough steps in the aggregate to reach to the top of the Palisades, and that notwithstanding the fact that she got sunburned quite painfully, the October wind really called for a fur coat instead of a bathing suit, twenty feet up.

Oh, yes,—the child had to be saved six times before everything conspired to make a perfect scene in sound.

KEN MAYNARD

—He's as Big as All Outdoors

The

in

WAGGON MASTER

TALKING or SILENT

A UNIVERSAL - MAYNARD SPECIAL

Directed by Harry J. Brown from the story
by Marian Jackson.

Presented by CARL LAEMMLE

As Usual - UNIVERSAL Hands You The BIG ONES!

THE TALKING
KNOCKS'E
UNNIVE
NEWSP
NEWS

As Usual - UNIVERSAL Ha

**REPORTER
M COLD IN
RSAL'S
PAPER
REEL**

*eds You The **BIG ONES!***

Author of "All Quiet On Western Front" Overwhelmed with Glare of Publicity

(Reprinted from *New York Times*—October 13, 1929)

By WYTHE WILLIAMS

SPECIAL CABLE TO THE NEW YORK TIMES.

BERLIN, Oct. 10.—Erich Maria Remarque, author of "All Quiet on the Western Front," as a result of too much notoriety, has announced his intention of following the example of Alain Gerbault and disappearing into the unknown.

"Souvenir hunters have even taken the name-plate off of my front door," he asserted today. "So, my plan now—I have not yet talked about it to any one—is that in a few days I intend to leave Berlin. I cannot work here. I am not left alone for a single minute. I really want to disappear altogether—change my name, let my beard grow, start a new life and possibly never write again.

"Why should one write books if he has no longing to do so? One cannot get such feeling on command, as a mere profession.

"I want once more the experience and happiness of curing a sick puppy that everybody has given up, or spend all my thoughts testing the possibilities of the automobile.

"I have been invited to lecture in Scandinavia, but I would not be a success, for I could only talk about dogs, automobiles and fish."

The author smiled wearily and pessimistically as he regarded a small aquarium between his library windows containing an exotic brightly colored fish.

Another Book Planned

His subsequent remarks, however, dispelled the idea that he might not continue writing, for he said:

"In my next book, which I am now writing, I describe the way back to life, how a young man like myself—and Paul Baeumer—experienced war as a youth, who still carries its scars and who was then grabbed up by the chaos of the post-war period, finally finds his way into life's harmonies."

The author then told of his troubles in selling "All Quiet on the Western Front." He said:

"You must not think I made a fortune with that book. I made all my contracts as an unknown man. When writing the book I may have experienced something inspirational—a sort of demoniacal ecstasy—but that I tried to sell it was quite natural. The first publisher to whom I offered it kept it a long time. Then I accepted

EDITOR'S NOTE: Since the publication of this interview in the *New York Times*, Universal has secured the screen and dialogue rights to all future work of Erich Maria Remarque. His next book, dealing with the German reconstruction period following the war, is almost completed.

an offer from the *Vossische Zeitung*, but they, too, hesitated. They found the manuscript had too little action and suspense for a newspaper. So they held another manuscript ready for use if their public failed to show interest.

Believes He Cannot Lecture

"If I were to accept offers now for lectures I would get much more than from all the editions and translations. But I cannot lecture. Anyhow, I have enough for a few years. Meanwhile I hope to turn out something else.

"I have nothing to do with the filming of the book. Mr. Laemmle, who, by the way, is a quite agreeable person, wanted me to write the scenario, also to play Paul Baeumer myself. But in spite of his splendid offer I refused. I want to occupy myself with new things.

"I will not even know who will be his leading actor. I would like to visit America when the production is made. I would like to see all of America, but then I might be called on to make speeches.

"I do not feel like a writer. At present I have only one thought, and that is to get away from everything.

"I wrote 'All Quiet' in order to free myself from something I felt as pressure, as fetters. And now everything is coming up again like a giant phantom and faces me with every step to dig up the past again. I wrote a book which had the luck to become famous. Now I want to gather something new for a book which shall have a value in itself, unfavored by name and publicity. But it seems I never shall be allowed to 'be myself' again.

"I have been appointed, it seems, as administrator of my first book for life. At present I am a prisoner, but soon I shall find a way out. As for 'All Quiet,' I know perfectly well that any one of us could just as well

have written it. I had no doctrine to teach. I only wanted to tell what we encountered, how our ideas of life were ruined by reality.

"Himmelstoss, the corporal in the book, is not a figure of fancy. He really existed and was far worse than described. He is still alive and performing his job of postman.

"I am reproached for showing a 'lack of soldierly spirit'—for being a 'civilian.' But that is just what we remained, even if we did have to wear uniforms.

"On this point I can refer to the public success the book has had and the letters I have received from thousands who left like myself. One letter, which alone makes me calm against such attacks, is from a man who lost his sight and who tells me that only through my book was he freed from the paralyzing bitterness of his fate."

Two Cast for Roles In Tryon Picture

TOM SANTSCHI and Tom Dugan will have important parts in "Anything Goes," all-talking comedy starring Glenn Tryon, it was announced by Universal today.

Production of "Anything Goes" will begin soon at Universal City, under direction of Emmett Flynn, who recently finished directing the Gleasons in "The Shannons of Broadway."

REDISCOVERING LAUPHEIM WITH CARL LAEMMLE

(Continued from page 12)

which Mr. Laemmle was invited to welcome home—the colorful red roofs of the homes, clustered together like children at a picnic, greet you. Everywhere people are busy and jovial and friendly—and it seemed to me that the congeniality of Carl Laemmle is also seen in the faces of the Laupheimers. It was a wholesome tonic for me to see that famous German city which has meant so much to our industry, and if it does nothing else, other than remain happy and prosperous, it has won for itself a place in the sun of posterity, for being the birthplace of Carl Laemmle, general president of Universal Pictures.

WELL'S

HEROES

FIRST EXAMPLE OF PERFECT RECORDING OUTDOORS!

EPIC
DAYS
ARE
HERE!

With a great big box-office cast headed by Charles Bickford, well-known stage actor and lead in "Dynamite"; Fred Kohler, one of the best-known heavy character actors in pictures; Raymond Hatton, co-star with Wallace Beery in many successes; Fritzi Ridgeway, Maria Alba, Joe de la Cruz, Buck Connors and Walter Jones.

Directed by William Wyler.

As Usual - UNIVERSAL Hands You The BIG ONES!



Joan McAvoy, another charming member of the "Sporting Youth" Series.

Two More Winners In "Sporting Youth"

IN THE October 5th issue of the Universal Weekly, six of the featured players in Universal's "Sporting Youth" series were pictured. As lack of space prevented the inclusion of Joan McAvoy and Robert Foster, we beg to make late amends by presenting the attractive young things here and now.

The fifth episode of the Series went into production last week under the direction of Ben Holmes and the supervision of William Lord Wright. The episode will be titled "Live Ghosts" and features an all-star cast headed by Ann Christy. The series will consist of ten episodes and will be in both dialogue and silent versions.

Taking the place of the "Collegians" Series, these new comedies exploit the activities of youngsters of high school age.



Robert Foster, one of the lucky youths who crashed Universal's gates.

Universal Gets Exclusive Use Of "Rhapsody In Blue" For "King of Jazz Revue"

UNIVERSAL has just completed an arrangement with George Gershwin, the composer, and with Harms, Inc., giving the picture company the exclusive use of Gershwin's famous piece "Rhapsody in Blue."

This composition is identified with Paul Whiteman. He uses it as the identifying overture for his world-famous orchestra. It has come to be recognized as the musical signature—the "motif" of Paul Whiteman. It will be used first by Universal in "The King of Jazz Revue," the super talking, singing and dancing picture to be made by John Murray Anderson with Paul Whiteman as the star.

Chicago Tribune Lists "Drake Case" Among Six Best Films Released In September

MAE TINEE, the well-known motion picture critic of the Chicago Tribune, summed up September's six best photoplays in her popular column the other day. Among them was "The Drake Case," Universal's thrilling murder mystery. Miss Tinee's comment was:

"THE DRAKE CASE" I found "an intriguing picture . . . cunningly presented and taut with suspense. . . . The histrionic honors go to the late Gladys Brockwell. She is the dominant figure and her acting is memorable. . . . Next to her you will be most impressed by Forrest Stanley, whose portrayal of a keen, suave, sarcastic district attorney is a fine piece of work. . . . Robert Frazier is a very real person as lawyer for the defense. . . . Synchronization throughout is admirable. You'll like 'The Drake Case' for the very good reason that it will compel you to."

William Kent Leaves For Uni- versal City To Do His Stuff "In King of Jazz Revue"

WILLIAM KENT, popular musical comedy comedian, famous for his comic interpretations in such stage hits as "Rose Marie," "Funny Face" and "Battling Butler," left New York for Universal City this week to start work as chief gag artist in "The King of Jazz Revue," the super talking, singing and dancing picture John Murray Anderson is to make for Universal, with Paul Whiteman as the star.

In addition to the famous comedian, many other popular stage and screen stars have been lined up for this special. Russell Markert and his internationally famous Russell Markert Dancers will do specialty numbers for the revue. The Sisters G, a celebrated Berlin sister-team of fancy dancers and singers, also have been engaged. Grace Hayes, long a favorite on the stage and in vaudeville, in songs and impersonations and over the radio, is another headliner added to the Laemmle organization for the Whiteman picture. Paul Howard is another. Various popular Universal stars, including John Boles, Mary Nolan, Laura La Plante, Joseph Schildkraut, Glenn Tryon, Ken Maynard and Hoot Gibson also will have skits.

Herman Rosse is designing the sets. Mabel Wayne, and the song writing team Ager and Yellen are turning out song hits for the production.

"Out To Kill" Company On Location At Balboa

JOHN ROBERTSON, director, today took his entire "Out to Kill" company to Balboa where they will remain for several days on water sequence work in which Joseph Schildkraut, star of this Universal picture, and Eddie Robinson, who has the "heavy" role are featured. The script calls for Robinson, who will be remembered as the Greek gunman of the stage production of "The Racket," to be in the water practically all of the time these sequences are made.

CARL LAEMMLE'S
Super Production

**UNCLE
TOM'S
CABIN**

With Marguerita Fischer, Arthur Edmund
Carewe, Lucian Littlefield, James Lowe,
Virginia Grey, George Siegmann, Adolph
Milar, Vivian Oakland, Lassie Lou
Ahearn, Mona Ray, Aileen Manning.
Two Negatives—1 Silent, 1 with Sound.

A HARRY POLLARD Production

THE WORLD'S GREATEST *REPEAT* SPECIAL!

As Usual - UNIVERSAL Hands You The BIG ONES!

HOOOT G

in

THE LONG I

HIS FIRST TA

Story by E. W. Bowman
Directed by Arthur Rosson
Presented by

CARL LAEMMLE
TALKING or SILENT

As Usual - UNIVERSAL H

HOBSON LONG TRAIL TALKING PICTURE

It's a revelation! Hoot does things with the help of sound and dialog that place him right up front where the big shots belong. His voice comes up to your wildest expectation. Yet, "The Long, Long Trail" stands up with any feature entertainment made.

A BOX-OFFICE TUMULT!

Leads You The BIG ONES!



Brilliant human billboard composed of eight of Virginia Lee Marchant's Dainty Dolls bringing Broadway atmosphere to life on top of the theatre.

Baltimore's First Human Billboard Ballyhoos "Broadway" Atop Rivoli

BALTIMORE, the rapidly grow "Monumental City," down on the Chesapeake Bay, was given another "first thrill" last week when "Broadway," Universal's all-talking, singing and dancing production of the Dunning-Abbot stage play, opened at the Rivoli Theatre.

Frank Price, Jr., the dapper and aggressive manager of the Wilson Amusement Company house, decided that in as much as he was going to give Baltimoreans the greatest talking picture ever made, he would also tell them about it with the greatest campaign Baltimore ever witnessed. So he presented that city's first "human billboard."

Harry Ormiston of Universal's home office exploitation department, went down to Baltimore to lend a helping hand, and the combined efforts of these two men resulted in what has been acclaimed the most attractive of all the human billboards so far presented.

Illustrated billboards all over town, special newspaper advertising and publicity and several hundred window displays were used in exploiting the engagement. The music was broadcast over the local radio stations with announcements and was played in several of the night clubs the week before the opening, with an announcement of the engagement. It is expected that "Broadway" will play a two weeks' engagement at the Rivoli.

The Rivoli Theatre faces the City Hall Plaza, a large open park space about two blocks wide. Continuing up from the top of the centre of the facade of the building is the theatre's large electric sign, and it was here that Price staged his "human billboard" on a twenty-eight-foot platform that projected four feet over the street and was

Beautiful Dancing Girls Present Tableau of Broadway Night Life on Special Stage in Front of Rivoli's Animated Electric Sign

Five Hundred Turned Away at Opening of Universal Super

erected especially for this purpose.

When the battery of fifty-four hundred watt foot lights and two large spots illuminated the board for the first time at seven-thirty Saturday night, it revealed a bevy of eight of Virginia

Lee Marchant's "Dainty Dolls," colorfully costumed and posed in a tableau representative of Broadway's night club life. The tableau was set against a background of Broadway's skyline on a moonlit night. Reaching across the buildings was the word "Broadway" in blazing letters.

As Price concluded the broadcast of his opening announcement the music of "Sing a Little Love Song" beat out on the air for a radius of three blocks east, west and north of the theatre, while the tableau almost imperceptibly came to life.

The dance ended and the letter "B" was suddenly thrust into the black night there to shine forth in all its glory until each of the others needed to spell out Broadway blazoned forth with it. Then as suddenly all were darkened. Another moment and all shone forth together. Then, was truly a "human billboard."

Another short announcement, in the clear, vibrant tones that have brought forth many a request that Frank Price, Jr., "go on the air," and several gaily-colored balloons were seen to sway rhythmically in the white arms of the girls, while ten loud speakers gave forth the music of "Hittin' The Ceiling." Then as if a puff of wind, stronger than was expected, caught the balls of color they drifted lazily on the air, slowly came towards terra firma, only to be grasped by the eager hands of the multitude.

The

PHANTOM OF THE OPERA

RE-ISSUED IN

SOUND

CARL LAEMMLE'S SUPER THRILLER
STARRING LON CHANEY

MUSIC
DIALOG
TECHNI-
COLOR

Mary Philbin, Norman
Kerry, and a cast of 500

From the novel by
Gaston Leroux

Directed by
RUPERT JULIAN

As Usual - UNIVERSAL Hands You The BIG ONES!



The Universal chief was greeted with high ceremony on his arrival in Berlin. FIRST ROW, LEFT TO RIGHT: Mr. and Mrs. Siegfried Laemmle; Carl Laemmle; Mrs. Stanley Bergerman, the former Rosabelle Laemmle; Joe Friedman, Continental General Manager of Universal, and his wife. At the left with the cigar is Al Szeckler, General Sales Manager for the Continent

BOSTON REVIEWERS PRAISE UNIVERSAL'S "DRAKE CASE"

WHEREVER it is released "The Drake Case" is receiving unstinted praise. The wave of film murder mysteries which has swept the country's screens only serves to heighten interest in Universal's thrilling talker because it is sufficiently "different" to provide welcome contrast to its fellow films. "The Brake Case" played to excellent business at the Park Theatre in Boston. The reviews reprinted below illustrate its enthusiastic reception by the press.

BOSTON GLOBE

Mystery loving film fans will be sure to enjoy "The Drake Case," the picture at the Park Theatre this week. It is a first-rate murder mystery, and one isn't sure until near the end of the picture that the woman on trial for her life is really not guilty.

* * *

There is a courtroom scene, with much comedy, much emotion and several dramatic moments when witnesses' testimony takes unexpected turns.

EVENING AMERICAN

"The Drake Case" is splendidly done, and presents a thrilling story thrillingly done, some-

thing that holds interest from beginning to finish.

Edward Laemmle, who directed "The Drake Case," assembled an all-star cast perfectly suited to the story. The cast includes Gladys Brockwell, who gives an unerring performance as the defendant in the case; Forrest Stanley, who is perfect as the prosecuting district attorney; Robert Frazer, whose forceful personality is given full sway as the defense lawyer; and James Crane, who turns in a finished performance in an important role.

The sound reproduction of this interesting picture is flawless and the various camera angles used by Director Laemmle add speed and action to the exceptional photography.

DAILY RECORD

"The Drake Case," in which Gladys Brockwell is virtually starring on the Park screen, is a murder trial thriller "with a difference."

* * *

There are thrills galore in "The Drake Case" talkie, sure enough.

Regular Opening Hour Advanced for 'B'way' To Receive Crowds

ACCORDING to advices from the Astor Theatre, Reading, Pa., the regular opening time of that house had to be advanced two hours this week to take care of increased patronage. The house is showing "Broadway," the Universal super-talking picture, on its first run in Reading. The early opening hour will be continued during the run of the picture, which promises to break all house records.

First Dialogue Western Enthusiastically Received

(Continued from page 8)

novel by Earl W. Bowman. Sally Eilers, Kathryn McGuire, James Mason and Archie Ricks are included in the cast.

An indication of the success "The Wagon Master" is meeting may be had from the following wires received by Universal from various pleased exhibitors who have run the picture:

"A very good picture that pleases 100 per cent. and did very unusual business—in fact, the best the house has done in a long time," telegraphed R. E. England of the Rialto Theatre, Charlestown, W. Va.

"Talk about a life saver! Dated 'Wagon Master' this week as nothing else available. Thought because cater to silk-stocking trade that a Western would not do much. To my utter astonishment business has been almost double average. Picture enthusiastically received. Will use all Gibsons and Maynards as fast as ready," wrote R. J. Stinnett, of the Capitol Theatre, Dallas, Tex.

"In my opinion and judging from comments of my patrons, this picture pleased more than any picture played since I have installed sound. In my estimation 'The Wagon Master' is as big as 'The Covered Wagon,'" was the message from E. W. Mahan of the Regal Theatre, Salem, S. Dak.

"Played to tremendous business. Patrons absolutely wild about it," wired Henry Sparks of the Grand Theatre, Cooper, Tex.

"Broke all house records. Everybody who saw it proclaimed it greatest of its kind ever made, including 'Covered Wagon,'" wired Louis A. Snitzer of the Eagle Theatre, Hamilton, Ohio.

Word has gone to Universal City from the Universal sales department to go the limit on sound and dialogue in the remaining Ken Maynard and Hoot Gibson Western features. Horse opera, with the emphasis on the opera, is coming into its own.



This attractive 24-sheet stand was designed by a practical theatre artist for your personal exploitation.

THERE IS NONE!

Is There Any Good Reason Why a Producer Should Have to Beg the Exhibitor to Use More Freely of Advertising Materials?

Theatre owners neither justly appreciate or utilize the many marked possibilities that these advertising and publicity items offer.

“NEGLECT OF POSTER ADVERTISING IS A MENACE TO THE FILM INDUSTRY,” according to Glenn Gravath in an address before the Associated Motion Picture Advertisers.



A teaser block one-sheet especially created for exploiting "The Mississippi Gambler."

With greater use the exhibitor could enjoy larger profits.

In what other industry does the manufacturer or producer take such care and cooperate in preparing a full line of retail advertising as the motion picture business?

Every Universal Film Exchange is supplied with a complete line of advertising accessories on every picture at reasonable prices.

AFTER WE SELL,
WE SERVE.



A pictorial one-sheet for OSWALD cartoon. A one-sheet is prepared for each release.

UNIVERSAL SYNOPSES

"THE RIDING DEMON"

Thrill Feature
With Ted Wells

PAT RIORDAN, twin brother of Dan Riordan and black sheep of the Riordan family, is on his way to pay a long-delayed visit to his mother who does not suspect him of being a blackguard. En route to the family home he stops in Gunsight, a wild western town and gets into a poker game.

Caught cheating, Pat is forced to shoot his way out, receiving a slight wound in his wrist. Fleeing from a posse, Pat comes upon Marie, sweetheart of his twin brother Dan, who is bathing in a stream. She bathes his wound thinking he is Dan.

Meanwhile the posse comes to search for Pat. Dan, who has discharged a ranch hand for speaking slightly of his brother, assures the posse that the man they seek is not there. Pat comes to the house with Marie, who chides Dan for not telling her he had a twin brother.

While Dan, Pat and Marie are talking the situation over, the man Dan discharged comes to the window and sees Pat. He tells the sheriff who comes to arrest him, but Dan, who has always covered his brother's wrongs, manages to get him over the border to liberty before he is captured. Dan dons his brother's clothes and draws the posse off while Pat escapes. During the chase that follows, Dan falls over a cliff and the posse give him up for dead. He is unwounded, however, and he and Marie return to the Riordan home where they breakfast with Mrs. Riordan, who still thinks Pat is a good citizen.

"PILGRIM PAPAS"

Special
With Benny Rubin

WHEN teacher asked for a volunteer to tell the story of how Thanksgiving started, Benny was the first to answer the call. He tells of how Capt. Miles Standish of the Mayflower spies Pocahontas sunning herself in her one-piece sun suit on the Plymouth rock—so that's where the first papas landed, but it leads them into a difficulty with the black-brown Indians.

Comes a day in the late fall, when the snow is on the ground and the papas found themselves feeling hungry. So Paul Revere goes out on his steady steed to forage for food. He comes across a strange bird and takes him home. They see that the bird is stamped "kosher,"—then they sit down to a meal of thanks.

"WATCH YOUR FRIENDS"

Universal Comedy
All-Star Cast

WITH her first husband safely tucked away in the penitentiary confronted by a twenty year sentence, Mildred thought it was quite all right to get herself a new husband. It never occurred to the poor dear that Vernon's good conduct would get him a pardon.

Mildred was unfortunate too in her choice of the second husband and was chagrined to find that he was a gunman very much sought after by the police.

Shortly after he had left in the morning, Mildred was horrified to have Vernon and his pal arrive at the cosy little house which he supposed was still his. Mildred told him that the photograph which he soon discovered was that of a boarder whom she had taken in to help her defray expenses.

When husband number two arrived unexpectedly, Mildred tried to put over the same tale telling him that she had decided to take a couple of boarders. Needless to say, there was a mix-up in a very short time.

Mildred tipped Vernon off to the fact that Jerome was wanted by the police. Vernon called headquarters and told them to send the patrol wagon pronto. He turned from the telephone to be confronted by Jerome, gun in hand. From then on, things moved swiftly.

The police arrived and took Jerome away. Just when things seemed to be quieting down, some cartridges which Frank had thoughtlessly thrown into the fireplace exploded and wrecked the premises.

"PERMANENT WAVES"

Oswald Cartoon

OSWALD believed in riding the crest of a whale, instead of an ordinary boat, but his joy-dash was of short duration for old Cork-Leg-Bear demanded that he act as waiter. Oswald had no luck in his serving, due to the alimentary interference of a silly duck. He decided to make a get-away from the Ark and found himself carried to an island on the tune of a hula-hula melody.

Then he lost his heart to a wistful dancing maid. Big Bear also was captivated and the rivalry was strong. Oswald saved her from the Bruin and old Cork-Leg came to a wet end under a heavy sea.

"INCOME TACT"

Special
With Benny Rubin

BENNY'S chatter and dancing were interrupted by Joe, who was all upset about his income tax.

When Benny told him that for each dependent child, the Government allowed a deduction of \$200.00 on a total income, Joe decided he could solve the problem very nicely, taking into consideration the children he already had and his plans for the ensuing year.

"THE PIRATES OF PANAMA"

No. 7—"The Shadow of Hope."

EVELYN is trapped by the rising tide and meanwhile Jack fights the two henchmen of Boris and is thrown into the water. He manages to reach shore further up the beach and lies there exhausted until discovered by Jimmie.

Jimmie and Jack search for Evelyn who meanwhile has been taken by Boris and his henchmen to the cave, where they are going to force the information from her of the treasure's whereabouts. She refuses to talk, so Boris puts her in charge of one of the men, sets another on a hill-top as spy and he himself leaves for the pirate ship to see what news he can get there from the aunt.

Believing that Evelyn might have returned to the ship, Jack and Jimmie go there and find the aunt. Then Boris comes. Jack and he fight. Boris is overpowered and Jack ties him up—leaving the aunt to guard him. Jimmie and Jack go off to find Evelyn.

Boris persuades the aunt to let him free, saying he is tired of the bloodshed and if she will take him to the treasure he will tell her where Evelyn is. Miss Berry takes him to the tree and he gets the treasure.

Meanwhile Jimmie and Jack find the cave, escaping the active eye of the look-out man, attack the man on guard in the cave and the two heroes and Evelyn are about to escape from the cave when an avalanche of earth (started by the look-out's tipping over a boulder) closes up the mouth of the cave and the fadeout shows the three knocked out.

SPORTING YOUTH

10 of these gay

Junior Jewels

to help you build added patronage. Beaming with beauty and bursting with speed, these fresh comedies of love and danger uphold the traditions of a great brand name. — Two Reels.

TALKING — SILENT

SEATING SELLING SOUND SHORTS

BUILT FOR ELECTRIC LIGHTS AND STEADY MONEY

Cohen On The Telephone

Famously funny monolog with GEORGE SIDNEY doing his stuff as Cohen. ONE-REEL.

12 Sporting Youth

Bright as a sunbeam and bubbling with young love. TALKING — JUNIOR JEWELS — SILENT

10 All Star Comedies

Ten of the biggest comedy names in motion pictures will head these stellar novelties. TALKING — or — SILENT

10 Sunny Jims

The box-office joy bringer himself in ten talking money pictures. TALKING — 2 Versions; 2-Reels — SILENT

26 Oswald, The Lucky Rabbit

Silent, a riot—in sound a shriek. It's permanent! SOUND—2 Versions; 2-Reels—SILENT

6 Pat Rooneys

The big money headliners in the brightest skits ever made. ALL-TALKING and SINGING. TWO-REELS

7 Benny Rubins

He comes to panic your audiences with laughter. He wise-cracks—he sings—he dances. ALL-TALKING and SINGING—ONE-REEL

UNIVERSAL'S TALKING SHORTS

Watch This Column

Universal's Weekly Chat

"Send for copy of our pamphlet describing some of the biggest pictures it is free."



Mary Nolan in SHANGHAI LADY

THE long awaited initial screen effort of Paul Whiteman, the acknowledged King of Jazz, is "on the fire" and will be eagerly watched for by his countless thousands of admirers, famous as Anderson, famous as the producer of six successive Green- with Village follies, is putting the on and it will be known as "King of Jazz Revue." No expense will be spared, many startling innovations will be in the language of Carl Laemmle, Jr., who is supervising, "all other revues have merely been motion-picture different. Watch this will be startlingly different. Watch for it!"



Gladys Harkerwell in "Call of Love"

Don't fail to see "The Duke Case," that amazing mystery thriller about which "Five of the best" horizon says, "This is an amazingly presented and thrillingly suspenseful story with a twist and a turn that will set and hold for her P. I.'s suddenly confronted by a sinister woman servant who informs her that she shall NOT depart."



Robert Frazer in "The Long Trail"

From this episode you are taken through a winding maze that ends dynamically in a court room after a most exciting trial. And the lovely part about all the proceedings is that they are recon-structed.

The histrionic honors go to the late GLADYS HARKERWELL. She is the dominant force and her acting is memorable. Next in her class will be the most unusual by FORREST STANLEY, whose portrayal of a keen, sure, sarcastic theatre attorney is a fine piece of work.

"ROBERT FRAZER is a very real person as lawyer for the defense, all other roles are excellently interpreted. The production is an all dialogue one and the players speak pleasantly. The synchronization is a masterpiece throughout and admirable."

Tonight at Theatre, the brilliant Owen Davis comedy drama, "One Hysterical Night," in which REGINALD DENNY is a laugh author himself as a laugh author, the romantic JESSIE SCHELL, DOROTHY SCHULZ, and "The KRAUT" vehicle, "The Shanghai Lady," romantic Shanghai vehicle.

Your own moving-picture season will be nowhere near complete if you do not see "Shoe Boots," "Broadway" and "Call of Love."

Carl Laemmle, President

UNIVERSAL PICTURES

"The Home of the Good Film"
730 Fifth Ave., New York City

-15,000,000 Readers will turn this Page!

One of the most popular fan features in existence, Carl Laemmle's chatty column in The Saturday Evening Post is a favorite entertainment guide to one-fifth of your total theatre-going population

With the September issues, the five leading "fan" magazines listed below began to carry a full-page message on Universal Pictures—the best paying product that you—or any other exhibitor—can play

PICTURE PLAY
SCREENLAND
MOTION PICTURE
SCREEN SECRETS
PHOTOPLAY
MOTION PICTURE
CLASSIC

5cts.
10c. in Canada

E. Phillips Oppenheim
Struthers Burt—James

UNIVERSAL WEEKLY

VOL. 23

NOV. 23, 1929

NO. 16

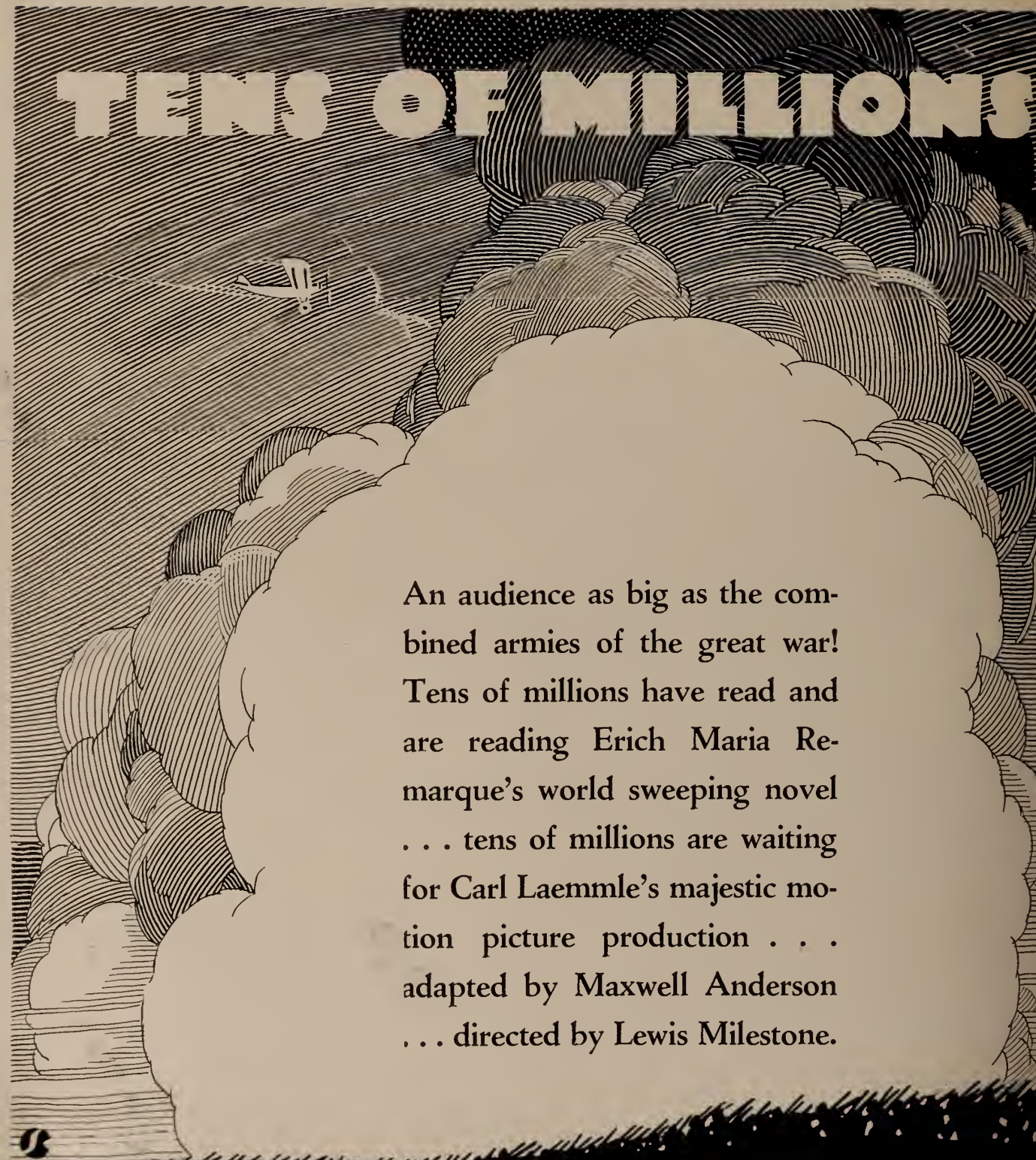


MR. SHANNON

Mrs. SHANNON



James and Lucile Gleason in "The Shannons of Broadway"

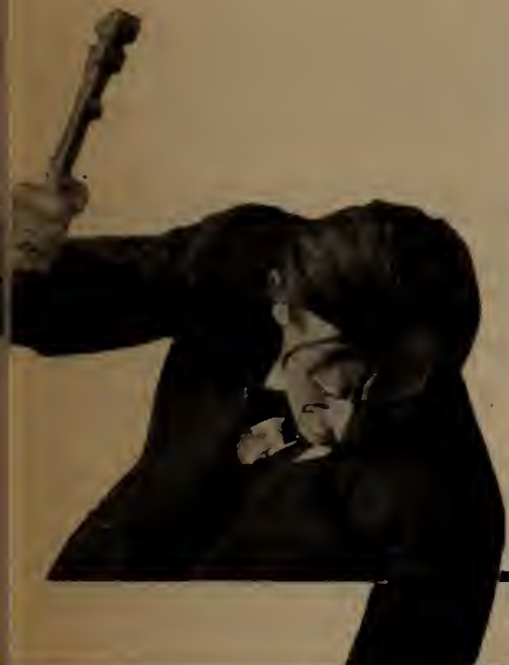


TENS OF MILLIONS

An audience as big as the combined armies of the great war! Tens of millions have read and are reading Erich Maria Remarque's world sweeping novel . . . tens of millions are waiting for Carl Laemmle's majestic motion picture production . . . adapted by Maxwell Anderson . . . directed by Lewis Milestone.

ALL QUIET ON THE WESTERN FRONT





Universal
gives you the
**Money
Makers**
this year!

CARL LAEMMLE *Presents*

Joseph
Schildkraut

in

OUT TO
KILL

Featuring Edward G. Robinson and Barbara Kent.
With George Ovey, Scott Kolk, Harry Stubbs.

Story by Henry La Cossitt.

A John Robertson Production for UNIVERSAL

100% TALKING OR SILENT...



SAM JACOBSON

PERMIT ME

No. 665—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

THERE'S nothing I like much better than a man who uses the brains God gave him—particularly a young man.

For a quarter of a century I have been using the slogan "Use the brains God gave you." You've heard it many a time. I've had a lot of fun and a lot of satisfaction out of that slogan. I don't know how many men have told me that the very thought of it has caused them to think more clearly as a result of saying it over to themselves.

I've got another slogan, namely, "It can be done!" And you'd be amazed if you could know how many times those four words have helped men in the Universal organization (and out of it, too) hurdle some obstacle which seemed insurmountable.

Now I want to tell you about one of Universal's young bloods. His name is Sam Jacobson.

He's a young fellow, but I handed over to him the job of working out a method to give Universal the cleverest talking newsreel in the business. I told him I wanted something better and newer than anything else on the market. That's the problem I dumped into his lap.

It was a tough one. But he never turned a hair. He sim-

TO PRESENT--

ply said, "Yes, sir, of course it can be done and my job is to find out how to do it."

He used the brains God gave him. He thought. Many of us have brains but we don't do much thinking with them. Sam Jacobson actually thought. And it was through his clear, practical thinking that Universal's Talking Reporter was evolved.

Only those exhibitors who have seen and heard it can realize what a clever thing Sam Jacobson worked out.

Only those exhibitors who see and hear their audiences express their delight with Universal's Talking Reporter can grasp the showmanship smartness of what Sam Jacobson thought out.

There's nothing like it in the world. There are things which are more complicated and harder to make, but none which hits the audience right in the vulnerable spot as this does.

Of course it is selling like hot cakes. Exhibitors use the brains God gave them. It didn't take them long to grab this Universal talking newsreel—but see if you can tear it away from them!

Gentlemen, I take pride and pleasure in presenting for your entertainment and profit Mr. Sam Jacobson!

UP!



*A Ken Maynard Production
with Kathryn Crawford.*

*Story by Helmer Bergman
and Henry McCarty.*

Directed by Harry J. Brown

*Presented by
CARL LAEMMLE*

KEN

Carl Laemmle presents the star who is c

in

SENOR A

UP GOES MAYNARD'S STOCK!

He's in a rising market—a bounding, leaping, sky-limit market—an absolutely wild box-office boom that's making showmen dizzy with drawing power every time they plaster his magic name on the 24's. In "Senor Americano," a scorching adventure drama of rampant passion and clashing steel, he's bigger than ever before . . . so much bigger that he's going to hand you the money thrill of your life . . . if you're lucky enough and fast enough to get hold of one of Carl Laemmle's salesmen before your opposition grabs this blue flame special.

MAYNARD

big as all outdoors—TALKING—SILENT

AMERICANNO



17,408
SIGNERS of COMPLETE SERVICE CONTRACTS!

MUST BE

No more worry about talking pictures! Here's a contract without a single "if", "but", or tricky "whereas". Simplicity itself. You can sign for one year or two or three years or as many years as you like. You get all of the best talking pictures on the market—features, serials, comedies, shorts, cartoons. No strings attached. COME ON IN!

and Now Carl Laemmle
gives you **UNIVERSAL'S**
COMPLETE SERVICE *in*

RIGHT!

WHEN a proposition's RIGHT in this business it doesn't take the wise boys long to climb aboard. And right now they're climbing aboard Universal's Complete Service in SOUND in droves. They know that nowhere else can they get "all the talking pictures they want, when they want them, at a price they can afford to pay." They know—THOUSANDS of them—that there's nothing to compare with Complete Service as offered by Carl Laemmle. They know that, in talking pictures, they can build on the same solid Complete Service foundation that they built on with silent pictures. **AND THEY'RE SAYING IT WITH CONTRACTS. JOIN THE ARMY OF THE SECURED—NOW!!!!**

SOUND

The
UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY
Copyright 1929 · UNIVERSAL PICTURES CORPORATION All Rights Reserved

Vol. XXX

NOVEMBER 23, 1929

No. 16

UNIVERSAL
MOVIEGRAMS

THE latest addition to "Anything Goes," the Glenn Tryon vehicle under production at Universal City, is Gertrude Astor. Sherman Lowe is the author of this work which has been known in the studio as "Paradise Ahoy!" Matt Taylor wrote the adaptation, Albert De Mond, the dialogue, and William James Craft is directing. Others in the cast are Otis Harlan, Helen Wright, Tom Dugan and Eddie Gribbon.

UNIVERSAL has purchased the dialogue rights of Booth Tarkington's "The Flirt" and of H. H. Van Loan's "The Virgin of Stamboul." It has also purchased screen and dialogue rights to William R. Doyle's "Carnival," a drama of the outdoor amusement field. It was produced at the Forrest Theatre in New York last spring with Ann Forrest, Norman Foster and Virginia True Boardman.

BECAUSE of his remarkable eccentric dancing at the annual ball of the Universal Club in the Hotel Astor last week, Al Norman was immediately signed up and sent out to John Murray Anderson at Universal City for "The King of Jazz Revue."

FROM the several hundred tests which have been viewed in a constant stream by Carl Laemmle, Jr., he has selected Lew Ayres, practically unknown, to play the role of Paul in "All Quiet on the Western Front." Other additions are Russell Gleason, the son of James Gleason, Allen Lane, for the role of Leer, Slim Summerville as Tjaden, and Arnold Lucy as Kantorek.

An Unknown Chosen for Lead
In "All Quiet on Western Front"

Lew Ayres, the Most Ingenuous Looking Boy in Hollywood Cast for Paul Baumer after Several Hundred Film Tests of Famous Juveniles of the Stage and Screen

WITH all of the juveniles in moving pictures and the stage anxious to play the lead role of Paul Baumer in "All Quiet on the fifty or more from the stage, Carl Laemmle, Jr. and Lewis Milestone,

unknown player. His name is Lewis Ayres, or Lew, as he prefers to be known. It is possible, however, that for the screen he will choose a screen name, as so many theatrical people do. So confident is Universal's general manager of Ayres' ability, that he has already signed him to a five-year contract.

Two years ago Ayres came to Hollywood for the express purpose of getting into pictures. The only way in which he could reach Hollywood from Arizona was by way of a banjo and a soft southern tenor voice. It seemed for two years as though they were poor instrumentalities for entering the movies. He played around with the various hotel orchestras and haunted the studios and casting offices in the morning and afternoon. But accident did for Ayres what his own efforts and even his manifest good looks could not accomplish.

The prime asset of his good looks is the ingenuousness which made the painted ladies of Mexicali cry salty tears into their beer when he sang and which, ever since he was seventeen, has made all women take him at his face value. It was this ingenuousness which gave him his first chance.

Like a post-man on a holiday, he wandered into the dansant at the Ambassador. He knew no one there except a few members of the orchestra which was playing. He wanted to dance. He saw a beautiful lady apparently alone, beating her pretty toes to the fox-trot time and appar-



Lew Ayres

the director, have chosen a virtually Western Front," with one hundred and fifty tests of screen aspirants and

(Continued on page 28)



JOHN BOLES



PAUL WHITEMAN



LAURA LA PLANTE



Joseph Schildkraut



The GLEASONS



Glenn Tryon



Mary Philbin



Mary Nolan



REGINALD DENNY



Ken MAYNARD



Hoot GIBSON

12 Reasons for Celebrating
Universal's Annual Joy Week

Universal Signs Al Norman For "King of Jazz Revue"

ON THE NIGHT of the Universal Club Ball, Saturday before last, a young dancer put on an act for the entertainment of the assembled merry-makers. His act, a clever eccentric dance number, was loudly applauded. Universal officials and executives in the boxes noted his agility and the enthusiasm over his act. As a result, he has just been engaged to appear in "The King of Jazz Revue," the super-sound picture Universal is making with Paul Whiteman as star.

The young dancer is Al Norman, a Chicago boy who has been making a name for himself during the past two years with Publix units. He was signed through the William Morris agency.

"King of Jazz Revue" To Include Cartier

UNIVERSAL'S "King of Jazz Revue," featuring Paul Whiteman, which has just gone into production, will contain the famous Voodoo Dance and Indian Dances created by Jacques Cartier. Cartier is now at Universal City rehearsing his solo numbers to the new music especially composed to interpret the Congo and the American Indian rhythms. Paul Whiteman himself originated the orchestrations.

Coming to New York at the age of twenty, Cartier was discovered by managers at a small art theatre in Greenwich Village where he first danced his Voodoo number to the ominous beats of the tom-tom. He danced in "The Golden Dawn," "The Manhatters," toured the country in vaudeville and over the Publix Circuit, and for a season was ballet master of the Cincinnati Civic Opera Company.



German Army Equipment Bought for "All Quiet"

GERMAN ARMY field equipment, used during the world war, costing \$27,500 and imported for us in making "All Quiet on the Western Front," Erich Maria Remarque's sensational war book, into a Universal picture, was received at the customs house in Los Angeles this week.

The equipment consists of 250 complete outfits worn by German soldiers and additional field accessories. Each uniform, exclusive of rifle and bayonet cost \$110 to purchase and bring to Los Angeles. The uniforms are complete to the smallest detail with gas masks, spades, entrenching tools and cooking utensils.

On some of the articles, such as the gold braid of the epaulets on the officers' uniforms the import duty ran as high as 90 percent of the cost.

"All Quiet on the Western Front" went into production at Universal under the direction of Lewis Milestone on November 11th at eleven o'clock, just eleven years after the armistice was signed.



Al Norman whose talented feet and good looks have rated him a dance role in "The King of Jazz Revue"

"Long, Long Trail" Called Money-Maker

Corking Western in Sound
Says Motion Picture News

(Reviewed by Freddie Schader)

THIS production, from a sound recording standpoint, is the best that Universal has turned out to date. The picture is a Hoot Gibson western and it's a corker. When you play it, put a punch behind your advertising and tell the world that here is an honest-to-goodness western in sound. It will get money and won't disappoint audiences. Properly boosted, this looks as if it will get money anywhere and that includes first runs.

The story is a light one, yet pleasing. Gibson is the Ramblin' Kid who fakes a continuous drunk to make the cow town believe he's a bad man, even though he never took a drink in his life. He manages to capture a wild horse, break him and win the annual sweepstakes at the rodeo. Although the heavy has him doped. Great rodeo stuff and one of the best horse races ever filmed.

St. Louis Raves Over "Broadway"

"BROADWAY" is having one of its typical long and lavish runs at the Grand Central in St. Louis. That western city is responding eagerly to intimate glimpses backstage and behind the scenes of New York's night life. The result is well-filled houses and an enthusiastic press. For example, the St. Louis Times says:

All the thrills, laughs and tears of the stage play, "Broadway," are accurately reproduced in the screen version of that successful production, destined for a long run at the Grand Central. In addition the film has an added brilliance and bigness that could not be achieved on the speaking stage.

This picture, one of the best seen here in months, has caught the spirit of the real Broadway—the spirit underneath the "Broadway" of any great city, impressing one with its realism and gripping one with its forceful development. . . .

"Broadway" was a great stage play; it is a great motion picture. Anyone looking for real screen entertainment can find it this week at the Grand Central.

The St. Louis Post-Dispatch states that "the story is so excellent that the picture is genuinely worth while. Evelyn Brent, who knows how to act and whose voice is admirably suited to the talking machines, is easily the star of this performance."

Universal Acquires Talking Picture Rights To Two of Its Greatest Screen Successes

Contracts Just Signed by Universal Indicate that "The Virgin of Stamboul" and "The Flirt" are to Reach Screen in Dialog Form

UNIVERSAL has just acquired the talking picture rights to two of its greatest screen successes, "The Virgin of Stamboul" and "The Flirt." The former was obtained from H. H. Van Loan and the latter from Booth Tarkington, the respective authors of those stories.

"The Virgin of Stamboul" was made by Universal and released early in 1920, with Priscilla Dean as the star. Tod Browning directed it and Wheeler Oakman and Wallace Beery

were the leading principals. The picture was a big money maker and put Priscilla Dean in the foremost rank as a screen star. No information is yet to be had as to the star slated to enact the heroine role in the talking picture adaptation, nor of the director.

"The Flirt" was made by Universal about six years ago with Eileen Percy as the leading character. Hobart Henley directed it. It proved to be an exceptionally popular picture

and did remarkable business all over the country. Its box-office appeal reaches all ages and types.

It is interesting to note that in getting the screen talking rights for "The Flirt," Universal acquired the rights for all languages now or hereafter known or used. This includes the Scandinavian, of course, and would seem to indicate that the English language may at some time be superseded by Volapuk, Esperanto, Varietiranto or Filmese.

Universal Buys Dialogue Rights To "Carnival"

William Doyle Stage Success to be Made Into Universal Sound Picture

SCREEN and dialogue rights to "Carnival," William R. Doyle's vivid drama of the out-door Amusement field, have been bought by the Universal Pictures Corporation. A spectacular dialogue production will be made from it.

"Carnival" was produced at the Forrest Theatre in New York last Spring with Anne Forrest and Norman Foster in the leading roles. Among others in the cast were Virginia Boardman, Frank G. Bond and Walter Fenner. The story concerns the romance of a life-scarred carnival dancer and her experience with a small town college youth. The play is regarded as an ideal sound vehicle with plenty of opportunity for spectacular settings showing carnival life, plus an intensely dramatic plot.

The outstanding success of the Broadway play indicates a box-office natural in "Carnival."



"Mississippi Gambler" Fascinating Picture

Says Chicago Daily Tribune

BY MAE TINEE

"THE Mississippi Gambler" presents a fascinating picture of life aboard one of the river boats that used to ply up and down the Mississippi fifty years or so ago, and its story's principal figure is a gentleman gambler—NOT a cheat—who, assisted by a dark and ardent lady and a fat and genial male "come on," successfully plies his trade of coaxing money from suckers.

(On the order of "Showboat," you see, though sketchier. An asset is the fact that its Southerners all act and talk like Southerners. I know—I've been to Memphis. Once.)

A certain fair Miss Lucy—from Memphis—with her father and colored mammy, boards the boat on the trip with which the picture is concerned, and Mistah Jack and Miss Lucy's Daddy play a little pokah....! Comes Miss Lucy to her parent's rescue and Mr. Jack to the rescue of Miss Lucy, and a most satisfactory ending of the adventure for Miss Lucy and Mr. Jack—and us. The dark Suzette feels differently about it.

Mr. Schildkraut is a romantic figure and does some fine acting. Joan Bennett is a dear as Miss Lucy. Alec B. Francis plays Daddy with feeling, and supporting roles are well handled. Negroes do some grand singing in the hold of the side-wheeler. (I guess it's the hold.) Scenery and costumes delight the eye.

There's a sort of rhythm about the entire interesting, picturesque polished program picture. (Say it fast.)

Bob Ross Appointed Production Manager

ROBERT ROSE, assistant director of several of Universal's biggest productions, has been appointed production manager of "The King of Jazz Revue," featuring Paul Whiteman and his orchestra and international stars, which will be directed by John Murray Anderson.

Production of the revue will begin shortly at Universal City. Ross was assistant to Harry Pollard, director of "Uncle Tom's Cabin" and "Show Boat" and recently aided in the making of "Undertow," starring Mary Nolan.

Additional stage and vaudeville headliners are constantly being added to the already huge cast of the Paul Whiteman revue, making it the most spectacular production to which Robert Ross has yet turned his attention.



"PHANTOM OF THE OPERA" READY IN FULL SOUND AND DIALOGUE

Universal Releases
Greatest Box-Office
Success in "U" His-
tory with Full Dia-
logue and Music



Mary Philbin and Norman Kerry
as the lovers in Universal's
sound version of "The Phantom
of the Opera"

Sound Technicolor
And Inherent Drama
Make It Outstanding
Includes Much of
"Faust"

"THE PHANTOM OF THE OPERA," Universal's great dramatic thriller, which holds the record at Universal for all time as the biggest money-maker ever turned out by the Universal organization, has been fitted out with full sound and dialogue and will be released in its new form December 1st. With its elaborate sets, its ballet, operatic and bal masque scenes in technicolor, and now its music and dramatic dialogue, "The Phantom of the Opera" is expected to stand on its feet as one of the truly great sound pictures of the day.

Studio and sound experts have labored for many months re-making and synchronizing various scenes of the big special. Many of the principals were re-engaged to reenact the stirring scenes of the big thriller, this time with the dramatic dialogue culled from Gaston LaRoux's popular mystery story, adapted by dialogue experts at Universal City.

The new "Phantom of the Opera" is especially noteworthy in that it practically presents, for the first time, an opera by means of the talking screen. Many of the big scenes of Gounod's "Faust," including the Kermis ballet scene, the laboratory scenes, the revelation scene, the prison scene and others of equal beauty and importance, form an integral part of Universal's picture. Now

with Gounod's melodies, arias and other familiar tunes, rendered by the principals and choruses involved, it gives an almost complete rendition of the opera "Faust" for talking picture audience. Woven around this colorful music drama is the gripping mystery story that flowed from LaRoux's pen.

"The Phantom of the Opera" was directed by Rupert Julian, with Lon Chaney, Mary Philbin and Norman Kerry heading the cast. Among the other principals are Arthur Edmund

Carewe, Virginia Pearson, Snitz Edwards, Bibson Gowland and a score of others. The direction of the dialogue scenes was done under the supervision of Ernst Laemmle, with dialogue by Frank McCormack. C. Roy Hunter supervised the recording. The picture is being released on disc only.

Elaborate sets were built at Universal City for the original version of "The Phantom of the Opera," including an exact reproduction of the interior of the great opera house and its grand staircase and foyer.

Among the well known compositions included in the new sound version are, in addition to the Gounod numbers from "Faust," Meyerbeer's "Fackeltanz," Mendelsohn's "Overture to Midsummer Night's Dream," Beethoven's "Minuet," Victor Herbert's "Karma," Shiller's "Entrance of Phantom," and scores of other musical gems.

Paul Fejos to Direct Next Schildkraut Film

JOSEPH SCHILDKRAUT will be directed by Dr. Paul Fejos in his next picture, "The Devil," from Alfred Neuman's best selling novel.

Dr. Fejos is now engaged in the direction of "La Marseillaise," a spectacular production dealing with the French revolution and the birth of the French national anthem, starring Laura La Plante and John Boles.

Schildkraut has just completed one of his most unusual roles, that of a "dude" reporter, as star of "Out To Kill," a newspaper story, directed by John S. Robertson.

It will be the first time that Dr. Fejos and Schildkraut have worked together.

'Undertow,' New Mary Nolan Talkie Near Completion at Universal City

"UNDERTOW," Mary Nolan's second starring feature for Universal, adapted from "Ropes," a story by Wilbur Daniel Steele, has reached the editing stage at Universal City.

"Undertow," which affords the dazzling blonde star a vivid dramatic role, is a unique story of life in an isolated lighthouse five miles from the nearest shore.

Miss Nolan is supported in the all-sound production, which was directed by Harry Pollard, by John Mack Brown, the former all-American football star, who plays the lead opposite her, and Robert Ellis, who scored so signally as the "heavy" in "Broadway."

SHOWBOAT

BIG

Carl Laemmle's Talking and Singing Triumph!

SHOW BOAT BREAKS
RULES AS IT BREAKS
RECORDS

Despite business conditions and weather conditions, it just keeps rolling along. It's the unconditional big money special!

From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed, silent and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky.

Music from Florenz Ziegfeld's production.

A HARRY POLLARD
Production

Universal gives you the
Money Makers this year!

with
GLENN TRYON,
EVELYN BRENT,
Merna Kennedy, *T. E. Jackson, Otis Harlan, Robert Ellis, *Paul Porcasi, Leslie Fenton, Betty Francisco. From Jed Harris' stage production of the play by Philip Dunning and Geo. Abbott

Directed by PAUL FEJOS
A CARL LAEMMLE, Jr. Production
2 Negatives: 1 SILENT, 1 DIALOG
Color Scenes by Technicolor
*of the original play cast

Carl Laemmle's Million Candle Power Picture

With ORIGINAL PLAY DIALOG...
100% TALKING and SINGING...or SILENT

140%

OF HOUSE AVERAGE
AGAINST THIS OPPOSITION: "Sweetie,"
"Glorious Night," "Honky
Tonk," Gold Diggers of
Broadway."

—Lafayette Theatre.
Buffalo.

(From M. P. News)

Broadway



"Shanghai Lady" Breaks Box Office Record At Colony Theatre on New York Premiere

Remarkable Week-End Business—N. Y. Reviewers Call Universal Picture
Excellent and Predict Far-reaching Fame for Glamorous Mary Nolan

THE Colony Theatre box-office records reached a new peak after the week-end showing of Mary Nolan's starring vehicle for Universal. "Shanghai Lady," directed by John S. Robertson, in which James Murray plays opposite Mary Nolan, packed them into the Colony at all performances during Saturday and Sunday. Not since the smashing high which the first "Cohens and Kellys" rolled up for the theatre, have the receipts reached a new top. The enthusiastic audience reaction is reflected in the reviews of the New York critics. Mary Nolan's stock has taken a flyer with greater glory predicted for "the most exquisite blonde in the movies," to quote the N. Y. Mirror. Not to be impartial, we will quote a few other critics.

N. Y. AMERICAN
By Regina Crewe

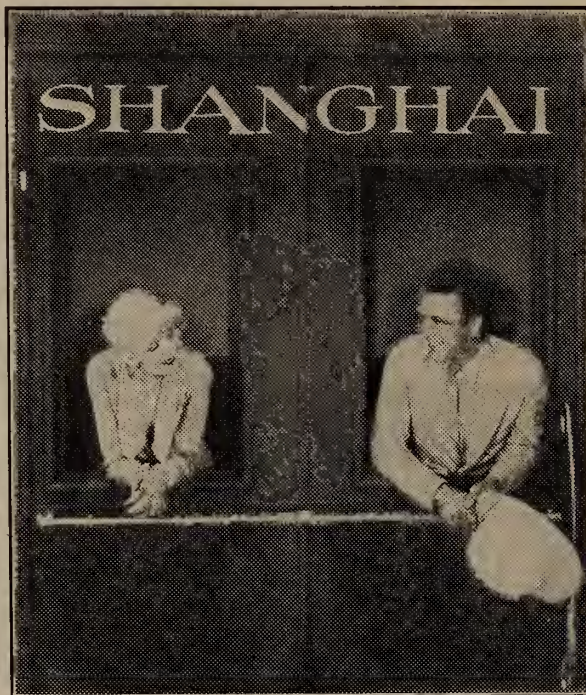
"Shanghai Lady" Excellent Film

In thrilling to the drama of "Shanghai Lady," on the Colony screen this week, one cannot help meditating on the real tragedy which lies in the hearts of the featured players. They are Mary Nolan and Jimmie Murray. Mary's real life has been more dramatic than anything she will ever play on the screen. Jimmie's story, too, is fraught with tragedy. It becomes, therefore, a deep pleasure to doff the chapeau in acknowledgment to the pair for their accomplishment in "Shanghai Lady." It is one of the best pictures the Colony has ever shown.

The plot tells of a frail beauty who has reached about six rungs below the bottom of the social ladder and is finally expelled from the notorious resort of "Mme. Polly Voo Frances," in China's vilest slum. Coincidentally with her ejection as an undesirable from even this low environment, one "Badlands McKinney" makes his getaway from a justly pursuing law. The two meet and fall desperately in love. Each makes a brave and pathetic attempt to retain the other's respect by assuming a fictitious virtue.

Mary Nolan's pouting beauty is ideally exploited in this role. She carries conviction with every action. She is always believable. From the obvious audience reaction, Mary is destined for greater fame and has added many fans to her list by her portrayal.

Jimmie Murray is an upstanding, romantic screen figure, with an Irish smile and an Irish scowl which are equally heart-disturbing. More power to him. . . .



Mary Nolan and James Murray on the road to Shanghai discover that love is a serious business after all

Wheeler Oakman, the half-white menace, is an accomplished trouper and manages to avoid most of the pitfalls that beset his histrionic path. But to return once more to Mary—with proper vehicles she'll be an ace star in another year.

N. Y. MIRROR
By Bland Johaneson

Mary Nolan is the most exquisite blonde in the movies, and she is rapidly developing into the most interesting one. This, her first Universal picture, is an intensely moving little story about a low woman and a bad man and their pathetic efforts to pose as respectable people in order to hold each other's love.

Mary Nolan is fascinating. Her performance alone makes "Shanghai Lady" good entertainment.

N. Y. WORLD
By J. G.

The narrative of "Shanghai Lady" is excellent, melodramatic, well paced and occasionally moving.

HERALD TRIBUNE
By Richard Watts, Jr.

Miss Nolan, who is constantly increasing in importance as an actress, is both realistic and moving in her role, playing with a sort of honest bitterness and a disregard for the conventions of cinema sentimentality that few other screen players could achieve. Mr. Murray is, as always, that pleasant novelty—a film juvenile, who looks as if he had been around. Then there is a fascinating bit by a lovely looking Chinese girl who shaves and gives money to the unconscious hero.

BROOKLYN STANDARD UNION

Admirers of beautiful women would do well to go to the Colony Theatre, Manhattan, this week where Mary Nolan is seen and heard in her latest talking picture, "Shanghai Lady." Here is one of the charming screen
(Continued on page 21)

ASTONISHING!

51 NEWSPAPERS IN NEWSREEL COMBINE

The Evening World
(New York, N. Y.)
The Philadelphia Inquirer
The Chicago Daily News
San Francisco Chronicle
Los Angeles Times
The Indianapolis News
The Seattle Star
The Dallas Dispatch
The Commercial Appeal
(Memphis, Tenn.)
The Houston Chronicle
The Portland News
Pittsburgh Post-Gazette
The World-Herald
(Omaha, Neb.)
The Montana Standard
(Butte, Mont.)
The Salt Lake Tribune
The Daily Missoulian
The Billings Gazette
Charlotte News
The Oklahoma News
Kansas City Journal-Post
The Evening Star
(Washington, D. C.)
Minneapolis Morning Tribune
The Cleveland News
The Detroit News
The Atlanta Journal
San Antonio Express
The San Antonio News
Arkansas Democrat
(Little Rock, Ark.)
Ft. Worth Star-Telegram
The Toronto Star
El Paso Evening Post
The Spokane Press
Boston Traveler
The Knickerbocker Press
(Albany, N. Y.)
Albany Evening News
New Haven Eve. Register
Buffalo Times-Union
Rochester Times-Union
The San Diego Sun
Phoenix Evening Gazette
The St. Louis Post Dispatch
The Times-Star
(Cincinnati, Ohio)
The Milwaukee Journal
The Vancouver Sun
The Toledo Blade
Jacksonville Journal
The Richmond News Leader
Louisville Times
Courier Journal
The Rocky Mountain News
(Denver, Colo.)
The Evansville (Ind.) Courier



That's What They All Say of the

TALKING REPORTER

Read What This Exhibitor Says:

"I was absolutely astonished when I heard the Talking Reporter describe the scenes in the Universal Newsreel. His voice was clear and pleasing and added immeasurably to the interest of the news events. It is the best thing in newsreels I have yet come across."

(Signed) *Irving P. Gerber*
Salkin Circuit
New York City

Presented by CARL LAEMMLE

Produced under the supervision of Sam B. Jacobson

Two a Week

On Disc

UNIVERSAL TALKING NEWSREEL

**LAURA
LA PLANTE**

and

**JOHN
BOLES**

HELL'S

Peter B. Kyne's

**EPIC DAYS
ARE HERE
AGAIN!**

A gigantic, spectacular
drama of a nation in the
passion of riot and re-
volution . . . and of the
flaming birth of the
song that conquered all.



Songs especially composed by
Charles Wakefield Cadman.
Story by Huston W. Branch.
With Lucien Littlefield and a
singing chorus numbering
hundreds.

A Paul Fejos Production
Presented by
CARL LAEMMLE



LA MARSEILLAISE

*Universal gives
Money*



HEROES

Best Story in Sound

It will thrill the blood of millions! From Peter B. Kyne's greatest story, "The Three God-fathers," a tale of three crime-scarred men and a babe in the white wastes of Death Valley. Mighty drama humorously human . . . with three box-office stars, Charles Bickford, Raymond Hatton, Fred Kohler. Presented by Carl Laemmle. Directed by William Wyler. 100% TALKING or SILENT.

The **GLEASONS** *(James and Lucille)*

The same Gleasons in the same screaming comedy that kept packed houses in throes of laughter for 39 straight weeks on Broadway.

They're coming to give
your audience bigger
and better hysterics . . .
in a picture that's bigger
and better than the play.
It's full o' girls . . .
beautiful girls!

With Charles Grapewin, Mary
Philbin, John Breeden.
An Emmett Flynn Production
Presented by
CARL LAEMMLE



The **SHANNONS** *of* **BROADWAY**

*you the
Makers this year!*

Universal gives
Money

MARY NOLAN
Breaking Records
in

“Shanghai
Lady”

“‘SHANGHAI LADY’ EXCELLENT FILM. One of the best pictures the Colony has ever shown. Heart-disturbing. She’ll be an ace star in another year.”

—N. Y. American.

“MARY IS GLORIOUS. Mary Nolan is the most exquisite blonde in the movies . . . an intensely moving little story about a low woman and a bad man.”

—N. Y. Mirror.

“MARY NOLAN, BLONDELY BEAUTIFUL.”

—N. Y. News.

“The narrative of ‘Shanghai Lady’ is excellent, melodramatic, well placed and occasionally moving.”

—N. Y. World.

“SHE SCREENS LIKE A MILLION DOLLARS and her blonde hair takes the effective studio lights like a work of art . . . she is gorgeous pictorially.”

—N. Y. Evening Graphic.

ALL
NEW YORK
IS TRYING TO
GET INTO THE
COLONY
THEATRE!



Stick close to Universal and the pr

UNIVERSAL TO CELEBRATE "JOY WEEK" DURING CHRISTMAS HOLIDAY PERIOD



Sunny Jim, the screen's most lovable youngster, gives a few tips to Santa Claus in "Christmas Cheer."

UNIVERSAL Joy Week will be celebrated this year by all Universal Exchanges from December 22nd to January 4th. During this period the Universal Exchange organization will go to every possible extreme to aid exhibitors in putting special entertainment on their screens of maximum appeal to holiday crowds. Universal has completed a special Yuletide comedy which is expected to be of great value to showmen during the holidays. Prints of selected comedies and other light entertainment also are being assembled in each exchange to provide plenty of Christmas film-fare.

The Christmas "special" is "Christmas Cheer," a two-reel talking comedy starring Sunny Jim, the clever youngster who formerly played Snookums in "The Newlyweds" comedies. Two other special Christmas comedies, made with this child star, also are

Special Holiday Releases and Selected Fun-Films to Be Made Available to Exhibitors to Attract Yuletide Patronage.

available. They are "Snookums' Merry Christmas" and "Snookums' Christmas Party," which delighted hundreds of thousands of kiddies last Christmas, and which will be equally opportune during the coming holiday.

By special arrangement, all Universal comedies and other suitable Yuletide entertainment on hand in the Universal exchanges during Universal Joy Week, will be made available to exhibitors, whether it has reached its release date or not. This will apply to many comedies, which ordinarily would not reach the screen until January, or February, or even March.

Among the features the Universal exchanges are offering as especially suitable for Christmas crowds are "Hold Your Man," "One Hysterical Night," "The Long, Long Trail," "Senor Americano," "Skinner Steps Out," "Shannons of Broadway," "Courtin' Wildcats" and "Hell's Heroes." The last named picture is of great value as Yuletide entertainment because of its touching story of a baby, a waif, found in the desert by three bad-men, and of how the baby's up-bringing is their salvation.

These features bring to Joy Week such popular stars as Laura La Plante, Reginald Denny, Hoot Gibson, Ken Maynard, Jimmie Gleason and his wife, Lucile Webster, all of whom are box-office pullers.

Among the shorts marked for release during Joy Week are "Ozzie of the Circus," a new Oswald Cartoon comedy; "Take Off," one of the Sporting Youth series; "Rivals," a Slim Summerville comedy, and "Outdoor Sports," a comedy made by Sid Saylor. All of the foregoing pictures are dialogue pictures, except the Oswalds, which are synchronized, and the Sid Taylor comedy, which is released in silent form only. All Universal sound pictures are also released in silent form. In addition to the special Joy Week releases, Universal exchanges have The Rooney comedies, the Benny Rubin comedies, the Archer and Dent comedies, the Collegians, and many other sound shorts of great value as patronage pullers during the holidays.



Charlie King plays such a realistic Saint Nick that it even fooled Sunny Jim on the Universal lot.

J. J. Gain Gets Universal Post

J. J. GAIN was appointed Executive Manager of Universal Pictures Corporation today, according to an announcement by Carl Laemmle, Jr., general manager.

Gain's position is newly created and affects none of Universal's other executives. His capacity puts him next in command under Carl Laemmle, Jr.

The new executive has been in the motion picture business nine years, having left the construction business in Philadelphia to take charge of the transportation department of Paramount's Long Island studio. There he rose to be executive manager in 1925, and in 1927, when the Long Island studios were closed down, became executive manager of Paramount studios in Hollywood.

"SHANGHAI LADY" BREAKS RECORDS

(Continued from page 14)

stars whose acting ability is rapidly becoming as prominent as her beauty.

In the picture she is assigned to a difficult role, that of a wicked tempestuous white woman of the Orient, but that doesn't seem to lessen the effectiveness of her portrayal. Miss Nolan assumes a Yankee nonchalance with her slang that at no time becomes too jarring even for exacting grammarians. Her voice is pleasant, her diction is good and the interpretation of her part realistic.

* * *

EVENING GRAPHIC

By Julia Shawell

"Shanghai Lady" brings Mary Nolan to the screen in her first starring role. She screens like a million dollars and her blonde hair takes the effective studio lights like a work of art. . . . She is gorgeous pictorially and looks amazingly like Peggy Joyce in her best moments.

* * *

MORNING TELEGRAPH

By Pierce de Rohan

If there is a more beautiful girl on the screen than Mary Nolan I have not seen her, and as far as acting goes, the former Broadway show girl is increasing in ability and poise with each picture. Only a miracle . . . can keep her from becoming one of the truly great cinema stars of the age.

NOTE: Just as the Universal Weekly goes to press, word has arrived that the Colony Theatre is holding over "Shanghai Lady" for another week.

Helen Wright Signed For New Tryon Film

HELEN WRIGHT has been signed to a long term contract by Universal, her first assignment being opposite Glenn Tryon in "Paradise Ahoy," under direction of William James Craft.

Miss Wright, a newcomer to pictures, has had a strikingly successful career of several years on the New York stage. She is 19 years of age; a brunette, and is five feet three inches in height. She has a remarkable singing voice, it is said.

Sherman Lowe is the author of "Paradise Ahoy," Matt Taylor wrote the adaptation and Albert Demond the dialogue.



Sidney Davidson, managing director of the Colony Theatre, New York, outdid himself in this arresting lobby display for "Shanghai Lady." The large colored photographs are a happy innovation and much more effective than the old layer posters

GERMAN ARMY TRAINING FOR "ALL QUIET" CAST

A GERMAN army training camp of the war days, the most rigorous in military history, by which school boys were transformed into Germany's famed "Iron Youth," has been established at Universal City in preparation for the production of "All Quiet on the Western Front."

Fifty Los Angeles boys, including the seven featured players of the picture, are being trained by a German drill sergeant exactly as the boys were trained for the German army. The training includes calisthenics, marching, drilling in the manual of arms

and every detail of training exactly as it was in the days of the war.

Otto Biber, who served in the German army, has complete charge of the boys at the training camp and, under the direction of Lewis Milestone, is whipping them into military shape with the same discipline he used as a German drill sergeant.

Included in the platoon which can be seen any day marching over the hills adjacent to Universal City are William Bakewell, Allen Lane, Walter Browne Rogers, Ben Alexander, and Owen Davis, Jr.

The **COLOSSUS OF SERIALS IS HERE!**

Mightier than "Tarzan the Mighty"



THIS WAY TO UNIE

HOOPRE!

UNIVERSAL'S Joy Week is almost here again! The time for big profits out of big laughs. And here's Universal with a line-up of short subjects and features for Joy Week that knock your eye out! Oh, Boy! Did CARL LAEMMLE start something when he started JOY WEEK? We'll say he did, and every year the wise exhibitors who climb abroad make more and more money. Look over the special Joy Week material listed in the pages of the next issue of the weekly. Date every possible one of them in for JOY WEEK. Get behind it with out special posters and other material. AND YOU'LL HAVE A REAL JOY WEEK FOR YOURSELF!

DEC. 22 - JAN. 4

EXPECTED PROFITS

"THE LAST PERFORMANCE" HELD FOR THIRD WEEK AT CARNEGIE PLAYHOUSE

Dr. Paul Fejos' Dramatic Picture Starring Conrad Veidt and
Mary Philbin Drawing Exceptional Business at New York House

"THE LAST PERFORMANCE," the dramatic screen production made by Dr. Paul Fejos, with Conrad Veidt and Mary Philbin in the starring roles, has been held over for the third week at the Carnegie Playhouse. It is doing exceptional business, the theatre reports.

The picture was made from an original story by James A. Creelman, concerning the love, adventure and tragedy that comes into the life of a famous musician. Veidt is the magician. Miss Philbin is one of his assistants. Fred Mackaye and Leslie Fenton also are in the cast. The picture was made as a part talking picture and also in silent version. The silent version is being shown at the Carnegie.

The reviews of the picture were ex-

ceptionally fine. The *Morning Telegraph* said, "Dr. Paul Fejos, one of the most intelligent and enterprising of our movie directors, displays additional evidence of his genius for storytelling in 'The Last Performance.' . . . The plot tumbles forward rapidly and dramatically, and becomes a fascinating murder mystery, solved skilfully and excitingly by both the author and the players."

Mordaunt Hall, in the *Times*, adds, "Dr. Fejos has handled his scenes with no small degree of imagination. . . . Mr. Veidt's clever, acting and Mary Philbin's captivating charm . . . holds one's attention. Moreover, the narrative is developed with a certain force and skill."

From Marguerite Tazelaar, of the *Herald-Tribune*, comes:

"The Last Performance,' by the perfection of Mr. Veidt's acting, the beauty of its direction and the loveliness of Miss Philbin, presents better mystery-murder entertainment than you will find in many of the Broadway playhouses. It . . . includes beautiful camera work and direction that is smooth, flowing and original. . . .

"The entire cast acted carefully and with finish, parts that were made imaginative by the director and, in part, by Mr. Veidt, for his every appearance lent glamor to the entire scene. Miss Philbin, as usual, was lovely."

"The Last Performance" is Conrad Veidt's last picture prior to his return to Europe.



The **COLOSSUS
OF
SERIALS
IS
HERE!**

Mightier than "Tarzan the Mighty"

From One Exhibitor To Another

Tips That Mean Money at the Box-Office

"YOU will be pleased to know that on Friday night, in a pouring rain, we did an exceptional business with 'THE WAGON MASTER,' and on Saturday night we completely busted all attendance and receipt records at the Hilliard Square Theatre."

—Fred Holzworth, Manager,
Hilliard Square Theatre,
Cleveland, Ohio.

* * *

"'THE WAGON MASTER' holds my house record for any one day picture I have ever shown. The theatre was filled and many stood up. I was compelled to run an extra show in order for all to see it."

—G. H. Wright, Jr.,
Star Theatre,
Wendell, N. C.

* * *

"'SHOW BOAT' broke all existing house records in spite of warm weather and keen opposition. Everybody left the theatre praising the picture."

—F. Ullman, Jr.,
Elmwood Theatre,
Buffalo, N. Y.



"WHEN you approached em on the subject of your TALKING NEWREEL, I was very skeptical."

"We regularly receive congratulatory comments on them and the last two issues have been really sensational inasmuch as your anonuncer seems to have found his sense of humor and the praise we have received has been very gratifying to us."

"Many of our patrons say that they enjoy them better than any of our other short subjects, and we feel that they have been instrumental in adding to our clientele, so favorable have been the comments."

—H. F. Beaumont,
Colony Theatre,
Chicago, Ill.

* * *

"WISH to congratulate you on the marvelous recording on 'THE DRAKE CASE.' In my estimation this is the finest and most perfectly recorded picture that has been released to date."

—Loren L. Wahl, Mgr.,
Grand Theatre, Co., Inc
Bellingham, Wash.

UNIQUE

TURNAWAY BUSINESS!
—Academy Theatre,
Scranton, Pa.

"POURING RAIN BROKE RECORD!"
—Liberty Theatre,
Tonasket, Wash.

"100% BOX-OFFICE!"
—Disbury Theatre,
Walden, N. Y.

THE YEAR'S GREAT-EST!
—Detroit, Mich.
—Woodward Theatre,

With Marguerita Fischer, Arthur Edmund Carewe, Lucian Littlefield, James Lowe, Virginia Grey, George Siegmann, Adolph Milar, Vivian Oakland, Lassie Lou Ahearn, Mona Ray, Aileen Manning.
Two Negatives—1 Silent, 1 with Sound.

"PATRONS ASKING FOR RETURN!"
—Lincoln Theatre,
Winston Salem, N. C.

"IMPOSSIBLE TO HANDLE CROWD!"
—Starland Theatre,
Winnipeg, Man.

"BROKE ALL HOUSE RECORDS"
—Plaza Theatre,
Fort Dodge, Ia.

"BIGGEST BOX-OFFICE BET!"
—Paramount Theatre,
Akron, O.

"LARGEST AMOUNT EVER MADE!"
—Edison's Theatre,
Pruden, Tenn.

A HARRY POLLARD Production

Carl Laemmle's
Phenomenal
REPEAT
Special!

PLAY IT AGAIN!

The **COLOSSUS OF**



TARZAN **THE** **in**

With **FRANK MERRILL** and
NATALIE KINGSTON

From the story "Tarzan and the
Jewels of Opar," by
EDGAR RICE BURROUGHS

Directed by **Henry MacRae**

Two Versions: 1 Silent; one in Sound

Universal gives you the

SERIALS IS HERE!

Mightier than "Tarzan the Mighty"

TARZAN THE TIGER AND

You never played a TARZAN serial that wasn't a glorious box-office success for you. Now comes "TARZAN THE TIGER," so much bigger than the last TARZAN mop-up that it will simply sweep you off your feet with amazement. When you hear the beasts of the jungle thundering—roaring—yowling through the super-dramatic thrills of this big time chapter play, you'll KNOW that you are set for fifteen of the greatest money-making weeks that ever knocked you plum looney with joy!



Money Makers this year!



Street ballyhoo used in Manila for the tremendously successful run of "Broadway" at the Rialto. The film was received as the best talkie yet to reach Manila.

Huge Captive Balloon and Radio Contest Featured in Popular Priced Premiere of "Broadway" at Million Dollar Theatre in Los Angeles, Calif.

UNIVERSAL'S masterpiece, "BROADWAY," had its second run at the Million Dollar Theatre at popular prices. In addition to its being a typical Los Angeles premiere, the exploitation campaign was featured by the ascension of a huge captive balloon advertising the picture, and by a special radio contest held in cooperation with the manufacturers of the Silver radio.

Several luminaries of the screen were in attendance, with Otis Harlan acting as master of ceremonies. In addition to the extra lighting in front of the theatre for the movie cameras, there were two huge sun arcs placed on the roof of the twelve story building that houses the theatre. These could be seen for miles around and attracted much attention.

The captive balloon carried the message of the "Broadway" engagement at the Million Dollar Theatre in large, bold letters, and was floated over the Coliseum during the football game between California and USC, where it attracted the attention of some eighty-five thousand fans.

The radio contest hook-up netted

the engagement several hundred lines of display advertising as well as publicity and several desirable window displays.

Three radio stations plugged the music and gave the production credit, while forty thousand heralds were distributed to homes and through the Platt music stores. Fifty twenty-four sheets were posted, and a thousand full-sheet cards placed a week before the opening. Approximately forty special window displays were secured through the music tie-ups and special local tie-ups with merchants.

500 of the BROADWAY-MURAD posters were used on the windows of the United Cigar stores, Owl and Liggett drug stores and independent cigar stores throughout the city. This is a special national tie-up made by Universal exploitation department at the home office, and is being used with considerable success in every engagement of the picture.

Stars attending the opening included Glenn Tryon and Merna Kennedy, stars of the picture; Otis Harlan, John Boles, James Murray and Kathryn Crawford.

Eddie Gallanaugh and Ralph Pollack, manager and publicity director respectively, under the supervision of S. M. Lazarus and C. M. Vinicoff, proprietors of the Million Dollar Theatre. H. D. McBride, Universal exploitation representative, assisted.

AN UNKNOWN CHOSEN FOR LEAD IN "ALL QUIET ON WESTERN FRONT"

(Continued from page 8)

ently as anxious to dance as he. He did not know her, but he danced with her. She proved to be a big star and as he bowed his thanks, a producer, assuming that he was also on the screen, asked him if he wouldn't like a part in his picture. As a result, he has just finished a small part with Greta Garbo in "The Kiss." His second part will be that of Paul Baumer, the spiritual private who so graphically describes his experiences in the war that the book has had a world circulation of over two million and is approaching 300,000 in this country.

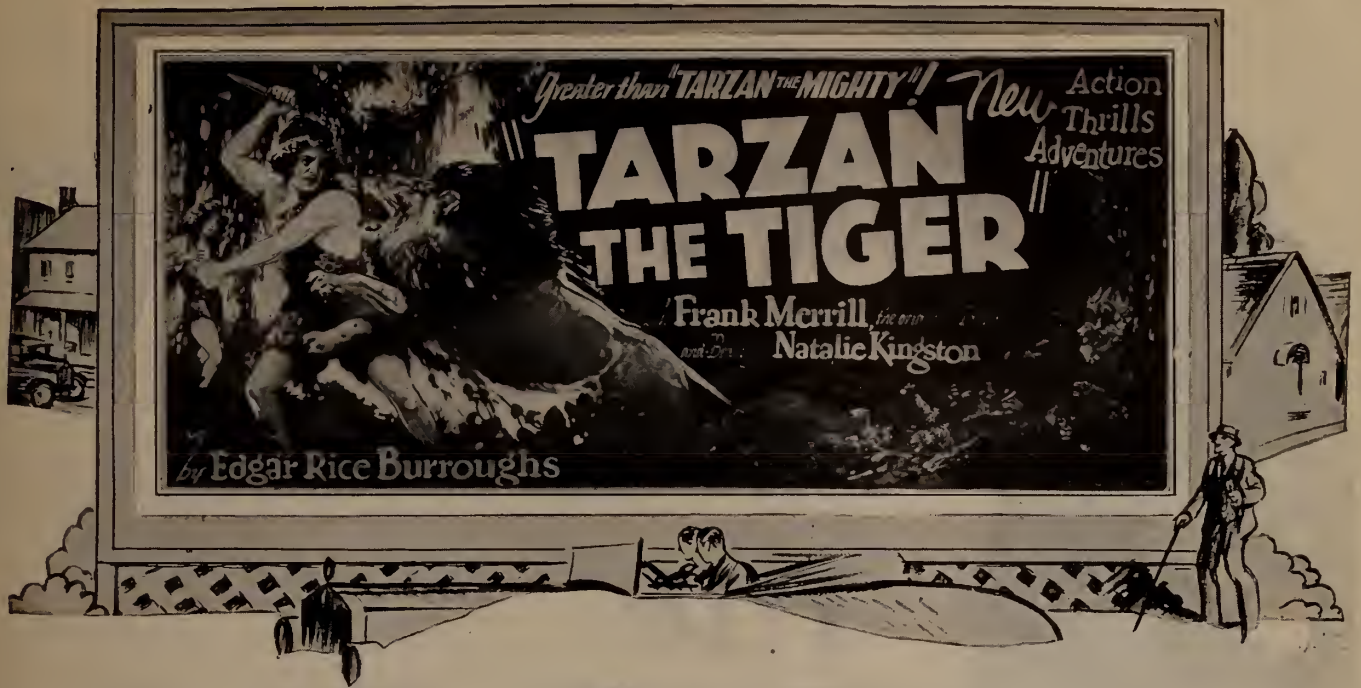
Fortunately for Robert Ross, who has been placed in charge of the picture as production manager, the uniforms which he had ordered direct from Germany arrived last week at the Port of Los Angeles. Cost and duty for each of these full equipments came to \$110 apiece. The shipment, however, is absolutely complete, not an implement or accoutrement used on the western front is missing. Fortunately, it arrived in time to be used at the official start of the picture, which was accomplished with a serious and business-like little ceremony at Universal City at eleven o'clock last Monday.

In addition to the selection of Lew Ayres, the cast already includes John Wray, playing Himmelstoss, William Bakewell who plays Muller, Ben Alexander as Kemmerich, Walter Brown Rogers as Behn, Owen Davis, Jr., was is Peter, Pat Collins, playing Hans; Harold Goodwin as Detering, William Irving as Ginger, Allen Lane, Leer, Slim Summerville who plays Tjaden, Arnold Lucy, playing Kantorek and Russell Gleason, the son of James Gleason.

"WAGON MASTER" BEST WESTERN PRODUCED

"WE think for a western picture 'WAGON MASTER' cannot be surpassed. Our opinion is that the above is far superior to 'Old Arizona' or any western picture ever produced.

—Chacos Bros. Amusement Co.
Coshocton, Ohio.



A Morgan Poster

A SMASHING 24 SHEET that will ATTRACT ATTENTION
 CREATE DESIRE (to see) SELL EMPTY SEATS
"TARZAN THE TIGER"

Your Seat-Selling Problem
 is easy with
 Universal Advertising
 Accessories

Get Out After Business
 It Rarely
 Comes to You Unless
 You Advertise

"TARZAN THE TIGER"

with

A GREAT LINE OF ADVERTISING MATERIALS WORTHY OF THE WORLD'S LARGEST CIRCUS!

- One advance 1-sheet
- One advance 3-sheet
- One 6-sheet (good advance and all episodes)
- One 24-sheet (good advance and all episodes)
- One banner (good advance and all episodes)
- One herald 8" x 22" (good advance and all episodes)
- One 22 x 28 (good advance and all episodes)
- One set 8 x 10 stills (good all episodes)
- One novelty cut-out hanger (good all episodes)
- Two slides (good advance and all episodes)
- Each chapter one 1-sheet
- Each chapter one 3-sheet
- Each chapter one set 11 x 14 photos (8)

**Advertise
 To
 Thrive**

All Universal Exchanges are well-stocked with these advertising accessories. Open the first chapter with capacity business and the other fourteen weeks are assured.



Prepare for

Carl Laemmle's Super Motion Picture

The

PHANTOM

OF
THE

PROVEN BOX-OFFICE POWER MULTIPLIED A HUNDRED FOLD!

With Mary Philbin, Norman Kerry, and a cast of 500
From the novel by Gaston Leroux

Directed by Rupert Julian

MUSIC
DIALOG
TECHNI
COLOR

Starring LON
CHANNEY



the shower of gold!

Money-Maker

**ANTOM
OPERA
IN
SOUND**

UNIVERSAL SYNOPSES

"ORPHAN OF THE WAGON TRAILS"

Pioneer Kid Series

With Bobbie Nelson

KIT COLLINS, Government surveyor, en route to the relay station with a large sum of money, is chased by the bandits, the leader being Scar McLeod. Kit heads toward Uncle Jim Purdy's shack for shelter. Little Bobbie, an orphan who has been adopted by the Purdys, finds in Collins his complete ideal of a hero.

Kit and the Purdy family are just about to have their dinner when Scar attacks the place, holding the group at gun's length. Bobbie surreptitiously gets out of the shack with the money envelope and gallops his pony to the relay station. Scar is furious when he discovers no money. Suddenly, seeing the boy is gone, he orders his man to keep the prisoners covered, while he goes after Bobbie and the money. Meanwhile at the station, the Government men are worried because of Kit's non-appearance. They ride out to meet him.

Uncle Jim suddenly outwits the bandit-guard at the cabin and Kit makes him a prisoner. They ride to find Bobbie. Just as Bobbie is about to be overtaken by McLeod, the Government men ride up and head after Scar, who veers to the right. Kit gallops up, locates the direction of Scar's flight and follows. Kit captures him. Little Bobbie produces the money which his cleverness kept out of the hands of the outlaws.

"THE PIRATES OF PANAMA"

No. 11—"The Price of Greed."

AT THE cabin, just as the henchmen of Boris are about to kill the women, Evelyn screams that she will reveal the gold's hiding place. Unable to resist the lure of treasure, the two bandits take the women from the shack.

Boris is meanwhile led off the boat by Jack and the men, on the way to get the women. He breaks away from his captors.

After a fruitless search for Boris (the women are back on the boat meanwhile), the men start back for the boat for Jimmie says he knows where part of the treasure is hidden. They determine to take what gold and jewels they find and leave the place.

At the boat, Boris kills his hench-

"SHANGHAI LADY"

Universal Production

With Mary Nolan

CASSIE COOK, "hostess" of Polly Voo's "tea shop," is discharged because of her disorderly conduct. She desires to become a "refined lady" for the sole purpose of gaining the patronage of a high caste white man and she buys a rail ticket for Hankow. Meanwhile, "Badlands" McKinney, a white derelict, is tricked by Repen, a Chinese detective, into the admission that he is an escaped convict. Repen is out to collect the reward but McKinney breaks away. He falls down steps into the house of a Chinese girl. The girl helps him escape and he boards a train furtively. Cassie occupies the same compartment. He is so courteous to her she concludes he is a gentleman. McKinney has taken Cassie for a lady.

The train is stopped by bandits. McKinney, seeking to help Cassie, approaches a Chinese mandarin who says Shanghai is the safest place. Aided by him, they make their way back. They fall in love. Each makes a silent decision to leave, so the past will be kept a secret to the other. They go to a tea-shop in a hotel, and from there Cassie phones a friend at Polly Voo's. But her call is intercepted and Repen learns her whereabouts. Repen goes to the tearoom and finds McKinney. Fearful that he will be found out, McKinney bargains with the detective, offering surrender of himself voluntarily in half an hour if Repen keeps the secret. Cassie confronts Repen alone when McKinney returns to their table and she also makes a bargain with Repen. He says if she will live with him in Peking, he will free McKinney. She agrees. As they start to leave, the mandarin enters, recognizes Repen as the man who had ruined his daughter, and points the way to a room which Repen in fear enters. The mandarin murders him in revenge. Cassie and McKinney proclaim their love and unworthiness and start life anew.

men in his fury to get at the money and the crowd coming to the old hulk find him raving mad before the jeweled caskets.



Mary Nolan

"HOTSY TOTS"

With Benny Rubin

BENNY would be late on a day his boss of the theatre ticket agency was possessed by the Imp of Anger, and he realized what was coming to him when the boss said "Sell twenty tickets for the matinee of 'Hotsy Totsy,' the deadest show in town or enjoy the process known as 'being fired'."

Did Benny work hard to sell the tickets? He did. Did he sell them? He did not. A couple of girls gave him a leggy exhibition of a new dance routine, but even that didn't cheer him up.

The daughter of the boss liked him and when Benny showed her some tricky tap steps she looked on in delight. First thing you know Benny had a crowd in the shop. He gave them a ticket-selling talk and before you could say Jack Robinowitz, the tickets were "aw gwan."

In reward for his good work, Benny and his girl are given the afternoon off and free tickets to "Hotsy Totsy." As the news is given Benny he sinks in despair behind the counter, emitting a gloomy wail.

"SKINNER STEPS OUT"

Universal Production

With Glenn Tryon-Merna Kennedy

WILLIAM HENRY SKINNER'S charming young wife believes the sun rises and sets in her husband, and is ambitious for his success. Skinner plays up to his wife's idea of him, and tells her what an important man he is at the office, when in reality, he is an unimportant employee on a small salary. When he is refused a raise in salary, he hasn't the heart to tell his wife so she thinks the opposite—that he will get more money.

His wife, distressed at his shabby appearance, makes him buy a dress suit. At a charity bazaar, she forces him to the front, with the result that Skinner dominates the affair and comes to the attention of important people.

Skinner forces himself upon the attention of his employer, and of his employer's chief rival, whose admiration he wins when he bluffs him out of a poker pot. Skinner blocks a consolidation of the two firms—a consolidation which should, and later does, go through. However, his spirit and enthusiasm so impress his superiors that he is made sales manager of the consolidated firm.

"my best bet!"

— H. B. Wilson,
Golden City, Mo.

"OSWALD BROUGHT DOWN THE
HOUSE!" —McDonald Theatre, Eugene, Ore.

"WELL, HERE'S A COMEDY THAT
IS A SCREAM!"
—Pioneer Theatre, Robesonia, Pa.

"ALL OSWALDS ARE GOOD!"
—Sun Theatre, Kansas City, Mo.

"ONE ON ANY PROGRAM WILL
MAKE THAT PROGRAM BETTER!"
—Opera House, Louisville, Nebr.

"DREW HEARTY LAUGHS!"
—Screenland Theatre, Nevada, Ohoi.

"THESE ARE GOOD!"
—Gem Theatre, Green River, Utah.

"THESE CARTOONS PLEASE THE
KIDDIES!" —Crystal Theatre, Many, La.

"OSWALD MAKES A HIT EVERY
TIME!" —Merchants Theatre, Ambia, Ind.



OSWALD

The **LUCKY RABBIT**

SILENT OR SOUND — 1 REEL

NOW *more than*

3,000,000 circulation

Watch This Column Universal's Weekly Chat

{ Send for copy of our pamphlet describing some of Universal's biggest pictures . . . It is free. }

NO producer, however technical and exacting, could fail to be impressed by the rapid advancement of JOHN BOLES. In this great age of talkies, he has a distinct advantage over all of the outstanding favorites because of his splendid voice which is intensely pleasing both in dialog and song. His intelligent grasp of the art of acting has proved delightful to me. I wish you would watch for him in his forthcoming Universal pictures and I know in my heart you will agree with my estimate of his worth.

-C.L.

Carl Laemmle Jr., is a great believer in youth and beauty for the screen because he says the public never tires of either, particularly when they are endowed with talent which is, of course, an absolute requirement in Universal. What do you think of youth and beauty on the screen?

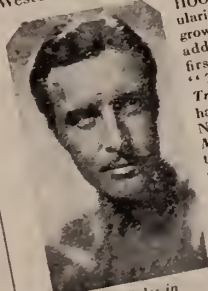
PAUL WHITE-

MAN'S picture "The King of Jazz" will be a gorgeous affair, as it has been cast and placed in the hands of the best talent available in America. Imagine the beautiful music floating through it as given by Whiteman's remarkable orchestra. John Murray Anderson, producer of Greenwich Village Follies and the season's sensation "Almanac," is building the jazz review.



Mary Nolan in "The Shanghai Lady"

It seems as if all the top-notch Westerns are coming from Universal this year. For instance:



John Boles in Universal Pictures

HOOT GIBSON'S popularity never seems to grow less, and he will add a lot to it in his first talking picture, "The Long, Long Trail." Then there is handsome KEN MAYNARD, whose "Wagon Master" we've already told you about, and whose next picture is "Lucky Larkin," a magnificent outdoor picture, with one of the most exciting cross-country wild west horse races you've ever seen. If you are still young enough to get a thrill out of fast moving action, you must see KEN MAYNARD. Both GIBSON and MAYNARD are making silent pictures as well as talking pictures.

... bouquet for "Show

Three million circulation—

Fifteen million readers!

Think what this means to you. . . .

No matter where you live, one out of five of your possible patrons follows this intimate column in The Saturday Evening Post. When you advertise a Universal Picture your local announcement is received by a pre-sold multitude. Play to this immense audience and enjoy increased receipts.

The column on the left appears in The Saturday Evening Post of November 23, 1929.

UNIVERSAL

WEEKLY

VOL. 31
NO. 5

MAR. 8th
1930



Jeanette Loff

UNIVERSALS
NEW BEAUTY
IN "THE KING
OF JAZZ" ... IN
WHICH PAUL
WHITEMAN
AND HIS BAND
ARE MAKING
THEIR SCREEN
D E B U T

The human side of

WAR
THROUGH
THE EYES
OF YOUTH

Directed by

LEWIS MILESTONE.

Adapted by MAXWELL
ANDERSON. Continuity by
DEL ANDREWS. Titles
by GEORGE ABBOTT. Pre-
sented by CARL LAEMMLE.
Associate Producer, CARL
LAEMMLE, Jr. With Louis
Wolheim, Lewis Ayres, John
Wray, Slim Summerville,
Russell Gleason, William
Bakewell, Scott Kolk, Wal-
ter Brown Rogers, Ben Alex-
ander, Owen Davis, Jr.



ALL QUIET *on the*
WESTERN FRONT





Exhibitors hail

*the
New*

Star!

Graham McNamee has taken the film world by storm. Known to millions as the premier radio announcer, he sprang to stardom overnight, as the Talking Reporter of Universal Newsreel.

By his packed houses, by the spontaneous burst of applause when patrons hear his voice, exhibitors know they have a REAL Box-Office Star in

Graham

McNAMEE

*Produced under the supervision
of Sam B. Jacobson—By special
arrangement with the National
Broadcasting Company.*

Presented by CARL LAEMMLE

One enthusiastic exhibitor, H. W. Poole, head of the Poole chain of theatres of Oregon, says: “McNamee adds Box-Office value and establishes additional clientele—Patrons—applaud at every performance.”

UNIVERSAL TALKING NEWSREEL

THE DREAM

*No. 680—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation*

EVERY YEAR Universal has a “Cohens and Kellys” picture.

Every year it mops up for exhibitors.

It is the easiest picture to sell any company has ever had on its whole list of productions.

That—if you know your advertising business—is the direct result of cumulative advertising.

Each year for several years Universal and thousands of exhibitors have advertised a “Cohens and Kellys” picture to millions and millions of movie fans all over the world.

Each year’s advertising of this particular feature has piled itself on top of the previous year’s advertising.

Each year’s “Cohens and Kellys” picture has been good!

All this has made the “Cohens and Kellys” series of features a household word. It has reached the point where the bare announcement that a theatre is showing a “Cohens and Kellys” picture is enough to pack the house.

CAME TRUE

No company in the history of moving pictures, with the sole exception of Universal, has ever had a successful series of features like this.

It has been the dream of producers to hit upon a series of features—not a series of shorts—which would click year after year.

Likewise it has been the dream of those exhibitors who are smart advertisers and who know that cumulative advertising is one of the fundamentals of all successful advertising.

Only Universal has made this dream come true.

What this is worth to you is really beyond exact calculation, except that it starts its value where others leave off.

This year we release "The Cohens and Kellys in Scotland." It is not just as good as its predecessors. It is better.

It has the original cast of the very first feature of this series—Charlie Murray, George Sidney, Vera Gordon and Kate Price. And it was directed by William James Craft!

You can't pile better ingredients into any comedy.

A RACKETEER in college. The glamor of the campus and the drama of the underworld blended into a perfect audience combination capped by a super-thrilling championship boat race. A DIFFERENT type of college story.





Presented by CARL LAEMMLE

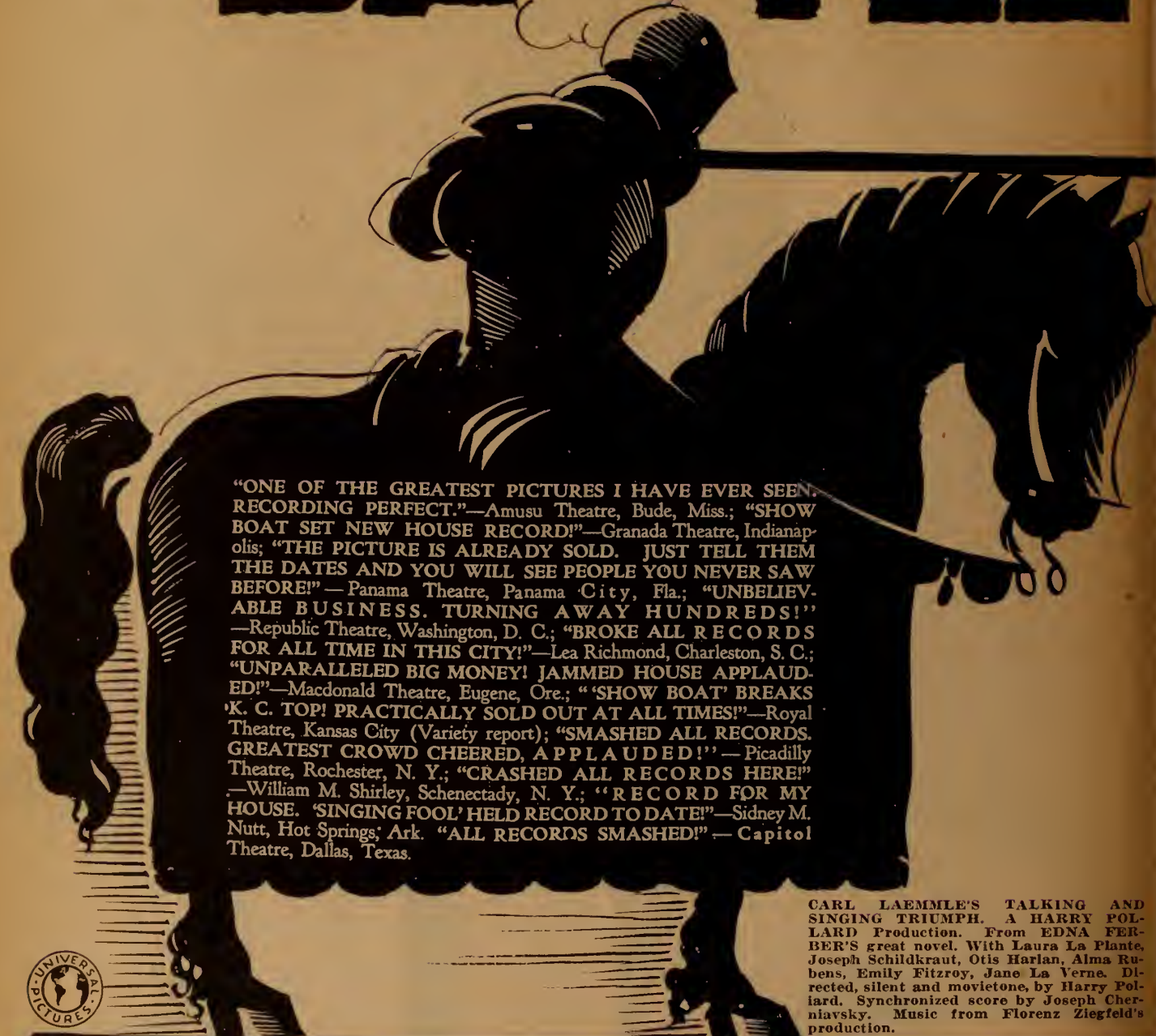
With JAMES MURRAY AND KATHRYN CRAWFORD, Lee Moran, Robert Elliot. Story by Lambert Hillyer. A Reginald Barker Production.

AS SH!

OUT



The BATTLE



"ONE OF THE GREATEST PICTURES I HAVE EVER SEEN. RECORDING PERFECT."—Amusu Theatre, Bude, Miss.; "SHOW BOAT SET NEW HOUSE RECORD!"—Granada Theatre, Indianapolis; "THE PICTURE IS ALREADY SOLD. JUST TELL THEM THE DATES AND YOU WILL SEE PEOPLE YOU NEVER SAW BEFORE!"—Panama Theatre, Panama City, Fla.; "UNBELIEVABLE BUSINESS. TURNING AWAY HUNDREDS!"—Republic Theatre, Washington, D. C.; "BROKE ALL RECORDS FOR ALL TIME IN THIS CITY!"—Lea Richmond, Charleston, S. C.; "UNPARALLELED BIG MONEY! JAMMED HOUSE APPLAUDED!"—Macdonald Theatre, Eugene, Ore.; "'SHOW BOAT' BREAKS K. C. TOP! PRACTICALLY SOLD OUT AT ALL TIMES!"—Royal Theatre, Kansas City (Variety report); "SMASHED ALL RECORDS. GREATEST CROWD CHEERED, APPLAUDED!"—Picadilly Theatre, Rochester, N. Y.; "CRASHED ALL RECORDS HERE!"—William M. Shirley, Schenectady, N. Y.; "'RECORD FOR MY HOUSE. 'SINGING FOOL' HELD RECORD TO DATE!"—Sidney M. Nutt, Hot Springs, Ark. "ALL RECORDS SMASHED!"—Capitol Theatre, Dallas, Texas.

CARL LAEMMLE'S TALKING AND SINGING TRIUMPH. A HARRY POLLARD Production. From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed, silent and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Ziegfeld's production.



Show Boat

THE GIANTS



"RECORD BREAKING BUSINESS!"—Ray Dachman, Rialto Theatre, Tuscon, Ariz.; "CAPACITY BUSINESS."—Alhambra, Milwaukee; "RECORD BUSINESS MR. LAEMMLE, MY CONGRATULATIONS."—Midway Theatre, Rockford, Ill.; "RECORD BUSINESS AT OUR NEW WARNER'S THEATRE AT ATLANTIC CITY!"—S. P. Skouras, Stanley Co. of America; "BROADWAY OPENED MANCHESTER (England). SMASHING ALL PREVIOUS RECORDS. CAPACITY 1000—PLAYED TO 4400 PEOPLE!"—James V. Bryson; "TREMENDOUS OPENING. TRAFFIC TIED UP TWO HOURS. POLICE RIOT CALL CLEAR STREET!"—Warner Grand Theatre, Pittsburgh; "BROKE WEEK-END RECORD ON SECOND RUN!"—Colony Theatre, N. Y.; "ESTABLISHED NEW RECORD!"—Capitol Theatre, Salt Lake City; "BROKE ALL SUNDAY RECORDS!"—Ocean Theatre, Asbury Park, N. J.; "BROKE ALL EXISTING RECORDS!"—Lyceum Theatre, Winnipeg; "TREMENDOUS BUSINESS TURNED AWAY HUNDREDS!"—Rivoli Theatre, Baltimore.

CARL LAEMMLE'S Million Candle Power Picture, with GLENN TRYON, EVELYN BRENT, Merna Kennedy, T. E. Jackson, Otis Harlan, Robert Ellis, Paul Porcasi, Leslie Fenton, Betty Francisco. From Jed Harrle' stage production of the play by Phillip Dunning and George Abbott. Directed by PAUL FEJOS. A CARL LAEMMLE, Jr., Production. 2 Negatives: 1 Silent, 1 Dialog. Color Scenes by Technicolor.

Broadway

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY
Copyright 1930 UNIVERSAL PICTURES CORPORATION · All Rights Reserved

Vol. XXXI

MARCH 8, 1930

No. 5

MOVIEGRAMS UNIVERSAL

As usual on March 17th, Universal has provided a characteristic moving picture entertainment which will play on that date in almost every city in the whole United States. It is the fourth of the "Cohens and Kellys" series, this one being entitled "The Cohens and Kellys in Scotland." The original cast, George Sidney, Charlie Murray, Vera Gordon and Kate Price, are together again for the first time since the original "Cohens and Kellys."

FOUR new names have been added to the cast of "The Storm," which William Wyler will put into production this week at Universal City. They are Joseph DeGrasse, who will play old man Fachard; Tom London, who plays Inspector O'Hearn; Ernest Adams, who plays Johnny, and Nick Thompson, the Indian Guide Maniteekwa. The entire company is leaving for Sonora, where most of the picture will be shot.

HOOT GIBSON has added to his company making "Trigger Tricks" three stalwart western actors. They are Jack Richardson, Monte Montague and Walter Perry. Sally Eilers is the leading lady of this western talkie, under the direction of Reaves Eason.

MARCIA MANON, whose screen career started some fifteen years ago, has been added to the cast of "All Quiet on the Western Front." She plays the role of a nurse in the hospital so graphically described by Erich Maria Remarque. Others who were added this week include Edward Peil, Heinie Conklin and Sergei Temoff.

"Screen Holds Most Possibilities For Artists" Says Hermann Rosse

Internationally Known Designer of Settings and Costumes for "King of Jazz," in Which Paul Whiteman and His Band Are Making Their Debut in Pictures, Enthusiastic Over Loveliness of Color On the Screen

HERMANN ROSSE, the artist who shares only with Joseph Urban the pinnacle of success as a genius of design, is astounded at the manner in which color creates loveliness on the screen. Mr. Rosse has just returned from his first incursion in the films. To him was en-

trusted the entire creation and supervision of the settings and costumes for Paul Whiteman's musical spectacle, "The King of Jazz." Before he left Universal City, Mr. Rosse saw his creations fully and completely visualized for the first time in his life. He is of the opinion that the screen holds out more opportunities for expression to the artist than any other medium.

Rosse, who was born in Denmark and became one of the most celebrated fashion and theatrical designers in Europe before he went to New York, was invited to Universal by Carl Laemmle, Jr., especially to design the thousands of gorgeous costumes and the elaborate atmospheric settings of the all-Technicolor revue starring Paul Whiteman and his band.

The designer brought with him all of the consummate art and experience which he had acquired in Paris, London, Berlin and other European centers of fashion and theatrical splendor. For six years he conceived the costumes and settings of the famous "Greenwich Village Follies" and other nationally known musical shows. Then he came to Universal for his first picture.

While designing for "King of Jazz," Rosse took full advantage not only of his theatrical experience, but also of the tremendously broadened scope afforded him by the screen. The natural space restrictions of the stage were removed in his new medium and, because of the lavishness of the production, his brilliant imagination for beauty was given full play for the first time in his career.

(Continued on page 28)



HERMANN ROSSE

UNIVERSAL has changed the title of "The College Racketeer" to "Hide-Out." James Murray and Kathryn Crawford are featured in this unusual college story.



Inspired by Paul Wenck's original jacket design for Erich Maria Remarque's novel, John Rogers, well-known cartoonist, made this sketch of Lewis Ayers as Paul Baumer in "All Quiet on the Western Front"

A TRIP THROU

With Stopovers at Battlefields of "All Quiet on the Western Front,"
Byways of "Shanghai Lady," Mot
"Fighting Legion," Jungle Depth
Incorporated Municipal



This scene from "Tarzan the Tiger" shows Universal City's tropical jungle



In "Shanghai Lady" Universal City's Oriental thoroughfare was used with telling effect in the sequence where Mary Nolan gives her creditors a run for their money



A complete and typical street of the western pioneer town runs through the film city. Here it is being bombarded in an exciting scene from "The Fighting Legion," Maynard's latest



Against the foothills of the San Fernando mountains Universal set up this characteristic medicine tent show for Ken Maynard's "Parade of the West"

HOLLYWOOD is known the world over as "the motion-picture city."

But Hollywood has multifold interests, of which the making of pictures is only one.

There is, in fact, but one municipality in the world exclusively devoted to the production of films. That is Universal City.

It is no exaggeration to say that Universal City is the most unusual community on the face of the globe. It is an incorporated municipality existing completely for the motion-picture industry.

Universal City recently celebrated the fifteenth anniversary of its location on its present site. It lies just over the hills from Hollywood, in the San Fernando Valley, along the Los Angeles River, four miles from Hollywood Boulevard.

Its present location and development are due to the foresight of Carl Laemmle, president and founder of Universal Pictures Corporation, whose son, Carl Laemmle, Jr., is now in active charge of the studio.

Laemmle, one of the outstanding pioneers of the film industry, started in with a tiny studio at Sunset and Gower streets, in Hollywood. He had a vision of the tremendous development in store for the motion-picture industry, and acted accordingly.

The present Universal City is the result. From every standpoint of the making of motion-pictures, it is beautifully located and ideally equipped.

Huge Studio Lot

The vast studio lot is 230 acres in extent. Fronting on Lankershim

Boulevard, it extends back into the hills for more than a mile and an eighth. The studio maintains its own bus lines to serve every quarter of its extensive acreage.

Its natural advantages are superb. Other studios are in the habit of taking their companies to Universal to shoot sequences in scenery, which, to obtain otherwise, would mean long and expensive location trips.

For practically every kind of scenery has been provided by the hand of Nature on the Universal lot. There are mountainous hills, stretches of prairie and desert, river, field and forest land. Added to these are the conditions most to be desired in the making of pictures—clear skies and brilliant sunshine. Only snow is lacking and this lack is profoundly to be desired in view of the disadvantage of its presence. And snow, when it is desired, is not far away, in the majestic mountains of California.

Within the confines of Universal City, the visitor may catch a glimpse of practically every corner of the world. East and west meet there, to say nothing of north and south.

"Streets of the World"

For Universal maintains permanently "the streets of the world." Here are shot outdoor scenes illustra-

tive of any locality which may happen to figure in a picture. There is a Western street, a perfect replica of the small town of the old pioneer West. There are two German streets, a French street, a French-Canadian street, a New York street.

There are villages of grass huts typical of Africa, there is jungle country, there is snow country, with artificial snow so cleverly designed that it cannot be told from the orig-

inal. Great ships thrust their masts skyward, cheek by jowl with stretches of railroad track, with cars now of a continental design, now of that in use on Chinese railroads.

"All Quiet" Ruins

One of the show places of the Universal lot is the massive replica of the Cathedral of Notre Dame at Paris, used in the famous super-production, "The Hunchback of Notre Dame." Another is the ruins of a French village, gutted by gun fire during the filming of the World War masterpiece, "All Quiet on the Western Front."

There are almost 100 buildings on the Universal lot, stages, theatres, offices, warehouses and mills. With the coming of sound and dialogue in pictures, the studio was transformed almost over night. Hundreds of thou-

GH UNIVERSAL CITY

n Western Front," Colossal "King of Jazz" Sound Stages, Oriental
 dded Streets of Paris in "La Marseillaise," Frontier Town for
 Serial Thrillers and Other Wonders Offered in Only
 Existing Exclusively for Motion Picture Industry

sands of dollars were expended to meet the needs of the development that revolutionized motion-pictures.

"Broadway" Stage

There are now six fully equipped sound stages, three constructed within the past few months. The sound stages include the great Broadway stage, so called because it was used for the filming of the spectacular picture "Broadway."

Of very recent construction also are three projection theatres, specially equipped for the showing of sound pictures. These stages are the last word in appearance, comfort and efficiency.

In line with the sound picture program, Universal purchased six new movietone trucks, embodying the latest improvements in equipment and design. Through this acquisition, the sound stages were placed in a position to go on a 24-hour working basis.

Incidentally, it may be mentioned that sound pictures were responsible for Universal erecting what is believed to be the largest sign in the world. To warn away airplanes, whose motors interfere with the sensitive microphone, a sign reading "Universal Pictures—Quiet" was placed on

the roofs of three stages, in 50-foot letters.

Also included in Universal's new building program were new dressing rooms, property rooms, arsenal, drapery department, garage, cutting rooms and vaults. An addition to the administration building also was constructed.

The Universal lot also includes nine stages for the making of silent scenes. These stages are also used for the making of sound pictures, under conditions that approximate the taking of outdoor sound scenes.

Public Service Departments

Universal City, as a separate municipality, maintains its own public service departments. It has a police department and a fire department. It maintains its own power plant, with auxiliary stations. It has its own postoffice, telegraph office and library. Recently the streets of the motion-picture city were named, and signposts erected at each intersection.

Some idea of the requirements of a film city may be gained from a casual survey of the lot. Universal has its own restaurant, which is open to the public. It has a plumbing department, a sawmill, a blacksmith department, a planing mill, a painting department and an electric department. It has a mechanical department, a labor department and an electrical fixture department. It has a labor department to supply the men to per-

form the many manual tasks necessary at the studio.

The prop shop is one of the most interesting of the many departments. To this place goes the call for anything and everything necessary in the filming of a picture. The prop shop manufactures, on surprisingly short notice, everything from imitation snow to imitation elephants.

Coming of Sound

The coming of sound pictures meant, of course, the addition of a large sound department to the technical branches of the studio. It meant, also, the formation of a large music department. Among the many departments connected with the making of pictures may be mentioned, briefly, editorial, scenic, technical, art, location, leasing, wardrobe and makeup.

Carl Laemmle's Hobby

One of the features of the Universal lot is the poultry department, the hobby of Carl Laemmle. The poultry ranch has thirty-nine buildings of its own, housing thousands of pure-bred white leghorns.

Universal also maintains its own stables, stocked with all kinds of horses from thoroughbreds to the wiry ponies of the plains, so much in demand for the making of western pictures. The studio also maintains its own zoo. Charles Murphy, keeper of the zoo, also is a justice of the peace and administers the law.

A completely equipped nursery and greenhouse is another feature of the lot. Here are grown the many plants needed in decorating motion-picture sets. Many rare and for-

(Continued on page 14)



The shell-ruined town in one sequence for "All Quiet on the Western Front" looks for all the world like a real corner of devastated France



This Paris courtyard which was used for the Revolutionists' riot in "La Marseillaise" is a replica of an actual street in the French capitol

AT EXTREME RIGHT: Stunning background for the romantic Monterey set in "King of Jazz"



William A. Johnson Says That "The King of Jazz" Is Positively Dazzling

HOLLYWOOD—"The King of Jazz" is positively dazzling. It has magnitude, startling originality; its beauty is superb. John Murray Anderson has outdone himself—and incidentally Ziegfeld. The danger might have been in so grand an endeavor to miss the human emotional appeal. But it is generously there. Whiteman himself constitutes no small part of the fun. The beautiful and touching "Bridal Veil" scene will strain the feminine hearts and tear ducts. There are many intimate numbers with skilled performers and striking backgrounds. The song, beautifully portrayed at length, "A Bench in the Park," seems certain to be a hit. The finale of the melting pot is undoubtedly the greatest in concept, sweep, magnificence and music ever presented or likely to be presented for some time to this bewildering new vehicle of the so-called talking picture. And even so, people will talk most about the marvelous "Rhapsody in Blue" scene, which, in music, beauty and originality, is an outstanding thing. Whiteman's band and Whiteman himself, with fantastic backgrounds and surprise effects, knit and hold together the whole remarkable production.

*In His Columns Headed
Hollywood Headlights
In Motion Picture News*

“HIDEOUT”

Universal's New Sort of College Film
In Which a Campus Remakes a Crook



James Murray and Kathryn Crawford in one of those questionable roadhouses where a rap on the door may mean a ride in the patrol wagon



James Murray plays the convincing role of a crook who can't be as bad as he is painted under the softening influence of Kathryn Crawford



A striking portrait of James Murray proving that gunmen have their bad moments

Photo by Jack Freulich.



Robert Elliot portrays one of those quiet detectives who are cool when their victims get hot under the handcuffs



One of the tense moments in Ken Maynard's latest screen thriller, "Fighting Legion." Holding the hide-out against tremendous odds, Maynard adds new laurels to his dramatic highlights

Lupe Velez Chosen to Play Feminine Lead in "The Storm"

LUPE VELEZ, famed Mexican film beauty, has been signed by Universal, it was announced yesterday. She will have the role of Manette in "The Storm," the Langdon McCormick play which Universal is remaking as a talking picture, with an all-star cast which includes William Boyd in the chief male rôle. William Wyler is directing.

Miss Velez replaces Laura La Plante, to whom the Manette role was originally assigned. Miss La Plante, due to strenuous work in a number of films recently including "La Marseillaise," is ill with flu, and because of the fact that "The Storm" is scheduled for release early in May, Universal decided to proceed with production in order to deliver the picture on time.

Miss Velez will play the role in which Helen MacKellar made such a tremendous hit in the McCormick play at the 48th Street Theatre, New York. Universal's first production of the picture, in silent form several years ago, was one of the most successful in the company's history.

Miss Velez entered pictures in 1926 and has appeared in a number of important productions, including "The Wolf Song," "The Gaucho," "Lady of the Pavements," "Where East Is West," "Tiger Rose" and "Hell's Harbor."

Others in the cast of "The Storm" are Paul Cavanaugh, King Baggott, Joseph DeGrasse, Tom London, Ernest Adams and Nick Thompson.

Miss Velez is joining the company in Sonora, where most of the "Storm" scenes will be filmed.

"The Storm" is admirably fitted by reason of its theme and dramatic suspense for sound adaptation. The storm itself provides thrilling material for mighty and realistic sound reproduction.

A TRIP THROUGH UNIVERSAL CITY

◉ (Continued from page 11)

eign plants are grown here to meet the manifold requirements of pictures.

This motion-picture city, on the average, has a population of 2,000 during working hours. There are twenty registered voters who live on the studio lot. Those who have established legal residence here number thirty-six. As final proof of its own self-sufficiency, it is only necessary to add that it has, in addition to other municipal departments, its own school and teaching staff to teach, not only the children who live on the studio lot, but screen players who are of school age.

War Nurses Visit Movie Battlefields Of "All Quiet" Film

MEMORIES of thirteen tortured months as a nurse at base hospital No. 26, Dijon, France, during the world war, brought tears to the eyes of Mrs. F. H. Holmes, who visited the cinematic battlefields established by Universal for the filmization of Remarque's literary epic, "All Quiet on the Western Front."

Accompanied by twenty nurses, technicians of the Orange county health department; Mrs. Holmes made a thorough inspection of the battlefields, the complicated system of trenches and arrangements made for treating the wounded.

The party of nurses was under the direction of W. H. Chandler, chief sanitary inspector of Orange county, who pronounced the camp as beyond criticism. He complimented Dr. William P. Hutchins, medical director of the Federal Indemnity Company, who has been in charge of health and sanitation at the camp.

Mrs. Holmes, now connected with the Orange county health department, renewed acquaintance with many veterans whom she had met during her war service in France. "It brings back to mind all the terrible anguish of that struggle," the veteran nurse remarked after witnessing the "All Quiet" location.

The B.O. natural for **ST. PATRICK'S DAY**

Or for any other day
in the year—because
it is

98 $\frac{3}{4}$ %
HILARIOUS!

With the four featured
players of the original
Cohens and Kellys—

**CHARLIE
MURRAY**
**GEORGE
SIDNEY**
VERA GORDON
Kate Price

A William James Craft
Production
Presented by
CARL LAEMMLE



The **COHENS KELLYS** **in SCOTLAND**



La

MARSEILLAISE



*The thrilling tale of the birth of
the world's most stirring song.*

Starring

Laura

LA PLANTE

and

John BOLES

The "Magnolia" of
"Show Boat" co-starred
with Universal's meteor
of song, fresh from ro-
mantic triumphs in "Rio
Rita" and "Desert Song."
It's the screen's first
great operatic romance.

▼
*A Universal Production, with
stirring music and songs by
Charles Wakefield Cadman. A
Paul Fejos Production from the
story by Houston W. Branch.
With Otis Harlan. Presented by
CARL LAEMMLE*

RAISE



HITS!

from
Carl Laemmle

The SHANNONS of BROADWAY

The Gleasons of Broadway (James and Lucile) in the play that kept packed houses laughing for 39 weeks. With Charles Grapewin, Mary Philbin, John Breeden. An Emmett Flynn Production.

The STORM

Langdon McCormick's great stage thriller . . . now a Universal picture that will hit thrilling grosses. With Lupe Velez, Paul Cavanaugh and William Boyd. Directed by William Wyler.

WHAT MEN WANT

A sensational story by Warner Fabian, author of "Flaming Youth." A box-office drama of pleasure-mad moderns.



"Embarrassing Moments" Pleases 100% in Arkansas

I JUST want to tell you that "Embarrassing Moments" is a real picture and pleased 100 percent. Sure hope the day will come when all pictures that we play will please as well as this one.

—C. W. Tipton,
The New Theatres,
Manila, Arkansas.

Laemmle Junior Has Delivered the Goods

Says British Cinema Columnist
(Reprinted from To-Day's Cinema)

IT ISN'T often that a son with a really worthy father merits his parentage by carrying on the good work. But if there's one son of a good old gun who has delivered the goods, it's Laemmle Junior. I have more faith in that lad than I have in many an old stager whose name is boosted in sky signs and giant headlines.



Carl Laemmle, Jr.

* * *
Since Junior became production manager at Universal City I have watched the showmanship level of that concern creep up and on brightly but determinedly. Junior is obviously a young man with ideas and imagination. If he can so attract the creative minds such as Leni, Fejos, Murray Anderson, and the makers of the Novelties, he can still produce evidence that he is the son of a great showman who knows what the people want in entertainment.

* * *
"Hell's Heroes" is but one typical product of this young fellow's ability. "King of Jazz" and "All Quiet" bear every sign of being lallapalloosa's for the box-office. I make bold to prophesy that Universal's stock is going to soar when the fruits of the present production activity are gathered. And when they are, don't forget that Junior was the man behind the harvest.

ONLOOKER.

Daily Film Renter Keen About "All Quiet"

* * *
Opening scenes from "All Quiet on the Western Front" give the speech of the schoolmaster to his pupils, arousing them to a wild patriotic fervor. Books are flung into the air; the scholars begin to sing, and march out into the streets already thronged with people, and down the center of which tramp rows upon rows of grey-clad figures.

Many critics have commented upon the difficulties of filming "All Quiet on the Western Front," but judging by this extract it seems that Universal has overcome them. The atmosphere of the greatest post-war novel is there—in the scenes witnessed yesterday.

Yours!

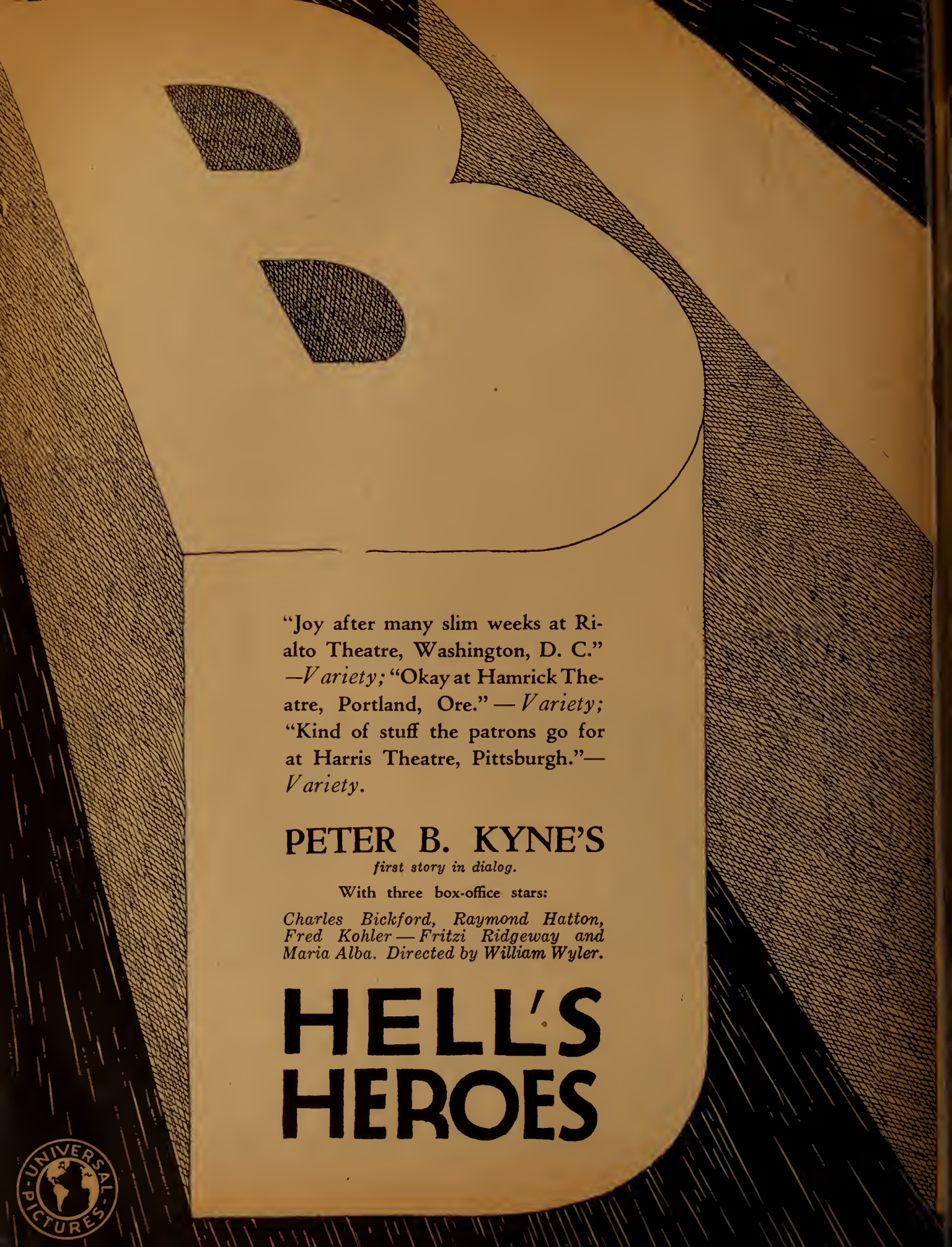


MARY

With JOHN MACK BROWN,
Robert Ellis, Audrey Ferris,
Churchill Ross. Story by Wil-
bur Daniel Steele. A Harry
Pollard Production. Presented by
CARL LAEMMLE

in the Box office dragnet

NO MAN
UNDER TOW



“Joy after many slim weeks at Rialto Theatre, Washington, D. C.”
—*Variety*; “Okay at Hamrick Theatre, Portland, Ore.” — *Variety*;
“Kind of stuff the patrons go for at Harris Theatre, Pittsburgh.” —
Variety.

PETER B. KYNE'S

first story in dialog.

With three box-office stars:

*Charles Bickford, Raymond Hatton,
Fred Kohler — Fritzi Ridgeway and
Maria Alba. Directed by William Wyler.*

HELL'S HEROES



**BIGGEST
BUSINESS
in 2 YEARS!**

AT MONROE THEATRE,
CHICAGO.

CHICAGO

**SKOURAS
GRABS
PHANTOM**

FOR GRAND CENTRAL
THEATRE, ST. LOUIS.

(Note: Lon Chaney's role as the
Phantom is a silent portrayal.)

ST. LOUIS

The



PHANTOM

OF THE

OPERA

MUSIC
DIALOG
TECHNI-
COLOR

LON CHANEY'S

Greatest sensational role

With Norman Kerry and Mary Philbin.

From the novel by Gaston Leroux.

Presented by CARL LAEMMLE

Shouting 'Show Boat' Message By Land and Sea in Australia



Boat ballyhoo for "Show Boat" at Hoyts Regent, at Perth, Australia.



One of the snappy window displays on "Show Boat" music in the Perth campaign put over by Percy Curtis, Universal publicity manager, and Bert Snelling, manager of the Regent.



Surface cars carried the "Show Boat" message in a campaign that included full page advertising newspaper contests, and big publicity breaks.



Another street ballyhoo in the wide-spread Perth campaign.

School Debate and Political Fight Put 'Broadway' Over in Yuma, Ariz.

YUMA, Arizona, had a political fight all its own over changing the name of Main Street to "Broadway," when the Universal spectacle played the Yuma Theatre, one of the Publix houses, recently.

Newton (Carolina) Brunson, manager of the house, decided to make the name changing petition (one of Universal's pressbooks stunts) the backbone of his campaign, and as a result, personally presented the merchants of the city with a written petition for signatures. Most of the merchants signed readily, and the Yuma Herald, afternoon paper, went behind the idea, and broke front page stories, listing the names of merchants who favored the proposition.

The Sun, morning paper, took the opposing side, and as a result, Manager Brunson had front page breaks for several days, and the whole town

talked about "Broadway."

Following up the newspaper fight, Brunson sold the High School on the idea of having a debate on the subject, and then smashed the town with tie-up heralds reading: "Change the name of Main Street to Broadway! Whether you are in favor of it or not, don't let anything keep you from seeing the one and only Broadway, Universal's million dollar talkie on the street of streets! Nothing like it in the world! 100 percent singing, talking . . . Wednesday and Thursday, January 15-16, Yuma Theatre."

In addition to the heralds, Brunson used liberal newspaper display space, a talking trailer, and passed out 2,000 cards with just the word "Broadway," prior to the circulation of his petition. H. D. McBride, Universal exploiteer, assisted in the campaign, which netted excellent results.

See and Sound Worthy Wins "Show Boat" Slogan Contest

ONE of the main features in the highly successful "Show Boat" campaign, illustrated above, for the Perth, Australia run was a slogan contest. The Daily News of Perth publicized the contest and announced the winners. Thousands of entries were made with the result that the judges had a hard time selecting the prize-winning slogan. Finally, the following was awarded the first prize: "Show Boat"—See and Sound Worthy.

The engagement of "Show Boat" at the Hoyts Regent ushered in a new policy at that house. Falling in line with the world's greatest theatres, Hoyts is now offering extended runs of all talkie entertainment.

The Perth campaign was one of the most elaborate and extensive in Australia. The newspaper space alone was a credit to the theatre.

Your Profit Insurance!



AND you're sure of profit, because you buy the cream of the talkie market and buy them RIGHT through Universal's Complete Service Contract. The thousands of exhibitors who have made money with Complete Service are loud in their praise of Universal's square-deal policy. Join their ranks!

18,725

*Complete Service Contracts
Have Been Signed to Date!*

Carl Laemmle
gives YOU

UNIVERSAL'S
COMPLETE
SERVICE

in

SOUND

UNIVERSAL TAKES LEAD IN FOREIGN VERSION FILMS

"Last Performance" in German and Hungarian First Picture to be Made in Foreign Languages—Followed by Spanish and German Versions of "Broadway," "Show Boat," "Shanghai Lady," "Mississippi Gambler," "Skinner Steps Out," "Hell's Heroes" and Latest Schildkraut Film

UNDER the program and supervision of Carl Laemmle, Jr., general manager of Universal west coast studios, an all dialogue picture of feature length entirely in Spanish, with an exclusive Spanish cast, has been projected at Universal City.

The picture, which is unnamed at this time, will also be the starring vehicle of Joseph Schildkraut in English, with an English speaking supporting cast. Schildkraut will work during the day, and at night the Spanish players will occupy the same set and enact the same scenes made a few hours before in English.

Universal was the first company to make foreign versions of its pictures,

having produced several as late as last spring under the supervision of Paul Kohner, who is in charge of this department. The first foreign language version was that of "The Last Performance," starring Conrad Veidt and Mary Philbin, which was made in German and Hungarian.

Then followed versions of "Broadway" and "Show Boat" in Spanish and German. Versions of Universal's more recent pictures, "The Shanghai Lady," starring Nolan; "The Mississippi Gambler," starring Joseph Schildkraut; "Skinner Steps Out," starring Glenn Tryon and Merna Kennedy, are being made in Spanish, and "Hell's Heroes" in Spanish and German.

Foreign language experts read the complete dialog script of a completed picture and count the syllables used in each sentence. They then translate the dialogue to match the lip movement and facial expressions of the players. The picture is run in a sound-proof theatre with the language cast seated at microphone. As the picture is run they speak their lines which are recorded by movietone system, and the sound track thus provided replaces the English version.

This system comes as close as humanly possible to a perfect "translation." It was used solely for the reason that there are not more than fifty theatres in the world wired for sound that use Spanish spoken pictures.

"DON'T TELL ME THE PUBLIC DOESN'T WANT TALKIE WESTERNS. THE BOX-OFFICE PROVES THEY DO. I CONSIDER MAYNARDS AND GIBSONS MY BEST 1930 BUY."

**—E. C. Arehart,
Gem Theatre, S. D.
(in Herald-World)**



With Louise Lorraine. Directed by Arthur Rosson from the story by H. H. Knibbs. A Universal Picture.

Twenty-Four Sheet Snipes Helped "Hell's Heroes" Break Records

A TYPICAL Hollywood "first night" was given the opening of Universal's special, "Hell's Heroes," when the attraction opened at the Million Dollar theatre, Los Angeles, one of the Lazarus-Vinicoff circuit houses.

Stars from Universal City, as well as the executive and technical staff, attended the opening, with the cast of "Hell's Heroes" making a personal appearance, along with William Wyler, director of the production.

The exploitation and publicity campaign, which was handled under the direction of Ralph Pollack, publicity manager of the house, consisted of 50 twenty-four sheets posted one week in advance, and liberal newspaper advertising and publicity. The twenty-four sheets were sniped with the line "three bad men and a baby on the road to—God knows where!" The newspaper advertising consisted of three advance ads of eight inches each, culminating with a two by six on the day of the opening.

Despite the fact that it rained

constantly on the opening day, "Hell's Heroes" broke every opening day record since the Million Dollar became a first run house last October.

Spanish Angle Used For 'Senor Americano'

CAPITALIZING on the fact that Spanish songs and a little Spanish dialogue are in "Senor Americano," Ken Maynard's Universal starring picture, Morris Klein, owner of the Verdi theatre, San Francisco, and the Victory theatre, San Jose, California, used a combination Spanish and English herald when he ran this picture recently.

The Spanish-speaking population of both cities was circularized, and as a result, Klein reports that "Senor Americano" established a new box record at the Verdi, a suburban house, in San Francisco.

Universal Talkies In Smallest Town

KEMPTON, Illinois is one of the smallest towns in the United States which boasts sound installation in its motion picture house.

The wide-awake manager and proprietor of the Majestic, O. J. Wilson, better known as "Barney," has wired his small play-house. It seats 150 people in a town of 200 population. Barney Wilson has just bought Universal Specials for his patrons, another proof, though we shouldn't say so, of his judgment and business acumen.

The Majestic operates twice a week. Wilson is in the automobile business in addition to his exhibitor activities.



"Barney" Wilson owner and proprietor of the Majestic Theatre in Kempton, Ill.

Presented by

CARL LAEMMLE

HOOT
GIBSON
IN "The
MOUNTED
STRANGER



Ken
Maynard
in
The FIGHTING
LEGION

With Dorothy Dwan. Directed by Harry J. Brown from the story by Bennett Cohen. A Ken Maynard Production.

UNIVERSAL STAR SERIES

No. 4—JEANETTE LOFF



Jeanette Loff, leading feminine featured player in "King of Jazz"

JEANETTE LOFF, a product of Denmark and Norway via Idaho and Canada, has become a Universal star. Though she has been in pictures since 1926, when she appeared atmospherically in "Uncle Tom's Cabin" and in "The Col-

legians," it remained for the opportunity which one song in "The King of Jazz" gave her for this talented girl to demonstrate her unique and compelling ability. After this song had been seen and heard on the Universal City screen, it was the unanimous opinion of Carl Laemmle, Jr., John Murray Anderson and Paul Whiteman, and all who heard her, that here was a "find." The next day Carl Laemmle, Jr., placed Miss Loff under a long-term contract and also gave her four more numbers to do in "The King of Jazz."

In the silent picture era, Jeanette Loff was a charming photographic personality, but talking picture have disclosed in her a voice and musical ability which places Miss Loff in the first ranks of sound artists. She has been chosen to play opposite John Boles in "Moonlight Madness."

Jeanette Loff has had varied experience on both the sound and silent screen. Coming to Los Angeles from Portland, where she had finished her musical education at the Ellison and White Conservatory of Music, specializing in the pipe organ and voice culture, in 1926, Miss Loff immediately was advised to go on the screen. This was not so easy. She registered at casting offices and saw the casting directors of all of the companies. During this trying period she played small bits in "Uncle Tom's Cabin,"

"Young April," "The Collegians" and even made a great impression on Cecil B. DeMille, for whom she made "My Friend from India" and "Man Made Women." She also appeared in "Hold 'Em Yale," "Annapolis," "Love Over Night," "The Sophomore," "The Racketeer" and "Party Girl," which is playing on Broadway now.

Jeanette Loff was born in Orofino, a little lumber center in the Idaho mountains. Her father, M. J. Loff, a Dane from Copenhagen, was a violinist and his daughter inherited all of his musical appreciation and ability. The mother was of Danish and Norwegian extraction. While Jeanette was still an infant, her parents moved to Wadene, a small city in the province of Saskatchewan, Canada. Here she was educated and trained in music and all kinds of athletics in which Canadian girls excel, such as skating, swimming, horseback riding, snow-shoeing and skiing. It was here, also, that she played the organ for the local moving picture theatre for a year, probably dreaming of appearing on the screen herself, but with no hope of such a future as now opens up for her through her Universal contract.

Miss Loff is five feet two inches tall, weighs one hundred and five pounds, has large dark blue eyes and a profusion of golden hair, which she has never bobbed.

Screen Holds Most Possibilities For Artists Says Hermann Rosse

(Continued from page 8)

The result of this imagination is vividly apparent in the marvelously beautiful costumes and settings which he conceived for "King of Jazz." Given also the advantage of all-Technicolor photography, he was enabled to blend the color combinations he visualized into actual reproduction—and the effect which he has achieved, until seen in its full glory in the picture, astounded even him.

Each of the eight numbers called for an entirely different setting with sometimes as many as eight complete changes of costume in a single number. All conceivable motifs were utilized with every conceivable color and every conceivable lighting effect. Rosse himself, asserts that the result obtained by far exceeds even his own high expectations.

Every principal and every girl who

appears in these gorgeous costumes was chosen personally by John Murray Anderson, the famous New York producer of smart musical shows, especially for the ensembles which he visualized. The best dancing troupe of the country, the Russell Markert Dancers, was brought from New York, and the most beautiful girls in Hollywood were selected to assist them.

... "The Mounted Stranger," is a thrill-packed picture of the hard-riding, hard fighting West. "Hoot provides all of the old thrills which put him by himself in the class of western stars—and adds plenty of new ones for good measure."

Boston Traveler.

Newspaper Tie-Up Features "Phantom"

THE outstanding feature of the exploitation campaign for the presentation of Universal's new "PHANTOM OF THE OPERA" at the Royal Theatre, Columbus, Ga., was a tie-up with the Columbus *Ledger* that netted the engagement a two column story on the front page of the paper in addition to several daily stories.

Through the tie-up all the teachers in Columbus schools were invited as guests of the *Ledger* and the Royal Theater to see "The Phantom of the Opera." Special press tickets were issued from the office of the paper, to all teachers applying for them.

R. E. Martin, manager of the Royal theatre, and Earl Griggs, Universal exploitation representative, are responsible for the campaign, which included other interesting features, prominent among them being a phantom figure, dressed in a phantom red gown with plumed hat and mask.

M.P. NEWS

Serials and the Kids

We've been trying to urge every reader of these pages to give more thought to the matter of serials and kiddie business. Only the other day an exhibitor from a town not far from New York was in to see us and remarked that his kiddie business for a Saturday averaged him about 45 youngsters.

After prevailing upon his superiors to book him a serial and backing it up with the proper publicity his kiddie business for this one afternoon a week has jumped to over eight hundred.

Allowing for still more improvement on this phase of his business, it is very evident that the kiddie business has become highly profitable for this one theatre.

An extra Western for Saturday or Sunday afternoons, plus a good live serial will pay you bigger dividends in increased box receipts than any other single medium we can think of at the moment.

"Chick"

The JAWBROKE BOOBY

SOUND
OR
SILENT

10 WEEKS OF SENSATIONAL GREAT PROFIT IN THIS GREAT SERIAL!
With LOUISE LORRAINE,
JACK PERRIN, Monroe
Salisbury, Francis Ford,
Leo White, Wilbur S. Mack



Universal's New Selling Season is on NOW!

UNIVERSAL SYNOPSIS

"LAW IN THE SADDLE"

Western Featurette
With Ted Carson

A SERGEANT of the Mounted, on the trail of a bandit gang, follows a mysterious girl, who does her best to evade him. He tracks her to a cabin where he finds a dying man, whose last words name a bandit



Ted Carson

gang as the murderers, and one of them as Danny Mulrae. The girl leaves, rushes to her home and tells her brother Danny that the law is after him. Danny, while weak, is not a criminal type and he regrets the fact that he has become involved with bad company. The sergeant follows the girl home after the victim dies.

The gang decide to flee the country, taking the girl as captive so that she will not give them away. When the sergeant enters, a terrific battle ensues. The sergeant cleverly manages to send Danny after the Mounties. In the thick of the fray the Mounted arrive. "Alibi" Moran, confronted by the police, accuses Danny of having killed the man. All cards seem stacked against Danny because his gun was the one that fired the fatal shot. Danny tries to explain that he had sold the gun to Moran. The sergeant clears the situation by relating that the man's dying words exonerated Danny and accused "Alibi" as the killer.

The gang is arrested and the sergeant finds himself sentimentally interested in the girl, Alice Mulrae.

"SOME SHOW"

2-Reel Comedy
With Arthur Lake

ARTHUR and Dick, a couple of amateur actors, despised each other because they had a fondness for the same heroine. Love was pepper to Arthur, for it spiced him to be first to meet Edna in the park, for the play rehearsal. They were startled by a placard which told of an escaped lunatic. Seeing a man in hunting togs, acting rather queerly, they vow to capture him. The man, having seen Arthur in histrionic poses, suspected Arthur of being bats and the resulting combat was astonishing.

That night the show was put on,

"COHENS and KELLYS in SCOTLAND"

Laemmle Special
With Charlie Murray and George Sidney

COHEN AND KELLY, accompanied by their respective spouses, arrive in Scotland to buy plaids. Each has received a tip from the same source that the Prince of Morania, the style dictator, is going to have a plaid motif in his spring wardrobe, which will mean big plaid sales. Cohen buys all the plaids of McPherson, while Kelly purchases all plaids of McDonald. Cohen and Kelly run across each other, and stage a scene.

Cohen gets into trouble with a stranger on the links, and is horrified to discover he has insulted the Prince of Morania. The Cohens and Kellys attend the race, where the Prince is expected to show himself in plaids. It rains, and the Prince does not open his long raincoat. Cohen and Kelly besiege the prince in his box, entreating him to show himself in plaids. They are ejected from the box.

Thinking themselves ruined, each decides to commit suicide. When they find each other at the same suicide location each fights to dissuade the other. Cohen jumps in the water and Kelly follows and rescues him. A reconciliation follows.

In the meantime McPherson and McDonald have been informed that the Prince is going in for plaids, and they lament the fact they sold to Cohen and Kelly. Cohen and Kelly astound the Scotsmen by entering, dripping wet, and asking them to buy back the plaids. McPherson and McDonald refuse to pay more than half of what the plaids cost. Cohen and Kelly are in the depths of despair when they hear a parade going by outside. They look out the window and see the Prince, wearing plaids. The tables are now turned, and McPherson and McDonald pay half a million to get their plaids back.

but everything seemed to go wrong. Arthur, as a Napoleon, was a flop. The audience was frank in letting Arthur know that as an actor he was a target. Then the stage horse disappeared. Arthur offered himself as the rear end—with dire results.—He severed connections with the horse's neck.

Edna and Arthur, glad to be with each other, but still a bit unhappy over their failure, disconsolately fade into the night.

"TARZAN THE TIGER"

No. 11--"The Jaws of Death"

TARZAN, bound in a lion net by La and her men, is saved by his friend, Tantor the elephant. Tarzan is carried by Tantor in pursuit of the great ape which has carried off Lady Jane. Tarzan vanquishes the ape in a fight, and saves Jane. La, Werper and their party resume the search for Tarzan and Jane, who are again on their way to Opar, where Jane hopes Tarzan will regain his lost memory. Tarzan, alarmed by strange sounds, climbs a tree to investigate. In his absence Jane is surprised by two of La's men. In her flight she falls into a stream infested by alligators, a log pinning her down helpless. Tarzan, seeing her peril from above, dives to her rescue. The alligators close in on both Tarzan and Jane.

No. 12--"The Jewels of Opar"

TARZAN saves Jane from the alligators in the stream into which she has fallen, and the two resume their journey to Opar. Werper tells La that the two are heading for Opar, and also that Tarzan knows the location of the lost treasure of Opar. La, Werper and their party hurry to Opar to be there when Tarzan and Jane arrive. Tarzan and Jane arrive at the entrance to the temple. Tarzan, followed by Jane, forces an entry to the treasure chamber of Opar Werper and La also make their way to the treasure chamber by separate entrances. Werper sees the jewels discovered by Tarzan, and in turn is seen by Tarzan, who leaps at him. Werper draws a knife against Tarzan. Jane in horror watches the fight between her husband and Werper and sees the menacing figures of La's men stealing into the treasure chamber.

"STOP THAT NOISE"

Universal Comedy
With Sunny Jim

HAVING a baby was no fun for Sunny's parents as they found it impossible to lease an apartment. Landlords preferred dogs to children. Sunny's father, quite a bright young boy, got the idea of dressing Sunny up as a ventriloquist's dummy and they made their grand entrance into a new apartment hotel with Sunny playing his role very well.

It wasn't long before his Dad's ruse was discovered and they were invited out. We leave them trotting wearily from pent house to pent house.

LEADERSHIP

when the exhibitor
turns advertiser

with

Universal Advertising Accessories



Mrs. Cohen and Mrs. Kelly enjoying soda drinks.



Toweling



The inside spread of the herald.



A tie-up for tailoring and clothing.



Golf goods



Cover and title page of the herald.
The Universal staff of advertising and creative men have made a great showing with the advertising accessories for "The COHENS and KELLYS in SCOTLAND."



A tie-up for cigars and tobaccoist.



Sport Clothes

On this page (to the right) we have illustrated a set of 6 merchant tie-up stills and (to the left) the herald and (below) the 24 sheet stand. Every item a live piece of business getting material available at Universal Exchanges.



A Morgan Poster

"Show Boat" Film Entertaining Chicago

(Reprinted from Chicago Daily News)

By CLARK RODENBACH

MR. ZIEGFELD'S "Showboat" tooted its way out of town to make way for a whoopee party at the Illinois theatre. And scarce had the last ripple broke upon the shore than Mr. Laemmle's "Showboat" moved into the Roosevelt.

There's a reason why one must needs be out of sight ere the other steamed 'round the bend. Mr. Ziegfeld allowed 'em to make his big show into a picture only on the condition that they do not show the film before the stage play is on its way. Universal's picture was pawing the ground and rarin' to go long before they let it. Don't mind a few mixed figures of speech.

* * *

Laura La Plante might not have been your conception of Magnolia, but she is surprisingly effective. Her Magnolia is a sympathetic character. Joseph Schildkraut, one of the films' most decorative leading men, when dressed in period costumes, is a romantic party. . . .

* * *

"Showboat" shows old Cap'n Andy Hawks, proprietor of the showboat which provides dramatic entertainment a generation ago along the Mississippi. His daughter, Magnolia, is the star; a dapper gambler, Gaylord Ravenal, joins the troupe and elopes with the star after a whirlwind courtship.

The gambler, his wife and their small daughter live a life of ups, when the cards are going well, and downs when the cards aren't. Ravenal finally walks out on the wife, thinking she'll go better alone. She does, indeed. In no time at all she's knocking the customers in the big time for a loop with her old showboat songs, and retires a wealthy woman, with a married daughter.

There is a happy ending brought in to make the lonely life of Magnolia and that of the rake, Ravenal, a presumably happy one.

"Showboat" is good entertainment, no matter how it may differ from the other two showboats.

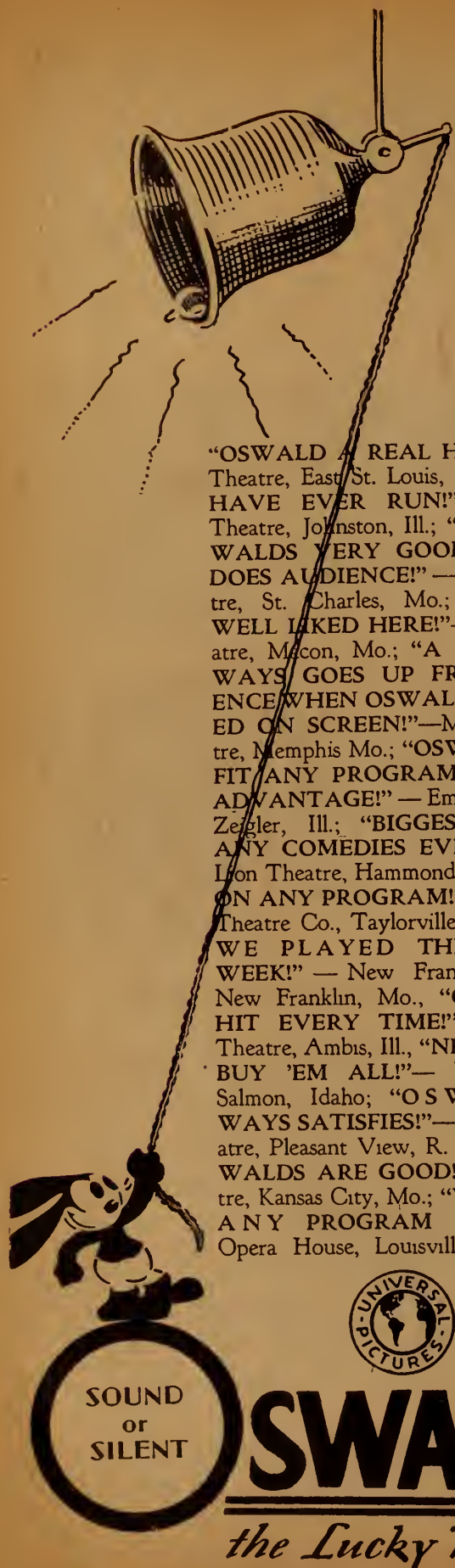
Motorboat Sportsman Praises "Show Boat"

ONE of the most sincere and heartfelt letters of praise yet to reach Universal about "Show Boat" comes from Le Roy Cook, prominent Beverly Hills yachtsman. Cook has been identified with the motor boat sport since its introduction into the middle west. He holds active memberships in the various yacht clubs and is an official of the Mississippi Valley Power Boat Association. Mr. Cook saw "Show Boat" in Chicago, and says:

"'Show Boat' at the Roosevelt is better than the play and I remember what Amy Leslie said about the play: 'It don't matter how old you are, nor how many plays you have seen, when you see this one, you have seen them all.' That was before the movie came out.

"Everybody connected with this sound picture is entitled to a vote of thanks. It is a masterpiece, absolutely.

"Donald T. Wright, Editor of Waterway's Journal, St. Louis, writes me he likes this picture fully as well as he did the play. There is no better authority on river matters in the United States."



"OSWALD A REAL HIT!"—Drake Theatre, East St. Louis, Ill.; "BEST I HAVE EVER RUN!"—American Theatre, Johnston, Ill.; "THINK OSWALDS VERY GOOD AND SO DOES AUDIENCE!"—Strand Theatre, St. Charles, Mo.; "OSWALD WELL LIKED HERE!"—Grand Theatre, Macon, Mo.; "A CHEER ALWAYS GOES UP FROM AUDIENCE WHEN OSWALD IS FLASHED ON SCREEN!"—Majestic Theatre, Memphis Mo.; "OSWALD WILL FIT ANY PROGRAM TO GOOD ADVANTAGE!"—Empire Theatre, Ziegler, Ill.; "BIGGEST HIT OF ANY COMEDIES EVER RUN!"—Lion Theatre, Hammond, Ill.; "GOOD ON ANY PROGRAM!"—Taylorville Theatre Co., Taylorville, Ill.; "WISH WE PLAYED THEM EVERY WEEK!"—New Franklin Theatre, New Franklin, Mo.; "OSWALD A HIT EVERY TIME!"—Merchant's Theatre, Ambis, Ill.; "NEVER FAILS. BUY 'EM ALL!"—Rex Theatre, Salmon, Idaho; "OSWALD ALWAYS SATISFIES!"—Roseland Theatre, Pleasant View, R. I.; "ALL OSWALDS ARE GOOD!"—Sun Theatre, Kansas City, Mo.; "WILL MAKE ANY PROGRAM BETTER!"—Opera House, Louisville, Nebr

UNIVERSAL PICTURES

SOUND or SILENT

OSWALD

the Lucky Rabbit

It Happened in Monterey

"It Happened in Monterey"
—a fiery love song sung by
John Boles and Jeanette Loff
... just ONE of the many
song hits in "King of Jazz"
... and in WHAT a gor-
geous setting ... it's head-
ed straight for top popular-
ity!

CLAEMMLE
PAUL
WHITEMAN
KING
JAZZ
DIRECTED BY
JOHN MURRAY
ANDERSON
PRODUCED BY
CLAEMMLE JR.
A UNIVERSAL
PICTURE

ABANDON
LIE
H-SZ

One issue of The Saturday Evening Post would make a pile 52,083 feet high!



Record height for an airplane, 38,000 feet.

Highest peak, Mt. Everest, 29,000 feet.

Watch This Column
Universal's Weekly Chat



SISTERS "G"
from France, in
"KING OF JAZZ"

"Once in a lifetime a show like this. That's the only way in which I can truthfully express my feelings about Paul Whiteman's magnificent musical 'King of Jazz.' I feel safe in predicting that you will be enchanted by the exquisite beauty and haunting melody of this truly startling innovation in the newest form of entertainment. This may sound like bragging, but I am merely trying to give you my reaction after seeing this glorious extravaganza of mirth and melody."



Motion picture fans throughout the country write me that they are eagerly awaiting "All Quiet on the Western Front," that remarkable story of the World War, through the medium of which Erich Maria Remarque stepped into the literary and dramatic hall of fame overnight. When you see this picture, you will know what I have overthought—you will hear what they said—you will see what they did. Europe is just as anxious to see this masterpiece as is America. The whole world said the picture couldn't be produced. Wait till you see it. Furthermore—there is decidedly keen interest by theatre owners in "La Marseillaise," starring LAURA LA PLANTE and JOHN BOLES, and stirring song which overthrew the famous and stirring life-blood of the people. GEORGE SIDNEY, CHARLIE MURRAY, VERA GORDON, KATE PRICE are all together again in the latest high point of hilarity, "The Cohens and Kellys in Scotland," which is being released simultaneously all over the country in celebration of St. Patrick's Day. Don't fail to see this if you enjoy laughs, and who doesn't?

I still want volunteer correspondents and helpers in every city, town and village in the country. Personal correspondents who will help the people of their localities in the way of providing entertainment of the best sort. Write me today.

Carl Laemmle, President
UNIVERSAL PICTURES
The Home of the Good Film
730 Fifth Ave. New York City

Woolworth Bldg., N. Y. 790 feet.


A pile of Saturday Evening Posts, 65 times higher than the Woolworth Tower carries the message of UNIVERSAL to your Patrons regularly! Tie up to this mighty force!

The column at the left will appear in The Saturday Evening Post March 15, 1930


UNIVERSAL WEEKLY

VOL. 31 NO. 7

MAR. 22, 1930



Graham McNamee
National Broadcasting Co's Ace-
Newscasting for the great
Universal *talking* Newsreel



AT LAST THE BOOK
IS ON THE SCREEN
... the Story that Changed
the Thought of the World!

Directed by LEWIS MILESTONE.
Adapted by MAXWELL ANDERSON.
Continuity by DEL ANDREWS. Titles
by GEORGE ABBOTT. Presented by
CARL LAEMMLE, Jr. Produced by
CARL LAEMMLE, Jr. With Louis
Wolheim, Lewis Ayres, John Wray.

THE HUMAN
SIDE OF WAR
THROUGH EYES
OF YOUTH



ALL
WEST



QUIET *on the*
WESTERN FRONT

"UNDERTOW"

*No. 682—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation*

RIGHT on the very heels of Universal's sensational box-office hits such as "Hell's Heroes" and "Night Ride" and the synchronized version of "The Phantom of the Opera"—all of which are tearing records to pieces wherever they are shown—right on the heels of these master productions comes "Undertow."

"Undertow" will give you brand new ideas of what can be done with sound, properly, cleverly applied.

"Undertow" will give you that same gripping thrill that you got from "Hell's Heroes" and from "Night Ride."

Directed by Harry Pollard, it has a cast of three principals who give a performance such as you've hoped for and prayed for—the gorgeous Mary Nolan and the virile Johnny Mack Brown and the superb Robert Ellis.

Most of the action takes place within a lighthouse, much of it during a storm and, boy, when I tell you there is drama enough to fill half a dozen books, I mean action!

You are going to hear about it. You are going to want

A KNOCKOUT!

it, and if you've already booked it, you will be tickled to death with your foresight.

Universal has hit a stride that nothing can stop. The pictures now turning out from this studio are "clicking" with the good old box-office click.

But, to drop back to the slang of a few years ago, "you ain't seen nothing yet!"

What we've got in store for you cannot possibly be told in worlds of words.

Nothing but actually seeing "All Quiet on the Western Front" and Paul Whiteman in "King of Jazz" and Laura La Plante and John Boles in "La Marseillaise" can possibly give you an idea of their vastness, their importance, their revolutionizing effect.

They are going to turn this gay and festive picture business upside down and they are going to bring the shekels into your till in a way you never enjoyed before.

You can't have the best from now on unless you have Universal pictures—and don't you forget it!



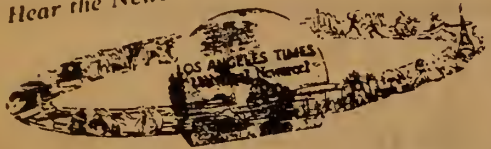
News!

The Montana Standard STARTS AMAZING AND EXCLUSIVE NEWS SERVICE

The Montana Standard Universal Newsreel Will Be Shown Every Week in Better than 1000

Hear the News!

See the News!



Graham McNamee

World's Premier Broadcaster

Has Been Signed as the "Talking Reporter" for the

Los Angeles Times Universal Newsreel



WEEK by week to every spot are taking place. He will take you to the battle and the Orient. For years you have listened you can hear him at your world tour.

- Los Angeles Times "Talk"
- Los Angeles MILLION DOLLAR THEATRE
- Glendale CALIFORNIA THEATRE
- Long Beach STRAND THEATRE
- Huntington Park PARE THEATRE

McNamee will take you to the heart of the events of interest.



TODAY! GRAHAM McNAMEE

begins his **News casting** The Latest News Events **TALKING REPORTER** at Wigwam Theater

The best known voice in the world will hold you in a spell of news as it is being, shattering reality.

His genius for transmitting feeling and movement to world events sets the heart aflame and adds immortality to the excitement value of a newsworld that is the best word in scappy, up-to-the-minute news.

EL PASO EVENING POST UNIVERSAL NEWSREEL

THE MONTANA STANDARD on December 11 will continue its... and to have status in its own right. With a long... it will now lead all others in showing important world events... the most perfect ever.

Also we shall in every way in modern progress. The Montana Standard... a new idea in its service by presenting the news from its pages... on the screen.

By wireless, cable and... news items and present... for news information.

Local news items... from the Standard... of outstanding features.

The Montana Standard... of interest and... personality on the screen.

Read the See W D



GRAHAM McNAMEE

Hear America's Greatest Talking Reporter Tell the News of the World As the Scenes Flash on the Screen

HERE is Radio's greatest announcer, telling you the news of the world for THE EVENING WORLD-UNIVERSAL NEWSREEL. One of the greatest advances ever made in the pictorial presentation of the events of the day, adequately commented upon by the man who numbers his listeners in the millions. The most vivid news presentation known in the motion picture world.

See The Evening World-Universal Newsreel at These Theatres

Los Angeles and Vicinity	San Francisco and Vicinity	San Diego and Vicinity	San Jose and Vicinity	New York City	Los Angeles and Vicinity	San Francisco and Vicinity	San Diego and Vicinity	San Jose and Vicinity	New York City
123 Broadway	456 Market	789 Main	1011 Mission	1212 Broadway	1313 Broadway	1414 Broadway	1515 Broadway	1616 Broadway	1717 Broadway
1818 Broadway	1919 Broadway	2020 Broadway	2121 Broadway	2222 Broadway	2323 Broadway	2424 Broadway	2525 Broadway	2626 Broadway	2727 Broadway
2828 Broadway	2929 Broadway	3030 Broadway	3131 Broadway	3232 Broadway	3333 Broadway	3434 Broadway	3535 Broadway	3636 Broadway	3737 Broadway
3838 Broadway	3939 Broadway	4040 Broadway	4141 Broadway	4242 Broadway	4343 Broadway	4444 Broadway	4545 Broadway	4646 Broadway	4747 Broadway
4848 Broadway	4949 Broadway	5050 Broadway	5151 Broadway	5252 Broadway	5353 Broadway	5454 Broadway	5555 Broadway	5656 Broadway	5757 Broadway
5858 Broadway	5959 Broadway	6060 Broadway	6161 Broadway	6262 Broadway	6363 Broadway	6464 Broadway	6565 Broadway	6666 Broadway	6767 Broadway
6868 Broadway	6969 Broadway	7070 Broadway	7171 Broadway	7272 Broadway	7373 Broadway	7474 Broadway	7575 Broadway	7676 Broadway	7777 Broadway
7878 Broadway	7979 Broadway	8080 Broadway	8181 Broadway	8282 Broadway	8383 Broadway	8484 Broadway	8585 Broadway	8686 Broadway	8787 Broadway
8888 Broadway	8989 Broadway	9090 Broadway	9191 Broadway	9292 Broadway	9393 Broadway	9494 Broadway	9595 Broadway	9696 Broadway	9797 Broadway
9898 Broadway	9999 Broadway								

The Evening World UNIVERSAL NEWSREEL

AT YOUR NEIGHBORHOOD THEATRE

UNIVERSAL NEWSREEL

GOING! LIKE WILDFIRE!

The Whole World — Newspapers,
Exhibitors and the Photoplay Public
—is fired with wild enthusiasm over

GRAHAM M^CNAMEE

Produced under the Supervision of
Sam B. Jacobson—By special ar-
rangement with National Broad-
casting Company. Presented by

CARL LAEMMLE

Two a Week On Disc

as the Talking Reporter in the Universal Newsreel.
A MILLION DOLLAR advertising campaign is be-
ing run by fifty-two of the greatest newspapers of
the country—with news space that MILLIONS could
not buy.

MILLIONS are listening to McNamee every week
and packing theatres to hear him.

And First-Run Theatre Exhibitors testify that Mc-
Namee draws like a STAR and is applauded after
every showing.

KING NEWSREEL

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
MOTION PICTURE WEEKLY PUBLISHING COMPANY - HECKSCHER BUILDING -
730-5th AVE. - NEW YORK CITY

Copyright 1930 UNIVERSAL PICTURES CORPORATION - All Rights Reserved

Vol. XXXI

MARCH 22, 1930

No. 7

STOP, LOOK, LISTEN . . . AND LIVE

Graham McNamee, Newscasting as the Talking Reporter of
Universal Talking Newsreel Suggests This Slogan Be
Made Imperative at Every Railroad Crossing

STOP, LOOK, LISTEN—and live," said Graham McNamee in Universal Talking Newsreel No. 18, as the final comment on the terribly costly wreck at Kenosha, Wisconsin, caused by a motorist who did not stop, look and listen, and who did *not* live.

It was a picturesque, terse way of saying what all the safety councils, insurance companies and railroads have been trying to say ever since mechanical means of transportation so far outstripped running and walking.

When Graham McNamee returned from Camden, where the National Broadcasting star records his observations on the newsreel, he was asked if this graphic slogan which he used was original, or if he had seen it somewhere.

"So far as I am concerned," said Mr. McNamee, "it is original, although I wouldn't go so far as to say that it hadn't been used. It seems to me that any one who had seen a wreck like this one shown in the Uni-

versal Newsreel, where two whole trains were derailed by one careless motorist—sixty people injured and two people in the automobile killed—would have thought of some prophetic conclusion to the universally used 'Stop, look and listen.' Undoubtedly others have thought of it, but I don't believe it has ever been suggested to the people who are vitally interested in preventing this kind of accident. Among these people, of course, are the railroads, the automobile clubs, the safety councils and the traffic control commissioners of our towns and municipalities."

The psychology that lies back of the new Graham McNamee slogan is obvious. Admonition is all right and for a time effective, but it naturally loses its power with too much repetition. To include a thought of what will happen to you if the admonition is not heeded is just what this slogan requires to make it more effective. If a photograph of the utter destruction and terrific loss of life, a photograph such as was presented in this number of the Universal Talking Newsreel, could be enlarged and pasted on every warning post, at every railroad crossing, warning posts would be still more effective. However, for the time being, the addition which Graham McNamee has suggested should result in much more care on the part of motorists who have become callous to the signs which are already carried on railroad crossings.

NOTE: It isn't often that a thought for public safety as good as this comes from a private source. Wouldn't it be a good idea for you to suggest, either to a managing editor or a paper or to the editorial writer, the advisability of an editorial in the paper on this subject?

If Graham McNamee's striking slogan is adopted, warning posts at railroad crossings will have an extra significance that may save thousands of lives every year.



B.O. Smash

for any day!



Directed
by
WILLIAM
JAMES
CRAFT

"OF ALL the Cohens and Kellys this one easily THE BEST AND FUNNIEST," Quinn Martin in the N. Y. World, "hilarious as anything to be found along Broadway."—To which Mordaunt Hall, in the N. Y. Times, adds: "Not since 'Charley's Aunt' has the Colony been as merry as it was yesterday . . . 'The Cohens and Kellys in Scotland' is perhaps the BEST OF THE SERIES." Get that, Mr. Showman—THE BEST OF THE SERIES—the best of the biggest money-making series the industry has ever known. GRAB IT!

The COHENS & KELLYS in SCOTLAND

WITH THE FOUR ORIGINAL COHENS AND KELLYS.
CHARLIE MURRAY · GEORGE SIDNEY ·
VERA GORDON · Kate Price presented by CARL LAEMMLE

Pictures --- Not Promises! That's Universal!

"LIBERTY" FEATURES MARY NOLAN STORY

Over 2,250,000 Regular Readers of Famous Weekly Will Read Dramatic Career of Universal Star Who Has Beauty, Brains, Acting Ability and "Something More Than IT"

14

Liberty

March 15, 1930

Mary Nolan versus Imogene Wilson

*The Facts About
Hollywood's Newest Drama*

By ADELA ROGERS
ST. JOHNS

THERE is today upon the horizon of Hollywood a new star.

Not one of the second-rate variety that flickers briefly and indefinitely, but a girl who has within her all the latent power, all the rare attributes which go to make the few screen immortals.

As plainly as the wise ones of the movie world see the star itself, they see storms bearing down all around it. The menace of this girl's past. The menace of herself.

Drama, which has been sadly missing in Hollywood in these later, saner days, has returned with her, and because all Hollywood is and must be vitally interested in drama, eyes and tongues are busy with this new story, this new and inconprehensible personality.

The girl's name is Mary Nolan.

A slim blonde thing of exquisite beauty and some nameless appeal so strong that no one can be in the same room with her and not feel it. Something more than "it," because it touches both men and women and leaves them filled with a bewildered tenderness. No matter what happens afterward, or what your head determines about Mary Nolan, once you have talked with her that sympathy of the heart persists.

In the language of the insurance companies, she isn't a good risk, because anything might happen to her at any time. She isn't a good business risk, because she would be just as apt to give her last penny to a down-and-outer as to buy bonds with it. She isn't any more domestic than a young tiger cub.

In a word of three syllables, she's dynamite. The good old stuff which has made great actresses the center of romance and interest from the days of Adrienne Lecouvreur and Bernhardt and Duse.

Mention Mary Nolan now on any lot, in any café, to any movie authority, and the response is instant. She is the one new factor to be reckoned with in the fight for those few choice seats of the mighty.

In a little over two years, with everything against her, she has fought her way up until hundreds of thousands of dollars have been offered young Junior Laemmle for her contract.

She has beauty. Only two women ever on the screen—Barbara La Marr and Corinne Griffith—have equaled



Mary Nolan, Hollywood's new sensation, who used to be Imogene Wilson.

her in this respect. Acting ability which needs only direction and story opportunity to bring it to real heights. A brain whose swift reactions and vivid imagination are equal to most people's thoughts.

(CONTINUED ON PAGE SEVENTEEN)

WHEN a motion picture star lands conspicuously in the pages of *Liberty*, you may be quite sure that she is no mere flash in the pan. On the contrary, Adela Rogers St. John, author of the long life story of Mary Nolan's short life, assures us that the blonde and lovely lady has all the elements that go to make one of the screen's immortals. She is the drama of Hollywood and the toast of motion picture fans.

The fact that her story appears in a weekly magazine boasting a circulation of over 2,250,000 regular readers has a distinct bearing on the country's box-offices. Such a story in a motion picture fan magazine is one thing; the same story in a weekly of the tremendous circulation and wide reader appeal that distinguish *Liberty* is another and much more significant matter to exhibitors. Motion picture patrons who seldom, if ever, read fan magazines will read about the Universal star who is "dynamite." They will see the illustrations of Mary Nolan as she appears in "Shanghai Lady" and "Undertow," and their curiosity will be strongly aroused to see the screen's most beautiful blonde in action in the talkies.

Adela Rogers St. John defines Mary Nolan's charm with deft strokes. She stresses the star's beauty, exceeded on the screen only by Barbara La Marr and Corinne Griffith, her quick responsive mind, her striking acting ability. She emphasizes that peculiar appeal that "is something more than IT"—something that delights both men and women, something that clutches the heart and, much more important to exhibitors, brings fans back time and again to see her pictures.

AT LEFT: First page of the Mary Nolan story reprinted by courtesy of Liberty Magazine.

Publix Circuit Books it!

Booked by the entire Publix Circuit, with the exception of first-run in Chicago, (where it already broke records at the Monroe)—grabbed for such circuits as Dent, Great States, Finkelstein and Rubin, Publix-Saenger; Iowa and Nebraska Theatres—Booked for a total of hundreds of days. THAT'S the kind of a money-maker it is. GRAB IT FOR YOURSELF—NOW!

PHANTOM OF THE OPERA

Starring
**LON
CHANEY**

*With Norman Kerry and Mary Philbin.
From the novel by Gaston Leroux.
Directed by Rupert Julian.*

(Sound on disc only)

with
**DIALOGUE - MUSIC
TECHNICOLOR**

Presented by

CARL LAEMMLE

NOTE:
*Chaney's
role of the
Phantom is
is a silent
portrayal*

Pictures --- Not Promises! That's Universal!

MABEL WAYNE SCORES AGAIN IN "KING of JAZZ"

Expects to Make More in This Paul Whiteman Picture from Her Two Songs, "It Happened in Monterey" and "Ragamuffin Romeo," Than She Did on "Ramona"

WRITING a song in twenty minutes and "selling" it over the long distance-telephone to John Murray Anderson in Universal City is quite a feat even for a song writer (and they are supposed to be the most impromptu genus of the human race), but making a lot of money quickly is even a more difficult stunt. But Mabel Wayne, songland's most famous woman composer, has done both. She wrote "Ramona" in twenty minutes, and to date it has netted her about \$50,000. The second accomplishment was in hurriedly writing "Ragamuffin Romeo," singing it over the telephone to John Murray Anderson and having it accepted for "King of Jazz." Miss Wayne believes that her royalties on "Ragamuffin Romeo" and "Monterey" will far surpass the fifty thousand she made on "Ramona."

The music for "Ragamuffin Romeo" had to be of a certain type. The scene is a glorification of a rag doll Juliet, who is formed on the screen bit by bit and rag by rag until she becomes a living person singing the song. Mr. Anderson wanted music for the number to have a suggestion of the humorous in it and he was delighted when he recognized in Mable Wayne's composition the very touch he wanted. Jean Lang, the well-known radio comedienne was chosen as the person to put the song across to its best advantage.

Miss Wayne made a name for herself when she earned \$50,000 in twenty minutes and she is noted as the first woman to break into the music publishing business in Tin Pan Alley and make a success of it. She violated the cherished tradition that the Alley is a man's world. There were prejudices against a woman succeeding in its environs. There was the very atmosphere of the place for one thing—its raucous music, its rough and ready contacts. Mabel Wayne, with her meagre musical training of three years' practice on the piano, with her little zestful tunes humming in her head, smashed those traditions and now though a woman under thirty, she is a phenomenal success.



By Hal Phyfe.
Mabel Wayne, whose songs for Universal's "King of Jazz" bid fair to excel her "Ramona" in popularity.

It was she who started the "Dance Program Revolution." She was the introducer of the gay, syncopated waltz. Suddenly it became the fashion to write waltzes with that jolly, modern note. In time, instead of the proportion of waltzes being one to every seven fox trots—a condition that had prevailed on dance programs for years—the proportion of waltzes and fox trots was equalized.

"I know when I write a hit," said Miss Wayne. "Why? Because the melody keeps coming back to me—it haunts me day and night. When a piece of music replays itself in your mind, you can bet on its success."

"I depend upon a flash inspiration for my compositions. I sit down at the piano and improvise, running my fingers over the keys, humming a little as I play to help formulate the melody. The tunes seem to come right out of the ends of my fingers. Violent mental effort won't help a song writer. I never force myself to compose."

"I could write a song every morning if I wished, but such tunes would not be what we call 'naturals.' Once a writer is on the road to success, she imperils her own fortune by

turning out anything but a hit.

"In writing 'Ragamuffin Romeo' my flash inspiration worked perfectly. As soon as I had finished talking to John Murray Anderson over the telephone I got a hunch as to what type of tune would be most appropriate. I hope I may say without being accused of boasting that I was lucky enough to catch the right note. The fact that Mr. Anderson liked 'Ragamuffin Romeo' well enough to accept it over the wire is the highest praise I could ask. A popular song must be instantaneous in its appeal, or it will never be hummed, whistled and sung by millions."

Miss Wayne also wrote "It Happened in Monterey" for "King of Jazz." It is being sung by John Boles, framed by a romantic Spanish setting. Jeanette Loff, lovely in a lace mantilla, is the adored lady and the Hollywood Beauties, in gorgeous costumes, are introduced as animated decoration.

GREATEST

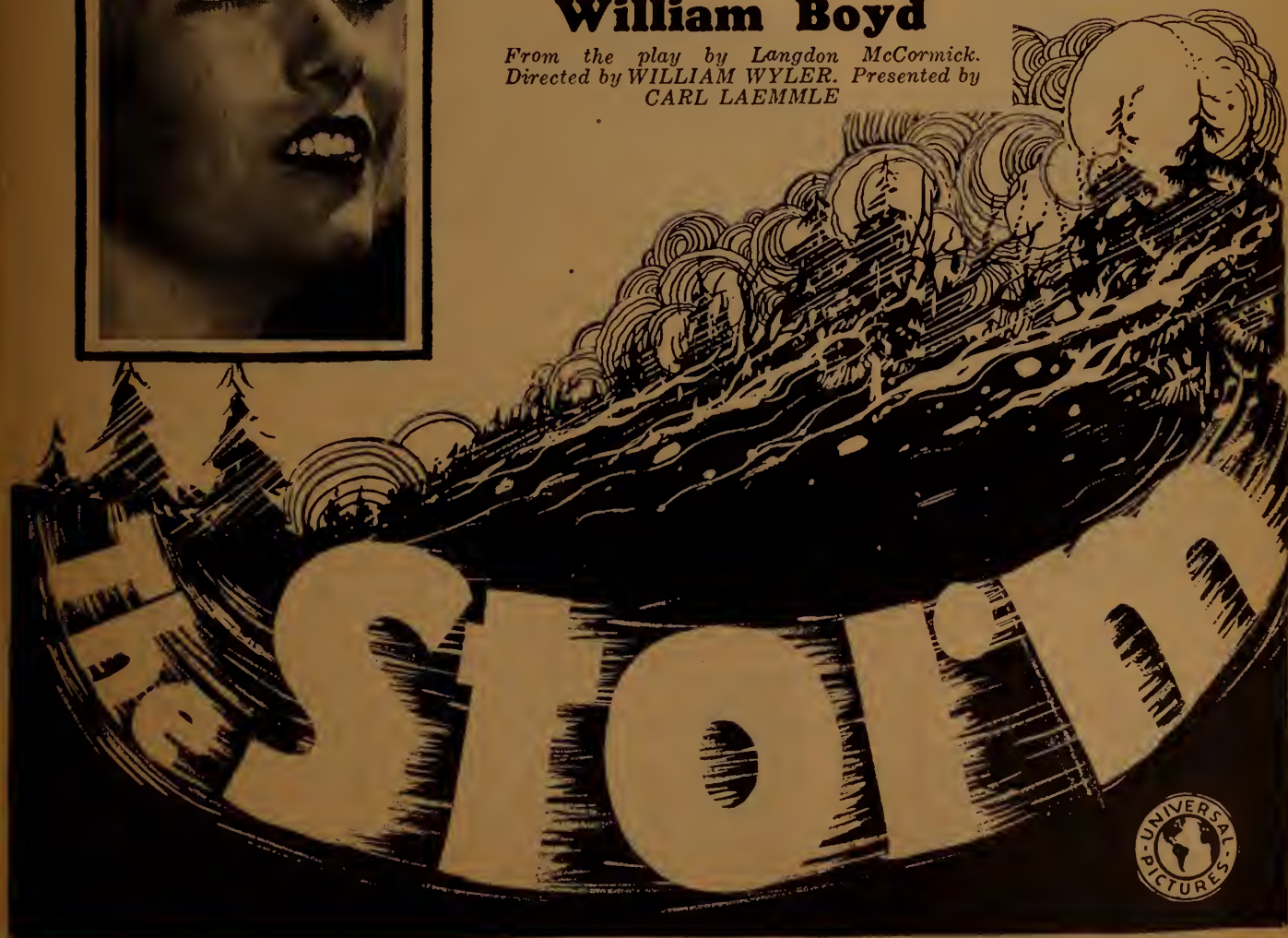
melodrama ever produced on the stage. NOW the greatest talking thriller ever conceived. It's big—smashing—terrific—**BRAND NEW!** Climaxed by a roaring, searing, blistering forest fire—in **SOUND**—that's stupendous. With a 24-karat cast, starring:

LUPE VELEZ

with

Paul Cavanaugh
William Boyd

*From the play by Langdon McCormick.
Directed by WILLIAM WYLER. Presented by
CARL LAEMMLE*



RE

BO

Laura
LA PLANTE
and
John BOLES
With stirring music and songs by CHARLES WAKEFIELD CADMAN. A Paul Fejos Production from the story by Houston W. Branch.

La Marseillaise

MARCH 28
NEW YORK
PREMIERE
IN WORLD'S
LARGEST
THEATRE

OKS



eiillaise

"COHENS AND KELLYS IN SCOTLAND" GETS OFF TO RECORD-BREAKING START

Pre-Release Runs in New York and Chicago Presage Smashing
Box-Office Results for General Release on St. Patrick's Day

THE COHENS AND KELLYS IN SCOTLAND," Universal's laugh special with George Sidney and Charlie Murray, got away to a flying start in two pre-release runs over last week-end.

At the Woods Theatre, Chicago, an 1100-seat house, the picture piled up a gross of \$8,000 in two days, according to advices received by Lou B. Metzger, general manager of Universal. The wire on the opening said:

Cohens and Kellys in Scotland played to absolute capacity business Saturday and Sunday at Woods Theatre in spite strongest opposition in many months. Picture laugh sensation one continuous roar from start to finish. Everyone here convinced picture due for long run.

At the Colony Theatre, New York, the picture did the biggest Sunday business registered there so far this year. So well did the week-end business hold up during the week that the picture is being retained at the Colony for another week.

First-run theatres throughout the country which had booked the "Cohens and Kellys in Scotland" for March 17th, the general release date, are now seeking immediate dating of the picture, Universal reports, due to the excellent box-office showing it has already made.

The New York critics were quick to respond to the hilarious mood of the latest Cohen and Kelly epic. Let them tell the story in their own experienced fashion.

N. Y. TELEGRAM

By William Boehnel

The Cohens and the Kellys continue their travels and their squabbles. Last year it was Atlantic City; the year before that Paris. Or maybe it was the other way around.

At any rate, this time it is the land of the bonnie banks and braes where they carry on their double-crossings and personal enmities.

And if you laughed at their antics in the past you are bound to get more than just a handful of healthy chuckles by going up to the Colony, where their latest little feud is on view and where

it will be held over for a second week.

For most assuredly "The Cohens and the Kellys in Scotland," as the picture is called, is the funniest of the series. It is, of course, low comedy, but it is hilariously funny.

Here the business partnership of the house of Kelly & Cohen has been dissolved. As the picture begins we see Mr. and Mrs. Cohen and Mr. and Mrs. Kelly in separate compartments on an express train rushing for Edinburgh. Acting on a tip from a business associate in New York, they are speeding through Scotland to corner the plaid market, because each has it on excellent authority that the visiting Prince of Morania, style arbiter if ever there was one, will wear plaids at the races.

They obtain possession of practically all of the plaids in Scotland, and then their troubles begin. Having put over a shrewd business deal on two of the local merchants, they are almost ruined by their own doings, but in the end, after considerable horseplay on the golf links and at the races, they sell back the plaids at a tremendous profit and resume their business partnership—but in lingerie this time.

Mr. and Mrs. Cohen are played by George Sidney and Vera Gordon, while the Kellys are interpreted by Charlie Murray and Kate Price. The two male players do splendid work in their respective parts. Admirable support, in a minor way, is contributed by Miss Gordon and Miss Price.

If you like a picture that is full of wisecracks and amusing petty bickerings you will enjoy the new offering at the Colony.

DAILY MIRROR

By Bland Johansson

Their comedy is as hilarious as usual, fashioned of the same fabric which served in their earlier successes. The production is more elaborate than usual and kilts and golf furnish some new gags.

N. Y. WORLD

By Quinn Martin

Two Business Men Abroad

The perennial wranglers, Mr. Murray for the Irish and Mr. Sidney for the Jews, have arrived now in Scotland, and much of what happens to them, as well as to those round about them, in that maligned but lovely land is on view this week at the Colony. Of all the succeeding extravaganzas in which the Cohens and the Kellys have taken leading parts I think this one easily the best and funniest. The fact is that much of the very subterranean comedy in which they indulge in this their latest vehicle is as hilarious as anything in its general mood to be found along Broadway at the present writing.

* * *

I suggest, then, that for laughs the Colony is where you want to go.

N. Y. TIMES

By Mordaunt Hall

Fun in Scotland

Not since the presentation several years ago of the film version of "Charley's Aunt" has the Colony been as merry as it was yesterday afternoon. The cause of the mirth was the audible picture, "The Cohens and Kellys in Scotland," which is perhaps the best of the series of adventures of these bickering families.

This film has been produced with a keen eye on Scottish atmosphere, and while the characters are clowns, their antics, whether in business or on the golf links, are certain to afford entertainment for most persons.

* * *

Both Mr. Sidney and Mr. Murray play their parts effectively.

SMASH!

Box office smash—because it's different—because it's dramatic—because it's audience. The idol of the campus under the shadow of The Law—a college racketeer. With a whale of a boat-race climax!

JAMES

MURRAY

KATHRYN

CRAWFORD

*With Lee Moran, Robert Elliot.
Story by Lambert Hillyer.
A Reginald Barker Production.
Presented by CARL LAEMMLE*



Pictures --- Not Promises! That's Universal!

BIG-MON



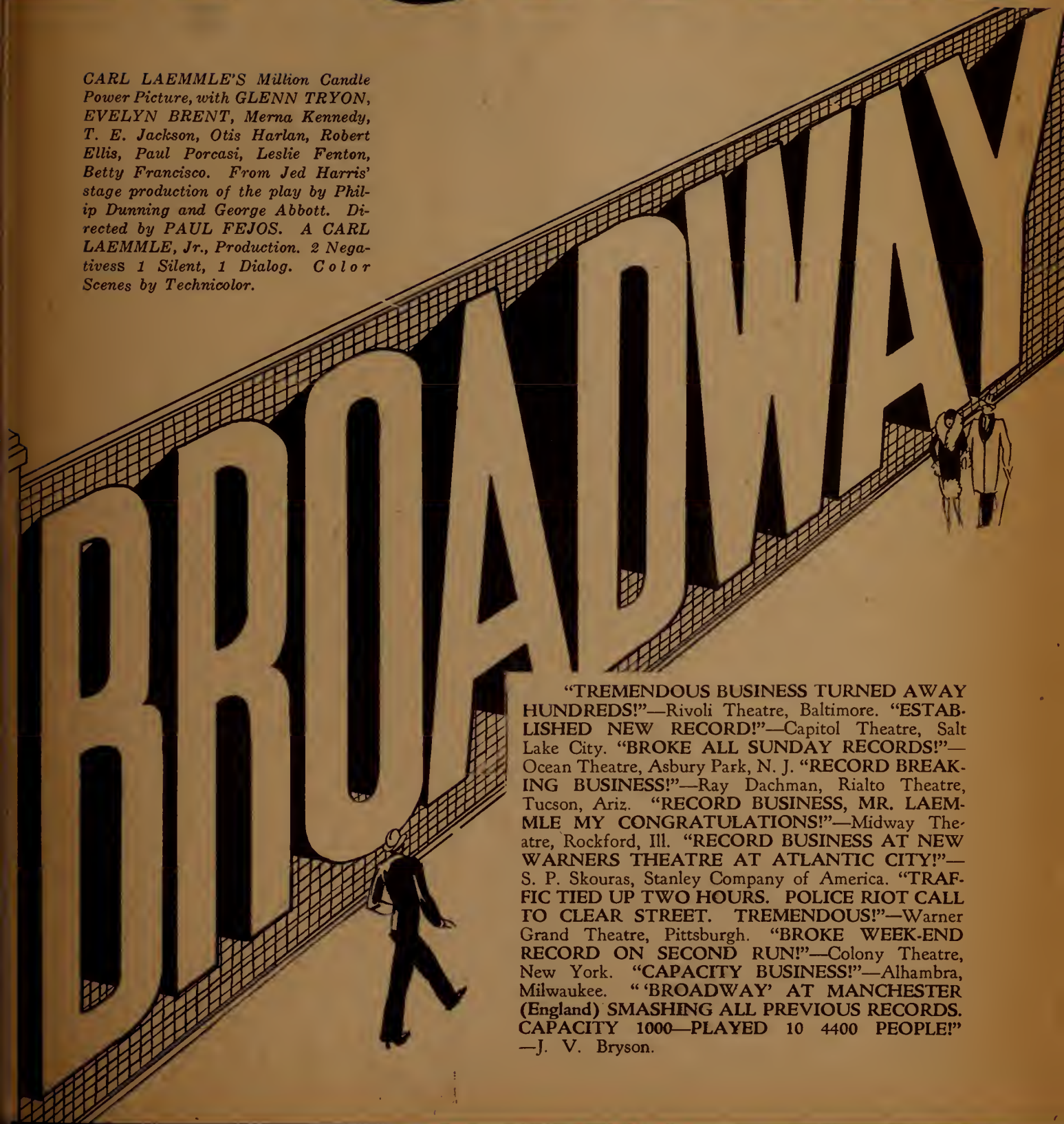
CARL LAEMMLE'S TALKING AND SINGING TRIUMPH. A HARRY POLLARD Production. From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed, silent and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Viegfeld's production.

"ALL RECORDS SMASHED!"—Capitol Theatre, Dallas, Tex. "SHOW BOAT SET NEW HOUSE RECORD!"—Granada Theatre, Indianapolis. "UNBELIEVABLE BUSINESS. TURNING AWAY HUNDREDS!"—Republic Theatre, Washington, D. C. "BROKE ALL RECORDS FOR ALL TIME IN THIS CITY!"—Lea Richmond, Charleston, S. C. "SMASHED ALL RECORDS, GREATEST CROWD CHEERED, APPLAUDED!"—Piccadilly Theatre, Rochester, N. Y. "CRASHED ALL RECORDS HERE!"—William M. Shirley, Schenectady, N. Y. "RECORD FOR MY HOUSE. 'SINGING FOOL' HELD RECORD TO DATE."—Sidney M. Nutt, Hot Springs, Ark. "UNPARALLELED BIG MONEY! JAMMED HOUSE APPLAUDED!"—Macdonald Theatre, Eugene, Ore. "SHOW BOAT" BREAKS K. C. TOP! PRACTICALLY SOLD OUT AT ALL TIMES!"—Royal Theatre, Kansas City (Variety report). ONE OF THE GREATEST PICTURES I HAVE EVER SEEN. RECORDING PERFECT!"—Amusu Theatre, Bude, Miss.

Pictures --- Not Pro

EY SIGNNS

CARL LAEMMLE'S *Million Candle Power Picture*, with GLENN TRYON, EVELYN BRENT, Merna Kennedy, T. E. Jackson, Otis Harlan, Robert Ellis, Paul Porcasi, Leslie Fenton, Betty Francisco. From Jed Harris' stage production of the play by Philip Dunning and George Abbott. Directed by PAUL FEJOS. A CARL LAEMMLE, Jr., Production. 2 Negatives 1 Silent, 1 Dialog. Color Scenes by Technicolor.



"TREMENDOUS BUSINESS TURNED AWAY HUNDREDS!"—Rivoli Theatre, Baltimore. "ESTABLISHED NEW RECORD!"—Capitol Theatre, Salt Lake City. "BROKE ALL SUNDAY RECORDS!"—Ocean Theatre, Asbury Park, N. J. "RECORD BREAKING BUSINESS!"—Ray Dachman, Rialto Theatre, Tucson, Ariz. "RECORD BUSINESS, MR. LAEMMLE MY CONGRATULATIONS!"—Midway Theatre, Rockford, Ill. "RECORD BUSINESS AT NEW WARNERS THEATRE AT ATLANTIC CITY!"—S. P. Skouras, Stanley Company of America. "TRAFFIC TIED UP TWO HOURS. POLICE RIOT CALL TO CLEAR STREET. TREMENDOUS!"—Warner Grand Theatre, Pittsburgh. "BROKE WEEK-END RECORD ON SECOND RUN!"—Colony Theatre, New York. "CAPACITY BUSINESS!"—Alhambra, Milwaukee. "'BROADWAY' AT MANCHESTER (England) SMASHING ALL PREVIOUS RECORDS. CAPACITY 1000—PLAYED 10 4400 PEOPLE!"—J. V. Bryson.

ises! That's Universal!

UNIVERSAL GENERAL MANAGER TAKES ON ADDITIONAL DUTIES

As Result of Resignation of M. Van Praag, Carl Laemmle Asks
Lou B. Metzger to Direct Sales in Addition to His
Responsibility as General Manager of Universal

CARL LAEMMLE has just announced a realignment of the Universal sales department, made necessary by changing conditions in the moving picture business and by the resignation of Mr. Van Praag. In addition to his duties and responsibilities as general manager of Universal Picture Corporation, Mr. Laemmle has placed the responsibility and active direction of the sales organization in the hands of Lou B. Metzger.

Mr. Metzger was formerly general sales manager long before being promoted to the management of the entire company, and it was largely because of the excellent record which he has made in that position that Mr. Laemmle asked him to take on these additional duties. Except for the fact that he is so thoroughly familiar with the sales organization and has kept so fully in touch with sales matters, it would be impossible for one man to carry out completely the two lines of duty. However, Mr. Metzger will allow himself ample assistance. He feels that the two offices have acquired a new bearing upon each other and an inevitable contact which will insure the success of the new arrangement.

The channels through which Mr. Metzger will supervise the sales department will be through the division of the exchanges into two parts as heretofore, with a sales director handling each division. Two experienced sales executives from the Universal organization have been promoted to these important directorships. Ted Schlanger yesterday became general sales director of the eastern division; Harry Taylor, general sales director of the western division. Under these two will be five assistant directors, who will in all probability have their headquarters in New York City. Most of the assistants to the eastern and western sales directors will also be announced by Mr. Metzger this week. The only appointment yet announced is that of Sig Wittman as an assistant eastern sales manager.

Mr. Van Praag leaves Universal with the most cordial good wishes of Mr. Laemmle, Mr. Metzger and every one in the organization with whom he has come in contact. He will take a week's rest, and at the end of that time will announce the plans that he has already made.

The greater necessity for selling being concentrated in New York City is the basis of Carl Laemmle's new

plan for the selling organization. But with the exception of the radical departure of combining the positions of general manager and general sales manager, there is nothing revolutionary in the plan. It is virtually a simplification of the whole sales plan to make it possible to operate it more smoothly. One of its great advantages will be a more perfect unity between the selling and making of productions. It was to establish this unity and to measure every proposed future production by the requirements of sales that Mr. Metzger made his recent trip to the Coast.

Mr. Metzger has been with Universal for almost the entire period of his long career in the industry. After extensive field experience, he came to the home office almost six years ago from the Kansas City Exchange.

His basic knowledge of motion picture sales matters and his exchange experience have been greatly amplified by his year and a half as general manager and the experience of operating with Charles B. Paine the Universal chain. He undertakes his double duties with a unique equipment and experience in both branches which is enjoyed by very few men in this industry.

“Hell’s Heroes” Selected Among Best February Films

Jacksonville Times-Union Calls It
Most Daring Production of Month

JEAN HENDERSON, motion picture critic for the Jacksonville *Times-Union* in Jacksonville, Florida, chose “Hell’s Heroes” as one of the best first-run pictures shown during February. Second on the list of favored six, “Hell’s Heroes” was cited as the most daring production of the month. This verdict follows the consensus of opinion that Carl Laemmle, Jr., shattered all motion picture production traditions when he refused to tamper with Peter B. Kyne’s “Three Godfathers.” The strong story of

three bad men had no love interest; young Laemmle made the picturization without love interest. The picture had no “production value” in the accepted sense of huge and numerous sets, elaborate costumes and costly accessories. Contrary to gloomy expectations on the part of less far-sighted prophets than the Universal officials, “Hell’s Heroes” has been a box-office success. That it is also the sort of picture that critics like is indicated by its selection by the *Times-Union* reviewer.

Barbara Kent Cast In ‘What Men Want’

WITH Pauline Starke as the star in “What Men Want,” the cast assumes interesting proportions with the addition of winsome Barbara Kent. Miss Kent’s last performance was that of the young bride in “Night Ride,” Joseph Schildkraut’s exciting newspaper vehicle.

Ben Lyon, Robert Ellis and Hallam Cooley have been cast in the Warner Fabian story. Ernst Laemmle has been entrusted with the direction. Reports from Universal City claim that “What Men Want” is an ideal starring vehicle for Pauline Starke’s particular type of beauty and ability. The picture will undoubtedly add tremendously to a box-office reputation that is assuming proportions of the first magnitude.

MINGLING SCHILD KRAUT KID FEE

JOSEPH
UNIVERSAL
PICTURES

**“A Thriller if ever
there was one”**
—Chicago Daily Times

**“As a gang thriller
for adults it’s a
wow!”**
—Chicago American

Presented by
CARL LAEMMLE

Featuring EDWARD G. ROBIN-
SON, star of the stage play,
“THE KIBITZER,” and beautiful
Barbara Kent, Harold Lloyd’s
latest leading lady. A John
Robertson Production from the
story by Henry La Cossitt.

Scotch Lassies Give Away "Kisses" As Boost for "C and K in Scotland"



This bonnie Highland lassie proved what a big hit the Scotch make when they decide to give anything away.

WHEN the Universal picture, "The Cohens and Kellys in Scotland," recently played the R. K. O. Woods Theatre in Chicago, L. M. Garman, manager, based his exploitation campaign on the suggestions and ideas detailed in the press book.

Through special arrangements with the Marshall Candy Company, 200 pounds of Scotch kisses were distributed by girls in Scotch costumes in the Loop district. Banners on the girl's costumes read: SUNNY SCOTCH KISSES FROM THE COHENS AND KELLYS IN SCOTLAND NOW SHOWING RKO WOODS THEATRE. This stunt, naturally, created considerable attention.

Garman also used a ballyhoo of two men in Scotch Highlanders costumes. They carried suitcases on which appeared the theatre ad. So big were the crowds following them that at many corners pedestrian traffic became hopelessly tangled.

Using another suggestion from the press book,

Woods Theatre, Chicago, Exploitation Campaign Utilizes Universal Press Book Suggestions on "Cohens and Kellys in Scotland"

Garman addressed every Cohen and Kelly in the Chicago telephone directory with a post card announcement printed in green ink.

Twenty-two Walgren drug stores located in the Loop district of Chicago, featured a Cohens and Kellys Butter Scotch Sundae at the soda fountains. Special streams 19 inches long and four inches deep, announced the sundae and the Cohen and Kelly engagement at the Woods Theatre and carried a large picture of George Sidney at one end and one



The theatre ad on the suitcases of these Highlanders was seen by thousands in the loop. Another press book stunt that drew crowds.



The Cohens and Kellys have plenty of followers in Chicago as indicated by these hopefuls outside of the Woods Theatre.

of Charlie Murray at the other.

The other tie-ups detailed in the press book and used by Garman, were with the local Cunard Line office and with the Davis department store.

The Cunard - Anchor office is located at 346 Michigan Avenue, one of the most prominent locations in the city, and the 22 x 28-inch card in the window attracted much favorable attention. They devoted an entire window to a display of plaid materials and stills from the production, together with a large card tying in directly with the engagements at the Woods.

Charles Lowenberg, Universal exploitation representative in the Chicago district, assisted Mr. Garman on the campaign.

CHICAGO RAVED!

"The movie that causes us to do a rave today is called 'Hell's Heroes' . . . by far the best sound film that Universal has made to date . . . cannot be praised too highly. . . . Charles Bickford great . . . smashing sound entertainment . . . one of the most fascinating and entertaining that have come this way."
—Rob Reel in Chicago American

PETER B. KYNE'S

First Story in Sound

With

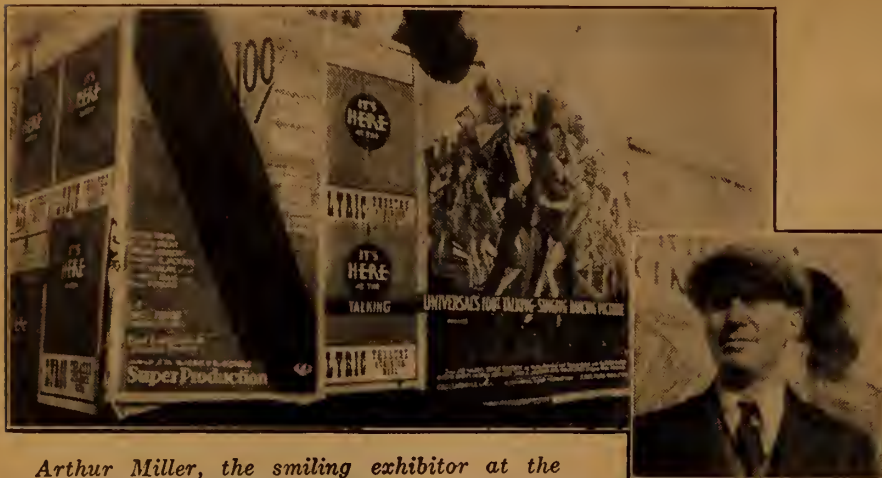
CHARLES BICKFORD
RAYMOND HATTON
FRED KOHLER
Leyla Georgie

Directed by William Wyler

Presented by CARL LAEMMLE



HELL'S HEROES



Arthur Miller, the smiling exhibitor at the right, is responsible for the smashing ballyhoo truck sent around Atkinson, Nebraska, to herald "Broadway" at the Lyric, one of the smallest houses in the country to boast Western Electric Recording installation.

"PHANTOM" CRACKS RECORDS IN PHILLY

THE PHANTOM OF THE OPERA" opened at the Karlton Theatre, Philadelphia, one of the down-town first run Warner Stanley Theatres, this past Friday, to the biggest opening day that theatre has enjoyed in many months.

The Karlton Theatre is one of the very few remaining first-run downtown theatres which derives its business solely on the merit of the feature picture presentation. There is no stage presentation nor is there an elaborate pit orchestra. Its patronage consists of true motion picture fans.

Advance notices of the coming of THE PHANTOM were used *only* ONE DAY prior to opening. The usual amount of window cards, one's, three's and sixes were used as well as 24-sheets.

Managing Director Plough, of the Karlton, assisted by Bob Wood, Universal Exploiteer, secured several window tie-ups with the Walgreen and Liggett Drug Stores on the Grossett & Dunlap photoplay edition of the book. The Woolworth Company gave window and counter displays with a tie-up on the picture of THE PHANTOM RED LIP STICK as suggested in the Press Book.

The usual trailers, made-up weekly, and used in all Warner theatres, were used in all of the downtown theatres announcing the fact that the PHANTOM was coming to the Karlton Theatre and during the run of the picture these same trailers are used with the wording changed to NOW PLAYING.

Ten oil painting enlargements, secured from the Colony Theatre, N. Y., were used in the lobby of the Karlton

announcing the coming of the picture. During the run these paintings, mounted on attractive easels, are being used in the lobbies of the other down-town theatres.

Following a press book suggestion, 3,000 personally written letters were mailed to a selected list of Music and Opera lovers; Music Teachers of the schools and colleges of the city and music critics of local newspapers.

A huge two-faced cut-out display was made from the six-sheet depicting the phantom leaning over the Opera building. This carried appropriate wording and was placed atop the marquee. The windows of the opera building were cut-out and green gelatine placed behind them. At night, hidden lights shone through these windows and gave a very weird effect.

From a local costumer, a figure similar to Chaney's, dressed with a red lined cloak and plumed hat, was secured. This was placed in the outer lobby to the left of the box-office and directly over a hot-air grill in the lobby floor. From the cellar, a deep voice, at given intervals, announced: "Lon Chaney, after an absence of more than a year from the screen, has returned as THE PHANTOM OF THE OPERA to thrill you as you have never been thrilled. He does not talk. Everyone else in the cast DOES talk—they sing and dance, too—the sound effects are marvelous—DON'T miss it—the next show starts at—"

Saturday, the second day of the run, broke more house records. The box-office, as usual, opened at 11 o'clock and at two o'clock there was standing room only.

Progress Parade Brings Out Crowds For "Parade of West"

A "PROGRESS OF TRANSPORTATION" parade was used effectively and featured the campaign of G. P. Josephson, managing director of the R-K-O theatres, State and Capitol at Union City, N. J., on the recent engagement of Ken Maynard's outdoor thriller, "Parade of the West" at the State Theatre.

Using the title as a groundwork, and with the co-operation of the local agency for the Nash motor cars, Director Josephson built a replica of an old western prairie schooner, secured several cowboys and Indians and, with numerous catchy flash banners, staged his "progress of transportation" parade.

The stunt attracted a lot of attention and proved a winning bet not only for the picture but for the Nash motor agency, which incidentally, in addition to furnishing a number of its new model cars for the parade, also allotted showroom space for display cut-outs on "Parade of the West."

The sign atop the Nash cars featured in the parade read:

NASH CARS EXPRESS THE EXTREME IN TRANSPORTATION . . . FROM THE DAYS OF THE COVERED WAGON TO THE MODERN LUXURIOUS NASH CARS.

So sold were the R-K-O officials on the latest Maynard film that it was used in their presentation house for the week-end schedule, and did a capacity business.

"Dames Ahoy" Brings Laughs In Washington

THE palms in Washington, D. C., for "Dames Ahoy" were well divided between the comedy and that salty sea ditty, "Barnacle Bill the Sailor." The critics sprinkled their reviews with appreciation, for instance:

"Smooth-running comedy . . . snappy piece of music . . ."—News.

"Pleasing comedy . . . many amusing incidents."—Star.

Froth comedy . . . Glenn Tryon is admirably suited to his talents for this particular type of picture."—Times.

"Uncle Sam . . . will have the best string section of any sea fleet if the strutting sailors in this picture are a criterion."—Herald.

Otis Harlan, Eddie Gribbon and Gertrude Astor contribute to the fun, while Helen Wright plays the heroine.

**“BOX
OFFICE
PROVES
PUBLIC
WANTS
TALKIE
WESTERNS**

Consider the Maynards and Gibsons
my best 1930 buy,” says E. C. Are-
hart, Gem Theatre, Woonsocket, S. D.

▼
Give your public:

Hoot GIBSON
in
“Trailin’ Trouble”

▼ ▼
Ken MAYNARD
in
“The Fighting Legion”



KEN MAYNARD

HOOT GIBSON

The Two BIG Western NAMES



The Strand Theatre in Hays, Kansas, put on a new and bold front for the showing of Universal's "Broadway," with plenty of modernistic coloring and design

"Phantom of the Opera" Brings Out S R O Signs at Capitol, Union City

WHEN it came to telling the residents of Union City, N. J., and adjacent communities that the new talking "PHANTOM OF THE OPERA" was to play at the R-K-O Capitol theatre there, Managing Director G. P. Josephson, assisted by Duke Hickey, Universal exploiter, put their message over with a resounding smash.

In addition to increased newspaper advertising, fifteen 24-sheet stands, seven hundred one-sheets, six hundred window cards, and a completely decorated theatre front and lobby with Phantom three-sheet and six-sheet cut-outs, a mercantile tie-up, novelty and outdoor ballyhoo that was the most elaborate ever staged in Union City, were employed to good advantage.

An attention getter of the campaign was a ballyhoo wagon, decorated with Phantom 24-sheets and six-sheets. This flash went on the streets two days before the opening of the picture and continued throughout the engagements. One of the most effective and inexpensive stunts he has ever done, according to Director Josephson.

Twenty thousand paper bags, imprinted with the picture and title-slug of Ad Mat No. 2, were distributed to all local merchants using bags in their business and these, in turn, were distributed to customers.

A novelty, unique to Union City, was a small card, four-by-six, reading: "SEE HOW THE NEW 'PHANTOM OF THE OPERA' LOOKS IN

COLOR." Below this there was a square cut-out of the card into which was inserted one frame of a Phantom color sequence. As there were five thousand of these cards issued, it was necessary to buy several hundred feet of technicolor film. By holding the card up to the light, the recipient was able to see an actual scene of the "Phantom" in color.

To more effectively carry out this stunt, it was arranged to have the cards distributed on the streets by a man dressed in the costume Chaney wore at the Bal Masque, red robes and a plumed hat. He wore a skull mask.

The Universal-Mary Philbin-Phantom Red Lipstick tie-up secured a number of excellent drugstore locations. Numerous bookstores, handling the popular priced photoplay edition of Gaston Leroux's novel, also donated their windows.

In addition to the newspaper advertising, a contest was arranged with the Jersey Dispatch. This consisted of a composite plate made up of five pictures of Lon Chaney in different roles that are well known. To the first dozen people guessing most correctly from what productions the various pictures were taken, the Capitol gave free-admittance tickets.

Despite the worst blizzard that Jersey has experienced during the current winter, the Capitol, a 2,400-seat all-reserved house, played to "standing room only" business throughout the entire engagement of the "Phantom."

Modern Front For "Broadway"

MANAGER G. T. GOODWIN, of the Fox Strand Theatre, Hays, Kansas, put a new front on his theatre when "Broadway" put in an appearance. Modern in theme and treatment, the theatre decoration was well designed to exploit the Universal production of night life, bootleggers and love. The background was painted in light blue. The title, "Broadway," was painted red, striped with a bright yellow border and black shading. The other lettering was done in dark blue. Modernistic designs painted in white, green, yellow and red gave a smart metropolitan impression.

Manager Goodwin assures us that he did an excellent business on "Broadway," and took the photograph above in the chill, gray dawn before the daily line-up spoiled the view of his artistic house front. Intelligent showmanship, say we.

N. Y. Telegrams Raves Over Riding In "Parade of West"

THE riding scenes are really remarkable. They include broncho bucking, trick riding, riding of steers—in fact, all the stuff you see in the rodeo when it comes to town."

W. B.

MORE

for your money

“ALL THE talking pictures you want, when you want them, at a price you can afford to pay.” You can PAY more, but you can't GET more. That's why

18,923

Complete Service Contracts Have Been Signed to Date!

Cad Laemmle
gives YOU

UNIVERSAL'S
COMPLETE
SERVICE

in
SOUND

UNIVERSAL SYNOPSIS

"THE JADE BOX"

No. 1—"The Jade of Jeopardy"

With Louise Lorraine and Jack Perrin

MMARTIN MORGAN, in possession of a jade box which he secured through treachery, has hired an expert, Edward Haine, in Eastern lore to decipher the message on the box and to open it. As they are talking over the mystery of the piece, a ghostly shadow flits by them, telling them to return the box to its rightful owner. Terrified, Morgan gives Haines the box to hide as guests are announced. They are Helen, Morgan's niece; her fiancé, Jack Lamar; a friend, Percy Winslow. As they are chatting, a note drops into Jack's hands telling him to seek news of his father, lost in the East. Jack recounts the story of how his father, John Lamar, had bought the jade box for Helen against the warnings of some natives, who said there was a curse on the box and how in reprisal, two natives had tried to spirit Helen away and murder the dealer who had sold the box containing the secret of Kublih-Kehm.

No. 2—"Buried Alive"

IN the Morgan library, Jack Lamar is telling the story of the jade box to Haines. He finishes telling of being attacked by unknown Lama priests after his father bought the box. Morgan and Helen ask Jack to say no more about the event. Haines insists, however, because he says it might help solve the mystery of the father's disappearance. A window curtain moves. The window opens as if directed by unseen hands, and a shadow appears and crosses the floor. They are startled. A piece of paper flutters to the table-top and an invisible hand writes a message commanding Jack to tell the rest of the story. Jack tells how he and his party

went to the Café of the Seven Seas and were again confronted by a Lama, who demanded the box back. His father refused. In the ensuing fight Jack's father is hurried to a corner, where a trap opens and he pitches headlong into a cellar below.

"HIDEOUT"

Universal Production—All-Star Cast

MMORLEY WALLACE, whose real name is Jimmy Dorgan, returns to Crane University after escaping from Detective Burke, who has arrested him for hi-jacking. Wallace's liquor activities are not known at the college, where he is a famous oar on the crew.

Wallace takes Dorothy Evans, a co-ed, to a roadhouse, where they get involved in a liquor raid, but he manages to get her out of the place before they are stopped by the police.

Wallace finds he is really in love with Dorothy and repents of his past.

The day before the big race, Burke locates Wallace, and tells him he will re-arrest him unless he throws the race. Burke is testing Wallace to see if he really means to go straight.

Wallace agrees to the proposition, and lags during the first part of the race. Then he finds he cannot go through with the treachery, and leads a winning spurt. Burke tells him it was all a test of his manhood and Wallace and Dorothy are left free to marry.

"KETTLE CREEK"

Universal Production

With KEN MAYNARD

SSANDY McTAVISH is shot from ambush on his ranch in Oklahoma and dies in the arms of his son, Ken, after showing him a letter warning him he was in danger. His last words are "Kettle Creek—Kentucky."

Ken goes to Kettle Creek in search of the murderer. He poses as being deaf, hoping that the handwriting of persons communicating with him will disclose the author of the letter of warning. There he becomes mixed up in the long-standing feud between the McTavishes and the Harlands and, incidentally, meets pretty Coral Harland. The Harlands discover he is posing as deaf and he is in danger when the McTavish clan rescues him and demands fair play. A note to Ken from Coral discloses she wrote the note to his father and through her, after fighting terrific odds, he captures the murderer and brings him before the law. Also, he wins Coral as his bride and the feud is at an end.

"BOWERY BIMBOES"

Oswald Cartoon

OSWALD flat-footed it around the Bowery on his own special beat. He was an officer of the law and feeling pretty well set-up. A neat little wench of a Bowery lass caught his eye and he tripped a few fancy steps for her approval. They tried a daring Apache dance, which left them limp but earnest.

Complications set in, in the shape of one Ratty Thug, who abducted the lithe lass. Oswald, undaunted, unfolded his trusty cycle and followed them. On and on they sped. The rude rat hoisted his captive to the top of a skyscraper, but did that stop Oswald? No. A thousand times no. He whipped out an extension ladder, climbed a mean rung and rescued the damsel. But alas, they fell to the ground. Oswald found that a few spokes of the ladder had been left to posterity, but a daisy-plucking "he loves me, he loves me not" soon made him comfortable. We hadn't the heart to spy on the sweethearts any longer, and left them to their exclusive kissing game.

Watch For
WARNER FABIAN'S

What Men Want

Starring

PAULINE STARKE
AND A GREAT CAST

"GREAT FOR
SERIAL FANS!"
-M.P. News"

The JANIE BOOBY

SOUND
or
SILENT

GET IT FOR 10 WEEKS OF
SENSATIONAL PROFIT!

With LOUISE LORRAINE, JACK
PERRIN, Monroe Salisbury, Francis
Ford, Leo White, Wilbur S. Mack

Pictures --- Not Promises! That's Universal!

"Buy 'em all

OSWALD

—Don't fail to book these, boys! Never fail to draw the plaudits and laughter," says Philip Rand, Rex Theatre, Salmon, Idaho. —one of the smart exhibits who is keeping his customers happy and his box-office busy with Oswald.

One-reel — Sound or Silent



The Lucky Rabbit

Chicago Critic Raves Over "Hell's Heroes"

(Reprinted from Chicago Evening American)

By BOB REEL

HERE'S sound Western that's strong and strange . . . Sound has certainly worked a miracle with the moving picture. Each week brings more unusual photoplays, it seems, and no one can now say that the "screen hasn't grown up." What with a Eugene O'Neil play in celluloid at the Roosevelt and a Barrie film at the Chicago, the little Castle steps proudly into the State Street picture one of the strongest and strangest talkies it has yet dared to offer. And this is quite a statement when you consider "The Mysterious Island" and "Halleluiah," both of which had their loop debut in the Beck Theatre on the busiest corner in the world.

The movie that causes us to do a rave today is called "Hell's Heroes," and is by far the best sound film that Universal has made to date. It is another photographed story which socks the theory that a picture must have the love element played up to be a success. ONLY THREE SETS. A simple tale, told with great power and suspense, is set forth. But three sets are required during the whole photoplay, one a saloon, another a church interior and the third a bank. Most of "Hell's Heroes" takes place on the desert, the blistering wastes of alkali that drive men mad with thirst and leave their bones to bleach in the suns of the hereafter.

The desert realism cannot be praised too highly. Nor can the acting of the principals. Charles Bickford (great, isn't he?), Raymond Hatton, Fred Kohler and Fritzi Ridgeway. This is strong meat in the way of drama, a freak picture which, with only three sets, proves that lavish cafe interiors and backstage ensembles are not necessary to provide smashing sound entertainment. This columnist places "Hell's Heroes" with "White Gold" as one of the oddest pictures in atmosphere and action and one of the most fascinating and entertaining that has come this way.

First of Five Assistant Sales Managers Appointed

LOU B. METZGER, general manager of Universal, announced last Wednesday the promotion of Sig Wittman as an assistant Eastern sales manager, following the realignment of the Universal sales department, by which Mr. Metzger has taken over its direction in addition to his duties as general manager, and Ted Schlanger has become Eastern Sales Manager and Harry Taylor Western Sales Manager.

There will be five assistant sales managers under Messrs. Schlanger and Taylor, and Mr. Wittman, who is assigned to the Eastern Division under Mr. Schlanger, is the first of these to be appointed. He will have headquarters in New York, and will handle the sale of product to circuits, and, in addition, will supervise the Philadelphia Pittsburgh and Washington exchanges.

Mr. Wittman has been with Universal for a number of years and his appointment to his new post is in line with the company's long-established policy of promotion from the ranks. He has recently been manager of the Universal Philadelphia exchange. Last year at the Universal sales convention he was presented with a testimonial as "the most valuable Universal exchangeman."



A CARNIVAL
OF CLEVERNESS



CARL LAEMMLE
P R E S E N T S

P A U L

WHITEMAN

AND HIS BAND, IN

KING

OF JAZZ

DIRECTED BY JOHN
MURRAY ANDERSON

PRODUCED BY
CARL LAEMMLE JR.

WITH

JOHN BOLES

Laura La Plante, Glenn Tryon, Jeanette Loff,
Merna Kennedy, Kathryn Crawford, Otis Harlan,
Stanley Smith, William Kent, Grace Hayes, The
Sisters G, Charles Irwin, Wynn Holcomb, Russell
Markert Dancers, Tommy Atkins Sextette and Nell
O'Day; George Childs, Jacques Cartier, Al Nor-
man, Paul Howard, Frank Leslie, Jeanie Lang.

A UNIVERSAL PICTURE



Watch This Column
 Universal's Weekly Chat



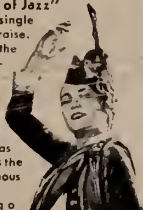
THE signal triumph of MARY NOLAN of the screen's most beautiful tribute to her charming personal ability of Universal to uncover real properly develop it. MISS NOLAN rapid as it has been, is no more than that of many another fabled player who started in what many "Cradle of the Stars"—Universal. Made to her then, and may her beauty, and her popularity never grow dim.

MARY NOLAN'S triumph this year: "Shanghai Lady"—"Undertow"—"Barbary Coast"

Do you recall how wonderfully JOHN BOLES sang in "Rio Rita" and "Desert Song" songs were among the most attractive features of those productions. But when you hear him in the stirring "La Marseillaise" in the Universal picture of that title, while confronting a picture of five thousand revolutionists, you will see and see him at his best.

LEWIS AYRES, who portrays the role of Paul in Universal's production of "All Quiet on the Western Front," is sure to jump into the first line of "fan" popularity, once this remarkable picture goes into circulation. His work in this picture is one of the outstanding features of Erich Maria Remarque's very unusual story of the German side of war as seen through the eyes of youth.

There are so many noted artists in PAUL WHITEMAN'S "King of Jazz" that it is difficult to single any of them out for praise. Suffice it to say that the screen has never produced such a marvelous array of singers and dancers in any show, nor has any picture ever shown such a musical artist as PAUL WHITEMAN plus the help of his world-famous band.



Jeanette Loff in "King of Jazz"

Universal is making a talking picture of thrills and grandeur from Longdon McCormick's great stage play, "The Storm." Imagine, if you can, what sound pictures will do with the roar and crackle of the flames of that thrilling forest fire; the sound of the falling trees, and all the other sensational effects that were not possible in the days of silent pictures. Watch for this. It will be very much worth your while.

I want correspondents in every community. You don't know what a help you can be to your townsmen and to Universal. Why not write me today?

Carl Laemmle,
 President

If you want photographs of JOHN BOLES, BARBARA HENCKERT and KATHRYN CRAWFORD send us in your address.

UNIVERSAL PICTURES
 "The Home of the Good Film"
 730 Fifth Ave. New York City

National Advertising Did it!

MOTION PICTURES. "Talkies" in 1929 increased paid theatre admissions 15,000,000 a week, to a daily average of 30,000,000. This year, no doubt, attendance will amount to entire population of U. S. going regularly twice a week.

From "ADVERTISERS and ADVERTISING AGENTS" for March 1, 1930.

(gr
 Kohler ar
 neat in the way
 with

GET YOUR share of the big increase for 1930 by playing Universal Pictures — nationally advertised in Carl Laemmle's Saturday Evening Post Column.

Carl Laemmle's S·E·P· Column

From The Saturday Evening Post of March 22, 1930

Univ

VOL 31
NO. 8

rkly

MAR 29
1930

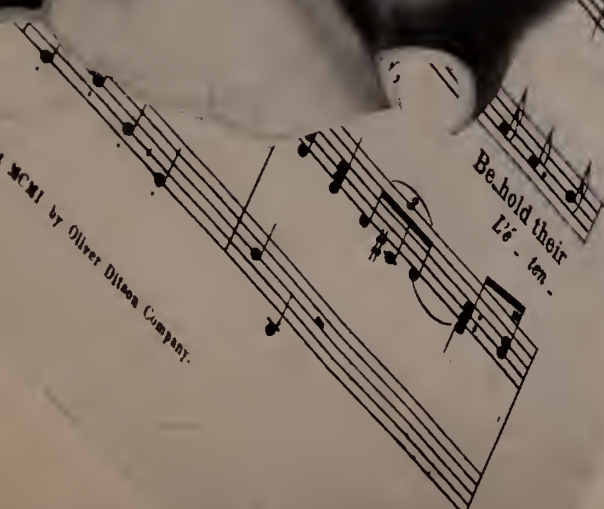
Arranged by
FRANÇOIS GUERIN

THE MARSEILLAISE
(LA MARSEILLAISE)

FRENCH NATIONAL HYMN



Copyright MCM I by Oliver Ditson Company.



La Marseillaise
with
LAURA LA PLANTE
and **JOHN BOLES**
A PAUL FEJOS PRODUCTION
A Universal Picture

George Gershwin's

RHAPSODY IN BLUE

A MIRACLE
OF BEAUTY
IN A CARNIVAL
OF CLEVERNESS

CARL LAEMMLE
P R E S E N T S

PAUL

WHITEMAN

AND HIS BAND IN

KING

OF

JAZZ

DIRECTED BY JOHN

MURRAY ANDERSON

PRODUCED BY

CARL LAEMMLE JR

WITH

JOHN BOLES

Laura La Plante, Glenn Tryon, Jeanette Loff,
Merna Kennedy, Kathryn Crawford, Otis Harlan,
Stanley Smith and hundreds of other international
celebrities.

A UNIVERSAL PICTURE

A dramatization of the
famous melody that has
lifted jazz into the realm
of great music.

It is one of the ten big
musical hits in

KING OF JAZZ

Once in a lifetime a
show like this!

Hotter

than "Flaming Youth"

is this new molten WARNER FABIAN story of two sisters who drifted into New York to adventure with the gay and wealthy young men about town. With an outstanding cast starring PAULINE STARKE and including:

*Ben Lyon, Barbara Kent,
Hallam Cooley, Robert Ellis*



WARNER FABIAN'S

WHAT MEN WANT

STARRING
PAULINE STARKE

K U L Z

Directed by Ernst Laemmle
Presented by
CARL LAEMMLE



The Fastest Growth In This Big and

*No 683—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation*

UNIVERSAL'S Talking Reporter in which the voice of Graham McNamee rings 'round the world is like a snow-ball rolling down hill.

Not only is it gaining in momentum, but it is growing larger and fatter and happier with every issue.

Contracts are pouring in at such a rate that our contract department is slightly goggle-eyed.

Like everything new and clever, it started somewhat slowly. Strangely enough, it was the smaller theatres which first discovered its audience possibilities.

And then the buyers for bigger houses felt that electric thrill which accompanies every success in this funny business of ours—and they bought. At first they just nibbled at it.

Then suddenly the whole business map broke out in a rash

oving Newsreel Beautiful World!

of contracts. Every Universal office began to shoot contracts in hand over fist until it looked as though we might run out of dotted lines.

The dignified and stately newspaper critics who seldom deign to notice anything shorter than a super-feature, began to do a little deigning.

With uplifted eyebrows the highbrows of the press said, "What is this thing that has come upon us? Who got up this new idea? My word, it's actually entertaining."

Mr. and Mrs. John W. Public had been clapping their hands even before this. And when Mr. and Mrs. Public actually smack their hands together to applaud any movie, you've got something.

Everybody likes it! Nobody criticizes it!

Maybe it's as good as everybody thinks it is.

Possibly you ought to have it for your theatre if your competitor hasn't beaten you to it, the dirty villain!



THE IN
upper c

CZAR BROA

Pictures --- Not Prom

SIDE STORY of the East of the underworld!

*—with the very stars you would have
picked to play the parts—*

JOHN WRAY—BETTY COMPSON
—JOHN HARRON—Claude Allister
—King Baggot, Wilbur Mack, Henry
Herbert, George Byron and Duke Lee.



*Directed by
William James
Craft*

*Presented by
CARL LAEMMLE*

DWAY

ises! That's Universal!



"You K

IWA

*A William Wyler Production.
Presented by Carl Laemmle, from
the tremendously successful stage
play by Langdon McCormack.*

**"You'll Know How 'Tis" when you live
with them through the most smashing
melodrama ever screened.**

Pictures --- Not Pro

now how 'tis"

When a fiery, dashing,
tiger girl like - - -

PE VELEZ

gets a story like "The

STORM

With PAUL CAVANAUGH and
WILLIAM BOYD in support - there's
bound to be DRAMA to boost the
blood pressure and ROMANCE to
soften the hardest of hearts.

ises! That's Universal!

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY

Copyright 1930 UNIVERSAL PICTURES CORPORATION · All Rights Reserved

Vol. XXXI

MARCH 29, 1930

No. 8

John Boles Asks Intensive Search For Original Score of "La Marseillaise"

Leading Figure of the Singing Screen Comes to New York for
Opening of "La Marseillaise" at the Roxy Theatre and
to Initiate World Search for Missing Manuscript.



WHAT has become of the original score of "La Marseillaise," the famous anthem of France, written by Rouget de l'Isle in 1792?

John Boles, star of the picture, "La Marseillaise," which starts its Broadway run at the Roxy March 28th, would like to know. He would like to have it. He is issuing an appeal to the great libraries and famous collectors to aid him in an intensive search. He will be in New York next week to appear in connection with his latest picture, "La Marseillaise," at the Roxy and hopes to be able to start a more effective search than has ever been made before for the original of this historic and compelling song.

"La Marseillaise," the song which is known around the world as the anthem of France and of all liberty-loving peoples, is the theme of Universal's dramatic musical spectacle of the same name. The story of the song

itself is a bit of fascinating history.

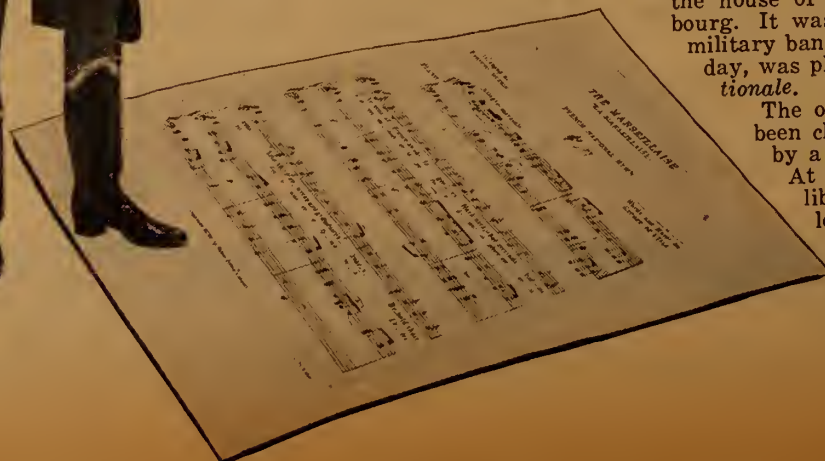
Its creator was Rouget de l'Isle, and it was while he was garrisoned with the Rhine Army in Strasbourg that he composed, on April 24, 1792, a song which he called the "Chant de Guerre." It was first published under the title "Chant de Guerre pour l'Armée du Rhin, dédié au Maréchal Luckner" (War Song for the Rhine Army, dedicated to Marshal Luckner). It became, in turn, "Chant de Guerre des Marseillois," "Hymne des Marseillois," and, finally, "La Marseillaise," when the revolutionists from the city of Marseilles marched on to Paris and inspired with de l'Isle's song their comrades in the capital who made it the anthem of the Revolution.

De l'Isle, however, did not have this in mind when he composed the chant. He wanted to furnish the Rhine Army with an inspiring marching song. On April 25, 1792, it was first sung in the house of one Dietrich in Strasbourg. It was at once arranged for military band and, on the next Sunday, was played by the *Garde Nationale*.

The original score has never been claimed by a collector or by a descendant of de l'Isle.

At least none of the great libraries, no famous collection, nor the museums of France have it or know of its existence. However, de l'Isle,

(Continued on
page 9)



All Color Cartoon in "King of Jazz" Latest Talking Picture Development

Wynn Holcomb, Famous Caricaturist, Designs Color Cartoon,
"Fable in Jazz" to Open Paul Whiteman Extravaganza

THE all-Technicolor, all-talkie animated cartoon is the latest development of the screen, an innovation which is presented for the first time by Universal in "King of Jazz," the super-extravaganza starring Paul Whiteman and his band, recently completed under the direction of John Murray Anderson.

Wynn Holcomb, the famous New York caricaturist and cartoonist who designed many of the most startling scenes in John Murray Anderson's current "Almanac," has been working quietly at the Universal studio during the production of the entire picture and Carl Laemmle, Jr., who is pro-

ducing the spectacular revue, now announces that the color cartoon is an actuality, and a highly amusing and successful actuality.

The cartoon sequence in "King of Jazz" is entitled "A Fable in Jazz." It opens the picture by showing how Whiteman came to be crowned King of Jazz. Characterized by the daring wit of Holcomb and his individual treatment of the modern mood, the opening scene is a fitting appetizer for the big spectacle. It immediately presents an innovation in motion picture technique as well as introducing Paul Whiteman in the most striking manner conceivable.

NEW YORK TIMES FEATURES JOHN BOLES' BROADCAST

Universal Star's Singing Over Whiteman - Old Gold Hour
Given Unusual Publicity Break in Radio Section of Times

JOHN BOLES' eminence as a radio artist was amply proven in last Sunday's New York Times by the prominence given to his broadcast over WABC the following Tuesday evening at 9 o'clock. The Universal star sang during the concert broadcast by Paul Whiteman's Orchestra. Rarely does the Times feature any of the numbers included in the Whiteman-Old Gold Hour, but John Boles' name appeared on the schedule of air events. "Song of the Dawn," a cowboy chanty from Universal's "King of

Jazz," was the selection which Boles rendered.

The New York Telegram, in announcing the broadcast, said:

"Radio listeners are to hear John Boles, star of 'The Desert Song' and 'Rio Rita,' sing his 'Song of the Dawn,' Tuesday evening, March 18. This is one of his numbers on an all-male program of the Paul Whiteman-Old Gold Hour, to be broadcast over the Columbia system at 9 o'clock Eastern Standard Times."

Original Score of "La Marseillaise" Lost

(Continued from page 8)

who was born in 1760 and lived many years after the Revolution, had made his song the anthem of Liberty, left a few autographed copies. One of them was sold the other day in London for nearly \$1,000. It was found among the papers of a merchant in Toulouse.

The New York Public Library has a copy of "Figaro," the famous Parisian illustrated weekly, containing a reprint of the score and words of "La Marseillaise" in de l'Isle's own handwriting. The "Figaro" illustration shows the autographed Marseillaise score from the collection of M. Chabert de Vato, in Paris. It is called "La Première Marseillaise" ("The

First Marseillaise") and appeared in "Figaro" thirty years ago.

In Universal's super production "La Marseillaise," John Boles has the role of Rouget de l'Isle and the circumstances surrounding the composition of the song are shown with historical accuracy. Like the real de l'Isle, Boles in the picture does not realize at first the momentous value of what he has written. Later, he sings it to the heroine, Laura La Plante, and then to the King under dramatic circumstances which form one of the great moments of the production. In the thrilling climax of the picture, the Men of Marseilles, just as they did in history itself, are shown marching on Paris singing "La Marseillaise."

UNIVERSAL MOVIEGRAMS

CONRAD BERCOVICI, who is writing the next John Boles picture, arrives in Hollywood this week to complete his story, after conferences with Carl Laemmle, Jr., and the scenario chiefs.

THE success of "The Cohens and Kellys in Scotland," emphasizing, as it does, the effectiveness of the co-partnership of George Sidney and Charlie Murray, has led them into a new contract with Universal. These two will be featured in a long series of two-reel comedies under the direction of Nat Ross.

CARMELITA GERAGHTY is the latest player added to the cast of "What Men Want." The sudden indisposition of Mary Nolan and the immediate substitution of Pauline Starke is still the big news around Hollywood. A. H. Van Buren, well-known stage director and former moving picture figure, is assisting Ernst Laemmle in the direction of the dialogue of this Warner Fabian Special.

JOHN BOLES will take the east-bound train at midnight, Tuesday, following his featured performance in Paul Whiteman's Old Gold broadcast over WABC national network. He is coming for the opening of "La Marseillaise" at the Roxy Theatre on March 28. Being a Victor star, Mr. Boles will undoubtedly take this opportunity of recording several of his numbers at the Camden studios of the company, instead of at the west coast, as he had done heretofore.

THE KING OF JAZZ is completed. Paul Whiteman has shot all the necessary re-takes and the black-outs featuring Laura La Plante, George Sidney, Charlie Murray, Glenn Tryon and Merna Kennedy are all made. The big job of cutting down to footage this highest expression of Technicolor loveliness and perfect recording will give John Murray Anderson the first headache he has had since Universal hired him to direct his first moving picture.

GARROTT FORT, well-known writer, has been signed to write dialogue and adaptations for Universal's new program. Among the pictures for which Fort wrote the adaptation and dialogue were "The Lady Lies," "The Letter," "The Laughing Lady," and "Roadhouse."

Pauline Starke Replaces Mary Nolan In "What Men Want"

BECAUSE of illness, Mary Nolan has been compelled to retire from the cast of "What Men Want," Universal Special, and has been replaced by Pauline Starke, well known for her work in many big productions. Miss Nolan recently completed the starring role in "Young Desire."

Miss Starke, who at the age of 15, was a D. W. Griffiths "discovery," started as an extra in "Intolerance" and after playing small parts, made a name for herself in such pictures as "A Connecticut Yankee at King Arthur's Court," "Soldiers of Fortune," Universal's "Man, Woman and Wife," in which she co-starred, and "Streets of Shanghai."

Others in the cast of "What Men Want" are Ben Lyon, Robert Ellis, Barbara Kent and Hallem Cooley. The story is by Warner Fabian and Ernst Laemmle is directing.

The story of "What Men Want" concerns the colorful experiences of two sisters who come to New York bent on gold-digging. The Warner Fabian story depicts their shrewd efforts to live by their wits and charm against a background of sophisticated metropolitan life. "What Men Want" is even more daring, more vivid and modern than Fabian's well-known "Flaming Youth."



Pauline Starke, who will star in Universal's "What Men Want."

"Young Desire" New Title Of Mary Nolan Release

UNIVERSAL has changed the title of "Barbary Coast" to "Young Desire." The story for this Mary Nolan release, which was recently completed at the Coast under the direction of Lew Collins, was sup-

plied by the play "Carnival" by William Doyle.

The cast in support of Miss Nolan includes William Janney, Mae Busch, Alice Lake, Ralph Harrold, Florence Dudley, Jane Tallent, Jessie LeSuer.

Universal Buys Talkie Rights To G. B. Stern's "For Husbands Only"

UNIVERSAL has purchased from G. B. Stern the talking picture rights to her magazine story, "For Husbands Only." The talking production of this novel and intriguing story, by the author of "The Matriarch," (a dramatization of which will be presented next week in New York

by Constance Collier and an English company), will be one of the high spots in the list of pictures which Universal will put out next year.

As yet no cast has been selected for the picture, but it is assured that Carl Laemmle, Jr., will provide "For Husbands Only" with a strong cast.

H. A. Van Buren Joins Universal

Noted Stage Director Working
On "What Men Want"

A. H. VAN BUREN, prominent stage director, has been signed by Universal, it was announced recently by Carl Laemmle, Jr. He is working with Ernst Laemmle, the director, in the production of "What Men Want," Universal Special, which numbers in its cast Pauline Starke, Ben Lyon, Robert Ellis, Hallam Cooley and Carmelita Geraghty.

Van Buren had extensive experience as a leading man and director in pictures before entering stage work. He put on a number of important plays for A. H. Woods and other legitimate producers and staged and acted in the massive production of "Ben Hur" at the Manhattan Opera House, New York, several years ago. After the advent of the talkies, he completed the cycle by returning to pictures, and has recently been stage director on "Big Time" and other audible screen plays.

"Devil's Pit"

Praised Highly

By Film Daily

EXCITING drama filmed among the maoris of New Zealand with a native cast and providing a scenic treat.

Those who like films depicting life among strange peoples will not be the only ones to find pleasure in "The Devil's Pit." For there is enough tenseness in the narrative that has been fashioned for it to give satisfaction to those who enjoy drama in whatever setting. What is supposedly a Maori legend serves as the basis of the film. It concerns two lovers who are kept from marriage by the enmity separating their tribes. The man has a rival in a prince belonging to the girl's tribe. The climax of the film is a battle to the death between the men and the resulting struggle between the two tribes. These scenes have been grippingly filmed. The picture is an interesting record of Maori rituals, chants and dances. Some of the singing is most alluring.

Director, Lew Collins; Author, Lew Collins; Adaptor, Lew Collins; Title Writer, Walter Anthony; Editor, Ray Curtiss; Cameramen, Wilfred Cline, Harold Smith.

—Pelegrine.

"KING OF JAZZ"

Glimpses of the Varied and
Colorful Offerings in the Paul
Whiteman Extravaganza



*John Boles leading
the cowboy chorus
in the stirring
"Song of the
Dawn."*



*John Boles and Jeanette Loff
in the colorful number, "It
Happened in Monterey."*



*The exotic Sisters
G and Jacques Car-
tier in the "Rhapsody
in Blue" Number.*

*ABOVE AT LEFT: Jacques Cartier
in his famous Congo Voodoo dance.*

BEHIND THE BATTLE SCENES IN UNIVERSAL'S "ALL QUIET"

Waging the Great War for the Picturization of "All Quiet on the Western Front" Involved Accurate Military Information, Authentic Equipment, Corps of Technical Experts and Direction and Acting By Actual Ex-Servicemen in the World War

EVER since Universal announced its intention to transfer to sound screen the war epic of Erich Maria Remarque, countless inquiries have been pouring in concerning the technical difficulties of the tremendous task. Advance stills from the picture give every evidence of a man's war raging on the Irvine ranch location. How, people ask, can that great conflict be refought realistically for the screen without injury to life and property? And again, how can Universal be confident that the German military atmosphere and procedure will be authentic? In basing a picture on a novel so widely read and so universally appreciated the most minute accuracy is expected by a public familiar with the source. In order to answer these natural questions and to assure motion picture enthusiasts of the painstaking efforts which Carl Laemmle, Jr. and Lewis Milestone have made to faithfully reproduce "All Quiet on the Western Front," the following facts and figures are presented.

Dugouts and trenches for the filming of the picture were designed and arranged by men of unusual intelligence, former army officers who had from four to fourteen years experience in the German Imperial army.

Working with the technical crew of Universal, these experts spent months in building the trenches and dugouts. They were laid out with absolute accuracy, and were perfect replicas, in size and shape, of trenches and dugouts used by the German army during the World War.

All the military information used in creating the realistic illusion of actual battlefields was furnished by German army officers who had gone



Remarque's creation of the Poster Girl has been reproduced in the Universal film down to every last detail. Here, Scott Kolk as Leer is seen gazing hungrily at the grace and loveliness that seem to belong to a lost world.

through the great war in the German lines. Several non-commissioned officers, who had been in the German army for fourteen years, supplied minute information as to the arrangement of the battlefields.

The battlefields and graveyard scenes used in the picture were prepared during a period of several months before the scenes were made. They were built up and torn down many times before they received the approval of expert technicians who had taken an active part in such sur-

roundings in Europe during the World War.

After it had been decided to film Remarque's sensational book, a number of experts were sent to Europe to make a study of extant battlefields and to confer with Germans who had taken part in the titanic struggle along the 600-mile battle front.

The shattered effect of the battlefields was produced by spraying the ground with a dark gray solution and by the handling of smoke screens. Placing the floating smoke in proper proportions was one of the most difficult problems confronting the huge staff of directors and cameramen.

It might be added that practically every person who had an important part in producing the picture had actual war experience. This applies to Lewis Milestone, director, down to almost the last man who marched in the ranks. Veterans from the United States forces, from France, from Germany, from Russia, Serbia, Italy, Roumania, Belgium and other nations that took part in the Great War, marched in the ranks and fought side by side in the trenches and on all the battle fronts. Former machine gun veterans, from both the American and German armies who

had sprayed death at each other across No Man's Land served side by side in many of the trench scenes.

Artillery equipment used in the picture was obtained by purchase and loan from Europe and from American Legion posts. Most of the equipment had been used during the World War. Less than 100 horses were used in the wild dash of artillery and not a horse was injured during the filming of the scenes. In some of the rushes a speed of more than thirty miles an hour was

(Continued on page 18)

-Pete Harrison

"The Cohens and the Kellys in Scotland"

(100% T-F&D)

(Universal, March 17; syn. time, 83 min.)
This is a scream. At the Colony, where it is now showing, people laughed continuously and at times roared. It is the funniest "Cohens and Kellys" picture that has so far been released.

George Sidney is the head of the Cohens, and Charles Murray the head of the Kellys. As at other times, they hate each other. This time each goes to Scotland to land a big deal, thinking that the other is unaware of the fact. Both travel on the same train when they reach Scotland, where the presence of each becomes known to the other and the "fireworks" begins.

Scotch jokes are, of course, plentiful. Other comedy is caused when the two heroes appear in B. V. D.s, making women run to cover. John McDermott wrote the story, and William James Craft has directed it. Kate Price, E. J. Ratcliffe, William Colvin, Lloyd Whitlock and others appear in the cast. The recording is good. (Silent values, excellent.)

Charlie MURRAY and George SIDNEY in
with VERA GORDON and KATE PRICE
A UNIVERSAL PICTURE

A WILLIAM JAMES CRAFT PRODUCTION



"COHENS AND KELLYS IN SCOTLAND" HELD FOR THIRD BROADWAY WEEK

Universal Laugh Riot Doing Remarkable Box-Office Business
At Colony Theatre, N. Y.—Chosen Best Picture of Week
By A. P. Group—Proclaimed Funniest Cohen and Kelly Film

THE COHENS AND KELLYS IN SCOTLAND" is doing a land office business at the Colony Theatre in New York City. It has been packing hilarious audiences into that house for two solid weeks and is now being held over for its third week on Broadway. The George Sidney-Charlie Murray comedy went into the Colony several days before St. Patrick's Day, its general release date throughout the country. The picture was an immediate hit. Backed up by the cumulative force of three years' publicity on Cohen and Kelly comedies, the latest venture in Scotland had a ready-made audience of eager film fans. Word of mouth praise and the unanimous verdict of the critics that the picture fulfilled its laugh-invoking purpose further tended to stimulate patronage. The result is a holdover for the third week on Broadway, an accomplishment seldom attained by a comedy.

The box-office pull of the current Cohens and Kellys comedy is tersely state by Bige in

VARIETY

Full of sure-fire laughs. . . .

* * *

Fun on a golf course and a bushel of Scotch gags pace the partner's arguments in dialect in the laugh race. Total of bellies quite high.

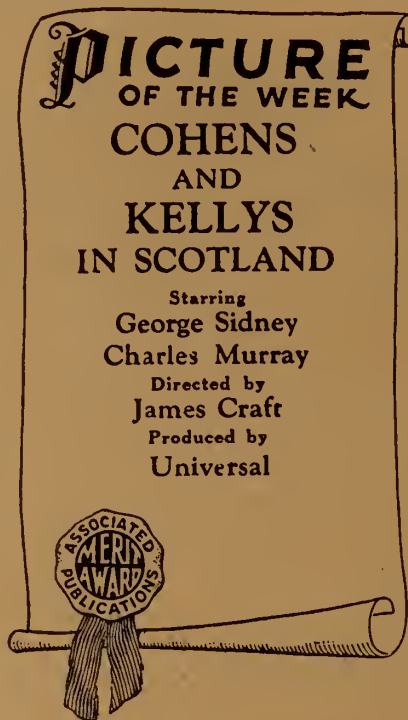
HARRISON'S REPORT

This is a scream. At the Colony, where it is now showing, people laughed continuously and at times roared. It is the funniest "Cohens and Kellys" picture that has so far been released.

George Sidney is the head of the Cohens, and Charles Murray the head of the Kellys. As at other times, they hate each other. This time each goes to Scotland to land a big deal, thinking that the other is unaware of the fact. Both travel on the same train when they reach Scotland, where the presence of each becomes known to the other and the "fireworks" begins.

Scotch jokes are, of course, plentiful. Other comedy is caused when the two heroes appear in B. V. D.'s, making women run to cover.

John McDermott wrote the story,



This merit award appeared in the ten trade papers which comprise the Film Group of Associated Publications, with a huge aggregate circulation.

The review in the same group follows:

A laugh comedy riot with the famous comedy team doing their usual stuff which surpasses all of their previous releases. . . . It is good entertainment with plenty of box-office appeal. . . . Many amusing situations develop which will keep the audience in a constant uproar. The picture is well directed. Good anywhere.—J. S.

and William James Craft has directed it. Kate Price, E. J. Ratcliffe, William Colvin, Lloyd Whitlock and others appear in the cast. The recording is good. (Silent values, excellent.)

The success of the "Cohens and Kellys in Scotland" on Broadway is being duplicated in many cities throughout the country. The Miami world premiere campaign is described on page 22 of this issue. The run in Boston was distinguished by excellent opening business at the Park Theatre and a holdover for a second week. An Irish bag piper in the lobby of the Park played several hours a day, alternating with an amplified phonograph rendition of Scotch and Irish numbers. Sam Grant, director of publicity for the Park, reports unusually good audience reaction on the Cohen and Kelly film. The Boston reviews confirm the opinion of the public.

BOSTON HERALD

It seems as impossible for the public to tire of the Cohens and the Kellys as for them to refrain from eating and drinking. The famous "partners again" have been to Atlantic City, to Paris, and now "The Cohens and the Kellys in Scotland," current film at the Park Theatre, speaks for itself. The perennial bickerings of the friendly enemies about some new way of making money, their futile resolves never to quarrel again, their child-like efforts to beat each other at the familiar game—all evoke unqualified amusement from those spectators in search of hearty laughs.

* * *

George Sidney and Charlie Murray are unfailingly humorous in their familiar style; especially laughable is Mr. Sidney's effort to say, "It's a braw bricht nicht." Vera Gordon and Kate Price were excellent as the sympathetic wives.

BOSTON EVENING AMERICAN

If there is anything funnier than a "Cohen and Kelly" it is another
(Continued on page 26.)

"Splendid!"

Quotes

VARIETY



Aster (Publix) (900, 35)—"Hell's Heroes" (U). Splendid picture for this house and pleased immensely; around \$3,500; much better than average.

CARL LAEMMLE
presents

PETER B. KYNE'S Sensational Story "The Three God fathers"

"HELL'S HEROES"

CHARLES BICK; ORD RAYMOND HATTON AND FRED KOHLER
Directed by WILLIAM WYLER

Sample (6-sheet) of the smash paper Universal furnishes for this smash hit. Tell the world you've got it!

Pictures --- Not Promises! That's Universal!



LA MARS



LAURA
LA PLANTE
JOHN
BOLES

OPENS AT THE ROXY
THEATRE, NEW YORK
MARCH 28

*The screen's First Great Romantic Operetta.
Suggested by the Song, "La Marseillaise"*

A John Robertson Production from the story by
Houston W. Branch

With stirring mu-
sic and songs by
CHARLES
WAKEFIELD
CADMAN



SEILLAISE

BEHIND THE BATTLE SCENES IN UNIVERSAL'S "ALL QUIET"

(Continued from page 12)

made down hill sides and over rocky river beds. Practically all the artillery scenes were "shot" in Sherwood Forest, a heavily wooded location about sixty miles northwest of Los Angeles. No horses were used at the main location, on the Irvine ranch, sixty miles south of Universal City.

In making the picture technically correct the German government indirectly cooperated in every way. Equipment and uniforms valued at more than \$40,000 were purchased by Universal in Germany. Many of the uniforms had been through the war and showed evidence of battles. This was noticeably true of the steel helmets, many of which were battered and bullet-pierced.

Train cars used in the picture were all made at the Universal studio from scale drawings prepared by technicians. They were actual cars and were operated on actual rails. They were designed and built under the direction of men who had been employed by the German government railways.

The canal scenes, showing students swimming to hold a night rendezvous with French girls, were made near Venice, California, where there is a

swiftly running creek fed from underground rivers.

Approximately forty property men and power men were used in taking care of the thousands of details necessary to create the stark realism of the picture.

Direction of the picture, sometimes involving six hundred men scattered over half a mile of location, was one of the biggest problems that confronted Lewis Milestone. With the aid of six assistant directors, the big scenes were rehearsed by the help of telephones, sirens, whistles and pistol shots. In making these scenes several former army sergeants were employed. These men had in charge squads and companies of soldiers. Many of the scenes were rehearsed more than a dozen times before they were "shot." Actual army regulations were in force in making these scenes and when actually photographed by cameras concealed from all angles, they were carried out with remarkable precision. There was little megaphone work. The shots were carefully timed by stop watches in the hands of men of long experience. The result was a maximum of effect with a minimum of footage.

Soldiers employed on the picture, and more than eighty per cent of the men employed had actual military experience, were engaged by contract with a clause that they would follow regular military rules. The men were camped in a military camp or city designed and laid out with military precision. They were not allowed to leave the camp without a pass signed by an officer in charge. They were compelled to remain in camp at all hours and when given leave were expected to return to the camp at a specified hour, under pain of discharge. Few of the men violated this privilege.

Each morning the men were called to their work by the sound of reveille and after breakfast, were put through a course of setting up exercises. The manual of arms was practiced in order to keep the men in first class physical condition. They were marched to and from the battlefields.

The making of the picture was a tonic in human fellowship and barriers of language and race were swept away in filming this vast panorama of war as reflected in the vivid pages of Remarque's "All Quiet on the Western Front."

HOOT

GABBY

Hot on the money trail in this fast one...

TRAILING TROUBLE

He's a high-flyin', straight shootin', rough ridin' cowboy who gives you everything in this one, from a pulse-spurring horse-race to a spine-clutting parachute drop. With Margaret Quimby



*He was the idol of the
campus until the law
stepped in!*

WILD BOYS

with James MURRAY,
Kathryn CRAWFORD,
Lee Moran, Robert Elliot,
A Reginald Barker Production.
Story by Lambert Hillyer.
Presented by CARL LAEMMLE

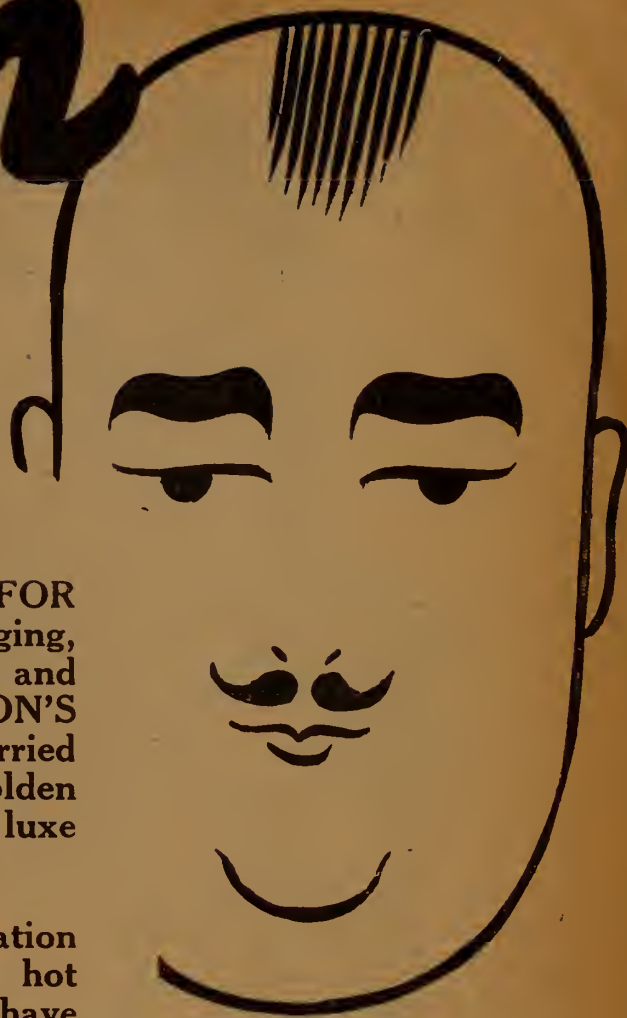
The totally DIFFERENT college drama! No cream-puff co-eds. . . . No pansy-picking youths. . . . No "near-hot" ukeleles. . . . Just smashing DRAMA of a college Racketeer who was faced with a real-life problem. . . . The picture with a sizzling boat-race finish that will have your customers 'cheering!

Pictures --- Not Promises! That's Universal!



Pictures --- Not Prom

sten in



WE'VE REACHED THE MILLIONS FOR YOU! We've broadcast the vibrant, swinging, soul-stirring music of "La Marseillaise" and "King of Jazz" over the air! THE NATION'S GREATEST RADIO NETWORKS have carried the most gifted voice of the screen, the golden tenor of JOHN BOLES, in a series of de luxe programs.

Millions have thrilled to the exciting syncopation of Paul Whiteman's Band broadcasting hot numbers from "King of Jazz." Millions have heard Laura La Plante sing hits from "La Marseillaise" and tell the story. Millions have heard the voices of gorgeous Jeanette Loff and delightful Grace Hayes rendering "King of Jazz" tunes.

Just the beginning of nationwide radio tie-ups that are bringing the music from Universal's big productions into every radioed home. Millions of people who have heard these marvelous songs are watching and waiting for these great pictures. Don't overlook the tremendous publicity value of these broadcasts. Date the picture in and capitalize on this great opportunity.

Here's the Dope:

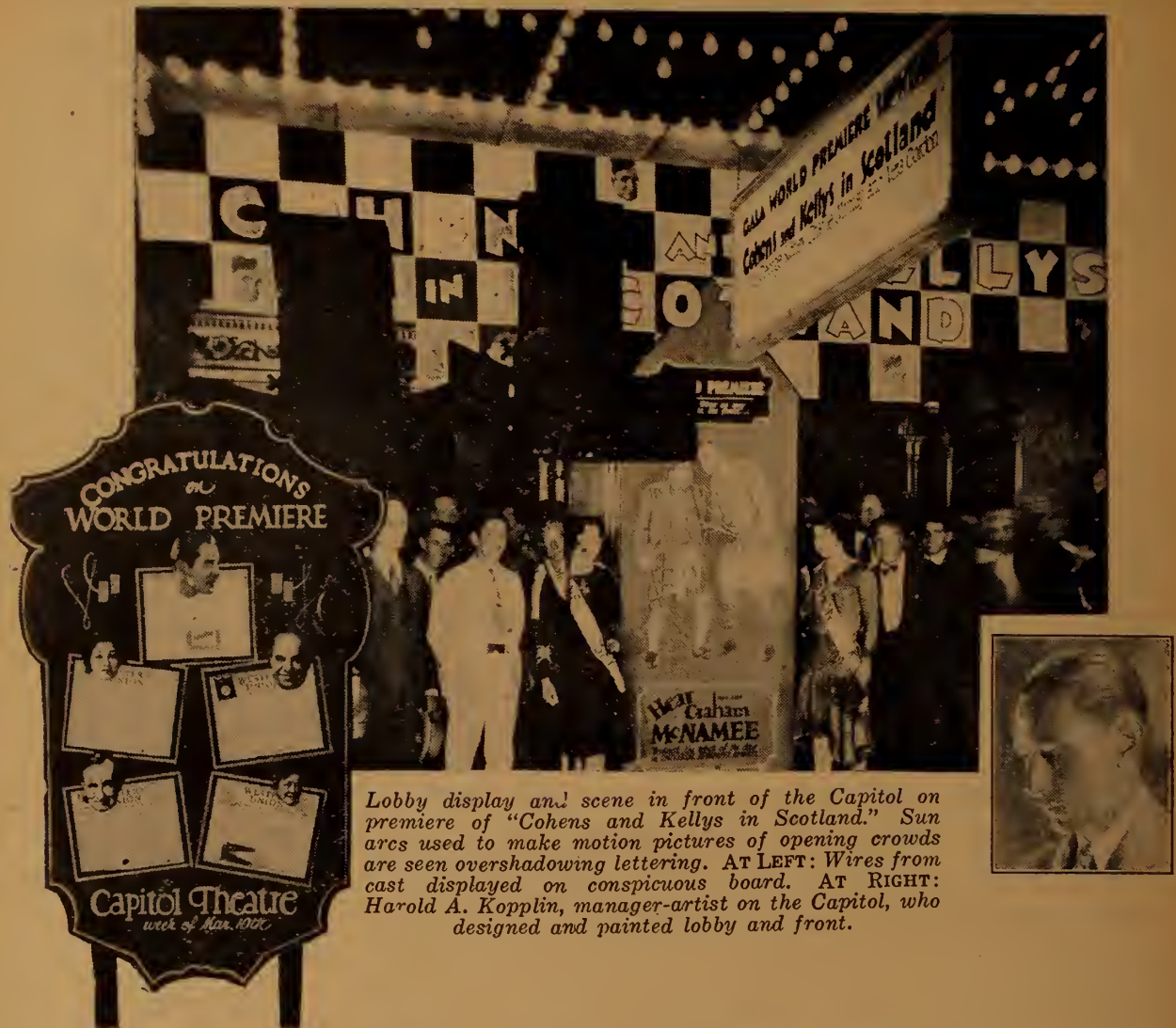
DAY:—Tuesday

HOUR:—9 p. m. Eastern Standard Time

STATION:—Columbia Broadcasting System

NAME:—OLD GOLD HOUR

ises! That's Universal!



Lobby display and scene in front of the Capitol on premiere of "Cohens and Kellys in Scotland." Sun arcs used to make motion pictures of opening crowds are seen overshadowing lettering. AT LEFT: Wires from cast displayed on conspicuous board. AT RIGHT: Harold A. Kopplin, manager-artist on the Capitol, who designed and painted lobby and front.

MIAMI GOLFERS BOOST WORLD PREMIERE OF COHENS & KELLYS

Capitol Theatre Displays Congratulatory Wires From Cast On City's Busiest Corner—Ushers Dressed as Scotchmen

HAROLD A. KOPPLIN, manager of the Capitol theatre in Miami, Florida, had the population of the big resort city literally "flocking in droves" to his theatre with his exploitation campaign for the World Premiere angle in his newspaper campaign which was started five days before the opening, with ads of 86 lines on two columns. This same size ad was run in all papers every day with a complete change of copy and layout, until the opening day when Kopplin increased his space to 200 lines on two columns. The same size ad was run again on the second day of the run with change of copy and layout.

Daily stories appeared in all papers featuring the World Premiere of "The Cohens and Kellys in Scotland" and all papers gave the photoplay a large pictorial layout on Sunday preceding the opening.

Two "Cohen and Kelly" miniature golf tournaments featured the campaign and resulted in all Miami golfers boosting the picture. These tournaments, one at the Dallas Park course and one at the Plaza course, were arranged several days in advance of the opening and were widely advertised.

ing editor of the Miami Herald, one of Florida's largest newspapers, to give

Capitol passes to every golfer making a "hole in one" during the run of the picture. This naturally created a gratifying amount of publicity for "The Cohens and Kellys in Scotland" and as a "hole in one" is a rare achievement, it did not cost the theatre many passes.

Wires from Charlie Murray, George Sidney, Kate Price, Vera Gordon and John Boles, congratulating Kopplin on securing the World Premiere showing of the picture, were mounted on a display board which was set up on the busiest corner of the city.

(Continued on page 30)

Profit Parade

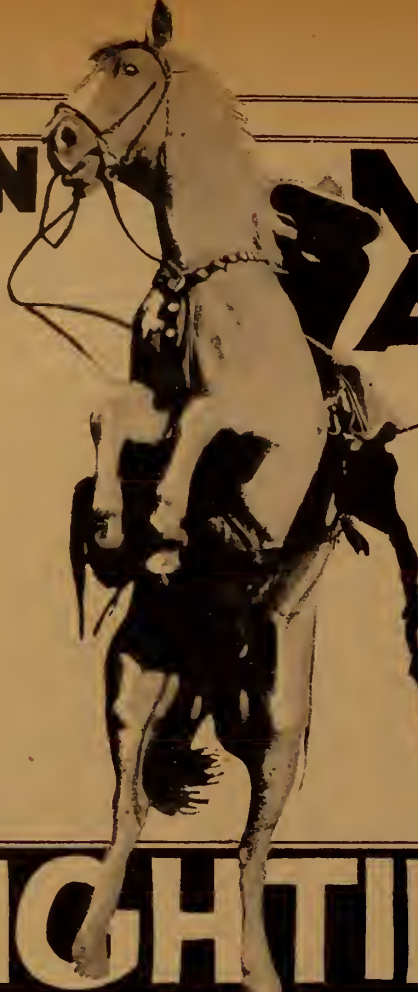
CARL LAEMMLE'S TALKING AND SINGING TRIUMPH. A HARRY POLLARD Production. From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed, silent and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Ziegfeld's production.

"SHOW BOAT SET NEW HOUSE RECORD!"—Granada Theatre, Indianapolis. "UNBELIEVABLE BUSINESS. TURNING AWAY HUNDREDS!"—Republic Theatre, Washington, D. C. "BROKE ALL RECORDS FOR ALL TIME IN THIS CITY!"—Lea Richmond, Charleston, S. C. "SMASHED ALL RECORDS, GREATEST CROWD CHEERED, APPLAUDED!"—Piccadilly Theatre, Rochester, N. Y. "CRASHED ALL RECORDS HERE!"—William M. Shirley, Schenectady, N. Y. "RECORD FOR MY HOUSE. 'SINGING FOOL HELD RECORD TO DATE.'"—Sidney M. Nutt, Hot Springs, Ark. "UNPARALLELED BIG MONEY! JAMMED HOUSE APPLAUDED!"—Macdonald Theatre, Eugene, Ore. "'SHOW BOAT' BREAKS K. C. TOP! PRACTICALLY SOLD OUT AT ALL TIMES!"—Royal Theatre, Kansas City (Variety report). ONE OF THE GREATEST PICTURES I HAVE EVER SEEN. RECORDING PERFECT!"—Amusu Theatre, Mude, Miss. "ALL RECORDS SMASHED!"—Capitol Theatre, Dallas, Tex.

SHOW BOAT

ises! That's Universal!

KEN MAYNARD AT HIS BEST!



Ken Maynard in
'The Fighting Legion'
 (Part-Talker)

Universal Time, 1 hr., 15 mins.
GOOD ACTION WESTERN
WITH KEN MAYNARD AT HIS
BEST. NICE STORY, WELL
BALANCED CAST, CAPABLY
DIRECTED.

Melodrama. Everything that goes
 for the making of an action western,
 notably, thrills, hard riding, fighting,
 love and comedy, is packed into this
 outdoor film.

← *Film Daily*

With Dorothy
 Dwan. A Ken
 Maynard Pro-
 duction direct-
 ed by Harry J.
 Brown.

The

FIGHTING LEGION

"COHENS AND KELLYS IN SCOTLAND" HELD FOR THIRD BROADWAY WEEK

(Continued from page 14)
Cohen and Kelly. The famous Irish-Jewish comedy team is now at the Park on their fourth annual fun-making excursion, this time as "The Cohens and Kellys in Scotland." George Sidney, Charlie Murray, Vera Gordan and Kate Price are together again in an uproarious movie farce.

The picture is studded with hilarious bits of business, the treatment of which makes for great comedy. For instance, the ineffectual attempts of Cohen and Kelly to play

golf, their antics when they bet on the horse races, and Cohen trying to talk Scotch—all are comical.

Out on the Pacific Coast the laugh hit proved just as welcome fare as it did in the east. At the Million Dollar Theatre in Los Angeles, the picture clicked enough laughs to make everyone, including the manager, happy. The week's business was above average by a long shot, and the critics joined in the general approval.

LOS ANGELES TIMES

By John Scott

"The Cohens and Kellys in Scotland," which started yesterday at the Million Dollar Theatre, represents another attempt by Universal to present the well-known theme of business

partners separating and competing against one another, winding up with the familiar happy reunion. The entertainment value of this plot has stood the test of years.

The continual bickering between the two families seems to touch the average motion-picture fan in just the correct spot. Merriment which greeted the film yesterday at the Million Dollar presages a better than average week at the theatre.

ILLUSTRATED DAILY NEWS

William James Craft has directed this comedy with a keen eye on broad farce, especially where Mr. Cohen's antics are concerned. He has done a good job.

George Sidney and Charles Murray again glorify the comic team of Cohen and Kelly and turn in individually fine performances.

Are you **BLUE?**

SNAP out of it! Here's how to be happy! Solve your product problems and your profit problems by buying your pictures **RIGHT**—through the fairest selling plan on the market today, Universal's **COMPLETE SERVICE CONTRACT**.

18,973

*Complete Service Contracts
Have Been Signed to Date*

Carl Laemmle gives you—

Universal's
**COMPLETE
SERVICE
CONTRACT
in
SOUND**

UNIVERSAL STAR SERIES

No. 6—KEN MAYNARD

KEN MAYNARD, the singing, riding, serenading star of the new talking westerns, comes naturally by his screen work. Born in Mission, Texas, July 21, 1895, he became intensely interested in trick riding as a boy on a ranch. He imitated stunts he saw in occasional traveling shows, and his head was so full of trick riding that he dreamed about stunts in his sleep.

At 14 he ran away from home and joined a cheap wagon show, and for three weeks he carried feed and water to horses and slept in a stable. Then his father came and took him home.

Ken's father persuaded him to study civil engineering and sent the boy to the Virginia Military Institute, where he won his engineering degree, but he has never made use of this study.

Show life attracted him and for several years before he went into pictures in 1922, he was with wild west shows and circuses. He was with Ringling Brothers when he caught the "Janice Meredith," and his first star-

attention of the late Lynn Reynolds, director, who saw in him a future Western star.

Maynard played Paul Revere in



Ken, standing at ease on the back of his beloved Tarzan.



Ken Maynard as the straight-shootingest cowboy out of the glamorous West.

ring picture was "\$50,000 Reward." He is now under a long-term Universal contract. His first picture for Universal and his first talkie was "The

Wagonmaster." Since then, he has appeared in many others, including "Lucky Larkin," "Senor Americano," "Parade of the West," "Mountain Justice," and "Fighting Legion." "Song of the Saddle" is now in production, and "The Man from Monterey" will follow.

As a child in Texas, Ken learned many an old cowboy song, many a ballad of the pioneer West. He puts them to splendid use in his sound pictures.

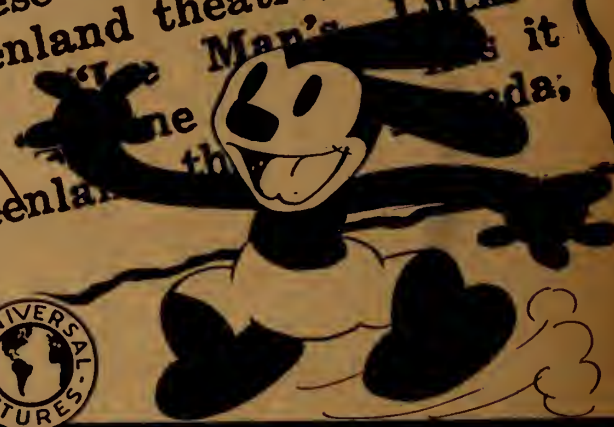
His hobby is aviation; he owns and flies a plane. He "cracked up" on a flight at Palm Springs, Calif., and took to the air in another plane within fifteen minutes. He has been badly "stove in" on several occasions in making pictures, but he always went back and did his stuff. His philosophy is: "If thrown, get right back on your horse. If you don't, you'll probably be afraid to, later."

Maynard's favorite pet is "Tarzan," his horse which appears in pictures with him.

"A WOW!"

OSWALD CARTOON, 1/2.—**"Alpine Antics."** Never knew Ossie as Swiss, but he sure is a wow, as an Alp leaper. You can't beat these cartoons for laughs per foot. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)
 Another funny one, although the Man's Luck."
 topped. (O. B. Wolfe, Screenland theatre, Nevada, O.—Small town patronage.)

Clipping from Ex. Herald-World
SOUND or SILENT



OSWALD

the Lucky Rabbit!

**BIGGEST
WEEK IN
A YEAR
AT KARLTON
THEATRE, PHILA.**



The

VARIETY

**PHANTOM
OF THE OPERA**

MUSIC : DIALOG
TECHNICOLOR :

*(Chaney's role
of the Phantom
is a silent por-
trayal.)*

LON CHANEY
With Norman Kerry and Mary Phil-
bin. From the story by Gaston Le-
roux. Directed by Rupert Julian.
Presented by CARL LAEMMLE.

*(Sound
on
disc
only)*

Pictures --- Not Promises! That's Universal!

Miami Golfers Boost World Premiere Of "Cohens and Kellys in Scotland"

(Continued from page 22)

Kopplin, who is an accomplished artist, designed and painted the very attractive lobby and front illustrated on this page. He had his ushers garbed in Scotch costumes for the entire engagement and took movies of the opening night crowds for showing later in the week.

The following wires received by Universal from Mitchell Wolfson, of the Wolfson-Meyer Theatre Enterprises, Inc., owners of the Capitol, indicate the success of the engagement:

"KELSCOTT (which is the code for 'The Cohens and Kellys in Scotland') OPENED SECOND DAY CAPITOL THEATRE HERE TO LONG LINE AND HAS KEPT UP ALL DAY STOP AUDIENCES IN ONE CONTINUAL GALE OF LAUGHTER EVERY FOOT



The Capitol Theatre ushers were tricked out by Manager Kopplin as kilted Highlanders for "The Cohens and Kellys in Scotland" world premiere

OF PICTURE STOP ENGAGEMENT HERE UNQUALIFIEDLY SUCCESSFUL AND PLEASING REGARDS" MITCHELL WOLFSON.

And this one later:

"'COHENS AND KELLYS IN SCOTLAND' HAS CAPTURED MIAMI JUST AS 'SHOW BOAT' DID STOP HAD TO CLOSE BOX USUAL TIME TUESDAY NIGHT STOP AT THREE THIS AFTERNOON THERE IS HOLD OUT AND CAPACITY AUDIENCES ALL ROCKING LAUGHTER REGARDS. . . ." MITCHELL WOLFSON.

Earl Griggs, Universal exploitation representative in the South, assisted Mr. Kopplin on the highly successful campaign.

Chicago Movie Critics Rave Over "Hell's Heroes"

HELL'S HEROES went over in Chicago with the movie goers and the critics in the same whole-hearted manner that has characterized its runs elsewhere. Recognized immediately as a departure from the ordinary, the picture is mak-

ing wholesale converts to its original theme and treatment. Mae Tinee of the *Chicago Daily Tribune* gave the picture three stars, a mark of approval which means "excellent."

In the heading in the *Chicago Herald and Examiner*, Carol Frink urges, "See This Film Soon." Excerpts from her review follow:

This material, from an early story by Peter B. Kyne, makes a novel and bold picture that will make you shudder, but will hold your interest. The three desperadoes are finely etched characters in the capable hands of Charles Bickford, Raymond Hatton, who has a touch of religion, and Fred Kohler. Hatton, especially, surprises with a new sort of role for him. He is an alkali-bitten, superstition-ridden bad man to the life.

It took nerve for Universal to make a picture so devoid of romance or beauty, and they are to be congratulated on their efforts. The appealing story of three thugs and a brand-new baby is told against the natural, majestic background of the West, and in the telling it seems terribly real.

This is a different sort of picture, courageously done. If you aren't afraid of stark realities and plain talk you'll like it.

"Mountain Justice" Maynard's Latest

UNIVERSAL announces a change of title on Ken Maynard's latest production, which had for a working title "Kettle Creek."

The new title is "Mountain Justice," and the picture will be released in May.

Numbered in its cast in support of Ken Maynard is Kathryn Crawford, Otis Harlan, Paul Hurst, Richard Carlyle and Les Bates.

Ken Maynard started work last week on "Songs of the Saddle," which Harry Joe Brown is directing.

Doris Hill, who appeared to great advantage with the star in his last picture, "The Man From Monterey," will play opposite Maynard. Joe Girard, Carol Hye, Francis Ford and Harry Todd complete the cast of the picture.

This is the last picture of the current Universal production program of 1929-30 to be made by Maynard, and completes his schedule for the year. During the past year the star has made eight starring pictures under the direction of Harry Joe Brown. Seven of the pictures were made in dialogue and one was completed as a silent picture.

The new Maynard film, "Songs of the Saddle," will contain five western song numbers. This is the greatest number of song numbers that have been used in a western dialogue picture.

Watch for
the screen's most
beautiful star—

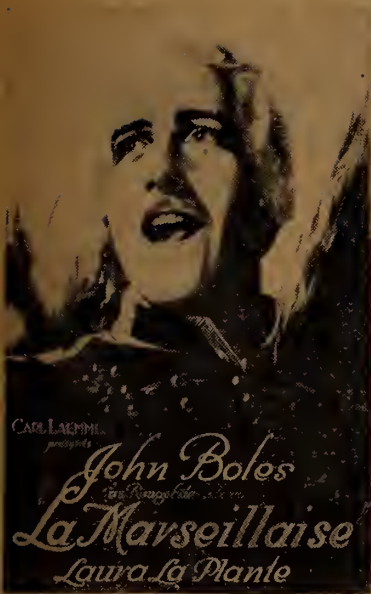
MARY
NOLAN

in

"YOUNG
DESIRE"

FLASH

THESE CROWD PULLING ACCESSORIES IN YOUR TOWN ~ ~ AND FEEL THE THRILL OF FULL HOUSES



Above: One-Sheet.



At Right: 24-Sheet.



Above: One-Sheet.



At Right: 24-Sheet.

Accessories for La Marseillaise

3 one-sheets pictorial.
1 one-sheet block.
3 three-sheets pictorial.
1 three-sheets block.
2 six-sheets pictorial.
1 24-sheet stand block.

Photos 11 x 14 set of 8.
Photos 14 x 36 one style.
Photos 22 x 28 two styles.
Photos 14 x 17 set of 12 (special)
Photos 8 x 10 stills (23 set)
Photos 8 x 10 star stills (6)
Boles.

Photos 8 x 10 star stills (6)
La Plante

Window cards—pictorial.
Window—block.
2 slides.

Mats (ad and scene).
Novelty hanger (18" tall).
Cut-out head (9 x 12") Boles.
Cut-out head (9 x 12")
La Plante.

Herald (same style) as SHOW
BOAT) Hennegan.
Press sheets.



Two-color Hangers.



UNIVERSAL SYNOPSIS

"TRAILING TROUBLE"

Universal Production

With Hoot Gibson

ED KING is in love with Molly, daughter of the owner of the ranch where he works. He takes a shipment of horses to Kansas City. Buck Saunders, his rival for Molly's affections, lays a plot whereby Ed will be robbed of the sale money, and thereby discredited with Molly and her father.



Hoot Gibson

Ed saves Ming Toy, a Chinese girl, from a gang of ruffians, not knowing it is all a part of the plot. He outwits the ruffians but Ming Toy, in bidding him an affectionate farewell, steals his money.

Ed misses the train and steals a ride home in an airplane. Molly's father accuses him as a thief, but Ming Toy, who has experienced change of heart, returns the stolen money and accuses Buck as the author of the plot against Ed.

Ed captures Buck and turns him over to the authorities. Ed and Molly are re-united.

"MUSH AGAIN"

Universal Comedy

With Sunny Jim

SUNNY certainly hates a pappy lunch—but all his wiles do not win over his mother to feeding him steak and onions, and worse luck, he has to wash up for meals.

Dad and mother are expecting guests for cards that day, so Sunny is wanted around—not much. He hears his parents' comments on the coming visitors and destroys the social gathering a little later by repeating everything, and then causes more trouble by putting on lip rouge and kissing his father. Mother thinks dad has been flirting and she goes home to her mother and the cows.

Dad, worried about being innocently in the wrong, follows his wife to the country. Sunny finally "fixes" things and says he had been lip-stick guilty. When the parents kiss and make up, Sunny says that is the kind of mush he likes.

"SIX GUN JUSTICE"

Western Featurette

With Bobbie Nelson

MATT HARDING, happy that he and his partner, Tom Molloy, have a mine that gives indications of being rich in lode, is telling his daughter, Jane, about it when their cabin is fired on by a gang of claim-jumpers. Little Danny, the son, riding to the cabin, sees that his home is being attacked and through a subterfuge routs the marauders. Tom Molloy, young partner of Harding and Jane's fiancé, rides up and just as he is hearing the story of the raid, Diamond Jack Crosby comes in. Jealous of Molloy for having won Jane's love, Crosby is out to "get" Molloy.

Danny dislikes Crosby and makes no attempt to hide his feelings.

Several days later, while Tom is working at the mine, he discovers gold. Diamond Jack attacks him and fires the mine, leaving him for dead in the burning cave. Danny, after Crosby leaves, manages to save Tom. Crosby goes to the Harding cabin, tells Jane and her father that Tom has cleared out and suggests that they sell him their holdings. He also renews attention to Jane. The father, feeling he is beaten, decides to sell. Money and receipt are exchanged.

Suddenly Tom enters the cabin, holds Crosby at gun's length, demands that the receipt be returned, and gives Crosby until sundown to cross the border, saying he will set a Government posse after him.

"THE JADE BOX"

No. 3—"The Shadow Man"

With Louise Lorraine and Jack Perrin

IN the cellar Lamar is seized and conducted to an underground tunnel. Here he is brought before a patriarch, who demands the box, telling him it contains a secret that will prove a calamity should it fall into evil hands. The patriarch pours a few drops from a bottle into a burning urn and Lamar is held over it. As he inhales the vapor his physical body vanishes, leaving only a shadow. The patriarch tells the shadow to go forth into the world to find the jade box.

In the library the unseen hand finishes with the words, "This is what happened to your father. If the box is not found you will never see him again." Jack says it's his father's handwriting. The shadow again appears. It searches a secretary where Haines had started to hide the box. Morgan sees the shadow passing through the door and fires his gun as the lights go out. When the lights come on Haines is discovered unconscious. A stream of blood is oozing into the room from under the door. Jack opens the door, and there is nothing there but the stain and . . . the Jade Box.

"THE JADE BOX"

No. 4—"The Fatal Prophecy"

With Louise Lorraine and Jack Perrin

FOLLOWING the discovery of the Jade Box, Helen suggests it must have been dropped by the Shadow Man, and Jack says if the shadow is his father Morgan has killed him. Jack and Percy leave. Morgan makes a mysterious telephone call.

An automobile overtakes Jack's car and a man attacks him.

When Helen retires for the night and is asleep, a shadow enters her room and writes on the mirror of her dresser. Helen awakes when the shadow falls across her and drops of warm blood fall upon her. She screams and Morgan and Haines rush to her. She finds a trail of blood in the room and a message instructing her to tell Jack the box must be delivered to one bearing the password "Café of Sever Seas." It imposes silence upon her. Haines starts to read the message but the mirror shatters.

On the road Jack is fighting the attacker and the automobile heads down a road marked "Closed"—crashes into an obstruction and falls over a cliff.

Watch for
the screen's most
beautiful star—
**MARY
NOLAN**
in
**"YOUNG
DESIRE"**

Out of the pages of the world's best seller!

walk the people of Universal's
epic of the war as seen
through the eyes of youth.

Directed by LEWIS MILESTONE. Adapted
by MAXWELL ANDERSON. Continuity
by DEL ANDREWS. Titles by GEORGE
ABBOTT. Presented by CARL LAEMMLE.
Associate Producer CARL LAEMMLE, Jr.
With Louis Wolheim, Lewis Ayers, John Wray

UNIVERSAL

*This is John Wray,
as Himmelstoss,
whose sergeant's
uniform turned him
into a petty despot
who became the
most hated figure in
the lines of the
schoolboy soldiers.*



U N I V E R S A L

Throw away the hook and use this **DRAGNET!**

Watch This Column Universal's Weekly Chat



I WANT a dramatic story of modern American life written around, or bearing the sentiment of, the world-known song, "Home, Sweet Home." If I can get the kind of story desired, such a one as will make a delightful and memorable moving-picture, I will pay \$10,000.00 for it.

I have fixed the price-offer of \$10,000.00 in order to inspire some author, or writer, to his or her best thought and effort. Naturally, therefore, this is not a contest. It is a plain offer for a first-class story, and if I can get what I want, I will gladly and promptly pay the amount.

I want a story that will "ring the bell" in every American home—not a nomy pomy, sickly, sentimental tale that will create a light and passing impression.

Such a story can be highly dramatic, full of fire and punch and contain all the elements of suspense, thrills, love, comedy, and the atmosphere of the American home. It may and should reveal the average American's love of home, "be it ever so humble."

I should like this story sent to me personally at the earliest possible moment, and I alone will pass on it and its acceptability. If I don't get the kind of story I want of course that's the end of the whole matter.

Meantime, be sure to see the Universal's Big Three—PAUL WHITEMAN'S feast of melody and specialty, "King of Jazz"; the remarkable re-production of Remarque's famous war-novel, "All Quiet on the Western Front," and "La Marseillaise," a dramatic love story of the French revolution, starring LAURA LA PLANTE and JOHN BOLES.

I want correspondents in every community. You don't know what a help you can be to your townsmen and to Universal. Why not write me today?

Carl Laemmle,
President

If you want photographs of JOSEPH SCHILDKRAUT, BARBARA KENT and JAMES MURPHY send 10¢ in stamp for each

UNIVERSAL PICTURES
"The Home of the Good Film"
730 Fifth Ave. New York City

NO USE tagging patrons one at a time when you can take advantage of the tremendous drag of Carl Laemmle's Saturday Evening Post column. It reaches one out of five of the theatre goers in your city. You are taking a d d e d profit from this vast pre-sold audience when you play Universal Pictures.

The column on the left will appear in The Saturday Evening Post of April 5, 1930.



Universal Weekly

Vol. 31 No. 10

APR. 12, 1930



An Impression of
"ALL QUIET ON THE
WESTERN FRONT"

~ Posed by ~

Walter Brown Rogers



CARL LAEMMLE *presents*

PAUL WHITEMAN

AND HIS BAND *in*

"KING of JAZZ"

Produced by CARL LAEMMLE, JR.

Directed by

JOHN MURRAY ANDERSON

U N I V E R S A L

A Piquant Morsel
for Jaded Appetites!

INTRODUCING the new era of sound, color and entertainment. You've seen the introduction of sound in motion pictures. You've seen the introduction of color in motion pictures. Now you can see the introduction of the perfection of sound and color.

Once in a lifetime a show like this !!

With Laura La Plante, John Boles, Glenn Tryon, Jeanette Loff, Merna Kennedy, Kathryn Crawford, Otis Harlan, Stanley Smith and hundreds of other international celebrities. Including the first dramatization of George Gershwin's "Rhapsody in Blue"

THE WHOLE INDUSTRY IS TALKING ABOUT UNIVERSAL



The DOOM

Langdon McCormick's
great stage melodrama.
... NOW the most amaz-
ing talking thriller ever
conceived.

▼
Starring

**LUPE
VELEZ**

With

PAUL CAVANAUGH

and

WILLIAM BOYD

*With the tender song,
"Tell Me, Do!"*

▼
BRAND NEW—and
blazing with sensation! It's
big in box-office power
because it's big in drama,
big in love, big in the ter-
rific spectacle of Mighty
Forces unleashed against
the puny might of man!

▼
Directed by **WM. WYLER**

Presented by

CARL LAEMMLE

The Whole Industry Is Talking About Universal

The Picture t

You to th

*No. 685—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation*

FEW stage or screen productions carry the emotional thrill or soul-uplift that you will get when you see and hear “Captain of the Guard.”

This is the picture we originally called “La Marseillaise.” I changed the title because of the difficulty so many people had in pronouncing the French title.

The smartest exhibitors in the world liked the original title for sentimental reasons, but when it came to box-office reasons they unanimously preferred “Captain of the Guard.”

But whatever the title, the tale is suggested by the world-famous song “La Marseillaise.”

And—mark my word—when John Boles comes marching over the cobbled streets of Paris at the head of the patriots singing that glorious song, you are going to get a tingling up and down your spinal column such as you have not had for many a year.

What Will Lift the Heights!

This, of course, is but one of the many high spots in a master production directed by John Robertson.

Remember, too, that the music for "Captain of the Guard" was written by Charles Wakefield Cadman who has composed some deathless songs of the past.

You never saw nor heard the real John Boles before. You never knew the richness and range of his magnificent voice as you will know it in "Captain of the Guard."

In producing "Captain of the Guard" we paid, frankly, but little attention to historical accuracy. Our aim was to make a great entertainment and at the same time a handsome setting to the glorious song which stirs the souls of men, no matter what their nationality.

That we have succeeded has already been demonstrated, for "Captain of the Guard" is one of those very rare pictures such as you get only when those responsible for its making are at least temporarily inspired.

For it is an inspiration and it will lift you to new emotional heights—and keep you there!

STUPENDOUS

"Stirring Scenes!"

—N. Y. TIMES.

"Impressive Production!"

—N. Y. WORLD.

"Big and Thrilling"

—N. Y. SUN.

"Handsomely Produced!"

—N. Y. JOURNAL.

"John Boles is handsome and his voice is charming!"

—N. Y. NEWS.

"Boles is as handsome as Barrymore in his close-ups . . . his marvelous voice remains the most affecting yet consistently to have reached the screen."

—N. Y. American.

"It takes a stupendous production like this every once in a while to not only swell the box-office receipts but to keep the public reminded of the amazing entertainment possibilities of the screen." —Film Daily.



With
Laura LAPLANTE
and **John BOLES**

CAPTAIN

The Whole Industry Is

WIDOWS!

"Captain of the Guard" At Roxy, Stupendous

Says N.Y.
Daily
Mirror

By BLAND JOHANESON.
"Captain of the Guard," at the Roxy.
John Boles and Laura La Plante in a musical movie
based on the birth of "La Marseillaise." Music by Charles
Wakefield Cadman.

Great!
PLENTY of liberty with history have been taken in this
story of the French Revolution. But a foreword makes
adequate apology, and the story turns out to be an operetta
which could have had its background in China, the South
Sea Islands, or even in the good old American colonies.

Oppression, starvation among
the people. Revelry and extrav-
agance among the aristocrats. A
girl who ministers to the wretched
people and whose unselfishness in-
spires them as "The Torch." Her
capture and sentence to hang. And
finally, a lover who composes a
stirring battle song and leads a
successful revolution.

The picture has been made mag-
nificently. Terrific mobs seething
in battle. Stupendous settings
Charming music to complement the
incendiary French anthem. A
thrilling performance from John
Boles.

Laura La Plante, once blonde
and coquettish Universal comedi-
enne, plays The Torch with fine
restraint and simplicity. The large
cast supporting the principal play-
ers is well chosen.

Miss La Plante and Mr. Boles
stepped upon the stage of the Roxy
yesterday afternoon to receive
their well earned applause at the
conclusion of the picture.

The picture has been made mag-
nificently. Terrific mobs seething
in battle. Stupendous settings
Charming music to complement the
incendiary French anthem. A
thrilling performance from John
Boles.

A Universal Production, with stirring
music and songs by CHARLES
WAKEFIELD CADMAN. A John
Robertson production from the story
by Houston W. Branch. Presented by
CARL LAEMMLE.

HIT SONGS: "Song of the Sword,"
"Silhouette," and these by Handman,
Kent and Goodman: "For You," "You,
You Alone," "Maids on Parade,"
"Can It Be?"

GUARD

Talking About Universal

This



With
PAULINE STARKE
and Ben Lyon, Barbara Kent,
Hallam Cooley, Robert Ellis.

Directed by WILLIAM WYLER
Presented by
CARL LAEMMLE

Watch it go over with these song hits:
"WHAT A PERFECT NIGHT
FOR LOVE"
and
"MY BABY AN' ME"

The Whole Industry Is T

girl *Knew*

WHAT

MEN

WANT

...so she knew how to get what she wanted.

WARNER FABIAN'S

sensational modern drama — the story of two sisters who used their wits to live on the bounty of wealthy men — is just naturally built to get **WHAT YOU WANT** at the box-office.

alking About Universal

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY

Copyright 1930 UNIVERSAL PICTURES CORPORATION · All Rights Reserved

Vol. XXXI

APRIL 12, 1930

No. 10

UNIVERSAL
MOVIEGRAMS

Big Picture Policy Only Announced by Carl Laemmle

NOW all is really quiet on the western front. The dinning barages of artillery, the staccato rattle of machine-guns, the whining of field pieces and the heavy "bams" of mortars are heard no more at Universal City. The nights are no longer illuminated with star shells, and the miles of trenches are empty. Lewis Milestone has completed the filming of Erich Maria Remarque's novel, and the only noise now in connection with it is the cutter's shears. "All Quiet on the Western Front" will open in New York early in May.

JEANETTE LOFF, diminutive singing sensation of the Paul Whiteman picture, "The King of Jazz," conceived and directed by John Murray Anderson, is coming to New York for its world premiere. So is Paul Whiteman with his band. The troupe will entrain on the Wednesday morning following the last Pacific coast Old Gold broadcast.

UPON the return of "The Storm" company from Feather River, Carl Laemmle, Jr. called William Wyler into his private office and presented him with a renewal of his contract. Rushes with Lupe Velez indicate a picture even more artistic than "Hell's Heroes."

ROSE HOBART, now playing the lead with Philip Merrivale in "Death Takes a Holiday," has been signed to a long term Universal contract. Ever since Miss Hobart opened in this play she has been the recipient of offers from film companies. Universal will send her to the coast after the run of the play is over in June.

Universal President Makes Revolutionary Announcement of Startling New Policy—Will Make Only Twenty Pictures at Cost of Fifty Ordinary Productions—Success of "All Quiet on Western Front" and "King of Jazz" Determine Company Officials to Give Up Long Continued Practice of Making Every Kind of Product the Market Can Absorb.

THE most sensational news in years is contained in the announcement by Mr. Carl Laemmle of the upheaval that is taking place in the policy and production forces of Universal Pictures Corporation and the details of the plans the company is making for the forthcoming year. These plans have evolved from the conferences which have been held between the home office executives and the exhaustive analysis of present conditions in the exhibition field.

The most revolutionary points in the plans as announced are, first, the production of twenty pictures at an expenditure formerly spread over fifty pictures.

Second, a proportionately smaller number of short pictures, and a concentration on short features of the highest calibre, like the George Sidney-Charlie Murray Series and others produced in an even more elaborate manner than the Collegians and the Leather Pusher Series.

Third, elimination of brands and brand names. Each production will stand on its own merits.

Fourth, the individual handling of individual units in the studios. Carl Laemmle, Jr., general manager, is

LAURA LA PLANTE and John Boles are in New York making personal appearances at the Roxy in connection with "Captain of the Guard."

firmly convinced that great pictures result from the unit production system. He is determined to surround himself with the best associate producers available. Already two such producers have been engaged. E. M. Asher, who made the original "Cohens and Kellys" picture, and the Corrine Griffith productions, is one, and Albert De Mond is the other. Announcement of other units will be made shortly.

Fifth, only pictures will be made which have the elements and essentials to make them attractive to the finest first run houses, pictures of the type of "Captain of the Guard," "King of Jazz," "The Storm," Warner Fabian's "What Men Want," "The Czar of Broadway," which have just been booked at the Roxy Theatre in New York. In this number will be included three or four big outdoor pictures of epic proportions, like "The Oregon Trail." There will be no more Universal horse operas; no more five-reelers.

"The first fruits of this new policy," said Carl Laemmle, "are already shown in the increased production care and money that is going into such pictures as 'The Storm,' the addition of Lupe Velez to the cast, and the signing of this brilliant young star to a five year contract, and in the new production plans for 'What Men Want' with Pauline Starke.

(Continued on page 32)



Reproduced by Courtesy of New York World

JOHN BOLES

"A BENCH IN

Sparkling Number



When the huge park set revolves, Paul Whiteman is discovered holding the wee kiddies on his lap. Snowdrop and Sunny Jim seem fascinated by the Jazz King, and the Maestro doesn't look so gloomy himself.



Speaking of stage entrances, this one is full of comedy. Jeanette Loff and Stanley Smith are the lovers who seek a bench in the park. The policeman decides to follow suit.



The Bench in the Park set is reproduced on a revolving stage against a roller background. Here are the sailors and their lasses enjoying the moonlight.

THE PARK

from "King of Jazz"

A BENCH IN THE PARK



CHARLES
LAEMMLE
PRESENTS
PAUL
WHITEMAN
AND HIS
ORCHESTRA
KING
OF
JAZZ

DIRECTED BY
JOHN MURRAY
ANDERSON
PRODUCED BY
CHARLES
LAEMMLE JR.

A UNIVERSAL
PICTURE

Words by JACK YELLEN
Music by MILTON AGER

THE BARK
I WANT TO GO TRIPS FOR YOU
A BENCH IN THE PARK
SWEET HEAT
MUSIC HAS CHARMS
MY SWEET

AGER, YELLEN & BORNSTEIN INC.
MUSIC PUBLISHERS
NEW YORK



Lovely Jeanette Loff and the handsome Stanley Smith sing "A Bench in the Park," and portray the lovers who find enchantment in Central Park with the lake and the skyscrapers as a background.

Snappy cover of the theme song of this number. "A Bench in the Park" is a Milton Ager and Jack Yellen song, published by Ager, Yellen and Bornstein, Inc.



The theme song is beautifully rendered by the Brox Sisters and the Rhythm Boys, first as a trio and later as a sextet.

"CAPTAIN OF THE GUARD" STUPENDOUS AT ROXY

John Boles and Laura La Plante Make Personal Appearance
At Opening of Picture at Crowded Roxy—Critics Proclaim
Musical Romance Stirring—Roxy Holds Over for Second Week

THE PREMIERE of Universal's "Captain of the Guard" at Roxy's Cathedral of the Movies on March 28th was distinguished by a very large and responsive audience and by the personal appearance of John Boles and Laura La Plante, leads of the French Revolutionary musical romance. The stars received a tremendous ovation after the picture, which has been held over at the Roxy for another week—the surest indication of its success on Broadway.

The New York critics found the picture thrilling, with excellent music, impressive shots and an effectively directed story. Let them speak for themselves.

N. Y. SUN

By John S. Cohen, Jr.

An operetta about Rouget de Lisle and the French Revolution occupies the screen of the Roxy this week. It is called "Captain of the Guard" and in it are John Boles, Laura La Plante, Sam de Grasse and any other number of Frenchmen who were mixed up in the revolt against aristocracy and Louis XVI.

It has any number of things in its favor. For it may be listed musicianly, appropriate music by Charles Wakefield Cadman; a sense of style in that it is acted and carried through the theatrical manner in which it is written; and several spectacular episodes that are staged in a movie-Reinhardt manner.

* * *

Its spectacle is excellent, and the scenes of the mob, carrying thousands of torches are big and thrilling. Mr. Boles sings well, powerfully, and is a better actor than he has been before.

It is far better than the average talkie musical show.

DAILY MIRROR

By Bland Johaneson

Oppression, starvation among the people. Revelry and extravagance among the aristocrats. A girl who ministers to the wretched people and whose unselfishness inspires them as

FILM DAILY SAYS:

STIRRING ROMANCE OF THE FRENCH REVOLUTION. GREAT PERFORMANCES BY JOHN BOLES AND LAURA LA PLANTE

It takes a stupendous production like this every once in a while to not only swell the box-office receipts but also to keep the public reminded of the amazing entertainment possibilities of the screen. A beautifully and effectively directed romantic story, appropriate musical framework, awe-inspiring mob scenes, thrills, heartbeats, and a stirring climax brought on to the tune of "La Marseillaise." The plot, aside from its revolutionary angle, concerns a lovely innkeeper's daughter, who develops into something of a Joan of Arc, and her sweetheart, a captain of the King's hussars, who joins the revolutionists to save his girl from the gallows. John Boles gives a glamorous performance as the captain and Laura La Plante is at her charming best in the role of the girl.

Direction, great. Photography, excellent.

but paid a generous tribute to Roxy and his theatre.

The tribute was becoming, for the dignity of the theatre and the taste of the stage prologue add to the distinction of an unusually exciting film.

SUNDAY NEWS

By Irene Thirer

Spectacularly, "Captain of the Guard", offers some stunning shots. French revolutionists in great mobs carry torches on high as they march to liberty. Soldiers of the guard gather at a long banquet table in tribute to his Majesty, the king of France. These scenes are thrilling and moving.

* * *

John Boles is handsome and his voice is charming

N. Y. TIMES

By Mordaunt Hall

... Pleasing incidental musical compositions by Charles Wakefield Cadman... stirring scenes of the French masses with flaming torches.

There is an imposing scene of the dinner of the guards, or hussars, at which de Lisle is warmly welcomed by the Colonel, played by Lionel Belmore.

BROOKLYN STANDARD UNION

By Edwin C. Stein

"Captain of the Guard," current at the Roxy, is as stirring and absorbing a film as you are liable to see in a month of Sundays.

In a note at the beginning of the picture, the producers apologize for its inaccuracy, contending that the function of the drama is to amuse and there is no doubt but that "Captain of the Guard" is perfectly swell entertainment with all the trimmings.

John Boles, as magnetic as ever, plays the title role as only he can play a role of that sort. He still possesses

(Continued on page 26)

"The Torch." Her capture and sentence to hang. And finally, a lover who composes a stirring battle song and leads a successful revolution.

The picture has been made magnificently. Terrific mobs seething in battle. Stupendous settings. Charming music to complement the incendiary French anthem. A thrilling performance from John Boles.

Laura La Plante, once blonde and coquettish Universal comedienne, plays The Torch with fine restraint and simplicity. The large cast supporting the principal players is well chosen.

Miss La Plante and Mr. Boles stepped upon the stage of the Roxy yesterday afternoon to receive their well-earned applause at the conclusion of the picture. With the decent taste which has characterized all Mr. Boles' work on the screen, he talked not about himself nor about the movies,



Mary Nolan

*The Screen's Most
Beautiful Star*

as a carnival queen who
thought all men were fools
and all love false—but
who lost her heart to a
clear-eyed boy . . . too late!

▼
*With Mae Busch, William Janney.
Presented by CARL LAEMMLE.
Directed by Lew Collins.*

▼
*With the heart-throb song
"WHY DID IT HAVE
TO BE YOU?"*



“Young
Desire”

HOLLYWOOD Daily Screen World

"TODAY'S MOTION PICTURE NEWS TODAY"

Vol. II, No. 255

HOLLYWOOD, CALIFORNIA, (Los Angeles P. O.), WEDNESDAY, MARCH 26, 1930

Price 5c

UNIVERSAL'S 'KING OF JAZZ' TRIUMPH IN SCREEN AESTHETICS, GOOD SHOWMANSHIP

Whiteman's Super-Production Is Both Great Concert and Great Show; Well Staged, Perfectly Handled Throughout

BY HARRY E. MODISETTE

PARTICULAR significance attaches to Paul Whiteman's super-production for Universal Pictures Corporation, "King of Jazz," at this time. That is why the writer chose to handle its preview last night as a news event. "King of Jazz" tops anything Universal has undertaken since the audi-film epoch. It is conceived with such brilliance in screen esthetics and showmanship that it should prove a great box-office offering. It also comes at the strategic time when Universal has several other obvious big successes of widely different entertainment scope to give to the public. There can be no question, too, that "King of Jazz" is in a formidable position to go unchallenged as the best picture of 1930.

Analyzed from a cold business point of view, "King of Jazz" should have wide appeal to European as well as American and foreign audiences. Whiteman is a great drawing card. For the last two years, too, he has reached millions by his radio programs. Aside from the tremendous appeal of his music, "King of Jazz" is a feast for the eyes with its Technicolor, lavish sets and interesting, technical developments. It also has the proper balancing of entertainment.

Kaleidoscope Introduction

The picture opens with a kaleidoscopic rotating disc introducing the credits and fades into a close-up of Whiteman, who opens up a traveling case and releases his musicians, who walk out in miniature and take their places on the orchestral platform. Whiteman's artists are then introduced in solo numbers.

The events are as leaves from Paul Whiteman's Scrap Book, the latter being of tremendous proportions. Announcements are made by Whiteman and his master of ceremonies, Charles Irwin.

Fascinating Pace

Dance ensembles with the Russell Markert girls of New York and the Hollywood Beauties, adagio and eccentric dances, comedy skits, choral numbers, and the individual singing of John Boles, Jeannette Loff and Grace Hayes, with the whole entertaining rising into a crescendo of George Gershwin's "Rhapsody in Blue," keep the picture moving at a fascinating and colorful pace.

When the picture is finally released,

it is probable, the writer believes, that the climatic features will be re-arranged closer to the end of the picture. It would seem that entertainment should reach its height just when an audience shouts for still more, but realizes that the curtain is about to be rung down on the performance. However, this is only the writer's opinion.

Whiteman Band Leads

It is impossible to give a paragraph to each performer. Whiteman and his band, of course, predominate. The music is exquisite. John Boles takes the top honors with the singing, but is followed closely by the lyrical charm of the voices of Jeanette Loff and Grace Hayes.

Laura La Plante Good

Laura La Plante shows how a hard-boiled newspaper woman would handle the "city desk." Her star reporter reports a murder just a minute before it is committed. That is real efficiency in journalism, and it gets a big audience laugh. News-

paper folk will especially appreciate it.

The Bridal Veil number, the fine entertainment offered by Billy Kent, comedy dancer, the voodoo dance by Jacques Cartier to show the origin of jazz music as symbolized in "Rhapsody in Blue"; the singing of Grace Hayes, the rag-doll dance with Marian Statler and Don Rose, and other features help to give "King of Jazz" intriguing diversion throughout.

John Murray Anderson, who directed and staged "The King of Jazz," can lay claim to an achievement that will go down in motion picture history. He has combined esthetics (by which we mean pure art) and showmanship with a notably intelligent coup de main.

The writer does not wish to overlook anyone who has contributed to the success of this picture, but space forbids individual write-up. Suffice it to say, "King of Jazz" is beautifully photographed in Technicolor, and is also distinguished throughout for its careful editing and assembling and its general cast performance. The

(Continued on page 30)

True Stories from VARIETY

prove that it's a
nationwide hit!

Charlie
MURRAY
George
SIDNEY

VERA GORDON, Kate Price.
Presented by CARL LAEMMLE.
A William James Craft Production.



Los Angeles

**2 GRAND
ABOVE AVERAGE**

San Francisco

**PIE FOR THIS
LOCATION**

New York

**EARNED
3rd WEEK**

Pittsburgh

**MEAT FOR
THIS HOUSE**

New Orleans

**CLICKED
HEAVILY**

Minneapolis

**PLEASED
EXCEPTIONALLY**

Buffalo

**FINE START.
HELD UP**

Million Dollar—"Cohens - Kellys in Scotland" (U) (2,300; 35-50). Lifted house to \$7,400, about two grand above average. Gag-fest appealed to this section of town.

Casino (Atkerman & Harris) (2,400; 40-60)—"Cohens and Kellys in Scotland." Pie for this location. Clicked steadily, and ended with \$13,000, close to house record.

Colony—"Cohens-Kellys in Scotland" (U) (1,900; 35-50-75) (3d week). Did \$13,000 following opening \$15,000. Good enough to earn 3d week at this out-of-the-way location.

Harris (1,800; 10-20-30-40) "Cohens and Kellys in Scotland" (U) Meat for this house's trade and jumped to \$8,000, more than satisfactory. Vic Graff's last week as m.c. Dick Ware opening Saturday (22).

Orpheum (2,400; 60)—"Cohens and Kellys in Scotland," vaude. With four shows daily regular policy returns have advanced. Picture clicked heavily; \$14,000.

Orpheum (R-K-O) (2,890; 50)—"Cohens and Kellys in Scotland" (U), vaude, including Henry Santrey and band. Picture and vaudeville, particularly Santrey act, pleased exceptionally. Good night houses, but low scale kept gross down. \$12,000. Fair.

Lafayette (Ind) (3,400; 40-60)—"Cohens and Kellys in Scotland" (U). "Jazz Temple Idea." (F. & M.). Good picture for house. Fine start and held up. \$16,000.

The **COHENS & KELLYS**
in **SCOTLAND**





**WHITE
PITZ**

HELL OF PALU

IT HAPPENS ONLY ONCE IN A LIFETIME

AN astounding new experience in screen drama... a new angle to the immortal triangle depicted in amazingly thrilling scenes of natural beauty... photographed in places never before filmed by man... camera shots that can never be duplicated... Germany's greatest airman flying through the narrow gorge of ice and snow, 2,000 feet deep... men and women... lovers... hanging on the precipice of ice and snow... Heaven only knows how... Nothing like it has ever been seen on the screen before... Grab it for a sensational run **NOW!** The whole industry is talking about Universal.



The brilliant officials of the National Broadcasting Company. AT THE RIGHT: Merlin Hall Aylesworth, president of NBC, and LEFT, George F. McClelland, vice-president and general manager. INSERT: Samuel Ross, assistant to the president of the Radio Music Company, a subsidiary of the National Broadcasting Co., handling all artists.

MODERN MAGIC BEHIND GRAHAM McNAMEE IN NATIONAL BROADCASTING COMPANY

NBC Organization, of Which Graham McNamee is Broadcasting Ace, Controls Giant Coast to Coast Network of 74 Stations and Reaches Foreign Countries Extending to Remotest Corners of World

THE company behind Graham McNamee, Talking Reporter of Universal's Newspaper Newsreel, is one of the outstanding symbols of modern magic. The studios of the National Broadcasting Company are marvels of the radio world, and the radio world—in spite of scientific explanations, graphic sketches in black and white, visible wires on our rooftops and more visible sets in our homes—still remains to most of us a world of miracle.

The National Broadcasting Company is only four years old. When it was born in 1926, it purchased Station WEAJ for the staggering sum of \$1,000,000. With that purchase the company acquired Graham McNamee who had grown in his three years' association with the station from a virtually unknown concert singer to the world's greatest announcer of important events, including ball games, political conventions, horse races, golf and tennis matches, etc.

Today the National Broadcasting Company is a world-wide institution.

With headquarters in New York and branch studios in Washington, Chicago and San Francisco, the company serves a coast to coast network of seventy-four associated stations. A honeycomb of special wires, nearly 33,000 miles exclusive of radio connections, links the four operation

bases with any required network, or welds the whole nation-wide system into one single unit concentrated on one single microphone at a moment's notice. At the end of the RCA Ex-



Graham McNamee, possessor of the magnetic voice which has made its owner the National Broadcasting Company's ace and Universal's Talking Reporter.

perimental Laboratory connection lies Germany, England, Holland, Denmark, France and so on to the remotest quarter of the world.

The New York office of the National Broadcasting Company strengthens the illusion of magic. High above the city, overlooking Central Park on the north and the glare of the theatrical district to the south, the eleven large broadcasting studios surround a central control room which links them with the outside world.

Executive offices, rehearsal and audition rooms, vast music libraries, engineering laboratories, luxurious reception rooms for artists and guests, and row after row of walnut desks buried beneath the mass of detail incidental to creating a program—these are the working factors behind the entertainment which comes to you over NBC.

The main control room is the heart and lungs of the nation-wide National Broadcast hook-ups. Around three walls are ranged the electrical control panels, studded with glowing bulbs that rival the magic of Aladdin's lamp. There are the preliminary amplifiers, which magnify the speech and music millions of times before it reaches the antennae of individual broadcast stations. Beside these are other panels marked "Line Terminals,"

(Continued on page 30)

The **INSIDE** story


*of the upper crust
of the underworld—*

With a cast you will be proud
to put in lights!

JOHN WRAY
BETTY COMPSON
JOHN HARRON

Claude Allister, King Baggot, Wilbur Mack,
Henry Herbert, George Byron, Duke Lee.
Directed by WILLIAM JAMES CRAFT.
SONGS: "That Homestead Steady of
Mine," "Collegiate Love." Presented by
CARL LAEMMLE.

UNIVERSAL
PICTURE



CZAR of
BROADWAY

ROSE HOBART SIGNED BY UNIVERSAL



Rose Hobart, now playing in the Broadway stage success, "Death Takes a Holiday," has been signed by Universal for a featured role in a forthcoming production to be announced later.

Miss Hobart has appeared in "Lilium," "Lucky Sam McCarver," "The Vortex," "Crashing Thru," "What Every Woman Knows," "Three Sisters," "Diversion" and "Zeppelin."

TEN MORE DAILIES JOIN UNIVERSAL NEWSREEL COMBINE

Total of Sixty-one Great Metropolitan Publications
Now Allied in Issuance of News Film

TEN more great metropolitan daily newspapers have just allied themselves with Universal in the issuance of its talking newsreel, which stars Graham McNamee, National Broadcasting Company ace, as the Talking Reporter.

The announcement was made by Universal's General Manager, Lou Metzger, upon receipt of a telegram from Fred J. McConnell, short subjects' sales manager, who is making a tour of the country in the interest of the newsreel.

This brings the total of newspapers sponsoring the newsreel in various sections of the United States and Canada up to sixty-one. The news-

reel is known in each territory by the (name of paper) Universal newsreel, the newspaper co-operating with the film company in supplying the latest news and publishing in its news and advertising columns the names of the theatres running the film in their territory and facts in regard to the newsreel itself. Just at present a million-dollar advertising campaign is being conducted on the fact that Graham McNamee tells the story of the day's news as the scenes are shown on the screen.

The new publications added to the list are the New Orleans Times-Picayune, the Arkansas Gazette, Little Rock, Ark.; the Raleigh News and Ob-

server, the Tampa (Fla.) Tribune, the Miami (Fla.) Daily News, the Durham Herald, the Durham Sun (N. C.), the Chattanooga News, the Knoxville (Tenn.) Journal and the Asheville (N. C.) Citizen.

Mr. McConnell is making a tour of the South and West to line up more newspapers, which are being added to the list almost daily. After his western tour he will swing north into Canada, where it is expected that many more of the Canadian papers will join the newspaper newsreel alliance.

Mr. McConnell reports that newspaper publishers and editors are all enthusiastic over Graham McNamee.



PUNCH

The grim struggle of a College Racketeer against the toils of The Law and against Himself!

With **JAMES MURRAY**
KATHRYN CRAWFORD

Lee Moran, Robert Elliott. A Reginald Barker production. Story by Lambert Hillyer. Presented by Carl Laemmle. UNIVERSAL PICTURE.

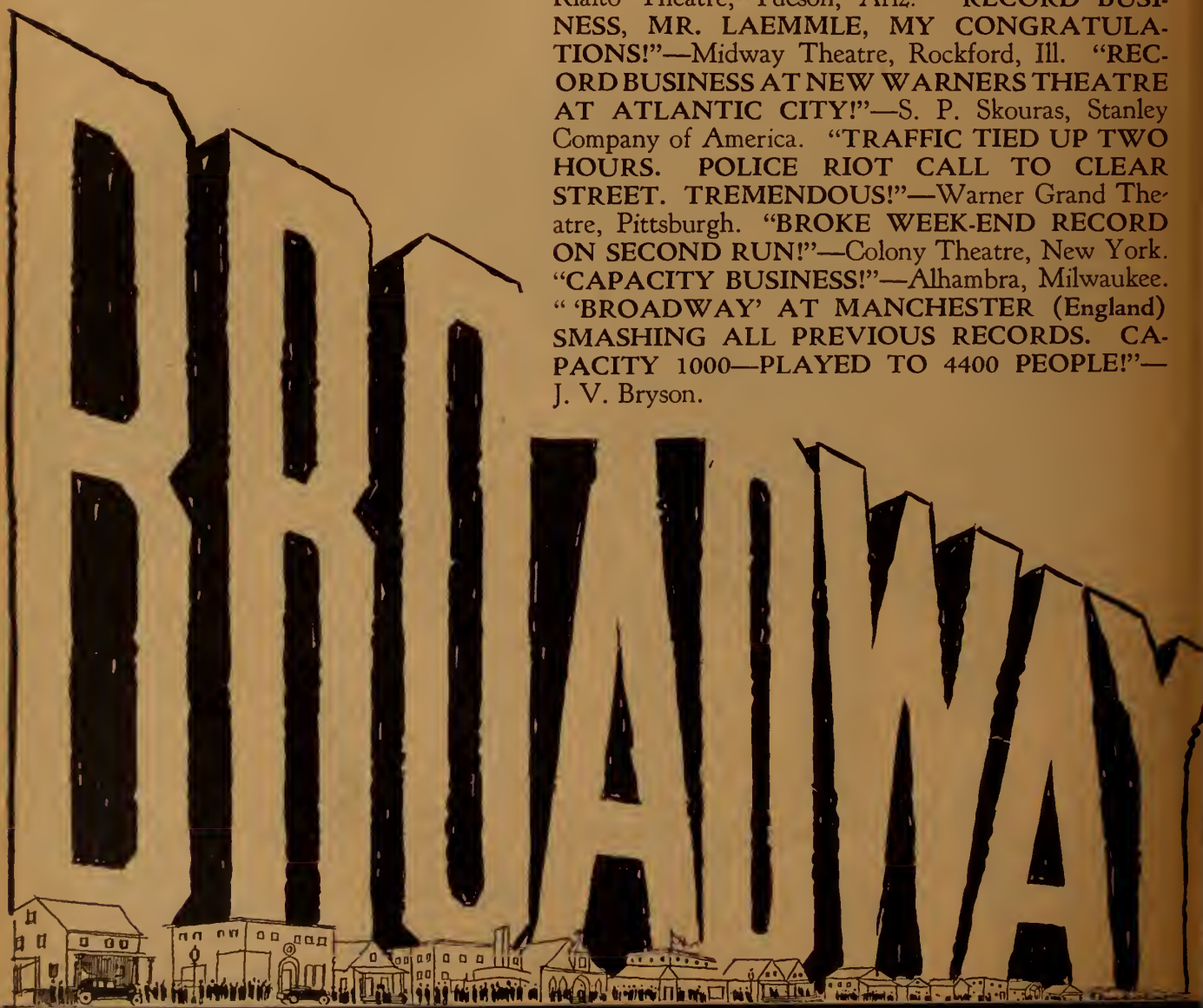
"Just You and I," sung by Miss Crawford.

HIDE OUT

The Highway

CARL LAEMMLE'S Million Candle Power Picture, with GLENN TRYON, EVELYN BRENT, Merna Kennedy, T. E. Jackson, Otis Harlan, Robert Ellis, Paul Porcasi, Leslie Fenton, Betty Francisco. From Jed Harris' stage production of the play by Philip Dunning and George Abbott. Directed by PAUL FEJOS. A CARL LAEMMLE, Jr., Production. Two Negatives; one silent, one dialog. Color scenes by Technicolor.

"TREMENDOUS BUSINESS TURNED AWAY HUNDREDS!"—Rivoli Theatre, Baltimore. "ESTABLISHED NEW RECORD!"—Capitol Theatre, Salt Lake City. "BROKE ALL SUNDAY RECORDS!"—Ocean Theatre, Asbury Park, N. J. "RECORD BREAKING BUSINESS!"—Ray Dachman, Rialto Theatre, Tucson, Ariz. "RECORD BUSINESS, MR. LAEMMLE, MY CONGRATULATIONS!"—Midway Theatre, Rockford, Ill. "RECORD BUSINESS AT NEW WARNERS THEATRE AT ATLANTIC CITY!"—S. P. Skouras, Stanley Company of America. "TRAFFIC TIED UP TWO HOURS. POLICE RIOT CALL TO CLEAR STREET. TREMENDOUS!"—Warner Grand Theatre, Pittsburgh. "BROKE WEEK-END RECORD ON SECOND RUN!"—Colony Theatre, New York. "CAPACITY BUSINESS!"—Alhambra, Milwaukee. "'BROADWAY' AT MANCHESTER (England) SMASHING ALL PREVIOUS RECORDS. CAPACITY 1000—PLAYED TO 4400 PEOPLE!"—J. V. Bryson.



The Whole Industry Is

to big profits!

"ALL RECORDS SMASHED!"—Capitol Theatre, Dallas, Tex. "SHOW BOAT SET NEW HOUSE RECORD!"—Granada Theatre, Indianapolis. "UNBELIEVABLE BUSINESS. TURNING AWAY HUNDREDS!"—Republic Theatre, Washington, D. C. "BROKE ALL RECORDS FOR ALL TIME IN THIS CITY!"—Lea Richmond, Charleston, S. C. "SMASHED ALL RECORDS. GREATEST CROWD CHEERED, APPLAUDED!"—Piccadilly Theatre, Rochester, N. Y. "CRASHED ALL RECORDS HERE!"—William M. Shirley, Schenectady, N. Y. "RECORD FOR MY HOUSE. 'SINGING FOOL' HELD RECORD TO DATE!"—Sidney M. Nutt, Hot Springs, Ark. "UNPARALLELED BIG MONEY! JAMMED HOUSE APPLAUDED!"—Macdonald Theatre, Eugene, Ore. "SHOW BOAT BREAKS K. C. TOP! PRACTICALLY SOLD OUT AT ALL TIMES!"—Royal Theatre, Kansas City (Variety report). "ONE OF THE GREATEST PICTURES I HAVE EVER SEEN. RECORDING PERFECT!"—Amusu Theatre, Bude, Miss.

CARL LAEMMLE'S TALKING AND SINGING TRIUMPH. A HARRY POLLARD Production. From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alna Kubens, Emily Fitzroy, Jane La Verne. Directed, silent and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Ziegfeld's production.



Talking About Universal

PREVIEW PATRONS RAVE OVER "KING OF JAZZ"

First Audience to See Paul Whiteman Extravaganza at Preview
In Hollywood Expresses Its Enthusiasm and Congratulations

THE preview of Universal's "King of Jazz" at the Belmont Theatre in Hollywood was greeted with unqualified enthusiasm by the audience. According to the custom of the preview house, post cards requesting frank comments on the picture were given to the patrons as they entered the theatre. The expressions of opinion below are taken from these postals word for word. They represent only a small portion of the glowing comments submitted, but space does not permit reprinting all of them. They speak more eloquently of the audience appeal of "King of Jazz" than any amount of publicity could do.

* * *

"The climax of beauty and talent."

* * *

"Everyone in the theatre thought it the best show up to this date. The recording was wonderful."

* * *

"Swell picture. Best of its kind."

* * *

"Perfect!"

* * *

"I think the preview very, very good, and especially John Boles."

* * *

"The best picture I have seen. It has it. The sound was great."

* * *

"It's a great show and can't help but go over. Have seen most of the technicolor pictures and KING OF JAZZ is the nearest perfect and most natural. Your picture has my whole-hearted enthusiasm."

* * *

"The picture was wonderful. It's hard to say more than that. Every scene was a surprise. Just a WOW. Beautiful sets, fine voices, good dancing and keen music."

* * *

"The best picture that I have ever seen. The music was wonderful. Can't describe its grandeur."

* * *

"A gorgeous and wonderful picture. Outstanding feature: John Boles in 'Song of the Dawn.' That was dynamic and how."

* * *

"Wonderful. Most elaborate production I have seen."

"King of Jazz" Is Found Most Lavish Ever Made by "U"

Reprinted from the Herald-World.

HOLLYWOOD, March 25.—"King of Jazz" was previewed at the Belmont Theatre last night. The consensus is strong for the picture and as a matter of fact it is generally conceded here today that it is easily the most stupendous and most lavish piece of entertainment ever turned out by Universal. It is unquestionably a great picture. Preview reports will be carried completely next issue.

"Undoubtedly the finest revue yet produced. The scenes and settings are lavish and of exceptional beauty—in fact, it seems to me that this superb beauty color and photography is what makes it outstanding."

* * *

"Nothing more to be desired."

* * *

"We both think this picture the best we have seen; in fact, just wonderful."

* * *

"This is the best preview I've ever seen. That's the kind of talent we want. Good music of the late style is what we want."

* * *

"My wife and I liked your picture very much, and so did the house. Wonderful orchestra, girls and singing. Believe it will go over big."

* * *

"The picture was wonderful."

* * *

"Picture was everything that was gorgeous and refined and beautiful."

As I view it, I wondered at the cleverness of the minds that arranged the various parts. Success to Mr. Laemmle and Mr. Whiteman, who deserve it."

* * *

"I thought the preview of KING OF JAZZ, starring Paul Whiteman, was exceptionally marvelous."

* * *

"This is certainly a super, super, special production. Sets, music, costumes and dancing beautiful. Stanley Smith and John Boles were the biggest hits. 'Song of the Dawn,' the Bridal Veil number and the finale particularly striking. The Rhythm Boys and George Price extremely good. The whole thing was original."

* * *

"KING OF JAZZ is a picture that should register like a million. Not a drag in the whole production. John Boles, Jeanette Loff, Paul Whiteman, and, in fact, every member of the cast, were perfect."

Sigmund Moos Leaves Leasing Post at "U"

SIGMUND MOOS, for 14 years head of the leasing department of Universal Pictures Corporation, has tendered his resignation to Carl Laemmle, Jr., general manager. Moos is leaving to assume a similar position with Warner Brothers-First National.

A personal friend of Carl Laemmle, Sr. for many years, Moos was one of the most popular executives on the Universal lot, frequently accompanying his superior on his annual trips to Europe and his home town, Laupheim.

"I am very sorry to see my friend Moos leave Universal," Mr. Laemmle stated, "but I would not stand in his way. All Universal is sorry to see him go but we all wish him the best of luck and know that he will be a big success."

Herman Schlom, Moos' assistant for several years, is now in charge of leasing at Universal.

CREAK

CARL LAEMMLE presents

JOSEPH SCHILDKRAUT
IN

The Night Ride

Featuring
EDWARD G. ROBINSON
BARBARA KENT
with Henry La Cossitt
Story by
A John S. Robertson Production
A UNIVERSAL PICTURE



"A thriller if there
ever was one!"

—DORIS ARDEN,
Chicago Daily Times

"First rate enter-
tainment"

—QUINN MARTIN,
N. Y. World

3 MILES TOWN W. JEROME

A BAD TOWN

FOR BAD MEN



CARL LAEMMLE presents
PETER B. KYNÉ'S
Sensational Story

HELL'S HEROES

BY RICKLE
RAYMOND HATTON and FRED KOHLER
A UNIVERSAL ALL-TALKING PICTURE
Directed by WILLIAM WATSON



The Industry Is Talking About Universal



"SURE MONEY MAKERS!"

—H. G. WILLIAMS,
Quannah Theatre, Fletcher, Okla.

"OSWALD A REAL HIT!"—Drake Theatre, East St. Louis, Ill.; "BEST I HAVE EVER RUN!"—American Theatre, Johnston, Ill.; "THINK OSWALDS VERY GOOD AND SO DOES AUDIENCE!"—Strand Theatre, St. Charles, Mo.; "OSWALD WELL LIKED HERE!"—Grand Theatre, Macon, Mo.; "A CHEER ALWAYS GOES UP FROM AUDIENCE WHEN OSWALD IS FLASHED ON SCREEN!"—Majestic Theatre, Memphis, Mo.; "OSWALD WILL FIT ANY PROGRAM TO GOOD ADVANTAGE!"—Empire Theatre, Zeigler, Ill.; "BIGGEST HIT OF ANY COMEDIES EVER RUN!"—Lion Theatre, Hammond, Ill.; "GOOD ON ANY PROGRAM!"—Taylorville Theatre Co., Taylorville, Ill.; "WISH WE PLAYED THEM EVERY WEEK!"—New Franklin Theatre, New Franklin, Mo.; "OSWALD A HIT EVERY TIME!"—Merchants Theatre, Ambis, Ill.; "NEVER FAILS BUY 'EM ALL!"—Rex Theatre, Salmon, Idaho; "OSWALD ALWAYS SATISFIES!"—Roseland Theatre, Pleasant View, R. I.; "ALL OSWALDS ARE GOOD!"—Sun Theatre, Kansas City, Mo.

TALKING
or
SILENT

UNIVERSAL

Oswald

The LUCKY RABBIT

"Captain of the Guard" Stupendous at Roxy

(Continued from page 12)

one of the best voices in the business and doesn't hesitate to loose it in song on the least provocation—to the evident enjoyment of all. Boles is a first-rate performer and the costume of the period only serves to emphasize his romantic appearance.

Laura La Plante has the feminine lead and furnishes Boles with all the support that could be desired. She gives a really excellent performance, scoring time after time through her repression and simplicity.

The story, as has been said previously, is concerned with the French revolution and the writing of the French national anthem, "La Marseillaise." Boles, as Capt. Rouget De Lisle, is the author. The scene in which he leads the citizens of Marseilles to the attack on Paris is one of the finest of the season. Imagine thousands of men marching to battle with blazing torches while their voices, rising in a thunderous crescendo, shout the magic words of the

Let it suffice to say that it will hold your interest all the way through and is a thoroughly worth-while piece of work.

N. Y. AMERICAN

By Regina Crewe

Boles is as handsome as Barrymore in his close-ups. He plays his emotional scenes with increased assurance, and of course, his marvelous voice remains the most affecting yet consistently to have reached the screen.

Laura La Plante's voice is small but sweet, and she sells her songs with all the skill with which she registered her personality in the days of silence.

EVENING GRAPHIC

By Julia Shawell

The vocal numbers written for this picture are above the average and the entire musical score is worthy of commendation. Boles' voice improves with each picture and so does his screen technique.

MORNING TELEGRAPH

By Pierre de Rohan

"Captain of the Guard" is a visually beautiful and frequently moving screen operetta of the conventional type. In its final sequences (picturing the fall of the Bastille), it attains splendid dramatic fervor, sensible direction of the opposing troops being aided immensely by a stirring rendition of the French national anthem.

BROOKLYN EAGLE

An ambitious, spectacular production with an abundance of lusty shouts, beating drums and cannons' booms has been woven around the composition of "La Marseillaise," and with the title of "Captain of the Guard," arrived at the Roxy Theatre for the week.

* * *

It is a creditable piece of work, handsomely mounted, telling a fairly good story, which is in no wise authentic, and with a fine musical score by the noted American composer, Charles Wakefield Cadman.

* * *

There are some stirring moments in "Captain of the Guard," and the march on to Paris is depicted and sung thrillingly.—J. W.

**THE
NEWSREEL
SENSATION
NOW ON FILM!**

**EVERY THEATRE
in the WORLD
CAN PLAY IT NOW
FILM OR DISC**

with

**GRAHAM
MCNAMEE**

**NATIONAL BROADCASTING CO'S
ACE as the TALKING REPORTER in the**

UNIVERSAL TALKING NEWSREEL

Presented by CARL LAEMMLE. Produced under the supervision of Sam B. Jacobson. Recording by Victor Concert Orchestra, Rosario Bourdon conducting.



This float contained a calliope which blared forth the music from "Shanghai Lady" and let Syracusians know that a big show was on at the Fox Eckel.

Syracuse Showman Shouts "Shanghai Lady" Message

Morris Shulman, Manager of Fox Eckel, Puts on Wide Awake Exploitation Campaign

WHEN Morris Shulman, genial and wide-awake manager of the Fox-Eckel theatre at Syracuse has real entertainment for his patrons, he believes in telling them about it.

That's why, then, when Mary Nolan's "Shanghai Lady" played the Eckel recently, Shulman, assisted by Duke Hickey, Universal exploiteer, rolled up his sleeves and served the citizens of the the northern New York metropolis a seven course exploitation campaign.

In addition to the usual one, three, six and twenty-four sheet stands, window cards and newspapers, Shulman and Hickey went in strong for an outside ballyho.

All local and interurban street cars bore the message of the presence of "Shanghai Lady" on their bowsprits and for two days prior to its opening and throughout the entire engagement an elaborately decorated calliope float plied its way about the streets of Syracuse. This was topped off with a co-operative tie-up with the United States Army recruiting office, the A-boards being donated for block one sheets, black on yellow, reading: ATTENTION! YOUNG MEN!—REVEL IN THE GLAMOUR OF THE ORIENT—SEE—MARY NOLAN IN—SHANGHAI LADY—THEN JOIN THE U. S. ARMY—TRAVEL! . . . LEARN! . . . EARN! . . .

Among other items of the campaign were special cut-outs and art panel decorations for the theatre front and lobby, including a large banner, star telegram tie-up effected with

Postal Telegraph and a night letter gag worked the night before the opening. This was a telegram sent as a night letter to the managers of the leading Syracuse hotels, informing them that "Shanghai Lady" was opening in Syracuse, weeks ahead of its scheduled release, and asking them to post the message "conspicuously for the benefit of their guests." In nearly all instances, these executives complied with the request. As a result of his campaign "Shanghai" Lady filled the Fox-Eckel during its run.

Nothing like it
has



ever been seen on
the screen before.

Recording Praised On Universal Films

HERE are a couple of Texas exhibitors who went out of their way to write the Universal Western Sales Manager, Harry Taylor, about their satisfaction with the recording. Both of the pictures praised were Westerns, extremely popular in Texas. Such appreciation should be passed along to fellow showmen who need assurance of fine, clear reproduction.

"Want to thank you for booking us with LONG TRAIL on such short notice. Want to state that the recording was good and the print was perfect. The same goes for SUNNY JIM comedy.

"Send us more as good as this one."

—C. E. Bergman,
Corrigan Theatre,
Corrigan, Tex.

And from J. L. Dodgin of the Queen Theatre in Santa Anna, Texas, comes the following:

"I ran Hoot Gibson in 'Courtin' Wild Cats' Saturday and the recording was good. In fact, it was the best we have had from you. We were well pleased with this picture, and so were our patrons; and we are hoping that Hoot Gibson in 'Mounted Stranger' will be recorded as well as 'Courtin' Wild Cats.'"

Dramatic Kick In "Undertow"

Says Peggy Patton in
Wisconsin News

"Mary Nolan's blonde appeal and John Mack Brown's soft Southern drawl and dark hair and eyes, make a pleasant combination in 'Undertow,' all around melodrama now showing at the Alhambra.

"The saying 'fine feathers make fine birds,' is not necessary when it her greasy and dirty in the African jungles, playing opposite Lon Chaney; garbed in beautiful clothes in a society drama; and here she wears the simplest of garments as the wife of a lighthouse keeper; and she is equally beautiful in all three offerings.

"The ocean and waves beating against the rocks, serve as the background for a story that has some highly dramatic moments.

"Robert Ellis, the villain, was the gangster of 'Broadway.'"

GO GET IT

with this one!

TELEGRAPH TELEGRAPHERS
 TELEGRAMS TO ALL AMERICA
 THE VOICE OF THE WORLD

TELEGRAMS TO ALL AMERICA

TO	NO.
FROM	NO.
MESSAGE	

Using Telegram, subject to the terms on back hereof, which are hereby agreed to

DID MORE BUSINESS MONDAY
 TUESDAY WEDNESDAY THAN
 WE HAVE DONE ON ENTIRE
 WEEK FOR PAST SIX MONTHS

—PHIL MESSINA
 NU LUNA THEATRE
 SHARON PA

MUSIC
 DIALOG
 TECHNICAL
 COLOR

The PHANTOM
 of the OPERA

Starring
LON CHANEY

With Norman Kerry, Mary Philbin.
 From the story by Gaston Leroux.
 Directed by Rupert Julian. Pre-
 sented by CARL LAEMMLE.

(Chaney's role
 of the Phantom
 is a silent por-
 trayal.)

SOUND
 on DISC
 ONLY

The Whole Industry Is Talking About Universal

LANS DRIVE TO GET NEW HAVEN TI

Published daily except Sunday. Subscription price, \$4 a year.

NEW HAVEN, CONN., WEDNESDAY, MARCH 26, 1930.

GET \$10 FROM HIM



R. U. COHEN

Cohen and Kelley Eager To Give \$10 Gold Pieces

The local police dragnet was spread today for B. U. Cohen and R. U. Kelley, two gentlemen of note who are badly wanted in Scotland. Although the local officials were unusually secretive it became known today that Cohen and Kelley fled to this country to escape the wrath of the Highlanders after they had been caught red-handed giving \$10 gold pieces away. Cohen and Kelley, according to advices from Scotland, had announced their intention of continuing the practice of giving money away in this country. Haven't was reported as the general

dollar gold piece in his pocket. To the first person who recognizes either and who makes that recognition known by grasping the man by the hand and saying "B. U. Cohen of the Cohens and the Kelleys in Scotland come to the Roger Sherman Theatre" or "R. U. Kelley of the Cohens and the Kelleys in Scotland come to the Roger Sherman Theatre." The gentleman recognized will present one of the ten dollar gold pieces. It is absolutely

HE HAS \$10 FOR YOU



R. U. KELLEY

Pair With \$10 Gold Pieces To Give Away; Not Accosted

Cohen and Kelley Parade Center of City Eager to Pass Out Prize Awards But Unlert Pedestrians Fail to Seize Opportunity to Reap Easy Rewards.

GAS COMPANY

The Roger Sherman Theatre in New Haven, Conn., had the whole town looking for R. U. Cohen and R. U. Kelley, whose masked pictures appeared in the Times. The gag was that these gentlemen would give \$10 to the first person identifying them with the words: "You are Mr. Cohen (Mr. Kelley) of the Cohens and Kelleys in Scotland coming to the Roger Sherman." The stunt got lots of newspaper space.

WHITEMAN'S SUPER-PRODUCTION IS BOTH GREAT CONCERT AND GREAT SHOW; WELL STAGED, PERFECTLY HANDLED

(Continued from page 14.)

credits also include Glenn Tryon, Merna Kennedy, Kathryn Crawford, Otis Harlan, George (Slim) Summer-ville, Stanley Smith, Sisters G, novelty dancers from Berlin; Paul Whiteman's Rhythm Boys, the Brox Sisters, harmony trio; George Chiles, dancer and singer; Al Norman, legmania dancer; Frank Leslie, comedy dancer; Jeanne Lang, "baby-voice singer"; Tommy Atkins Sextette and Nell O'Day, adagio dancers; Wilbur Hall, comedy instrumentalist; John Ful-ton, comedy violinist (who gets many laughs), and of course the Russell Markert dancers and the Hollywood Beauties. Honors to Russell Markert, whose dancers are trained like West Point Cadets. Robert Ross is the cinematographic production manager; compositions are George Gershwin, Mabel Wayne, Milton Ager, Jack Yel-len; musical arrangers, Ferde Grofe and James Dietrich; sets and costume designer, Herman Rosse; artist, Wynn Holcomb; cinematographers, Hal Mohr and Jerome Ash.

In conclusion the writer wishes to point to the importance which "King of Jazz" means to the executive shrewdness of Carl Laemmle, Jr., gen-

eral manager of Universal. The young and popular young executive, who has stepped into the place of his father, Carl Laemmle, Sr., but still works side by side with the latter, has entered a new period in Universal Picture history to which he can always point with the satisfaction of personal success.

An astounding new



experience in screen drama

MODERN MAGIC BEHIND GRAHAM McNAMEE

(Continued from page 18)

bearing names like Yankee Stadium, City Hall, Roxy, Hotel Pennsylvania, Hotel Manger, Capitol Theatre, Carnegie Hall and that most miraculous one of all, "RCA Experimental Lab," which reaches the four corners of the globe.

The room is filled with the incessant clatter of telegraph instruments, by which the stations report on the quality of programs coming in from this room. At the master switch board, like the console of a theatre organ, the chief engineer controls the 33,000-mile hook-ups pictured at his fingerprints in rows of blinking colored lights.

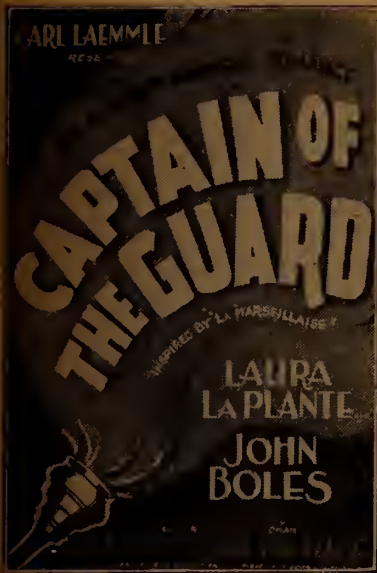
Most spectacular of the eleven broadcasting studios is the Cathedral Studio, so called because it is here that Dr. Cadman and other noted clergymen conduct the Sunday religious programs for a nation-wide radio congregation every week. The Cathedral Studio is also used for symphony and opera broadcasts. The huge sound-proof auditorium contains a stage large enough for a tremendous symphony orchestra and chorus, and a seating capacity adequate for several hundred guests.

In lieu of the stimulus of a huge audience, the National Broadcasting Company offers its artists in the Cathedral Studio the inspirational atmosphere of shifting colors. The source of the light is not apparent, but merely a reflected glow from behind decorative pylons and along the borders of the walls. The color scheme attempts to follow the mood of the music and is proving a boon to artists who cannot see their millions of radio fans.

The largest marvel of the radio world is not even contained in the Fifth Avenue office of the National Broadcasting Company, but is a stone's throw away and linked by direct wire with the central control room. The new Times Square Studio of NBC was formerly known as the New Amsterdam Roof, one of New York's most famous theatres, leased outright and reconstructed. Adapted by means of a six-ton glass screen to the purpose of radio, the studio is the scene of feature broadcasts where an audience of 600 can be accommodated without interrupting the studio routine.

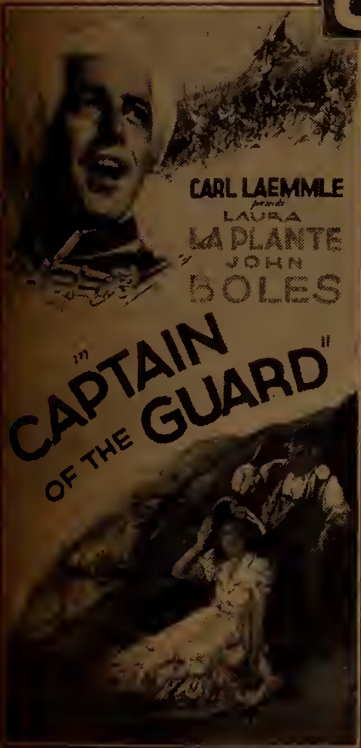
Briefly, these are some of the marvels back of the crisp announcements that come over your radio: "Your announcer was Graham McNamee. This is a presentation of the National Broadcasting Company." And the National Broadcasting Company is the organization whose special arrangement with Universal Pictures Corporation gives you the privilege of hearing the world's latest news broadcast by the world's greatest announcer—Graham McNamee.

BURN UP THE TOWN



1 sheet

at right
24 sheets



3 sheet

WITH BLAZING POSTERS
OF THE HIT THAT IS
DRAWING NEW YORK'S
MILLIONS TO THE ROXY
THEATRE NOW!



ASK YOUR
EXCHANGE
FOR PRESS
BOOK SHOW-
ING COMPLETE
POSTERS AND
ACCESSORIES.

PLASTER THE HIGH-
WAYS WITH THE RED
ROMANCE OF THIS FLAM-
ING HIT... THE PICTURE
THAT IS JAMMING THE
WORLD'S BIGGEST HOUSE
... THE PICTURE THAT
WILL BRING YOUR HOUSE
HOLD-OVER CROWDS!

The Whole Industry Is Talking About Universal

UNIVERSAL SYNOPSSES

"CROOKED TRAILS"

Western Featurette
With Ted Carson

FANCHON and his bandit gang attack Antoine Dubois and his daughter, robbing them of their bag of gold. O'Byrne of the Mounted rides up after the robbery and sends the girl to the Post for help while he follows the gang. The raiders set the Mounty on a false trail while they stop the girl and take her to their hide-out on the Trail. Meanwhile O'Byrne has captured the lone man who led him on the false track and forced



Ted Carson

from him the whereabouts of the headquarters. Then the Mounty sends his horse, holding the hand-cuffed prisoner, to the Post with a note tied to the bridle.

The aides at the Post receive the note and rush to the hillside cabin to help O'Byrne who is having a hard time with the pack of raiders. The thieves are subdued and the money returned to the Dubois.

"HALLOWEEN"

Sporting Youth Comedy

WHILE Judy and her friends were in a shop selecting favors for their Halloween party, Judy caught sight of a gypsy and suggested that the obliging Cudgie ask her to join them and tell them their fortunes. In spite of her refusal Cudgie insisted and got himself and his friends in difficulties with the beautiful young gypsy's jealous lover who happened to be among those present.

Judy decided to tell the fortunes herself and keeping her purpose secret, went to the gypsies' camp to beg borrow or steal the necessary costume.

When she did not appear at the party, Bert became uneasy and discovering her whereabouts, went after her. Before the end of the evening's happenings, he had kidnapped a gypsy by mistake and gotten Judy terribly involved. The entire gypsy encampment arrived at the party and all was confusion.

However, as usual, Judy managed, through her beguiling ways, to wriggle out of the difficulties in which she had involved herself and all her friends.

"THE JADE BOX"

No. 7---"The Guilty Man"

JACK and Helen are saved from Morgan's henchmen when Morgan screams for help as the shadow attacks him. They escape and Morgan pretends to escape with them. At Jack's house they find the shadow trying to locate the Jade Box he has hidden. Helen faints and Morgan gets the box. Word comes that Haines has recovered and wants to talk to Jack. Morgan and Jack go to Haines. He tells them he was present when Jack's father bought the box at the bazaar and was one of the cult to whom the box belonged. He has betrayed his trust and is being punished for it. The shadow appears and speaks for the first time. The shadow says Haines has atoned for his sins but that it was either his life or Jack Lamar's. Morgan is frightened, because Haines may tell of his own part in the theft of the box. Haines tries to warn Jack against Morgan, but Morgan says Haines is crazy. Jack turns on Morgan and says he is not sure about that—and not sure about Morgan either. He advances slowly on Morgan. Morgan frantically draws a gun and shoots as the episode fades out.

Big Picture Policy Only Announced By Carl Laemmle

(Continued from page 8)

"The Universal Pictures coming at the end of this season fit in very nicely with our new policy for next year. 'All Quiet on the Western Front' is finished and I am confident that the picture Lewis Milestone has made will delight Erich Maria Remarque and amaze the picture world. I seldom make predictions, but 'All Quiet' is simply an astounding picture that will set a new motion picture standard. 'King of Jazz' has already been seen by the production heads of almost every company in California and the industry is entirely prepared to find this John Murray Anderson production a marvel of color, melody and delightful entertainment.

"In John Boles, Universal feels that it has one of the biggest drawing cards on the screen. In the two short years of talking pictures he has reached the heights occupied once by Wally Reid and Rudolph Valentino. Elaborate plans are being made for him. Konrad Bercovici is already in California writing an original drama for him with music. A Broadway play which is turning them away nightly is being bought for him.

"Universal has created a real sensa-

*The eternal
human*



triangle . . . photographed in places never before filmed by man.

tion with its newspaper Talking Newsreel with Graham McNamee doing the newscasting. By its decision to make this newsreel in movietone as well as on discs, this popular release will become available to all of the houses. With the united efforts of fifty-seven of the greatest newspapers in the United States, the Universal Newspaper Talking Newsreel promises to be the sensation of the new year.

"In the matter of young stars the company finds itself very fortunate. It will develop the remarkable talents of young Lewis Ayres, who will be launched as the hero in 'All Quiet on the Western Front,' of Jeanette Loff, who will be disclosed in 'The King of Jazz,' and of Lupe Velez, who has already proven her drawing ability at the box office.

"Among the plays and books already bought are: 'The Little Accident,' by Floyd Dell; John Erskine's 'Sincerity'; 'East is West'; G. B. Stern's 'For Husbands Only'; 'Outside the Law,' which Tod Browning will make, with Edward G. Robinson and Jackie Coogan's little brother already selected. The company also intends to remake 'The Hunchback of Notre Dame.'"

Out of the pages of the worlds best seller

walk the people of
Universal's epic of
war as seen through
the eyes of youth.

Directed by LEWIS MILESTONE.
Adapted by MAXWELL ANDER-
SON. Continuity by DEL AN-
DREWS. Screen play by GEORGE
ABBOT. Presented by CARL
LAEMMLE. A CARL LAEMMLE,
Jr., Production. With Louis Wol-
heim, Lewis Ayers, John Wray.



*This is Louis Wol-
heim as "Kat," the
only man in the
army who could al-
ways locate good
food and a soft job.*

U N I V E R S A L

Watch This Column
 Universal's Weekly Chat



Jeanette Loff

HAVE always avoided the use of adjectives in this column because they seem like bambast and hokum to the public.

But in PAUL WHITEMAN'S "King of Jazz" I feel that I am justified in using every superlative in the dictionary. It is so beautiful in every way, and so far outshines any previous production of its type, that big words are necessary to describe it.

The marvelous beauty of the groupings conceived and directed by the master in his profession, John Murray Anderson, and executed in gorgeous Technicolor, is a veritable feast for the eyes.

-C.L.

Principals in the Cast

PAUL WHITEMAN and his orchestra; JOHN BOLES, LAURA LA PLANTE, GLENN TRYON, JEANETTE LOFF, MERNA KENNEDY, KATHRYN CRAWFORD, Juvenile; STANLEY SMITH.

Eight spectacular musical numbers, including "The Bridal Veil," "The Melting Pot," Gershwin's "Rhapsody in 'Blue,'" and other specialties by such remarkable talents as Billy Kent, Grace Hayes, Six Little Boys, Brox Sisters, George Jessel, Corlier, Al Narmon, Frank Conroy, Charles Irwin, Paul Kelly, and Nell and Don Rose, Tommy Atkins, Russell Mar-O'Day, Wilbur Hall, John Ford, and other Hollywood beauties.

This talent was gathered from the four corners of the earth and may be titled a super-production. It is glorious beyond words.

I want correspondents in every community. You don't know what a help you can be to your town, men and to Universal. Why not write me today!

Carl Laemmle,
 President

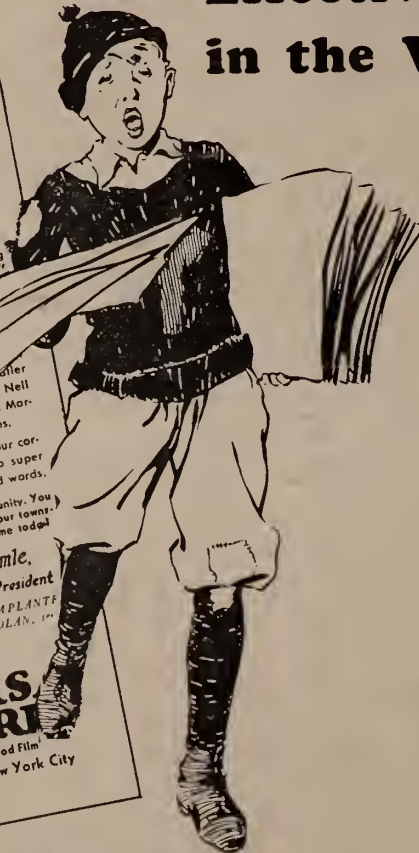
If you want photographs of LAURA LA PLANTE, GLENN TRYON and MARY NOLAN, etc., 10¢ in stamps for each.

UNIVERSAL PICTURES
 "The Home of the Good Film"
 730 Fifth Ave. New York City

EXTRA!

Extra money flowing into your Box Office because of Extra Advertising on every Universal Feature in the most Extra-Ordinarily Effective Medium in the World—

The Saturday Evening Post.



The above column will appear in the Saturday Evening Post issue of April 12, 1930.

UNIVERSAL

VOL.31 NO.11



...ne pages of the best seller—

...ople of
...of the war
...gh the eyes of

...ted by LEWIS MILESTONE. Pre-
...ted by CARL LAEMMLE. A CARL
...LAEMMLE, Jr., Production. Adaptation
and dialogue by MAXWELL ANDER-
SON and GEORGE ABBOTT. With
Louis Wolheim, Lewis Ayres, John Wray.

ALL QUIET

...palm of her hand. Her fingers close round my
Close above me are her bewildering eyes, the
brown of her skin and her red lips. Her
words I do not understand. No
stand her eyes; they seem
ticipated when we came
There are other rooms
Leer, he has made a gre
he knows it, too. But I
weakness, and in a pas
trustingly. My desires
g and misery.
t a man can
the door, they
nothing re
self-confid
unic, no c
come what may
what afraid.



...e brunette contracts her brow
; but when she talks they are still. All
und does not quite become a w
...t
...ates or floats away over me half-finished; an
arch, a pathway, a comet. What have I known of
what do I know of it?—The words of this
...e, that I hardly understand, they caress

*THIS is Lewis Ayres as Paul
Baumer, weary of coarse
jokes and harsh commands,
starved for the love of an under-
standing heart. With him, one
of the French girls from across
the canal who felt the call of
Youth for Youth.*

UNIVERSAL FIRST!



LANGDON McCORMICK'S
great stage melodrama. . . Now
the most amazing talking thriller ever
screened . . . aimed straight at the
big money!

LUPE VELEZ

With PAUL CAVANAUGH and
WILLIAM BOYD. Directed by Wm.
Wyler. Presented by CARL LAEMMLE.

UNIVERSAL FIRST!

*Michael
Coppard
Cullen
Wright*

With the tender
song:

"TELL ME, DO"

*"You know
how 'tis"*

ADVERTISE

[Graham

*No. 686—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation.*

U NIVERSAL'S Talking Reporter is the fastest growing
news-reel in the world.

Ever since we engaged Graham McNamee to do the
news-casting for us, the news-reel contracts have poured in
in an endless stream.

It is the biggest box-office name ever connected with a news-reel. You get the benefit of it not merely in one issue, but week after week.

The people applaud when the Talking Reporter opens and they give it a great big hand at the finish—in issue after issue.

Some of the biggeest and finest theatres were very alert. As soon as they signed up the Talking Reporter, they began to include Graham McNamee's name in their advertising. They treated him as the star that he is. They realized that there was a real cash value for them in that magic name—the name that has become known to more millions than you can count.

THIS NAME McNamee]

Graham McNamee is under contract with Universal for a long period of time. In no other news-reel can you get the voice that helped to make radio as popular as it is—the voice whose magic has brought the thrill of a lifetime to listening millions at the radio!

The National Broadcasting Company for years has used Graham McNamee as the radio announcer in practically every important broadcasting event.

The advertisers who pay terrific sums of money for the air, vie with each other in seeing that Graham McNamee does the announcing during the hours they pay for — pardon me, I mean the hours they sponsor.

All these advertising brains cannot be wrong!

Take your tip from them. If you have signed up for Universal's Talking Reporter, you have the right to advertise Graham McNamee as a part of your program! If you don't take advantage of it, you are throwing away a golden opportunity.

You advertise the stars in the pictures you show. That's just the way to handle McNamee's name—and don't forget that he is the world's outstanding star in radio broadcasting and in news-casting!

HEAVEN KNOWS HOW

WHITE HELL OF PITZ PALU

H EAVEN knows how the players in this astounding drama ever enacted such scenes . . . heaven knows how the cameramen ever shot them. Heaven knows how they did it—but they did! Thrills that have never before been witnessed on the screen . . . drama that will amaze you . . . grandeur that no audience in this world has ever seen . . . the rolling majesty and might of PITZ PALU is an avalanche of gold for you!

*Directed by Dr. Arnold Fanck
and G. W. Pabst. H. R. Sokal,
production manager. Produced by H. R. Sokal-Film.*

U N I V E R S

THEY DID IT!

ALPACU



UNBELIEVABLE is this terrific drama of hearts aflame midst snow-capped mountain tops. Unbelievable the pictures of Germany's greatest airman flying through an ice gorge 2000 feet deep. Unbelievable the genuine records of terrific falls and miraculous escapes. Physical thrills and emotional thrills without number will make it the marvel of the screen—the wonder of the box-office!

ALL FIRST!



AMM

*The sinister figure who
moved behind the scenes
and shaped the lives of
others to his evil will.*



CZAR of BR

UNIVERS

AZIZING!

DRAMATIC EXPOSE OF THE
INSIDE SECRETS IN THE LIVES
OF THE UPPER CRUST OF THE
UNDERWORLD!

With a tremendous cast:

JOHN WRAY
BETTY COMPSON
JOHN HARRON

Claude Allister, King Baggot, Wilbur Mack,
Henry Herbert, George Byron, Duke Lee.
Directed by WILLIAM JAMES CRAFT. Songs:
"That Homestead Steady of Mine," "Collegiate
Love." Presented by CARL LAEMMLE.



ROADWAY
L FIRST

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY

Copyright 1930 UNIVERSAL PICTURES CORPORATION · All Rights Reserved

Vol. XXXI

APRIL 19, 1930

No. 11

UNIVERSAL MOVIEGRAMS

UNIVERSAL has purchased W. R. Burnett's forthcoming novel, which will not be published until fall. It is entitled "Saint Johnson" and will be used by Universal as one of its big epic outdoor productions. "Saint Johnson" will be published by Lincoln McVeagh, who brought out the author's former novels, "Little Caesar" and "The Iron Man."

VERNE Porter, eastern scenario director of Universal, returned Monday from Universal City. He has been in conference with Carl Laemmle, Jr. for the last month.

LITTLE BARBARA KENT, whose work in "Night Ride," "The Shake-Down" and "Lonesome" is remembered pleasantly by all who saw it, has been given a new and more important contract by Universal. Immediately upon completion of her rôle in support of Pauline Starke and Ben Lyon in "What Men Want," Miss Kent will be loaned again to Harold Lloyd. She was his leading lady in "Welcome Danger." His new picture will be "Feet First."

HELEN WRIGHT is having her first experience in the saddle. She has been chosen as Hoot Gibson's leading lady in an original story entitled "Spurs" by Reaves Eason. The company has gone to Long Pine, California, for range shots.

CLOSELY following the announcement of a long-time contract which Universal has signed with A. H. Buren, who is working as a dialogue director of "What Men Want" at Universal City, comes the news that the same company has also placed under contract Anthony Brown. Mr. Brown will do the dialogue work

AMAZING THRILL PICTURE TO BE SHOWN BY UNIVERSAL

* * *

Carl Laemmle Secures American Rights to "The White Hell of Pitz-Palu," the Greatest Picture to Come Out of Europe in Years

* * *

AN almost unbelievable film record of a gigantic human struggle with an insurmountable Alpine peak forms the background of a dramatic picture of love and sacrifice which Carl Laemmle, president of Universal Pictures, will present in America this summer. The production is entitled "The White Hell of Pitz-Palu." It is universally acclaimed the greatest and most astounding picture which has come out of Europe in years. As was the case with the novel, "All Quiet on the Western Front," the alertness of Universal's European organization won out in a race with virtually all of the American producers for the American rights to this supreme picture of Alpine grandeur so breath-taking that the universal gasping query of the spectator is, "Where on earth could the camera have been?"

Interest in conquests of nature held fast in ice and snow have always attracted venturesome explorers. But they also interest those who stay at home. The public demand for news of north and south polar expeditions has caused newspaper organizations to spend thousands and thousands of

dollars. The attempt to conquer Mt. Everest a few years ago resulted in as much publicity as the opening of Tutankhamen's tomb. The expedition already under way to conquer Mt. Kanchenjunga will hold newspaper readers breathless all summer. Dr. Alfred Wegner, who is heading a German expedition to Greenland, explains the thrill and thrall of the white fastnesses in this way:

"It is one goal and one alone," the 51-year-old explorer said, "that pulls us into the frozen wastes; the joy of battling with the white death. Vast expanses of earth are still closed to mankind by barriers of ice and snow. It is our mission to open these tracts and conquer the forces of nature, bending them to our will."

"The White Hell of Pitz-Palu" was photographed in the high Alps of Switzerland. Peak Palu is one of the highest, most hazardous and forbidding looking in Switzerland. Though the avalanches, terrific storms, breath-taking slides, terrific falls and miraculous escapes, almost numb the feeling of the spectator, the human drama which is played out in the shadow of this majestic and sublimely terrifying mountain, is the real emotional thrill of "The White Hell of Pitz-Palu." The story, which is by Dr. Arnold Fanck, a noted Alpinist, as well as a well-known motion picture director, mainly concerns the plight of three persons, two men and a girl who are trapped while climbing the Palu peak. The eternal human tri-

(Continued on page 24)

on "The Storm," which William Wyler has partly completed. Edward Cobb is the latest player added to the cast starring Lupe Velez and featuring Paul Cavanaugh and William Boyd. Others already cast are Joseph De Grasse, Ernest Adams, Nick Thompson and Tom London.



116

SOKAL
FILM

One of the breath-taking scenes from "The White Hell of Pitz Palu." The insert portrays the age-old struggle of human love pitted against the ruthlessness of nature.

“IT HAPPENED

Exotic
Spanish
Number from
Universal's
“King of Jaz



*Enchanting
garden in the
best Mexican
tradition*



*The Sisters G and
John Boles enjoy-
ing an old Spanish
custom*



IN MONTEREY"



A new version of artists and models

Jeanette Loff in a lace mantilla is one of the memorable things about "King of Jazz" She and John Boles sing "It Happened in Monterey"



Paul Whiteman injects humor into the traditional role of the guitar-twanging roubador south of the Rio Grande

A studio portrait of John Boles as he sings the theme song of the "It Happened in Monterey" Number. The song was written by Mabel Wayne and Billy Rose

"KING OF JAZZ" AND "ALL QUIET" CREATE SENSATION AT PREVIEWS

Fox West Coast Theatre Officials Rate "King of Jazz" 98%
Ad Man Sits Up All Night to Write Rave on "All Quiet"

Says Florabel Muir in the Daily News:

Harold Franklin, head of Fox West Coast theatres, comes forward with the following official report on Paul Whiteman's "King of Jazz," indicating that I didn't give it too much of a rave:

"We have rated it magnificent. The picture's percentage after a preview before ninety officials of studios, film exchanges and chain theatres was 98. In the last five years only four pictures have received a similar rating."

HAVE just seen "All Quiet on the Western Front."

It is the most faithful, honest and poignant moving thing I have ever seen on the screen. I am not ashamed to tell you that I sobbed freely several times.

There are moments of beauty and tenderness that are heart breaking.

... I'd refer to it as a gorgeous paean to the indomitable spirit of youth. It is the most powerful tract for peace. It shows with subtle yet sharp strokes the vacuity of war—the hollowness of it all is brutally beautiful. And asks the unanswerable question—what is an enemy? War fury withered away—natural boundaries become less than imaginary lines—the resultant feeling is one of shame at ever having been a party in spirit or action to the war—one feels as if the earth had burst and was flying about in crashing fragments—rebursting—revolving.

The much sodden slimy fields are transformed into a nightmare—an unroofed tomb. It shows that it is the brave that give glory to the horror of war.

We watched it until 1 A. M. Then three of us went to eat—but found food tasted like straw and coffee like bitters—We discussed it until 4 A. M. in hushed whispers. We were overwhelmed by the sheer beauty—the

The letter on this page was written by an advertising man for a big West Coast circuit of motion pictures who was so moved after a preview of "All Quiet on the Western Front" that he sat up all night pouring out his reactions to the big war film.

heart-breaking pathos — by the simple story of this boy who represents you and me and our sons—and all Mothers' sons everywhere.

It will linger with audiences for days to come. . . .

The cast is remarkable. Lewis Ayres is probably the great find of the past five years. You will go wild over him. And the women too. . . . He is a clean, handsome boy and portrays the wondering lad disillusioned by the stark tragedy and bitter emptiness of it all with a quiet simplicity that amounts to genius. The picture is produced on a grand and fitting scale.

What more can I say than that it is so tender and moving and real, that I hate to talk about it—except to those who have seen it. Words seem so futile and paltry.

Maybe next week I'll be myself again and can write more sanely. Today I feel small and mean—for by our flag waving and singing and glory preaching, we sent millions like these to a death that they welcomed. They knew—but we never understood. . . .

This is all an incoherent mess—but I've tried to tell you why. I can only hope that as a self-appointed advance news ambassador I've conveyed the feeling of this stupendous challenge to the world we now live in.

Motion Picture News Calls "King of Jazz" Most Sensational Musical Film of Industry

(Reviewed by Walter R. Greene)

UNIVERSAL'S "King of Jazz" with Paul Whiteman starred, is unquestionably the most sensational film-musical of the industry. Other companies are going to hesitate plenty before attempting to top this one. . . .

"The King of Jazz" is a symphony of color and music; with a blending of comedy, sensational settings; and intimate numbers to make the production commanding entertainment.

Conceived and staged by John Murray Anderson, the production clearly shows his hand in assembling a musical revue to obtain the utmost results in entertaining qualities. Anderson has combined stage and screen technique for startling effects in lighting, staging and tempo.

Paul Whiteman and his band predominate throughout with musical numbers presented in gorgeous backgrounds. Accompaniments for various song numbers are also pro-

vided by Whiteman's crew. Paul does a little acting himself, and demonstrates ability in that line.

Of Whiteman's band numbers, "Rhapsody in Blue" is the standout. The number is rendered as only Whiteman can and is presented in a gorgeous setting with blue predominating.

John Boles scores tremendously in two song numbers, "Monterey" and "Song of the Dawn"—both in startling backgrounds and each a high spot in the production.

From the animated color cartoon at the start, showing a comedy conception of how Whiteman was crowned King of Jazz through to the stupendous "Melting Pot" finale, the all-Technicolor production is packed with genuine entertainment.

In fact, the production is one grand kaleidoscopic effect of dazzling proportions.

Rugged thrills in this supremely powerful drama of a college racketeer who found a hideout on the campus of a big university—in his soul-rocking battle against the law, against himself and against a great love—and in the smashing and spectacular boat race climax.

with JAMES
MURRAY

KATHRYN
CRAWFORD

Lee Moran, Robert Elliott. A Reginald Barker production. Story by Lambert Hillyer. Presented by CARL LAEMMLE. "Just You and I" sung by Kathryn Crawford.



HIDE OUT

UNIVERSAL FIRST

N. Y. EVENING WORLD BLAZES McNAMEE STORY

300 New York Evening World News Wagons Advertise
McNamee in Universal Newsreel

Striking Posters, Eight Feet Long, Herald Story of His Film Newcasting to Millions
In New York City and Suburbs

THE great metropolian daily, *The Evening World*, is blazing the picture and name of Graham McNamee on more than a thousand striking black and white posters to the million of people in New York City and suburbs. The posters announce the fact that the National Broadcasting Company Ace is telling the colorful story of the news of the day in *Evening World* Universal News-as the Talking Reporter.

Six hundred of the posters are pasted on each side across of the *Evening World's* three hundred auto-transporters. The posters are eight feet deep. These news wagons pick up *The Evening World* papers for eight editions a day at *The World*

offices in the Pulitzer Building on Park Row opposite the City Hall in the very heart of the down town section. From this center they are sent to all parts of the city and the suburbs to deliver the newspapers in bulk to newsstands, railroads and ferries.

Hundreds of three sheet posters also are posted on *The Evening World* stands in the subways and the Long Island railway stations. Millions of

persons pass through these stations daily where the posters telling of McNamee's newsreel talk stares them in the face.

Besides its poster display *The Eve-*

and the Brooklyn Strands. Altogether 250 theatres in the city and vicinity are regularly playing *The Evening World* Universal Newsreel.

This amazing advertising campaign is of direct benefit to every theatre in which the newsreel is shown as the name of the house and its location is listed in *The Evening World* advertisements which are tied up with the poster display. Never in the history of motion pictures was there ever a campaign conducted on such a gigantic scale for any newsreel, nor has it been equaled for that of a star in a feature picture.

And this campaign is being duplicated in scores of cities throughout the country, for

Universal is now allied with fifty-eight of the greatest dailies in the United States and Canada, which are carrying a tremendous campaign on McNamee and the newsreel.

Such a huge advertising campaign on a short subject is unique in the motion picture industry. Graham McNamee, however, has all the box-office pull of a star of the first rank and rates advertising as such.



Close-up of one of the arresting posters which tell New York and the suburbs that Graham McNamee is newscasting for the *Evening World* Universal Newsreel.

Evening World is carrying full page and half page advertisements in its news pages, in the special Motion Picture section and in the *Sunday World* rotogravure section. It also carries news stories and photographs of scenes in the newsreel.

Graham McNamee's voice is now being heard in leading theatres along Broadway and in Brooklyn, including the Beacon, Colony, the New York



All ready to carry the *Evening World* papers from the Pulitzer to various parts of the city, these 300 news wagons each bear two Graham McNamee posters such as that illustrated above.



CARL LAEMMLE
presents

Mary Nolan
in
“YOUNG DESIRE”

The Screen's Most Beautiful Star

as a carnival queen, too smart for the woman-wise circus-followers but who fell like a novice for a smooth-cheeked college lad . . . and loved him too dearly to let her heart have sway.

With Mae Busch, William Janney, Ralf Harolde. Presented by CARL LAEMMLE. Directed by Lew Collins. With the heart-throb song, “WHY DID IT HAVE TO BE YOU?”

Illustration adapted from the six-sheet—a sample of the punch paper on this picture.

UNIVERSAL FIRST

News and Notables of

The Question of Alien Stars Is Answered by Two of Them

Doubts About the Value of

By C. J. Furnas

THE last few weeks have seen two interesting attempts to answer the question of what is going to become of the surviving foreign film stars. Both Greta Garbo, of Sweden, and Vilma Banky, of Hungary, have appeared on the metropolitan important talking pictures, retaining a considerable foreign flavor gallantly carrying on.

The parallel between their work in "Anna Christie" for Miss Garbo and "A Lady to Love" (alias "They What They Wanted") for Miss Banky includes significant angles as to the important administrative

Garbo and Miss Banky were famous beforehand and the question of accent was serious.

The method of breaking it gently to the public was ingeniously forecast in "This Is Heaven." Here is an actress with a foreign accent which she can so fascinate by the power of her dramatic

starring
LAURA LA PLANTE
and
JOHN BOLES

Laura La Plante



in "This Cockeyed World" as a friend for Flagg and Quirt.

it did no more than bring an O'Neill play to the screen it can be said to have justified itself.

It is sometimes maintained that an accent problem is not a problem at all.

an accent can be an advantage. In the case of Irene Castle, advanced to prominence by M. Chevalier, it was a decided asset.

It is interesting to note that the French accents of the French in "The French Boy" were so perfect that the audience was convinced that the practice was working out to our entire satisfaction.

For the last two recent pictures, which led you to make use of a thick brogue in his one and only talkie. Mr. Menjou, who had always acted with Gallic speech, made a notable success of speaking to suit his make-up, after he disappeared from view and he was no longer any American on the screen who could make Sedalla, M. believe in the Bois de Boulogne.

Yet the accent problem is not so simple for Miss Banky and Miss Garbo. Foreign importations like M. Chevalier should speak with an accent else they

IT IS the natural thing for those of us who were enthusiasts for silent pictures to lament the lack of what we like to call "cinematic qualities" in the current photoplays. By that phrase we mean, of course, the absence of those virtues of dynamic contrast, atmospheric effect, atmospheric and visual drama that cause the audience to be fascinated by the power of the new dramatic

Our interest in silent film narratives is not so much in the dialogue as in the action and the dramatic effect of the plot.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

cinematic qualities. It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

It is interesting to note that in either of the two recent pictures, the dialogue is so good that it has made the audience forget that it is a silent picture.

Glimpses of the French Revolution in "The C...



The Talking, Singing Screen

of Cinema Tradition

Edgar Selwyn, Heading West, Explains What the Attraction Is

By Marguerite Tazelaar

Watts...
 ...dramatic in its
 ...between background,
 ...le. Unfortunately
 ...completely bad, the
 ...of the essentials
 ...he was so proud
 ...ing, desultory
 ...telling—obviously
 ...familiarity with
 ...so wearisome,
 ...his good intent
 ...ness, pro
 ...out ineffe
 ...way, an
 ...hat the
 ...ers, wh
 ...ctorial
 ...disappoi
 ...problem of
 ...The fault
 ...claimed on talking pictures
 ...about way. Its dialog
 ...pressive, but, on the surface, its
 ...fects seem to be those of the
 ...rather than micropho
 ...ectors. Mr. Harry King, has
 ...y been interested
 ...atmosphere and visu
 ...man in the case of his dra
 ...has never hesitated to stop
 ...ong enough for you to wa
 ...erhaps a handsome cloud for
 ...rous close-ups of Miss
 ...result is that he permits
 ...go along for the tops
 ...gives it
 ...this
 ...wh
 ...opera
 ...e
 ...and
 ...Doro
 ...will
 ...be the
 ...the
 ...y's
 ...chorus
 ...tan Opera
 ...Orchestra.
 ...rk, Lytho
 ...wood Farnam
 ...can music by
 ...English composer
 ...sixteenth and
 ...seventeenth centur

minutes...
 ...ugh time out
 ...to ref... his camera
 ...he has... sentful
 ...up for
 ...of blood-
 ...therefore, that,
 ...ca... pictorial cinema
 ...other fretfully, the
 ...aking... that
 ...for this... that
 ...the... way, was
 ...wondering with his cap... the glory
 ...ast years. It may sound a bit
 ...mental, but I think that
 ...rulous... ruled. "He
 ...he... up and
 ...his head over the... days
 ...accompanying...
 ...age.
 ...The suc
 ...as Geor
 ...people
 ...has also
 ...wonder if the tradit
 ...ic days have
 ...assisted,
 ...ass's "
 ...brill
 ...ntial
 ...pic
 ...ably one
 ...e... Mr. Jol
 ...ranly a pretty ter
 ...because
 ...on page
 ...man an
 ...ducting.
 ...ght's opera conce
 ...under the auspices of the
 ...iliary of the Bronx Ho
 ...Corona, Mueller, Gul
 ...Dalossy and Swarthout
 ...Johnson, Tokatyan, Ba
 ...Prtrinlerl and Röhler
 ...Mr. Pelletier will conduc

HE man who put "wyn" into visualize, imagine and snap it; I short, I can have a certain creator pride in it which is more than the most successful producer may claim to himself.

"I'd go back to acting at the drop of a hat, even now, if I thought I could stick to it . . . and I'm not, sure a bad actor either," he smiled, "but in the old days, after rehearsals, the opening night, a week's run or so, I'd get bored and not want to continue. You once you've been a part of the theater you can never get away from it. Don't think I've abandoned it because I'm going to the west coast for a while. I'm coming back next fall."

John Boles



A Universal Production with stirring music and songs by CHARLES WAKEFIELD CADMAN. A John Robertson Production, from the story by Houston W. Branch. Presented by CARL LAEMMLE. HIT SONGS: "Song of the Sword," "Silhouette," and these by Handman, Kent & Goodman: "For You," "You, You Alone," "Maid on Parade," "Can It Be?"

in of the Guard," Now on the Screen at the Roxy



Hard Work on the Western Front



Military line-up during making of "All Quiet on the Western Front." AT LEFT: Lewis Milestone, director pointing the objective in a tough spot of trench work. At the camera is Arthur Edson, head cameraman, and in the rear is George Cukor, dialogue director.

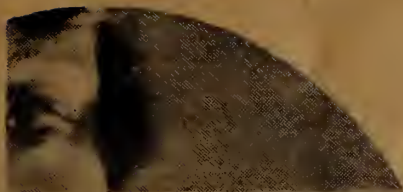
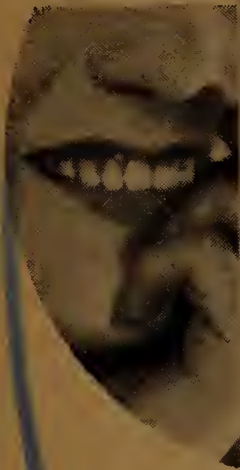


Lewis Ayres, who plays the role of Paul Baumer, inspecting his dress parade helmet.



The camera crane swooping over the Universal battlefield. The director and cameramen in the perch wear helmets just to be on the safe side.

**YOU'LL
THRIVE
ON IT!**



WARNER FABIAN'S

**WHAT
MEN
WANT**

BRILLIANT with gaiety, spiced with wit, reeking with box-office power is this sensational drama by the author of "Flaming Youth." You'll thrive on the daring adventures of the two sisters who thrived on the bounty of men.

An all star production with
PAULINE STARKE

Ben Lyon, Barbara Kent, Hallam Cooley, Robert Ellis

Song hits: "WHAT A PERFECT NIGHT FOR LOVE"
and "MY BABY AN' ME."

Directed by Ernst Laemmle
Presented by
CARL LAEMMLE

The Whole Industry Is Talking About Universal

Universal Will Produce 20 Specials At Average Cost of \$500,000 Each

Carl Laemmle's Adoption of \$12,000,000 Production Budget For Next Season Makes Possible Quality Specialization At Outlay That Will Assure It—Marks Big Step Forward

UNIVERSAL'S sensational announcement that it would produce for next season twenty pictures, all specials, at a total outlay of \$12,000,000, was followed by another announcement by Carl Laemmle, president of the company, that each individual special would be allotted an average of \$500,000 negative cost.

This means, according to the Universal chief, that no story will be considered for production unless it would justify such an outlay, and that pictures must be made without extravagance or waste, he was equally emphatic in asserting that big productions of the special class could not be produced for much less than \$500,000 apiece, and in some instances the cost would, necessarily, be much more.

"Some of the productions on our new schedule will cost far more than half a million each," Laemmle continued. "You cannot, for example,



Here's the way in which the Universal Exchange in Stockholm displays the season's big pictures, namely, "All Quiet," "King of Jazz" and "Captain of the Guard"

make an 'All Quiet on the Western Front,' or a 'King of Jazz' for any such amount as that. The very nature of the picture requires a far larger expenditure than the average allotment of \$500,000.

"However, there is a very definite relation between the cost of a picture and its box-office value. It is conceivable that a picture into which a big sum has been put may prove a box-office flop, but this is not because of

and because we shall be able, through our new unit production system, to give undivided attention to each as it comes along, we are fixing our negative cost on a basis that will give every opportunity for the making of first-class, first-run product.

"Such a policy has already proved itself right. Universal is already in the big special class, and next season will make the fact even more evident."

the sum that was appropriated for it, but because of poor handling, whether in story, direction or some other phase of production,

"Usually, this situation results from the fact that the studio is attempting to make too many pictures. It is not specializing. Its energies are scattered over too wide a field.

"While that has never been true of Universal, we are making assurance doubly sure by concentrating on just twenty pictures for the new coming season.

"Fighting Legion" Is Rip-Roaring Thriller

Says Pete Harrison

ATHRILLING Western. There is plenty of action, much suspense, humor and a slight love story, which keeps the spectator interested from beginning to end. And Ken Maynard does his usual skillful riding and performs a dangerous jump from a cliff into the swirling river below. Besides Mr. Maynard, many others do excellent character work, such as Frank Rice, as the heroine's pal, Lee Bates, Charles Whitaker and Bill Nestelle, as the Hook Brothers, who are tough men in sympathy with the hero; Ernst Adams,

as the bad gang's killer, and Dorothy Dwan, as the heroine.

It is a rip-roaring tale of the days when the Texas Rangers patrolled the country rounding up bandits. The hero rescues a Ranger, who had been shot, and with his pal he goes to the tough town where the gang had its headquarters, to avenge a Ranger's death.

There are many brawls in the saloon; also a fight between the hero and the real leader of the gang, who had tried to escape with the heroine on the night the hero had come to get the killer.

Universal Announces Two Title Changes

CHANGE in titles of two Ken Maynard Western starring pictures were announced yesterday by Universal.

"Songs of the Saddle" has been changed to "Sons of the Saddle." It will be released May 29, and the cast includes Doris Hill, Francis Ford, Frank Rice, Gino Corrado and Joyzelle.

The tentative title "Hidden Valley" has been changed to "Song of the Caballero." The release date is August 10.

Motion Picture News

"Phantom" Steals Show at Omaha

PHANTOM of the OPERA

125%

VAGABOND KING

110%

OFFICER O'BRIEN

100%

LOCKED DOOR

90%

GENERAL CRACK

80%

Omaha—Local picturegoers paid \$3,125 into the coffers of the State theatre during a three-day run of "Phantom of the Opera" (Universal), sending the warmed-over (Chaney opus to the week's high rating, 125%. "Vagabond King," ran a close second, hitting a percentage of 110% on a \$12,100 intake at the Paramount. Warners took the booby prize with "General Crack," which was unable to gross more than \$6,375 at the World, an 85% rating for the picture.

Weather: Warm.

Opposition: "General Crack," Warners; "Vagabond King," Paramount; "Officer O'Brien," 4 acts RKO vaude; Orpheum; "Phantom of the Opera" (3 days), State; "Locked Door" (4 days), State.

"PHANTOM OF THE OPERA" STATE—(1,200), 25c to 40c, 3 days. Other attractions: Universal news, comedy, cartoon. Gross: \$3,125. Rating: 125%.

"VAGABOND KING" (Par.) PARAMOUNT—(2,900), 25c-50c, 7 days. Other attractions: Par. news, orchestra and organ. Gross: \$12,100. Rating: 110%.

"OFFICER O'BRIEN" (Pathe) ORPHEUM—(3,000), 25c to 60c, 7 days. Other attractions: Rosita Moreno and Jim McWilliams headline in 4 act RKO bill, Pathe news and cartoon. Gross: \$15,000. Rating: 100%.

"LOCKED DOOR" (U. A.) STATE—(1,200), 25c to 40c, 4 days. Other attractions: Universal news, comedy, cartoon. Gross: \$2,225. Rating: 90%.

"GENERAL CRACK" (W. B.) WORLD—(2,500), 25c-50c, 7 days. Other attractions: Winnie Lightner short (W. B.) Par. news. Gross: \$6,375. Rating: 85%.

LOOK AT THIS OPPOSITION!

Carl Laemmle's super thriller—with music, dialog, technicolor—is amazing the industry!

Starring LON CHANEY

With Norman Kerry and Mary Philbin.

From the novel by Gaston Leroux.

Directed by Rupert Julian. Music—dialog—technicolor. Sound on disc only.

"Phantom" Is a Surprise in L. A., Grossing \$23,500

Los Angeles.—Poor weather, cloudy, and plenty of showers, helped create the slump prevalent at majority of Hollywood and Los Angeles first runs, where current attractions hit below par, except in a few cases. "Phantom of the Opera," playing the Criterion, surprised film row with its \$23,500 intake, a rating of 137 per cent for the house, and the fourth best performance the week.

Warners' "Hold Everything" was a wow! picture took in nearly thirty grand at Hollywood, finishing the week with a 137 per cent rating.

"ROGUE SONG" (MGM) HOLLYWOOD—Grauman's Chinese (2023), 11th days, twice daily, 75c to \$1.50. Other attractions: Abe Lyman and band, Movietone news. Gross: \$4,500. Rating: 91%.

"HAPPY DAYS" (Fox) HOLLYWOOD—Fox Carthay Circle (1650), 5th days, twice daily, 75c to \$1.50. Other attractions: Minors Orchestra, Movietone news. Gross: \$4,500. Rating: 97%.

"HONEY" (Paramount) HOLLYWOOD—Paramount (3596), 7 days, 35c to 65c. Other attractions: Christie talker. ("Stronger Than Steel," "Wedding," "Phantom of the Opera," "Under a Texas Moon," "She Steps Out," "Rio Rita," "Delightful Rogue.") Gross: \$23,500. Rating: 94%.

"SHE STEPS OUT" (Fox) HOLLYWOOD—Loew's State (2418), 7 days, 35c to 65c. Other attractions: Fanchon-Marco Idea, Larry Langdon in "Fighting Parvules." Opposition: "Phantom of the Opera," "Under Texas Moon," "Hell Harbor," "Delightful Rogue." Gross: \$22,000.

"PHANTOM OF THE OPERA" HOLLYWOOD—Criterion (1652), 1st week, 7 days, 35c to 65c. Other attractions: Mack Sennett ("Under Texas Moon," "Hell Harbor," "Delightful Rogue," "Rio Rita," "Delightful Rogue.") Gross: \$23,500. Rating: 137%.

"HOLD EVERYTHING" HOLLYWOOD—Brothers' Hollywood (3000), 1st week, 7 days, 35c to 65c. Other attractions: "Phantom of the Opera," "Honey," "She Steps Out," "Rio Rita," "Delightful Rogue." Gross: \$29,900. Rating: 137%.

"HELL HARBOR" HOLLYWOOD—United Artists (2100), 1st week, 7 days, 35c to 75c. Other attractions: Christie talker comedy, Paramount sound news, Gaylord Carter organ concert. Opposition: "Phantom of the Opera," "Under Texas Moon," "Honey," "She Steps Out," "Rio Rita," "Delightful Rogue." Gross: \$23,500. Rating: 174%.

"UNDER A TEXAS MOON" (Warner) LOS ANGELES—Warner Downtown (2400), 1st week, 7 days, 35c to 65c. Other attractions: Vitaphone Varieties, sound news. Opposition: "Phantom of the Opera," "Honey," "She Steps Out," "Delightful Rogue," "Hell Harbor," "Rio Rita." Gross: \$25,000. Rating: 167%.

"DELIGHTFUL ROGUE" (RKO) LOS ANGELES—RKO (2700), 7 days, 35c to 65c. Other attractions: RKO vaudeville, Pathe sound news. Opposition: "Phantom of the Opera," "Honey," "She Steps Out," "Delightful Rogue," "Hell Harbor." Gross: \$16,300. Rating: 102%.

"RIO RITA" (RKO) LOS ANGELES—Orpheum (2750), 6 days, 35c to 65c. Other attractions: Talker comedy, Pathe sound news. Opposition: "Phantom of the Opera," "Under Texas Moon," "Honey," "She Steps Out," "Delightful Rogue," "Hell Harbor." Gross: \$9,700.

"STREET OF CHANCE" (Paramount) HOLLYWOOD—Grauman's Egyptian (1830), 7 days, 35c to 65c. Other attractions: Fanchon-Marco "Coral" Idea, "Voice of Hollywood," Movietone news. Gross: \$14,900.


(Lon Chaney's role as the Phantom is a silent portrayal.)

UNIVERSAL FIRST!

"TREMENDOUS BUSINESS TURNED AWAY HUNDREDS!"—Rivoli Theatre, Baltimore. "ESTABLISHED NEW RECORD!"—Capital Theatre, Salt Lake City. "BROKE ALL SUNDAY RECORD BREAKING BUSINESS!"—Ray Dachman, Rialto Theatre, Tuscon, Ariz. "RECORD BUSINESS, MR. LAEMMLE, MY CONGRATULATIONS!"—Midway Theatre, Rockford, Ill. "RECORD BUSINESS AT NEW WARNERS THEATRE AT ATLANTIC CITY!"—S. P. Skouras, Stanley Company of America. "TRAFFIC TIED UP TWO HOURS. POLICE RIOT CALL TO CLEAR STREET. TREMENDOUS!"—Warner Grand Theatre, Pittsburgh. "BROKE WEEK-END RECORD ON SECOND RUN!"—Colony Theatre, New York. "CAPACITY BUSINESS!"—Alhambra, Milwaukee. "'BROADWAY' AT MANCHESTER (England) SMASHING ALL PREVIOUS RECORDS. CAPACITY 1000—PLAYED TO 4400 PEOPLE!"—J. V. Bryson.

BROADWAY

at both
ends of
rainb



CARL LAEMMLE'S Million Candle Power Picture, with GLENN TRYON, EVELYN BRENT, Merna Kennedy, T. E. Jackson, Otis Harlan, Robert Ellis, Paul Porcasi, Leslie Fenton, Betty Francisco. From Jed Harris' stage production of the play by Philip Dunning and George Abbott. Directed by PAUL FEJOS. A CARL LAEMMLE, JR., production. Two negatives: one silent, one dialog. Color scenes by Technicolor.

UNIVERS

"ALL RECORDS SMASHED!"—Capital Theatre, Dallas, Tex. "‘SHOW BOAT’ SET NEW HOUSE RECORD!"—Granada Theatre, Indianapolis. "UNBELIEVABLE BUSINESS. TURNING AWAY HUNDREDS!"—Republic Theatre, Washington, D. C. "BROKE ALL RECORDS FOR ALL TIME IN THIS CITY!"—Lea Richmond, Charleston, S. C. "SMASHED ALL RECORDS. GREATEST CROWD CHEERED, APPLAUDED!"—Piccadilly Theatre, Rochester, N. Y. "CRASHED ALL RECORDS HERE!"—William M. Shirley, Schenectady, N. Y. "RECORD FOR MY HOUSE. ‘SINGING FOOL’ HELD RECORD TO DATE!"—Sidney M. Nutt, Hot Springs, Ark. "UNPARALLELED BIG MONEY! JAMMED HOUSE APPLAUDED!"—Macdonald Theatre, Eugene, Ore. "‘SHOW BOAT’ BREAKS K. C. TOP! PRACTICALLY SOLD OUT AT ALL TIMES!"—Royal Theatre, Kansas City (Variety report).

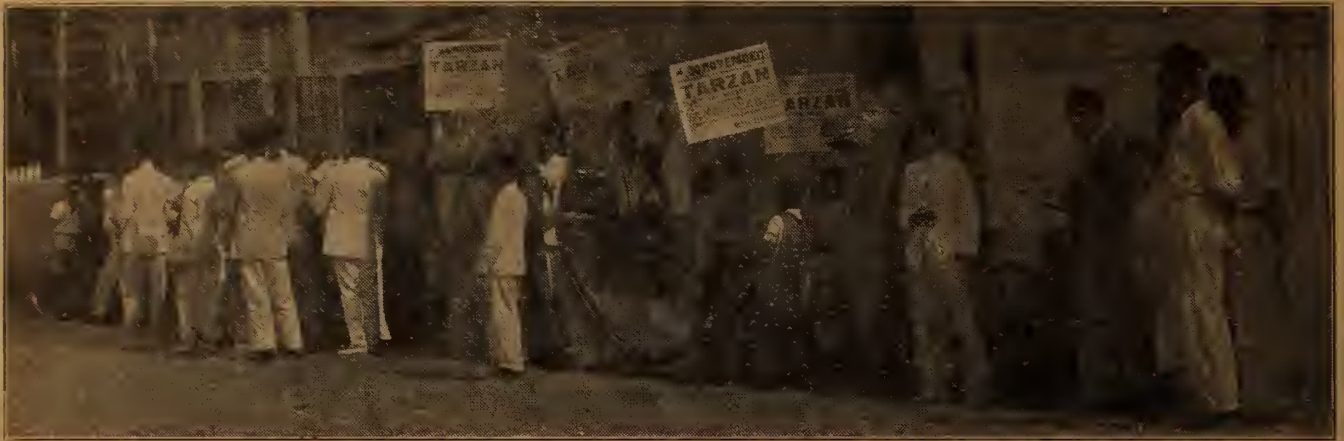
SHOW BOAT

the
ow!

CARL LAEMMLE'S TALKING AND SINGING TRIUMPH. A HARRY POLLARD Production. From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed, silent and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Ziegfeld's production.



ALL FIRST!



Way out in Samarinda, Borneo, E. R. Lim put on this street ballyhoo to tell the natives that "Tarzan the Mighty" was in town. The parade is a lurid one composed of grotesque carnival animals with fantastic heads.

Variety Reports Big Week at Roxy For "Capt. of Guard"

UNIVERSAL'S "Captain of the Guard" barely missed touching \$100,000 at the Roxy last week, exceptionally strong in view of the downward tendencies around town. This is the highest gross ever achieved at the Roxy by an outside (not Metro's) picture.

Photograms Pull On "Broadway"

CAPITALIZING on the novelty of "photograms," the new method of sending messages over the Western Union system, Manager Fred Williams of the Coliseum theatre in the Richmond district, San Francisco, applied the photographic telegrams to his campaign for the Universal spectacle, "Broadway."

Securing the co-operation of Universal City, photograms were sent to the theatre from Carl Laemmle, Carl Laemmle, Jr., Evelyn Brent, Merna Kennedy and Glenn Tryon. These were used as a lobby display, and the only objection Manager Williams had to the stunt was that the wires were such a novelty, that he was forced to promise the copies to various patrons after the engagement.

The "photogram" sent by Mr. Laemmle was reserved for H. D. McBride, Universal west coast exploitation representative, who worked with Mr. Williams on the campaign.

Heavy billing, newspaper space, and an unusually attractive lobby were other highlights of Mr. Williams' campaign, that netted him extremely gratifying returns at the box-office.

Hollywood Critic Calls "King of Jazz" Last Thing in Jazz, Beauty and Charm

(Preview from Hollywood Filmograph)

By HARRY BURNS

UNIVERSAL has the last thing in Jazz, extravaganza, beauty and charm that has ever been concocted in a Revue since the talkies have taken the world to task to witness the wonders of the screen.

Paul Whiteman is the biggest show in pictures today, if we are to accept the "King of Jazz" as a criterion of what is possible in the land of music and synchronization as revealed by the best piece of showmanship we have set our optics on.

It is a personal triumph for Paul Whiteman and for John Murray Anderson, the director. Only one with the mind of a genius could have so much artistry working in perfect unison amid the most gorgeous settings and costuming that was ever given such a stupendous and magnificent morsel of entertainment.

John Boles never sang as he did in the "King of Jazz" when he rendered "The Song of the Dawn." His individual performance is as stirring and striking as is Paul Whiteman and his marvelous orchestra throughout the production. The biggest musical number ever offered the public was Paul Whiteman's "Rhapsody in Blue."

Laura La Plante proved quite a clever comedienne in a blackout in which some of the Universal satellites engaged in. Jeanette Loff was too beautiful for words. Everybody that is anybody on the Universal lot took part in the Revue.

* * *

Great credit is due Carl Laemmle,

Jr., for finally putting over the "King of Jazz" to its completed form. The whole motion picture industry have been betting against him and for this young man to come forth with this great show—the greatest of its kind ever staged—was a great accomplishment.

UNIVERSAL TO SHOW AMAZING THRILL PICTURE

(Continued from page 8)

angle of which these three are the points is handled with a strength and yet a subtlety and delicacy seldom before achieved in a moving picture.

The company making "The White Hell of Pitz-Palu" spent eight months in Switzerland and employed the services of thirty famous Alpine guides. The picture is the last word in mountain climbing. The three principal roles are played by Leni Riefenstahl, famous German dancer as well as motion picture actress and Alpinist, Gustav Diessl and Ernest Petersen. Miss Riefenstahl is the only woman in Europe who had the qualifications to play the role. Without her, the film would have been impossible, as it was impossible to find a double for her in any scenes. For the first time in motion pictures, too, an airplane is used as an instrument of rescue in a plight such as Dr. Fanck places his three principals. Ernst Udet, after Baron von Richthoffen, Germany's greatest war ace, performs a series of unbelievable maneuvers in this film which will have the entire aviation world gasping. All in all, "The White Hell of Pitz-Palu" will undoubtedly be one of the most remarkable pictures to be shown in America this year.

HELL'S HEROES

*"Any class house can
book it and not only
make money but satisfy
fans!"*

—VARIETY

PETER B. KYNE'S

first story in sound. With Charles
Bickford, Raymond Hatton, Fred
Kohler, Fritzi Ridgeway, Maria
Alba. Directed by WILLIAM
WYLER. Presented by
CARL LAEMMLE

BIG ONES

NIGHT RIDE

*"Done with a refresh-
ing touch, packing
more than a deal of
punch!"*

—VARIETY

Starring

JOSEPH SCHILDKRAUT

With EDWARD G. ROBINSON,
star of the stage play, "The Kibit-
zer," and beautiful Barbara Kent,
Harold Lloyd's latest leading lady.
From the story by Henry La Cos-
sitt. A JOHN ROBERTSON
Production. Presented by
CARL LAEMMLE



UNIVERSAL

FIRST

"KING OF JAZZ" HOLDS

Hollywood Vies with Boston in Heaping Praise

"King of Jazz" Preview

By Mayme Ober Peak
of Boston Globe

This reporter saw last night in an obscure Hollywood theatre a preview of the screen's most gorgeous musical production to date—Paul Whiteman's "King of Jazz," scheduled to have its world premiere in New York early in April.

At last Universal has made what will not only be a tremendous box-office attraction, for which the name of the famous jazz king will not be altogether responsible, but has set a high mark for the musical screen as well as stage that will keep competitors sitting up nights to reach.

"The King of Jazz" makes no grand opera claims and therefore will have a greater appeal for what critics choose to call "the masses." But the music is fascinating and by no means confined to jazz. John Boles' "Song

of the Dawn," with a chorus, is tremendously inspiring. While the melting pot sequence, into which goes the national music of every country and comes out American jazz, is magnificent.

Studio executives displayed wisdom when they required no acting of Paul Whiteman, also when no attempt was made to line up this revue with a plot, or any shop-worn, back-stage stuff. The orchestra leader remained more or less in the background as the creative genius of the revue, which unfolds itself from "Paul Whiteman's scrap book" in one lavish number after another.

The "Bridal Veil" sequence was exquisite. A series of bridal processions, led by Jeannette Loff as the bride and attractive young Stanley Smith as the bridegroom, climaxed at the top of the stairs with wide perspective in one long fan-like lace train that was a work of art!

John Murray Anderson, given carte blanche by studio officials, was responsible for the gorgeous and novel settings. The famous stage di-

rector showed screen directors a thing or two; one in particular — that beautiful legs in chorus work, photographically and otherwise, are still more effective than beautiful faces.

William Kent contributed some clever comedy which did not smack of the slap-stick brand. And Charles Ervin, as master of ceremonies, lent a sophisticated touch as he turned back the pages of Whiteman's scrap book.

Whiteman's famous band entered the picture frequently in many unique vehicles. Once the lid of the largest piano ever built lifted and showed them seated therein. Each member was introduced in a close-up doing his specialty. The applause they received is proof of how well known and liked is this orchestral group which has toured the country for several years.

*"The King of Jazz"
is an entertaining picture,
full of gorgeous*



"They don't make them any better than Gibson!"

We are glad Hoot got the million dollar contract. He is worth every cent!" says R. V. McGinnis, Wright Theatre, Gurdon, Ark., of a recent release. He's right, because thousands of fellow-exhibits agree!

HOOT GIBSON

in

Roaring Ranch

with Sally Eilers. Directed by Reaves Eason



CRITICS SPELL BOUND

on Magnificence and Appeal of Whiteman Picture

music and replete with action as well as beauty. For nearly two hours this reporter sat on the edge of her chair, enjoying every scene, every song—something I haven't done since Cecil deMille's "Dynamite."

* * *

You will have entertainment—the best musical revue Hollywood has offered in this all-color, two million-dollar screen offering of America's jazz king.

N. Y. TELEGRAPH
Praise of Preview Party for "Jazz King" Certainly Was Abundant.

By Coral Clyee

Hollywood, April 2.—Paul Whiteman pulled a party to celebrate the

press pre-view of "Jazz King." Superlatives were flung about until Paul's hat probably doesn't fit him any more.

It's a great picture, no doubt of that. J. Murray Anderson has quite outdone himself. He finds the screen a more lavish medium than the stage and makes the most of it. Nor does he overlook the subtle touches, though the censors will shear some of the comedy. Whiteman wisely lets his music rather than his presence dominate the production. He's no great shakes as an actor and knows it. He appears briefly and lets it go at that. His every entrance is well timed. Young Carl Laemmle deserves credit. He didn't howl when the production costs mounted. And how they did climb! Anderson's an expensive person to turn loose on a picture. But the kid producer was a good sport. And he thought enough of Anderson to give him a \$125,000 contract when the thing was finished. He's worth it.

The genius of Anderson and the melody of Whiteman has resulted in a truly

artistic picture. At last we have something different in musical movies. And if this doesn't make money pictures might as well shut up shop. It will open cold at the Roxy. They hope to hang up a new record and establish a smash before the weather gets warm.

Since you are to see "Jazz King" soon, I shall not attempt a review. But I want to extend collective thanks for "The Rhapsody in Blue" translation. I never got the Gershwin thing. It left me musically cold. You can't know how grateful I am to have the Rhapsody diagrammed for me. Now I understand it.

The symbolic drum dance to start this musical fantasy is the most thrilling moment of the picture. It explains the primitive appeal of the tom-tom. It beats its way into your consciousness—lifts you right out of your seat.

If I feel this way about it, I suppose the lovers of "Rhapsody in Blue" will go stark, raving mad! What a sequence! And what a picture.



A HOUSE-CRAMMING 24-SHEET
FOR A HOUSE-CRAMMING WESTERN!

UNIVERSAL FIRST

"CAPTAIN OF THE GUARD" SCORES BIG HIT AT BALTIMORE OPENING



John Boles, as the dashing Rouget de l'Isle, plays gallant to Laura La Plante, "The Torch" of "Captain of the Guard"

"CAPTAIN OF THE GUARD," Universal's super-production, starring Laura La Plante and John Boles, scored a big hit at its second opening. This was held at the Auditorium Theatre, Baltimore, on April 4th. The picture's premiere occurred at the Roxy, New York, where it is in its second week to big business.

Fred C. Shanberger, Jr., of the Auditorium, wired Universal as follows:

"'Captain of the Guard' scores tremendous opening Auditorium here to-night. Reserved seat premiere and run. Boles reaches new heights of singing success. La Plante's work outstanding. Audience enthusiastic. Marvelous turnout. Comments very favorable."

In advance of the Baltimore opening, John Boles, Universal star, made a radio address from his suite in the Savoy-Plaza Hotel, New York, over long distance telephone at 2 P. M., on Friday afternoon, the rebroadcast being handled by a Baltimore station.

UNIVERSAL SYNOPSIS

"HASH SHOP"

Oswald Cartoon

OSWALD did his best to stay a singing waiter, but what with loud demands from hungry lady elephants and famished hippos, it was most difficult for him to keep his countenance sunny. To make matters worse, a baby with a bass voice demanded quick service.

A number of the customers seemed musically inclined—with the chicken whiskers serving as violin strings.

It was a bad day for Oswald, when he was forced to swallow a horse.

"THE JADE BOX"

No. 8 --- "The Grip of Death"

With Louise Lorraine and Jack Perrin

JACK makes an effort to learn who has been responsible for the attempts to get the Jade Box. Morgan overhears and schemes to use his knowledge for his own purpose. The shadow writes instructions how to open the box and with Percy and Helen, Jack leaves to keep an appointment with the leader of the henchmen. Jack bribes the leader of the gang to confess, but just as he is about to tell the name of the man who is his boss Morgan arrives. Jack is now convinced Morgan is the man and has the box. Morgan demands Jack tell him how to open the box but Jack refuses. Morgan draws a gun but Jack knocks him out. The gangsters hear the struggle and trap Jack and Helen in a top-floor room. While they are trying to break in, Jack seeks a way to escape. He lowers the windows and places a plank on a lowered sash. He climbs out while Helen hangs on the other end. He reaches the cornice on the roof when the gangsters break in. Helen is thrown aside and Jack's footing falls under him. He hangs suspended from the cornice. The cornice gives under his weight and he is plunged toward the street.

French Newspaper Praises "Captain of the Guard"

Translation of Criticism Which Appeared In *Courrier des Etats Unis* of New York

THE following review from *The Courrier des Etats-Unis* de New York is interesting in reflecting the typical French reaction to a motion picture based on French history:

* * *

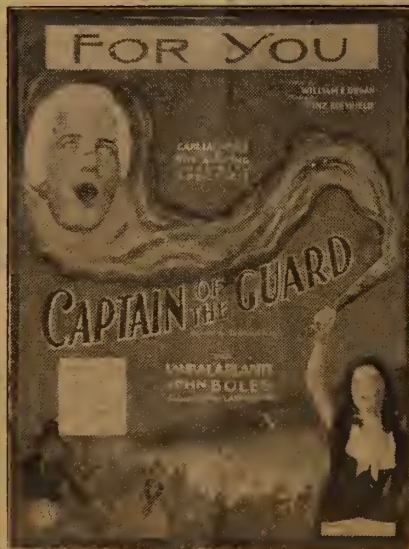
"La Marseillaise" (or as it is called in English "Captain of the Guard") which is being shown at the present time at the Roxy, is a great film spectacle giving a vivid picture of the French revolution. One sees revolutionary bands on their march, torch in hand; the famous banquet of the French Guardists, where, according to legend, the tricolor was trampled on. The great tragic scenes of this epoch are reconstructed with a poignant realism.

The romantic love story, forming a contrast, is very pleasant.

Among the participants is Laura La Plante who distinguishes herself by her admirable play. Being a royalist at first, she then becomes a revolutionary and is condemned to the gallows by the justice of the king. But Rouget de l'Isle assembles the people and to the strains of the "Marseillaise" they take the prison by assault and free Rouget de l'Isle's fiancée.

The dialogue is well written. John Boles is elegant and his voice is charming. The others taking part

are also excellent in every respect. This marvelous film is certainly bound to have the greatest success.



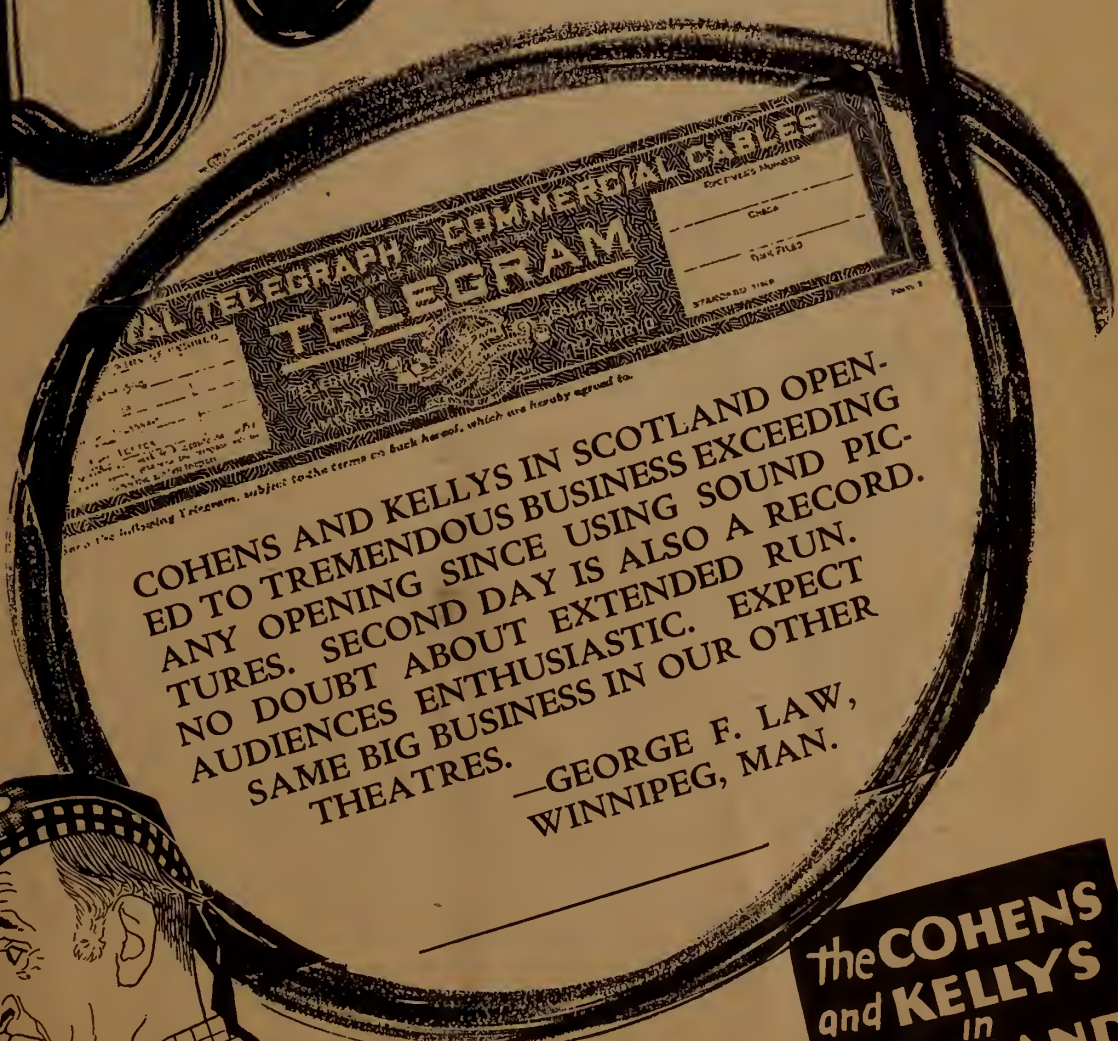
Handman, Kent & Goodman, N.Y. music publishers are responsible for this film edition of the beautiful love song "For You," from "Captain of the Guard."

Hot Drawing!

George
SIDNEY

Charlie
MURRAY

VERA GORDON,
Kate Price, Presented
by CARL LAEMMLE
A William James Craft
Production.



COHENS AND KELLYS IN SCOTLAND OPENED TO TREMENDOUS BUSINESS EXCEEDING ANY OPENING SINCE USING SOUND PICTURES. SECOND DAY IS ALSO A RECORD. NO DOUBT ABOUT EXTENDED RUN. AUDIENCES ENTHUSIASTIC. EXPECT SAME BIG BUSINESS IN OUR OTHER THEATRES.

—GEORGE F. LAW,
WINNIPEG, MAN.



**The COHENS
and KELLYS
in
SCOTLAND**

It's a Nationwide Hit!

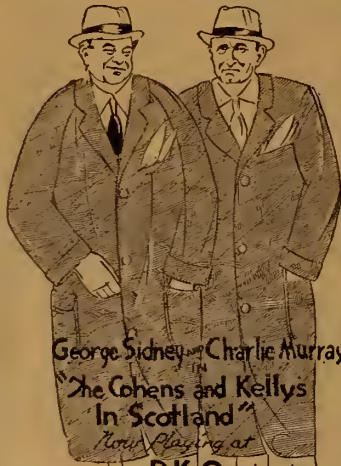
UNIVERSAL FIRST!

Full Page Ad on Scotch Mist Boosts "Cohens and Kellys"

THE WASHINGTON DAILY NEWS: MONDAY, MARCH 17

5

"The Cohens and Kellys in Scotland"
bring you **SCOTCH MIST** for Springs
Rogers Peet Topcoats



From the finest cloth mills of Scotland, Rogers Peet import their famous Scotch Mist fabrics. In a variety of salt woad teds and tweed mixtures, and plaid effect.

Absolutely water-proof... you can try the test yourself... Scotch Mist "sheds water like a duck." That is why a Scotch Mist Topcoat is an all-weather coat.

George Sidney and Charlie Murray
"The Cohens and Kellys
In Scotland"
Now Playing at
R.K.O.

Of all the Topcoats that bloom in the Spring, Scotch Mists are specially noteworthy. They're not only of handsome Scotch Cheviot, but they're weather-proof as well!

"Rain or Shine... a Scotch Mist Coat is Pine." This time of the year when the weather is so changeable, you'll need a Rogers Peet Topcoat for "weather insurance."

KEITH'S

Rogers Peet "Scotch Mist" Topcoats
On Sale and Display Only at

MEYER'S SHOP
1331 F Street

© 1930 U. S. Pat. Off.

The Washington Daily News carried this full page ad tying up Rogers Peet "Scotch Mist" topcoats and Universal's "Cohens and Kellys" comedy running at R.-K.-O. Keith's

Mounted Caballero Stirs Resort on Engagement of "Senor Americano"

AFTER the big success of Maynard's "The Wagon Master" at the Liberty Theatre, Atlantic City, Manager 'Hime' Jacobs prevailed on Mortimer Lewis, owner and operator to book-in "Senor Americano," another Maynard, as soon as possible.

One of the numerous stunts Jacobs used to exploit this picture was a traveling caballero. He secured a spirited mount and in place of the usual saddle cloth he used a highly decorated cloth about the size of a full length blanket. On the sides of this was painted an appropriately worded message to the effect that Ken Maynard was to be seen in "Senor Americano" at the Liberty Theatre, Atlantic City, etc. The rider wore an authentic caballero costume similar to that worn by Maynard in the picture. "Senor Americano" outgrossed "The Wagon Master."

Phonograph Records Available On Latest Universal Song Hits

"King of Jazz" and "Captain of the Guard"
Songs Recorded by All the Big Companies

THE song hits from Universal's big pictures that are on the way to making musical history are now available on phonograph records put out by the biggest and best record companies. Below are a list of the records from "King and Jazz" and "Captain of the Guard," which the exhibitor will find of practical interest in publicizing these pictures before and during their runs.

"KING OF JAZZ"

Columbia Records

1. "Song of the Dawn"
Vocal Refrain by "King of Jazz" Chorus—Foxtrot
"It Happened in Monterey"
Vocal Refrain by Johnny Fulton—Waltz
No. 2163-D 10 inch. \$.75
2. "Happy Feet"
Vocal Refrain by the Rhythm Boys
"A Bench in the Park"
Vocal Refrain by the Brox Sisters
No. 2164-D 10 inch. \$.75

Victor Records

1. "Monterey" and "Song of the Dawn"
Played by George Olsen and His Orchestra
No. 22370 (Released April 5th)
2. "Monterey" and "Song of the Dawn"
Sung by John Boles
No. 22372

Velvetone Records

- "Song of the Dawn" and "It Happened in Monterey"
Orchestral Dance Number with Vocal Chorus
No. 2136-V

"CAPTAIN OF THE GUARD"

Victor Records

- "For you" and "You, You Alone"
Sung by John Boles
No. 22373 (Released May 2nd)

Brunswick Records

Will record "For You." No further information available at this time.

New System of Disc-Making In Effect at Universal City

A NEW method of disc-making, the secret of which is being closely guarded, has been perfected after long experiment and labor at Universal City, it was announced yesterday by Carl Laemmle, Jr., general manager of production for Universal.

The new discs, Laemmle, Jr. said, will give results of maximum efficiency in the playing of talking pictures in all types of theatres, from the biggest to the smallest, and are adapted to all kinds of reproducing equipment.

Perfection of the new method was worked out by G. Roy Hunter, sound expert of Universal, and one of the foremost recording engineers in the industry. Hunter, under Laemmle, Jr.'s supervision, set to work, some time ago, to solve the problem of supplying discs that would meet the requirements of all kinds of sound theatres.

While all Universal pictures are released in sound-on-film versions, with the single exception of "The Phantom of the Opera," which is disc only, the company has, since the advent of sound, supplied discs to those exhibitors preferring this method. Varying types of equipment are found in these theatres, and it was by no means easy to attain perfection in the making of all kinds of discs.

Drags Out Superlatives For Universal's "King of Jazz"

Jimmy Starr of Los Angeles Record
Calls It Finest Thing of Its Kind

Rating: Magnificent

AT LAST Universal has caused me to drag out all the superlatives!

"The King of Jazz" revue, starring Paul Whiteman and his orchestra, with many featured artists, is without a doubt the finest thing of its kind to reach the screen. It is, by far, the best film revue to be produced. As stated in last Saturday's issue, I promised to preview the super-production this week. There are so many novelty sketches and acts I will change the style of reviewing pictures in order to give everyone due credit.

First, Carl Laemmle, Jr., general manager of the studio, is to be congratulated for his ability in producing such a musical and colorful epic.

Second, Director John Murray Anderson has achieved something Hollywood megaphone wielders and producers have been trying to do since the advent of the audible film.

Here is the list of the talent and the rating I think they should receive:

Paul Whiteman and his band orchestra—excellent. Best recording I have ever heard. Great showmanship displayed in making an orchestra consistently interesting to the eye as well as the ear.

* * *

John Boles—also excellent. He'll worry the popular Lawrence Tibbett for a place in the vocal movies when audiences hear him sing "Song of the Dawn" and "It Happened in Monterey."

Jeanie Lang—clever little singer with oodles of personality plus. Ought to gain stardom with her pep and style of presentation.

Billy Kent—very good. Has all the vaudeville tricks, but adapts them to the movies with ease.

Laura La Plante—splendid. When Laura does things her way, they usually come out right. She has the best short sketch in the entire revue.

Jeanette Loff—very fine. She possesses a lovely voice and has a great deal of charm. Sings several beautiful numbers.

Rhythm Boys—Wows! When it comes to putting over novelty vocal numbers, these lads can't be beat. Great stuff.

Charles Irwin—Always a good master of ceremonies if he doesn't talk too much. He does quite nicely in this.

Jacques Cartier—exceptional dancer. He does a Voodoo dance which is decidedly original.

Brox Sisters—crooners of sweet melodies. Pretty stuff.

Al Norman—rare eccentric dancer. Will stop any number if given half a chance. Great work here.

* * *

Grace Hayes—clever singer. Does some splendid work.

Marian Statler and Don Rose—creators of the rag doll dance. Always good for a bright spot.

Slim Summerville—clever comedian. Does some hilarious work in this.

Glenn Tryon—always a hard worker. Good for a laugh.

Stanley Smith—handsome lad and good singer. Hasn't much to do, but he does that unusually well.

Wilbur Hall—comedy instrumentalist. Gets over big with a new version of his vaudeville act.

The Russell Markert Dancers—best I've seen on stage or screen. Their teamwork is nothing short of marvelous. They are an outstanding hit in the show.

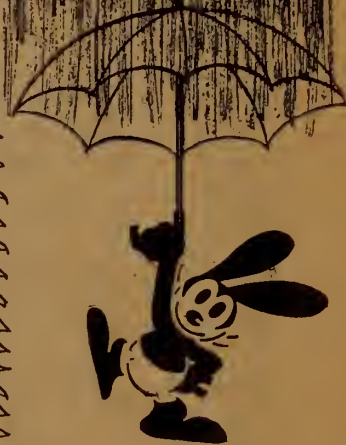
There are others in this giant revue, but limited space again prevents me from raving on. I can certainly yell to the house-tops over this production.

It is a beautiful, amusing giant of entertainment.

SKY-HIGH PROOF!

"OSWALD MY
BEST BET!"
—H. B. WILSON
GOLDEN CITY, MO

"SURE MONEY MAKERS!"—Quanah Theatre, Fletcher, Okla.; "OSWALD A REAL HIT!"—Drake Theatre, East St. Louis, Ill.; "BEST I HAVE EVER RUN!"—American Theatre, Johnston, Ill.; "THINK OSWALD VERY GOOD AND SO DOES AUDIENCE!"—Strand Theatre, St. Charles, Mo.; "OSWALD WELL LIKED HERE!"—Grand Theatre, Macon, Mo.; "A CHIEF ALWAYS GOES UP FROM AUDIENCE WHEN OSWALD IS FLASHED ON SCREEN!"—Majestic Theatre, Memphis, Mo.; "OSWALD WILL FIT ANY PROGRAM TO GOOD ADVANTAGE!"—Empire Theatre, Zeigler, Ill.; "BIGGEST HIT OF ANY COMEDIES EVER RUN!"—Lion Theatre, Hammond, Ill.; "GOOD ON ANY PROGRAM!"—Taylorville, Theatre, Co., Taylorville, Ill.; "WISH WE PLAYED THEM EVERY WEEK!"—New Franklin Theatre, New Franklin, Mo.; "OSWALD A HIT EVERY TIME!"—Merchants Theatre, Ambis, Ill.; "NEVER FAILS BUY 'EM ALL!"—Rex Theatre, Salmon, Idaho.; "OSWALD ALWAYS SATISFIES!"—Roseland Theatre, Pleasant View, R. I.; "ALL OSWALDS ARE GOOD!"—Sun Theatre, Kansas City, Mo.



BUY 'EM
ALL!
—THE
THEATRE
SALMON, IDAHO

UNIVERSAL

OSWALD

TALKING
or SILENT

The LUCKY RABBIT

Cohen and Kelly Scotch Joke Contest Packs Virginia Theatre in Charleston

R. E. ENGLAND, Manager of the Virginia Theatre, Charleston, West Virginia in connection with the opening of "The Cohens and Kellys in Scotland" gave Charlestonians an opportunity to try their hand

price, as a Cohen and Kelly treat. As a result they had a line a block long at the box-office and caused a lot of talk.

A clever tie-up with the twenty-six Kroger Stores in the city proper and in five surrounding towns was effected with the making of eighteen thousand paper sacks advertising the picture and Country Club Coffee and distributed by the stores.

Mr. England's ingenuity produced excellent results. "Cohens and Kellys" opened strong and held up for record business.

"All Quiet" Wins In College Vote

THE students of Hunter College, New York City, selected "All Quiet on the Western Front" as their favorite book. Their choice of the great war epic which Universal has made into a sound picture became known this week as the result of a questionnaire submitted to a representative group of college leaders and students. The second choice was "The Bridge of San Luis Rey" and the third, "The Art of Thinking." Hunter is a women's college which makes the selection of the Remarque novel all the more striking as evidence of its widespread appeal.

PRIZES FOR SCOTCH JOKES

Did You Hear This One About
The COHENS and KELLYS in SCOTLAND?



(SAMPLE JOKES)

Cohen: Sandy looks pretty bed this morning.
Kelly: Shure, and why wouldn't he, after staying up the whole night?
Cohen: Why was he up all night?
Kelly: Keeping an eye on his wife's enishlog cream.

Cohen: Faith, Cohen, Scotland's shure a great country, and niver have I seen such stubborn men.
Cohen: Yes Kelly, what is it now?
Kelly: Shure and didn't you hear about MacPherson betting five dollars he could stay under water longer than MacDonale?
Cohen: No! Who won?
Kelly: Shure and they both drowned!

YOU TELL ONE and win a FREE PASS to see THE COHENS and KELLYS in SCOTLAND

Here is a chance to try your hand at writing Scotch jokes.

"The Cohens and Kellys in Scotland" is taking pictures in coming to the Virginia Theatre next week. In connection with this picture, the Virginia Theatre through the Daily Mail will give three cash prizes for the best jokes.

The winning joke will receive a prize of \$10, the second best \$5 and the third best \$2.00.

In addition to these prizes, free tickets to see the film, will be given to contestants whose jokes are published in the Daily Mail.

Your jokes must be about a Cohen and a Kelly. If may be old or new. Some humor has been written about the Cohens and Kellys of the world than about any other people. Send in the best you have. All answers must be in the hands of the Cohen and Kelly Editor by Monday morning.

Printed here are some sample jokes. Follow this style.

Both Charleston newspapers ran announcements of the Scotch Joke contest which had the whole town trying to be funny for prizes.

at writing Scotch jokes. He ran in both Charleston papers the "Cohens and Kellys" Joke Contest from the Universal Press Sheet, offering a free pass to the picture for every Scotch joke published and money prizes for the three best jokes. The contest met with considerable response and hundreds of contributions were received.

A week before the opening, all the Cohens and the Kellys listed in the phone directory received a personal letter from Mr. England with a complimentary ticket for any performance. In this letter, as in all advertising, he featured the line, "The Laugh's on You if You Miss It." He also mailed five hundred postal cards to Irish, Jewish and Scotch families.

England turned to advantage a generally poor matinee day by pulling a "Scotch Matinee." He advertised an adult admission for 1c with the purchase of one ticket at the regular

Giant Phantoms in Los Angeles Ballyhoo "Phantom of the Opera"

Newspaper Contests and Heavy Billing Also Used in Big Criterion Theatre Campaign

TWO GIANT "phantoms," each seven feet tall, told downtown pedestrians in Los Angeles of the engagement of Universal's "Phantom of the Opera," when the spectacle played the Criterion theatre recently. The street ballyhoo was but a part of a tremendous advertising, publicity and exploitation campaign engineered by Frank Whitbeck, director of Publicity for West Coast theatres; Fred Cruise, manager of the Criterion, and Bob Doman, house press agent.

The giants were secured through a want ad asking for the homeliest man in Southern California, a fact that gathered the house some additional publicity because of the unusual appeal of the ad. Dressed in costumes similar to that worn by Lon Chaney in the color sequences of the production, the two giants were remarkably impressive with their crimson garb and tremendous height.

Paper napkins; 20,000 heralds mailed to a selected list; trailers in all west coast theatres in Los Angeles proper; publicity stories to all suburban newspapers, and a heavy newspaper and poster billing were other features of the thorough campaign.

A tie-up effected between the Majestic Radio and Mary Philbin garnered space on the radio pages of the Los Angeles dailies, as did a hook-up with the Los Angeles Express, whereby prizes in a baseball guessing contest consisted of seats to the "Phantom of the Opera."

Another stunt that netted newspaper space was the offer of tickets

to the mystery play for the best actual "ghost stories," sworn to before a notary public, and presented at the theatre box-office during the run of the "Phantom of the Opera."

Radio advertising was secured by offering tickets for the answers to a series of questions propounded over the ether. Liberal space was taken in the two weekly French newspapers, and three hand painted, de luxe billboards were used in three of the best locations in Hollywood and Los Angeles.

A huge banner, completely covering the theatre from the top of the marquee to the roof of the building, with copy reading "The new 'Phantom of the Opera' . . . everybody talks but the Phantom," was a great street flash, accentuated through the use of red flood lights.

One hundred block twenty-fours were posted one week in advance; a specially prepared trailer was run ten days in advance, with the advance newspaper space starting eight days ahead, and culminating with a two by ten and a two by twelve smash on the day before and day of opening.

Window displays were secured through a hook-up with Grosset and Dunlap, publishers of the book, and the Owl Drug Company, distributors of the famous "Phantom Red Lip-stick."

H. D. McBride, of the Universal exploitation forces, co-operated with Whitbeck, Cruise and Doman on the execution of the campaign.

The Rhapsody in Blue

George Gershwin's
Masterpiece
Dramatized by
His Majesty
the King of Jazz

Introducing the new era of sound, color and entertainment. You've seen the introduction of sound in motion pictures. You've seen the introduction of color in motion pictures. Now you can see the introduction of the perfection of sound and color.

Once in a Lifetime
A Show like This

With Laura La Plante,
John Boles, Glenn Tryon,
Jeanette Loff, Mer-
na Kennedy, Kathryn
Crawford, Stanley
Smith and hundreds of
other international cel-
ebrities.



CARL LAEMMLE presents
PAUL WHITEMAN
AND HIS BAND in
"KING of JAZZ"
Produced by CARL LAEMMLE, JR.
Directed by
JOHN MURRAY ANDERSON



UNIVERSAL FIRST!

Watch This Column
 Universal's Weekly Chat



John Boles

Not in years has the Screen produced such a thoroughly pleasing actor as JOHN BOLES, whose rise to fame has been rapid and sure. He has all the graces the women love, and the manly attributes that men admire.

Possessed of a handsome stage presence, a deep, rich talking voice and delightful singing voice, as well as unquestioned intelligence in his acting, he takes high rank amongst those male stars who have endeared the screen to the world.

You saw and heard him in "The Desert Song" and "Rio Rita." Now you are about to see and hear him in "Captain of the Guard," formerly entitled "La Marseillaise," a beautiful operetta romance of the French Revolution. Also you will see him soon in Paul Whitehead's "King of Jazz."

If you wish to know more detail of "Captain of the Guard" or "King of Jazz," write to me personally.

Why not become one of my correspondents from your town? Help your townsmen to secure good entertainment.

Carl Laemmle,
 President

UNIVERSAL PICTURES

JOHN BOLES
 in "Captain of the Guard"

"The Home of the Good Film"
 730 Fifth Avenue
 New York City



If you want a photograph of JOHN BOLES send 10c in stamps

From The Saturday Evening Post of May 3, 1930.



Newsstand-- R.F.D. Route-- Regular Mail--

... not to mention airmail, all bring Carl Laemmle's Saturday Evening Post column to millions of homes throughout the nation. This most consistent of all national motion picture advertising campaigns has SOLD Universal Pictures to YOUR audiences. It's purely and simply a matter of good business for you to tie-up with it and book the pictures your patrons look for—Universal Pictures.

Universal Weekly

VOL. 31
NO. 12

APR. 26
1930



••ALL QUIET ON THE WESTERN FRONT••
posed by LEWIS AYRES

CARL LAEMMLE
P R E S E N T S



PAUL
WHITEMAN

AND HIS BAND, IN

KING
OF JAZZ

DIRECTED BY JOHN
MURRAY ANDERSON

PRODUCED BY
CARL LAEMMLE JR.

WITH

Laura La Plante, John Boles, Glenn Tryon,
Jeanette Loff, Merna Kennedy, Kathryn Crawford,
Otis Harlan, and hundreds of other international
celebrities.

A UNIVERSAL PICTURE

Including
the First Dramatization
of George Gershwin's
"Rhapsody in Blue"

It is one of the ten big
musical hits in
KING OF JAZZ
Once in a lifetime a
show like this!

LIKE A BOLT FROM THE BLUE!



**MARY
NOLAN**

The SCREEN'S MOST BEAUTIFUL STAR... COMES TO YOU GLORIFIED WITH EMOTIONAL AUDIENCE DRAW... IN A STORY FILLED WITH BRILLIANCY, PATHOS AND HUMOR... THE STORY OF A CARNIVAL GIRL WITH A PAST. *BRIGHTEN YOUR FUTURE WITH THIS READY MONEY!*

With Mae Busch, William Janney, Ralf Haroldo. Produced by CARL LAEMMLE, Jr. Presented by CARL LAEMMLE. Directed by Lew Collins. With the heart-throb song, "WHY DID IT HAVE TO BE YOU?"



**Young
Desire**

UNIVERSAL FIRST!

YOUR Theatre

*No. 687—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation*

R IGHT while you are reading this, legions of people are roaring over the crazy antics of Oswald the Lucky Rabbit—undoubtedly the screen's most popular cartoon character.

When his name first flashes on the main title, the fans applaud and get all set for a series of laughs.

And they are NEVER disappointed!

I doubt if there ever was a series of short pictures so consistently clever, funny and entertaining. They are not in-and-outers. They are always good!

Oswald the Lucky Rabbit appeals to that sense of nonsense which is found in every human being, even the sourest of us.

He is so utterly human in some respects and so completely impossible in others that he keeps us guessing as to what fool thing he will do next.

A rich man was once asked by a newspaper reporter what was his greatest ambition and he replied, "To get rich enough

Needs OSWALD

so that some day I can throw half a dozen raw eggs into a whirling electric fan and not care a rap what it does to my parlor.”

There's something of that spirit in the Oswald cartoons—the spirit aroused by seeing Oswald do the physically ridiculous things we've day-dreamed about. And it's because of this constant appeal to our sense of the absurd that the Oswald cartoons are a continuing success.

Hundreds of exhibitors who use the Oswald cartoons regularly advertise them as freely as they advertise the star in their feature-length picture.

That's smart, of course. There is a strong, definite pull to the Oswalds and there are great armies of fans who wouldn't miss an Oswald for anything.

If you have not used them, you have slipped up on many an extra box-office pull—for Oswald is a star in his own right and he has a following that grows with each passing week.

You need Oswald!

You need a laugh producer that is absolutely sure-fire and here's one you can count on twenty-six times per year!

and this
during
Lent!

Laura La Plante
and John Boles

A Universal Production with stirring music and songs by CHARLES WAKEFIELD CADMAN. A John Robertson Production, from the story by Houston W. Branch. Produced by Carl Laemmle, Jr. Presented by CARL LAEMMLE. HIT SONGS: "Song of the Sword," "Silhouette," and these by Handman, Kent & Goodman: "For You," "You, You Alone," "Maids on Parade," "Can It Be?"



CAPTAIN

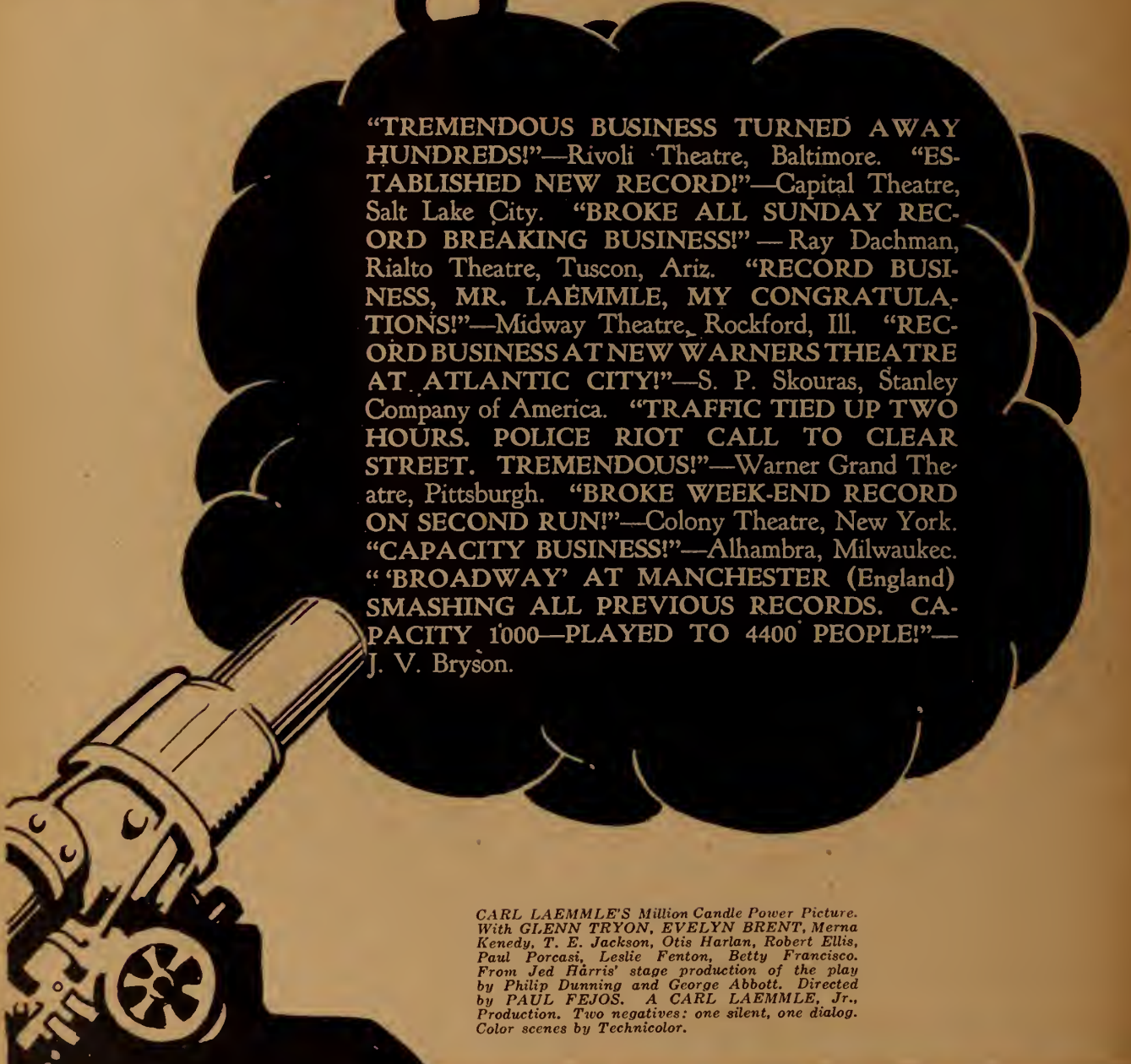
U's "Capt. Guard" \$99,700 and Held Over at Roxy, with "Honey" H. O. On B'way by Par at \$77,200

"The highest gross ever achieved at the Roxy by an outside picture," reports Variety . . . and this during a slump week when other big pictures on the street are reported in the words "dropped," "skidded," "not hot." Is it a showman's picture? Showmen, use your judgement! IT'S UNIVERSAL'S BROADWAY NOW!

Lent, in use much less for an alibi this year, started to receive a little recognition along Broadway last week, particularly for the \$2 pictures. Drop of \$4,000 was registered at the 44th Street by "Song O' My Heart," while "Vagabond King," at the Criterion, skidded another grand to \$12,100. "Mammy," at Warners, not hot at \$19,500, despite rated best of the Jolson series. John Barrymore's slapstick farce, "Man From Blankley," started off strongly at the Central, proving an exception and surprise with "Honey," but would hardly hold over on \$77,200 ordinarily. Approach of pre-Easter slump had all of the big houses economizing on features. Roxy has an English-made Sono-Art picture, "Cock O' The Walk," for Holy Week and the Capitol is playing Columbia's "Ladies Of Leisure," a week later. Universal's "Captain of Guard" barely missed touching \$100,000 at the Roxy last week, exceptionally strong in view of the downward tendencies around town. This is the highest gross ever achieved at the Roxy by an outside picture.

THE GUARD

For Big Profits —



"TREMENDOUS BUSINESS TURNED AWAY HUNDREDS!"—Rivoli Theatre, Baltimore. "ESTABLISHED NEW RECORD!"—Capital Theatre, Salt Lake City. "BROKE ALL SUNDAY RECORD BREAKING BUSINESS!"—Ray Dachman, Rialto Theatre, Tuscon, Ariz. "RECORD BUSINESS, MR. LAEMMLE, MY CONGRATULATIONS!"—Midway Theatre, Rockford, Ill. "RECORD BUSINESS AT NEW WARNERS THEATRE AT ATLANTIC CITY!"—S. P. Skouras, Stanley Company of America. "TRAFFIC TIED UP TWO HOURS. POLICE RIOT CALL TO CLEAR STREET. TREMENDOUS!"—Warner Grand Theatre, Pittsburgh. "BROKE WEEK-END RECORD ON SECOND RUN!"—Colony Theatre, New York. "CAPACITY BUSINESS!"—Alhambra, Milwaukee. "'BROADWAY' AT MANCHESTER (England) SMASHING ALL PREVIOUS RECORDS. CAPACITY 1000—PLAYED TO 4400 PEOPLE!"—J. V. Bryson.

CARL LAEMMLE'S Million Candle Power Picture. With GLENN TRYON, EVELYN BRENT, Merna Kenedy, T. E. Jackson, Otis Harlan, Robert Ellis, Paul Porcasi, Leslie Fenton, Betty Francisco. From Jed Harris' stage production of the play by Philip Dunning and George Abbott. Directed by PAUL FEJOS. A CARL LAEMMLE, Jr., Production. Two negatives: one silent, one dialog. Color scenes by Technicolor.

BROADWAY

UNIVERS

USE BIG GUNS!

"ALL RECORDS SMASHED!"—Capital Theatre, Dallas, Tex. "‘SHOW BOAT’ SET NEW HOUSE RECORD!"—Granada Theatre, Indianapolis. "UNBELIEVABLE BUSINESS. TURNING AWAY HUNDREDS!"—Fepublic Theatre, Washington, D. C. "BROKE ALL RECORDS FOR ALL TIME IN THIS CITY!"—Lea Richmond, Charleston, S. C. "SMASHED ALL RECORDS. GREATEST CROWD CHEERED, APPLAUDED!"—Piccadilly Theatre, Rochester, N. Y. "CRASHED ALL RECORDS HERE!"—William M. Shirley, Schenectady, N. Y. "RECORD FOR MY HOUSE. ‘SINGING FOOL’ HELD RECORD TO DATE!"—Sidney M. Nutt, Hot Springs, Ark. "UNPARALLELED BIG MONEY! JAMMED HOUSE APPLAUDED!"—Macdonald Theatre, Eugene, Ore. "‘SHOW BOAT’ BREAKS K. C. TOP! PRACTICALLY SOLD OUT AT ALL TIMES!"—Royal Theatre, Kansas City (Variety report).

CARL LAEMMLE'S TALKING AND SINGING TRIUMPH. A HARRY POLLARD Production. From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed, silent and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Ziegfeld's production.

SHOWBOAT

AL—FIRST!

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
— MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY

Copyright 1930 UNIVERSAL PICTURES CORPORATION · All Rights Reserved

Vol. XXXI

APRIL 26, 1930

No. 12

UNIVERSAL MOVIEGRAMS

UNIVERSAL TO FILM "STRICTLY DISHONORABLE"

John Boles to Be Starred in Most Successful Stage Production of the Season, Which Universal Will Make on Elaborate Scale with the Assistance of Brock Pemberton, Producer, and Miss Antoinette Perry, Who Assisted in Staging the New York and Chicago Productions

LEWIS AYRES, whose work in "All Quiet on the Western Front" is said to be of a sensational nature, has been chosen by Carl Laemmle, Jr., to play the lead in "Saint Johnson." This novel, by W. R. Burnett, author of "Little Caesar" and "The Iron Man," will be brought out by Lincoln McVeagh this October. "Saint Johnson" will be directed by William Wyler.

ALL QUIET ON THE WESTERN FRONT" will have its premiere in the Carthay Circle in Los Angeles on April 21. It will open in New York at the Central Theatre on April 29 for a run. Virtually every large city in the United States has booked this production in for the earliest possible showing.

JOHAN MURRAY ANDERSON, who conceived and directed "The King of Jazz," with Paul Whiteman and Hollywood's most important players, arrive in New York on Wednesday to consult with Roxy for the premiere of his production. Roxy will arrive the following day from a vacation in Bermuda.

CAPTAIN OF THE GUARD" has met with such success that John Robertson, its director, has been entrusted with a second Boles operetta. It is to be called "The Love Cavalier." Jeanette Loff, the lovely prima donna of "King of Jazz," will be Boles' leading woman.

CONFIRMING rumors which have been current in theatre circles for the last few weeks, Universal yesterday announced that it had acquired the moving picture rights to "Strictly Dishonorable," from Brock Pemberton, producer, and Preston Sturges, author.

By the terms of the contract, Universal guarantees to the author and the producer that their part of the profits shall be at least \$125,000. It is provided that in the event that Universal desires, the producer will go to the coast for four weeks and assist in any way Universal requires in the production. Mr. Pemberton also undertakes to have Miss Antoinette Perry, who assisted him in staging "Strictly Dishonorable" both in New York and Chicago, go to the coast also.

In accordance with its established custom, Universal secured, in addition to other rights, television rights

WHILE "The Cohens and Kellys in Scotland" continues the laughing success of this spring, plans at Universal City have already been made for the fifth in the series. It will be called "The Cohens and Kellys in Ireland." It will be musical, and nearly all photographed in Technicolor.

to "Strictly Dishonorable." Universal was one of the pioneers in putting in all of its contracts a proviso covering television rights. In all of the contracts signed for next year, even though there seems no immediate opportunity to use them, a television rights clause has been inserted in the contracts.

Universal will make "Strictly Dishonorable" as a starring vehicle for John Boles. While in New York appearing at the Roxy with "Captain of the Guard," Boles managed to see the production three times. He is delighted at the opportunity which Carl Laemmle is giving him to play this subtle and unique role. Because he is playing it, Universal will interpolate a number of songs and musical incidents in the play. However, it has no intention whatever of making this an operetta.

"Strictly Dishonorable" opened at the Avon Theatre in New York on September 18th. Six weeks ago it opened in Chicago, and a London company is now being formed.

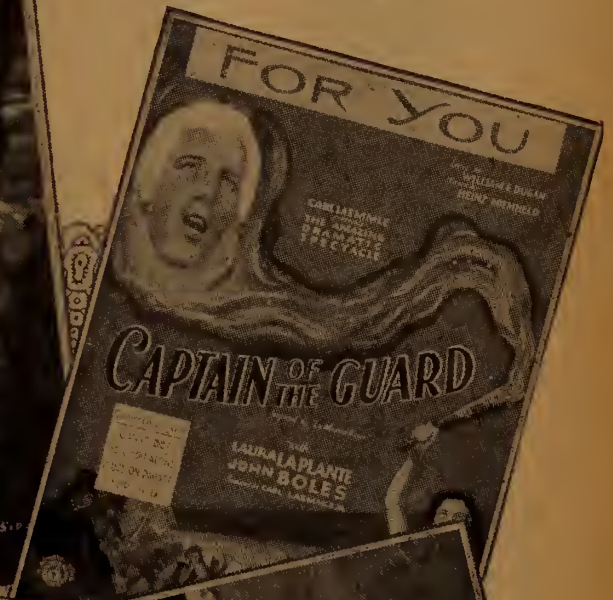
The purchase of "Strictly Dishonorable" comes as part of Carl Laemmle's new policy of producing fewer and better pictures. No play on Broadway this season has created more comment than this Preston Sturges comedy. Its sophistication, sparkling dialogue, whimsical twist and highly modern theme make it an ideal vehicle for the talking screen.



When Rouget de l'Isle tells Marie of his love, he sings her the song, "For You," which runs through Universal's picturization of the story of "La Marseillaise."

"FOR YOU"

Haunting Theme Songs That Threads Its Romantic Way Through "Captain of the Guard"



Returning to the inn in which Marie lives, Rouget (John Boles) discovers the original score of "For You," which he had written for her a year ago. He sings the song in reminiscence and so finds his beloved again.

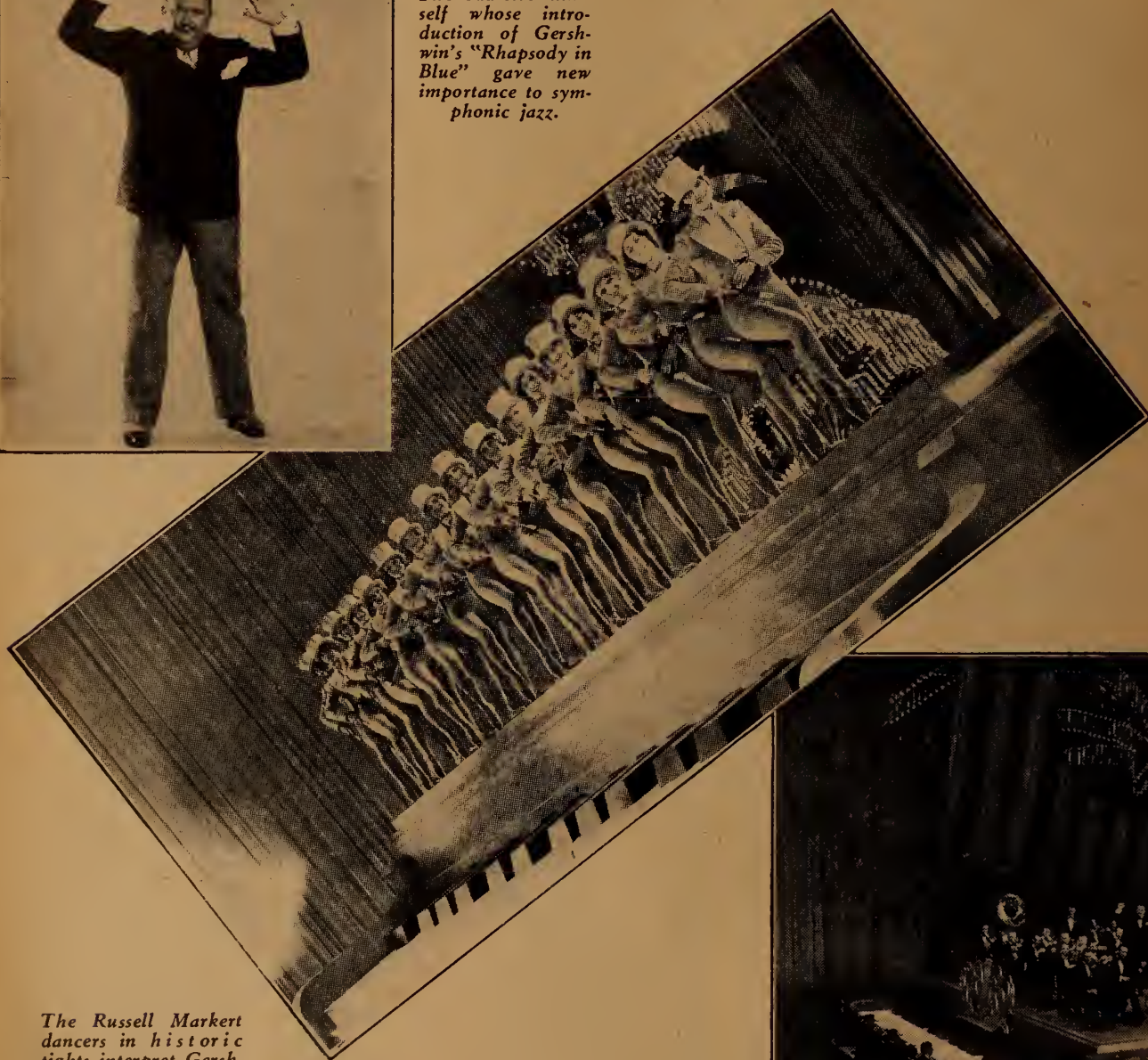


Struggling between love and loyalty to France, Marie (Laura La Plante) sings "For You" before she goes out to inflame the people against the crown for which her lover fights.

"RHAPSODY IN BLUE" NUM



The Maestro himself whose introduction of Gershwin's "Rhapsody in Blue" gave new importance to symphonic jazz.

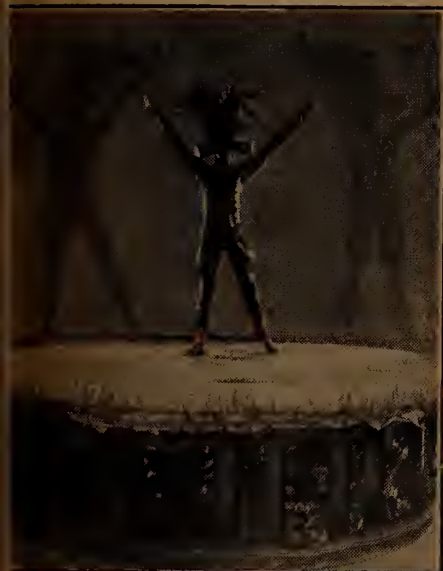


The Russell Markert dancers in historic tights interpret Gershwin's masterpiece in terms of modern rhythm. Their smart costumes carry out the blue motif of the number in three harmonizing shades.

The largest piano in the world makes Paul Whiteman's rendition of "The Rhapsody in Blue" tremendously effective. The Jazz King and his famous orchestra are discovered in the huge piano when the lid opens.



BER FROM "KING OF JAZZ"



Jacques Cartier's Voodoo dance suggests the savage origin of jazz and creates an atmosphere of rising excitement.



Roy Bagley, pianist of Paul Whiteman's orchestra, interprets George Gershwin's jazz symphony, noted for its significance in cutting loose from musical shackles.



The Sisters G and Jacques Cartier in a striking pose at the opening of the "Rhapsody in Blue" number. Their blue costumes and enormous fans are stunning against the background of a crystal tree.



Lewis Ayres and Scott Kolk waging some very realistic warfare in "All Quiet on the Western Front."

The trenches built on the Irvine Ranch were exact replicas of those on the German front.

LAEMMLE INVITES REMARQUE TO ATTEND WORLD PREMIERE OF "ALL QUIET ON WESTERN FRONT"

CARL LAEMMLE, president of Universal, which has transferred to the screen Erich Maria Remarque's novel "All Quiet on the Western Front," which met with sensational success throughout the entire world, cabled to the distinguished author in Berlin yesterday an urgent invitation to be his guest at the world premiere of the film.

Laemmle's message to the distinguished author who has so signally reached the heart of the world was as follows:

"Please favor us with your presence as guest of honor at the world premiere of the film narration of your great book 'All Quiet on the Western Front' which Universal has just completed and which will be presented for the first time soon. The entire literary life of America and the leaders of modern thought in every field are anxious to honor you. I also express the sentiment of hundreds of thousands of German-Americans in urging you to make your deferred American visit at this time."

This is the second invitation Mr. Laemmle has extended to Mr. Remarque to visit the United States as his guest. A year and a half ago when Mr. Laemmle visited Berlin to obtain screen rights for the literary products of the then little known writer (he was comparatively unheard of outside of Germany at the time) Mr. Laemmle urged Remarque to return to this country with him as his guest. The idea pleased the author; in fact such a visit was one of his greatest ambitions. Mrs. Remarque was in poor health at the time, however, and it was out of the question, so the trip reluctantly was abandoned.

In renewing his invitation, Mr. Laemmle acted upon the belief that the element of time has brought about the complete restoration of Mrs. Remarque's health, and

Author of War Epic Urged To Make First American Visit As Guest of Universal Chief

also that propriety suggests all possible honors for the man who has done so much to make the whole world think in humane terms of internationalism.

Elaborate arrangements are being made by the entire personnel of Universal for the entertainment of the distinguished guest. The itinerary includes a visit to Universal City.

"All Quiet on the Western Front" admittedly is the greatest story of the World War yet written. The first scenes were shot on Armistice Day, and for the past five months both the Universal lot and various locations have resounded intermittently to bombardments, explosions, conflicts and all the other characteristic noises of the front, with two thousand former doughboys impersonating the struggling German and French troops.

Embraced in the strong all-star cast assembled by Carl Laemmle, Jr., general manager of Universal, and producer of the picture, are Louis Wolheim, Lewis Ayres, John Wray, Raymond Griffith, William Bakewell, Russell Gleason, Walter Browne Rogers, Owen Davis, Jr., Scott Kolk, George "Slim" Summerville, Edmund Breese, Bertha Mann, Yola D'Avril and Joan Marsh.

Casting the group of unsophisticated school boys who, under the influence of the stirring oratory of their professor, abandon their classes to enlist in the German army and thereafter undergo a baptism of horror and routine of hardships that slowly yet inevitably transforms them into hard-boiled veterans, atrophying all natural emotions except a passionate loyalty to each other, presented unique difficulties. This quartette rendered familiar by the book, was visualized by Lewis Ayres, Russell Gleason, William Bakewell.

What a Cast!

PAULINE STARKE, the living answer to "what men want"; Ben Lyon, the sensation of "Hell's Angels"; Barbara Kent, Harold Lloyd's choice for his latest and next pictures; Hallam Cooley, charming comedian of "Paris Bound" and dozens of others; Robert Ellis, polished villain in "Broadway." That's what you get in:



WARNER
FABIAN'S

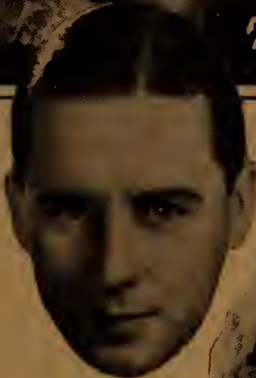
WHAT MEN WANT

with PAULINE STARKE

Ben Lyon, Barbara Kent, Hallam Cooley,
Robert Ellis. Directed by Ernst Laemmle.

Presented by CARL LAEMMLE.

It's Universal's Broadway Now!



Ben Lyon



Barbara Kent



Hallam Cooley



Robert Ellis

SONG HITS:

"What a Perfect
Night for Love"

*

"My Baby an' Me"

UNIVERSAL FIRST!

Universal to Hold International Sales Convention, Starting April 25

New Product to Be Announced and Revolutionary Change in Policy to Be Officially Ushered in at Great Five-Day Rally at Savoy-Plaza—Carl Laemmle, and Carl Laemmle, Jr., Coming from Coast for Meeting—Galaxy of Stars Will Attend Banquet

First New York General Convention of Universal

OFFICIALLY ushering in the revolutionary change in Universal policy to super-production only, the annual sales convention of the company, which, for the first time will be international in scope, will get under way in New York City on April 25th at the Savoy-Plaza. Carl Laemmle, President, and Carl Laemmle, Jr., general manager of production, will come from the coast especially to attend and lead the Universal forces in the inauguration of "The New Day in Universal History."

It will be the company's first international convention. Delegates will be present from Australia, South America, Germany and England, in addition to the Home office personnel and branch managers from every exchange in the United States and Canada.

The convention will culminate with a special midnight showing at the Roxy of "The King of Jazz," with Paul Whiteman and his orchestra present and the New York premiere of "All Quiet on the Western Front" at the Central Theatre.

The headquarters of Universal during the convention will be established at the Savoy-Plaza. Here the delegates will be put up and the daily sessions of the convention will be held from April 26 to April 29, inclusive. John Boles, Jeanette Loff, Lewis Milestone and others who are coming to New York especially for this convention and for the premieres of Universal's super-productions, will also stop at the Savoy-Plaza.

The assembled sales forces will hear the company's product plans and policies fully set forth by Carl Laemmle and Carl Laemmle, Jr., and the other company officials, and the drive for the greatest year in Universal annals will get under way immediately after the convention ends.



Both Carl Laemmle and Junior will come on from Universal City to fittingly usher in "The New Day in Universal History."

On Sunday night, the banquet will be held in the Crystal Room of the Ritz-Carlton Hotel, with a galaxy of Universal stars and celebrities present to participate in Carl Laemmle's celebration of his twenty-fourth anniversary in the industry, which is signalized by the expansion of the company's production activities and its policy of "Bigger, Better and Fewer Pictures." The banquet will be in the nature of a testimonial to Laemmle, and a tribute to his inauguration of "The New Day."

Paul Whiteman and his orchestra will furnish the music for this extraordinary occasion, and will play the song hits from "King of Jazz," in which Whiteman stars for Universal. This super-production will begin its

Broadway run at the Roxy Theatre on May 2.

At the banquet Roxy himself will stage the entertainment, in which talent from the world's greatest theatre will appear, together with an array of Universal celebrities, including John Boles, Jeanette Loff, Laura La Plante, Edward G. Robinson, Kathryn Crawford, Barbara Kent, Grace Hayes, William Kent and others. George Gershwin, composer of "The Rhapsody in Blue," which is one of the big numbers in "King of Jazz," will also be present, it is expected.

The convention delegates are due for some great surprises, according to advance word from Universal. One of the high spots of the convention will be the announcement of the purchase of a current Broadway hit, "Strictly Dishonorable," as a vehicle for John Boles. Those attending the sales sessions will go to the legitimate theatre, the Avon, in which the play is now running, and view the performance. "Strictly Dishonorable," by Preston Sturges, has been playing to capacity houses since its brilliant opening in September.

Further detailed plans for the convention will be announced later. The stage is all set for the biggest rally in Universal history.

"Very pleased to advise you that PHANTOM OF THE OPERA broke our house record for any three days' run. Considering the class of pictures we run here, I think this showing is remarkable. Thanks for a real box-office attraction."

—Major Graham,
Grand Theatre,
Regina, Sask.

The upper crust
of the underworld —
A drama of Box-office
thrills.

With

JOHN WRAY, BETTY
COMPSON, JOHN HARRON

Claude Allister, King Baggot, Wilbur
Mack, Henry Herbert, George Byron,
Duke Lee. Directed by WILLIAM
JAMES CRAFT. Songs: "That Home-
stead Steady of Mine," "Collegiate
Love." Presented by CARL LAEMMLE.

*This silent man
of the shadows
swayed commer-
cial empires and
ruled human
lives!*

The

CZAR OF BROADWAY



It's UNIVERSAL'S Broadway Now!

HOW DID T

WHIT PITZ

Thrill #1001



HEY DO IT ?

HELLO PALU

WHERE IN HEAVEN'S NAME WAS THE CAMERA?

That's what will baffle your audiences—and you, too—when they witness this astounding new experience in screen drama! Places never before photographed—shots that never can be duplicated—Germany's greatest living ace zooming through a 2,000-foot-deep ice gorge—lovers hurtling over bottomless chasms, clinging to perilous precipices—nothing like it before! IT'S UNIVERSAL'S BROADWAY NOW!

*Directed by Dr. Arnold Fanck,
G. W. Pabst. H. R. Sokal, pro-
duction manager. Produced by
H. R. Sokal-Film.*

Read What Douglas Fairbanks Thinks of "Pitz Palu"

Douglas Fairbanks

March
tenth
1930.

Mr. Carl Laemmle,
Universal Pictures Corp.
Universal City, Calif.

Dear Mr. Laemmle:

I want to thank you for your courtesy to my friends and to me the other day and to tell you how intensely we enjoyed everything we saw. You are making great contributions to our industry and we all owe you our gratitude.

I believe I spoke to you about the Palu picture. If not, I want to tell you that I believe this picture is as distinctive and outstanding as anything I have ever seen.

My congratulations.

Cordially,



DF;rah

Variety
reports

Buffalo

FINE START, HELD UP

Lafayette (Ind) (3,400; 40-60)—“Cohens and Kellys in Scotland” (U). “Jazz Temple Idea” (F. & M.). Good picture for house. Fine start and held up. \$16,000.

Los Angeles

2 GRAND ABOVE AVERAGE

Million Dollar—“Cohens-Kellys in Scotland” (U) (2,300; 35-50). Lifted house to \$7,400, about two grand above average. Gag-fest appealed to this section of town.

San Francisco

PIE FOR THIS LOCATION

Casino (Ackerman & Harris) (2,400; 40-60 — “Cohens and Kellys in Scotland.” Pie for this location. Climbed steadily, and ended with \$13,000, close to house record.

New York

EARNED 3rd WEEK

Colony—“Cohens-Kellys in Scotland” (U) (1,900; 35-50-75) (3d week). Did \$13,000 following opening \$15,000. Good enough to earn 3d week at this out-of-the-way location.

Pittsburgh

MEAT FOR THIS HOUSE

Harris (1,800; 10-20-30-40) “Cohens and Kellys in Scotland” (U) Meat for this house’s trade and jumped to \$8,000, more than satisfactory. Vic Graff’s last week as m. c. Dick Ware opening Saturday (22).

New Orleans

CLICKED HEAVILY

Orpheum (2,400; 60)—“Cohens and Kellys in Scotland,” vaude. With four shows daily regular policy returns have advanced. Picture clicked heavily; \$14,000.

Minneapolis

PLEASED EXCEPTIONALLY

Orpheum (R-K-O) (2,890; 50) —“Cohens and Kellys in Scotland” (U), vaude, including Henry Santrey and band. Picture and vaudeville, particularly Santrey act, pleased exceptionally. Good night houses, but low scale kept gross down. \$12,000. Fair.

The
COHENS
and
KELLYS in
SCOTLAND
With **GEORGE SIDNEY**
CHARLIE MURRAY
Produced by **CARL LAEMMLE, Jr.**
Presented by **CARL LAEMMLE.**
A William James Craft Production.

UNIVERSAL **FIRST!**



The popular Victor Concert Orchestra recording the accompanying music for Universal's Newspaper Newsreel. The addition of such excellent music to Graham McNamee's newscasting makes the newsreel triply entertaining.



Rosario Bourdon, conductor of the Victor Concert Orchestra, in his study

N. Y. AUDIENCES FIND "HIDE OUT" EXCITING

Critics Praise Swift Action, Thrilling Boat Race
And Fact That New Twist Is Given to College Film

UNIVERSAL heralded the fact that "Hide Out" was a "different" sort of college picture. Now the critics are thanking the gods of the movie lot that "Hide Out" isn't just another campus film. The audience at the Colony Theatre, where the picture had its New York opening, exhibited signs of tension and interest not usually accorded varsity variations. The reviews below give the reason for the unusual response.

N. Y. AMERICAN
By Regina Crewe

A varsity hero of a decidedly different sort holds sway in "Hideout," the hybrid college-crook film at the Colony this week. It is an exciting enough movie with a number of tried-and-true ingredients cooked up together and garnished with several new angles—and a new face.

Jimmie Murray is the hero, and what a hard-boiled lad he is. He makes the Cicero playmates of Mr. Capone seem a lot of silly sissies. Despite

the efforts of James' bootlegger-dad to make a gentleman of him via dear, old Crane College, Jimmie quits being an athletic star and goes into the rum racket for himself.

* * *

The new face, mentioned 'way back yonder in the first paragraph, belongs to Kathryn Crawford, who plays the ingenue lead opposite Murray. It is a piquantly attractive face, dimpled and possessing a kissable mouth, plus interesting eyes that seem to be blue and are fringed with long, jettie lashes. But the face isn't Miss Crawford's sole claim to film fame. She can act. And she can sing. I think the fans will want her in bigger and better roles. Incidentally, there's a buzzing from Hollywood that her present squire is "Buddy" Rogers. And he has good taste.

N. Y. JOURNAL
By Rose Peslwick

Throwing open the Pullman window (a feat which proves him to be

the athlete he later turns out to be) James Murray escapes a jail sentence by diving off a train and enrolling in college. And the title of the piece, current at the Colony, is "Hide Out."

It's a good programme picture, with a neat little twist to the plot. Murray, as the excitement-hunting son of a bootleg king, tires of college life, goes in for rum-running and is caught by a detective (Robert Elliot). When he returns to college because it offers a hide-out, he becomes the campus hero through a ghost-written autobiography which presents him as the exponent of clean living. And when the detective finds and offers him the alternative of throwing the big game or going to jail, the what-to-do! situation is deftly, if not surprisingly concluded.

A regatta, which comes as the
(Continued on page 28)

"PACKED WITH PUNCH!"

Says **N.Y. NEWS**

"... not of the usual stuff from whence cinemas of the campus get their scenarios. No, sir. This is quite different. And we don't hesitate to recommend it as packed with punch, beside the rah-rah regalia."—
N. Y. Sunday News.



with **JAMES MURRAY**
KATHRYN CRAWFORD

Lee Moran, Robert Elliott
A Reginald Barker production.
Story by Lambert Hillyer. Produced by **CARL LAEMMLE, Jr.** Presented by **CARL LAEMMLE.**

WHIDE OUT

"JUST YOU AND I"
—
sung by
Kathryn Crawford

UNIVERSAL FIRST!



Fred Coppins, bearer of the Victoria Cross, shakes hands with Hans Ferberg, Iron Cross wearer. The Canadian and German heroes fight on the same side in Universal's "All Quiet" war.

Wearers of V. C. And Iron Cross Meet in "All Quiet"

ONE of the dramatic incidents in the filming of Universal's "All Quiet on the Western Front" concerns the meeting of two valorous sons of England and Germany. Fred Coppins wears the Victoria Cross, Britain's greatest decoration for valor, for cleaning out three German machine-gun nests single-handed. Hans Ferberg was given the Iron Cross of the highest order in honor of his presence with the Kaiser the night he fled from Spa to exile at Doorn. Now the two are fighting as comrades in Remarque's moving protest against war.

Coppins plays the part of a German machine gunner, like those he attacked in the World War. Ferberg, who was an attache of the Kaiser's staff after graduation from the Potsdam military academy, portrays a German officer.

Coppins' explanation of the machine gun capture is as impressive in its simplicity as the Remarque novel itself.

"We attacked," he says. "We ran into the machine-gun nests. Then a barrage cut off our retreat. There we were. We all fell flat on our faces. There wasn't even a mound. We just

FAN PRAISE POURS IN ON "HELL'S HEROES"

Saturday Evening Post Readers Shower Carl Laemmle
With Enthusiastic Letters on Unusual Talking Film

"HELL'S HEROES" IS A CLASSIC

"I happened into a theatre where 'Hell's Heroes' was playing. Only a few and far between do the movie mills grind out something outstanding and especially in this day of the audibles, and if ever there is one that is great, 'Hell's Heroes' is 'IT.' I tell you, it is a Masterpiece.

"Here is realism and life in the raw, here is marvelous and sincere acting before the glorious expanse of the desert, here the fine voice of Raymond Hatton is ever dominant in his splendid performance, as well as heroic portrayal by the others. Here is a plot ever so simple and unintelligent, yet so masterfully directed and portrayed that the colorful characteristics stand out as if they lived and breathed instead of being photographed artificialities. Here is photography so magnificently done that the desert is more than a reality, it becomes a character, silent yet expressive in its moods

"'Hell's Heroes' isn't just a movie, it's a Classic."

—Leonard E. L. Hue,
Kansas City, Kansas.

ACTING WAS 100%

"'Hell's Heroes' . . . is one of the most human, real alive pictures I have ever seen . . . true to life all right. The moral obtained from it is well worth seeing, and sifting out. The acting was 100%—great—couldn't be better."

—Mr. A. S. Hodgdon,
St. James, Manitoba, Canada.

"HELL'S HEROES" IS A MASTERPIECE

"I have recently seen 'Hell's Heroes.' It is everything you claim for it, but I think you were too reserved in praising it. It is, undoubtedly, one of the finest pictures it has been my good fortune to witness.

"When I saw the picture the audience actually rose and cheered

hugged the earth. I got mad, that's all. I was lying there and couldn't do a thing. I got mad and got up and did it . . . that's all."

when Bob reached New Jerusalem with the baby. And I cheered as lustily as anybody in the house.

—Arthur Leventhal,
Brooklyn, New York.

MARVELOUS PICTURE

"'Hell's Heroes' was a marvelous picture, the best production of any movie company I have seen in quite a while. My judgment was not alone by the fact that every one of the critics acclaimed this picture. Charles Bickford shines in this picture.

—Joseph Appel,
Chicago, Ill.

HAVE NEVER SEEN BETTER DIRECTION

"So great has been my enjoyment of 'Hell's Heroes' that I could not resist the temptation to write and tell you about it. . . . Never have I seen a better directed picture. It certainly is a pleasure to go through a picture with a clear understanding of the story as you could possibly get from reading it in the book. . . . The scenery and settings were wonderful, and never have I seen a finer bit of acting than that in the poison water scene when Bob was returning to New Jerusalem with the baby."

—W. F. Carrington,
Fon du Lac, Wis.

EXCELLENT PICTURE

"The other evening I attended the performance of 'Hell's Heroes' at the Strand Theatre. I thought it a very good — even excellent — picture, because of its natural and beautiful setting, and its fine dialogue—the dialogue of real 'desert rats.' It will go down on my 'Best Show List!'"

—Arvid E. Peterson,
Duluth, Minn.

ONE OF DAY'S BEST

"I had the opportunity of seeing 'Hell's Heroes' in this city last week. It is my belief beyond any reasonable doubt that this is one of the best pictures of the day."

Kansas City, Mo.
—T. B. Roberson,

66

DISTINCTLY FANCY AT \$13,000

says Variety

Los Angeles, April 1.

Criterion (Fox), "Phantom of the Opera" (Univ) (1,600; 25-75) (1st week) Talking re-make stepped out from start and distinctly fancy at \$13,000.

"The Phantom of the Opera"

(Chaney's role of the Phantom is a silent portrayal.)

Carl Laemmle's super thriller is amazing the industry!

UNIVERSAL
FIRST!

MUSIC
DIALOG
TECHNI
COLOR

Starring LON CHANEY

With Norman Kerry and Mary Philbin.

From the novel by Gaston Leroux.

Directed by Rupert Julian. Music—dialog—technicolor.
Sound on disc only.

"CAPTAIN OF GUARD" CAPTURES BALTIMORE



"King of Jazz" captured the whole front page of the weekly film pictorial section of the Los Angeles Sunday Times Pre-view just before the spectacular pre-view of the production at the coast. Paul Whiteman, the enormous piano on which the orchestra plays, the bridal spectacle, the Melting Pot number and the exotic Monterey sequence combined to give some idea of the scope of the John Murray extravaganza.

BALTIMORE, the second city to see Universal's "Captain of the Guard," exhibited the same enthusiasm that characterized its premiere in New York at the Roxy. The French Revolutionary film opened at the Auditorium in Baltimore to a record crowd. The critics voiced the response of the audience in their reviews.

BALTIMORE POST

Most of the elements of a fine photoplay are in "Captain of the Guard," at the Auditorium. Enough of the elements to keep the audience constantly interested and not infrequently thrilled.

There is, first of all, a romantic story based on the writing of "La Marseillaise," the French national hymn. . . . * * *

The film also has John Boles in the leading role. He makes an attractive, romantic figure . . . the possessor of a magnificent voice. * * *

Perhaps the most exciting scenes in the film are the revolutionary mob scenes, which use, according to the ads, 5,000 people. This is quite believable, because the mobs are tremendous, and well directed.

Louis Azrael.

EVENING SUN

If there are, perchance, and lingering doubts in your mind as to whether "La Marseillaise" is or is not a superbly thrilling anthem, we would advise a trip to the Auditorium this week. At the conclusion of this stirring film we have every reason to believe that you will wrap up your doubts in a neat little package, tie the package to a brick and drop the whole business out the most convenient window.

The French hymn of patriotism had no difficulty at all in causing yesterday's audience to break out in the finest case of duck bumps this season, a rash that expressed itself in something approaching thunderous applause. * * *

A lovely theme song threads the score. Q. E. D.

Story Without Romance Or Jazz, But Filled
Poignant Drama And Glints Of Comedy, At C

"Hell's Heroes" Is Another
Evidence That Universal
Does Big Things.

By H. E. Cherrington.

WITH us to the Grand night to see "Hell's Heroes," a really fine picture, and decidedly unusual, went a lady who hadn't been to a movie for seven weeks and who was uncertain whether she would be able to sit still for two hours. Said she: "This had better be good or I'll just walk out and go home." Verdict: We helped her on with her coat at the end of the show.

It was from Peter B. Kyne's "Three Godfathers" that they derived the story which goes into this stern and yet far from repulsive story of adventures and manifest destinies on the Mojave desert. But no story writer could achieve an effect such as this. Much of the credit must go to William Wyler, a director who, with this work, merits inclusion among the grains of the continually shifting art and industry, known as the motion picture business. But he was lucky to get a cast that perfectly achieved his goals.

We first meet the bad men, who do most of the story, on their visit to a west town called New as a signpost for a bad town. We find them having a jollification at the bar, with the asking one of them, as he says, "Where are you going?" "Oh, I donno," he replied, as if joking, "I thought mebbe I'd go over and rob the bank." And that, is what he does, with the aid of three pals, one of whom leaves his body behind in tribute. One of them plugs the bank cashier "through the pump," when he foolishly reaches for a gun, with two desperadoes covering him.

Thence we follow the trio out to the desert where they lose their pursuers, but also, in a violent wind-storm, forfeit their horses and thus their passport back to civilization.

UNIVERSAL'S big-time product has them all talking. Pictures that fill the ever-sensitive box-office with a throb of power . . . that send audiences away with that "man-what-a-picture" smile of satisfaction. These two are typical:

HELL'S HEROES

PETER B. KYNE'S first story in sound. With Charles Bickford, Raymond Hatton, Fred Kohler, Fritz Ridgeway, Maria Alba. Directed by WILLIAM WYLER. Presented by CARL LAEMMLE.

NIGHT RIDE

Starring JOSEPH SCHILDKRAUT with Edward G. Robinson, star of the stage play, "The Kibitzer," and beautiful Barbara Kent. Story by Henry La Cossitt. A JOHN ROBERTSON Production. Presented by CARL LAEMMLE.

UNIVERSAL FIRST

Traffic Signal Gag Attracts Crowds to "Cohens and Kellys"

Fred Meyer of Alhambra Theatre, Milwaukee Goes After Scotch Comedy in Brisk Campaign

FRED MEYER, Managing Director of the Alhambra Theatre, Milwaukee, Wisconsin, put a striking "Stop and Go" sign on the order of a regulation traffic signal in the entrance of the theatre and flashed a red "STOP" sign, followed by a green one reading "GO See the COHENS AND KELLYS." He dressed his lobby with plaids to give it the Scotch atmosphere of the picture. The box-office was made to appear as a huge golf bag of a colorful Scotch plaid, which also provided an effective background for three 60 x 40 panels on both sides and two ovals at the front on which cut-outs of the stars stood out in relief. A shadow box displaying cut-out heads of George Sidney and Charley Murray was also used in the lobby.

Mr. Meyer tied up with Western Union by having a telegram sent him from Sidney, Murray, Price and Gordon at Universal City. This was mounted and placed in the windows of twenty-two telegraph offices around the city.

A co-operative tie-up was secured with the Eastern Laundry whereby they distributed 6,500 heralds in bundles delivered, or called for at the office of the laundry.

In addition to these stunts, three girls were employed to telephone all the Cohens and Kellys in Milwaukee that the picture would have an engagement at the Alhambra Theatre, and extra advertising space was taken in the papers. A special sound trailer was run one week in advance of the opening. A special cut-out was made with stills of the picture mounted on same and was placed in the Belmont Hotel. A window display tie-up was made with the Owl Drug Store, located on the city's main corner, with their "Baby Golf Clubs." A six-sheet cut-out of George Sidney holding a golf club was placed in sporting goods store windows in choice locations in the downtown district. These cut-outs attracted considerable attention, especially since they came at the time when thoughts of golf are quite prevalent.

NEW YORK FINDS "HIDE OUT" EXCITING

(Continued from page 22)

climax, is well photographed, and Murray, as the famous stroke oar, does a convincing piece of work with his role. Kathryn Crawford, as the co-ed who helps bring about his regeneration, is attractive, and Elliott gives a pleasing performance as one of those detectives who, ever since "Broadway" takes a fatherly interest in crooks.

EVENING WORLD

By George Gerhard

Reginald Barker, director, and James Murray, star of sorts, have taken an utterly bromidic tale in "Hide Out," and made of it an exciting little picture. * * *

... You'll find things which will excite you profoundly. The boat race scenes are very well done.

N. Y. TELEGRAM

If you like rough and ready, fast-moving stories that have been dished together with a seeming twist of the Hollywood wrist, if you like collegiates who are very collegiate, with a tendency to go bad thrown in for good measure—then you'll find the current film at the Colony, "Hide Out," muchly up your idiosyncratic channel.

Hoot
GIBSON
in
Roaring
Ranch



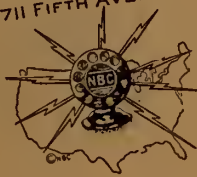
**A typical
Gibson box-
office smash!**

*with Sally Eilers. Directed by
Reaves Eason.*

U N I V E R S A L F I R S T

From the President of the National Broadcasting Co.--

NATIONAL BROADCASTING COMPANY, INC.
711 FIFTH AVENUE



NEW YORK
April 3 1930

OFFICE OF
THE PRESIDENT

Mr Carl Laemmle President
Universal Pictures Corporation
New York City

Dear Mr Laemmle:

I am delighted to hear of the great success of the Universal Pictures Corporation newsreel featuring Graham McNamee. His charming and virile personality naturally led all of us to expect the popular approval with which this excellent feature has been greeted. But the work in its entirety has been done with a true appreciation of his unique qualities and I feel that Universal Pictures Corporation has a right to be proud of this new offering.

I therefore wish to offer you as well as Mr McNamee my hearty congratulations.

Faithfully yours,

M H Aylesworth
M H Aylesworth



UNIVERSAL'S TALKING NEWSREEL

Newsreel by GRAHAM McNAMEE. Produced under the supervision of Sam B. Jacobson. Presented by CARL LAEMMLE.

Two a Week.

On Film & Disc.

UNIVERSAL FIRST!

UNIVERSAL SYNOPSIS



John Boles

"CAPTAIN OF THE GUARD"

Universal Production

With Laura La Plante
and John Boles



Laura La Plante

MARIE MARNAY, the daughter of an innkeeper, refuses to marry the man of her father's choice, Bazin, a secret agent in the service of the King.

Her father tells her of a music master, Rouget de l'Isle, whom Bazin is sending to give her music lessons. Marie is furious. Then the music master arrives. Marie, liking his looks, changes her mind. They fall in love and decide to marry after Rouget has served his year's service to the King. They pledge their troth and Rouget leaves.

The people of France are rising in secret against the dominion of the King. Marie and her father refuse to follow the rebels, but when Marnay is killed by one of the King's soldiers in attempting to save Marie from the lust of the officers, Marie experiences a change of feeling, and joins the revolutionists. They call her "The Torch," and follow her instructions to the letter. Since Rouget is on the King's side, she writes him that she has found something greater than love and will not see him again, and is going away.

Bazin discovers the whereabouts of "The Torch." Because of his jealousy of Rouget and Marie, Bazin sees that Rouget is sent to arrest this mysterious woman who is a traitor to her King. Rouget has no idea who the woman is.

In the village Rouget goes to the deserted inn. He enters. The place has many memories for him. He sings a song he had composed for Marie. She enters and there is a reconciliation. Bazin enters, accuses Marie of treason and orders her arrest. Rouget is furious because of the trick played on him. Back in Paris he pleads for Marie's life, but only succeeds in having himself thrown into jail, when he pleads for justice.

One day Rouget is inspired to write a song for the people. Queen Marie Antoinette, charmed by the beauty of Rouget's voice, has had him released from prison and Rouget is to sing his song for the King. After singing his

song Rouget breaks his sword and renounces the King. He then escapes.

Rouget flees to Marseilles, where he organizes an army. They march on Paris, save Marie, and the revolution is started. Rouget and Marie are reunited.

"PEEK A BOO"

Universal Comedy

With Arthur Lake

ARTHUR was only a hotel page but at heart he was a detective and he little suspected that his trick disguises, when he was hot after a clue, were easily seen through. The only one who had faith in him was the hotel proprietor's daughter. Arthur discovered that one of the guests had been robbed, and questioned the victim for a description of his assailant, only to learn it was a gorilla assisted by a woman, but the finding of an earring seemed to be a good clue to Arthur.

Arthur found the woman thief and her accomplice, who had been masking as a gorilla. In the excitement the real gorilla is captured in place of the man-thief, but Arthur with his newly-found intincts, got his man and was awarded a better job in the hotel.

"ALIAS THE BANDIT"

Western Featurette

With Bobbie Nelson

DANDY DAN DAWSON, supposedly escaping the vigilant eye of the law, wins the admiration of little Bobbie Norman by recovering a sum of money given to the child by his sister, Ruth, to pay the final instalment on a mortgage, held by one Randall. Randall had sent one of his men out to waylay the Normans so that payment could not be made in time. Randall wanted to get illegal possession of the Norman ranch. When the money is stolen from Bobbie, Dan steals it from the

"STEP RIGHT UP"

Universal Comedy

With Sid Saylor

SID was in love with a bareback rider, but the girl didn't know she was getting such a break. Sid was so bashful he adored in the distance! His big moment came when the pretty equestrienne asked him to go after her hat, with which a capricious monkey had climbed to the top of a lion cage. Well, he got the lid.

After that romantic episode he just had to get a job with the carnival and they made him water boy. He did his best to appear nonchalant when in the company of the elephant, but it didn't come off.

Suddenly a drunken sharpshooter began "acting up." Before the male Oakley left, our hero and heroine found themselves beneath a collapsed tent.

"THE JADE BOX"

No. 9--"Out of the Shadows"

JACK escapes unhurt and Helen escapes from the crooks' den. Morgan apologizes to Jack for stealing the box. He says they should work together, that he has the box in his safe and that if Jack will open it, they will find how to help Jack's father. Jack agrees. Meanwhile, in the library, the shadow opens the box and extracts a vial from it, substituting another vial. Morgan produces the box and Jack opens it. On the vial is a slip of paper saying it means the restoration of Jack's father. Morgan grabs the box and vial and draws a gun. He says he will keep them and learn the secret of invisibility. Jack and he struggle for the box and the vial falls from Morgan's hand and smashes on the floor. The shadow appears and materializes into Jack's father, John Lamar. He explains he substituted the vial to prove that Morgan was the real thief and would-be murderer and now, before he fulfills his vow, he will deal with Morgan.

thief, gives it to the boy and sees that he gets a receipt in full from Randall. Meanwhile the sheriff finds that Dan is "wanted" on a large reward. Dan gallops to the Norman homestead where Ruth hides him.

The sheriff and the Randall gang enter the cabin and find Dan. Just as the sheriff starts to arrest him, Dan shows his credentials as deputy marshal, declares that Randall is wanted by the Law and he makes an arrest of the gang.

Ads like these will sell your show like Roxy sold New York!

HERE are a few of the sure-fire audience ads from "Captain of the Guard" press book.

THIS exceptional campaign sheet is loaded with pulling paper and other accessories that will make your box-office records run and hide! Get the press book from your exchange and go after the big money!

Though Hearts are Breaking—**MARCH ON!**



LAURA LA PLANTE JOHN BOLES
CAPTAIN OF THE GUARD

His the Voice that Swayed a Nation in Revolt—
Hers a Love that Bridged a Chasm of Strife and Danger!

Flaming Romance



THE hero of "Rio Rita" —the heroine of "Show Boat"—in a charming yet powerful musical romance inspired by that historic war song, "The Marseillaise." Colorful and splendid, with love songs of melting melody, songs written by America's greatest living composer—**CHARLES W. CADMAN**, as you will remember will cherish forever

LAURA LA PLANTE JOHN BOLES
CAPTAIN OF THE GUARD

The Flaming Glory of the Singing Screen—
LAURA LA PLANTE JOHN BOLES
CAPTAIN OF THE GUARD

FLAMING in its powerful depiction of humanity in urging conflict. GLORIOUS in its stirring romance. RINGING like a lark springing, haunting, rolling, vibrant melodies. Painted in colorful strokes as canvas big as A tremendous musical experience.

LAURA LA PLANTE JOHN BOLES
CAPTAIN OF THE GUARD



GREAT is the story of two lovers torn asunder by a nation in revolt. Great the songs of love and hope, of marching men, of gallant women. Great the canvas on which is painted with bold strokes all humanity struggling for life and all that they held dear.

LAURA LA PLANTE JOHN BOLES
CAPTAIN OF THE GUARD



INSPIRED by a Century's Greatest Song—

THE song that millions sang as they fought for liberty or death is the theme of this tremendously moving musical—heart-melting in pathos—sweetly appealing in song—it will live long in your memory.

LAURA LA PLANTE JOHN BOLES
CAPTAIN OF THE GUARD

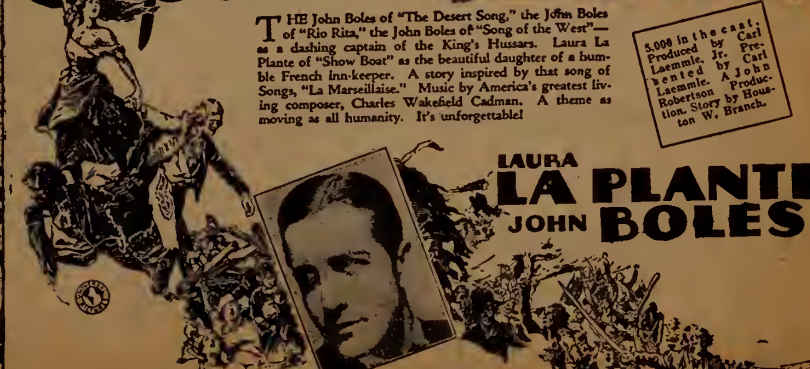
A Love That Swayed the Course of Empire!

THE story of a man and a woman who were torn apart by the forces of war and who were reunited only after a long and arduous journey. The story is told in a way that is both touching and inspiring. The music is beautiful and the acting is superb. This is a movie that will stay with you for a long time.



LAURA LA PLANTE JOHN BOLES
CAPTAIN OF THE GUARD

Captain of the Guard



THE John Boles of "The Desert Song," the John Boles of "Song of the West"—as a dashing captain of the King's Hussars. Laura La Plante as "Show Boat" as the beautiful daughter of a humble French inn-keeper. A story inspired by that song of songs, "La Marseillaise." Music by America's greatest living composer, Charles Wakefield Cadman. A theme as moving as all humanity. It's unforgettable!

5008 in the cast. Produced by Carl Laemmle, Jr. Presented by John Laemmle. Production by Robertson Story by Houston W. Branch.

LAURA LA PLANTE JOHN BOLES

A UNIVERSAL PICTURE



"A knockout!"

Says
THEATRE
MANAGEMENT

"A KNOCKOUT!!
BY FAR THE BEST
WESTERN UNIVER-
SAL EVER MADE!"

Ken Maynard

With Kathryn Crawford. Directed by Harry J. Brown.

Presented by
CARL LAEMMLE.

**MOUNTAIN
JUSTICE**

UNIVERSAL ... FIRST !!

Universal Sales Force Completely Realigned

Company's New Sales Policy
Of Concentration Launched

COMPLETION of the realignment of the Universal sales organization, with concentration of executive man-power largely in New York and marking a significant change in the company's sales machinery, was announced yesterday by Lou B. Metzger, general manager, with the appointment of Leo M. Devaney as an Assistant Eastern Sales Manager and G. E. Rosenwald as Assistant Western Sales Manager. The appointments of Sig Wittman, as an assistant Eastern Sales Manager, and Ralph Williams, with the title of Southern Sales Director, have already been announced.

Under the direction of Mr. Metzger, as general manager of the company, sales are now handled by division of the country into two territories East and West. The Eastern Sales Manager is Ted Schlanger, and Harry Taylor is Western Sales Manager, both with headquarters in New York.

Under these two there are four assistant sales managers: Messrs. Wittman, Devaney, Williams, and Rosenwald. The first two are assigned to the East, while Mr. Williams' territory is partly in the East, and partly in the West. Mr. Rosenwald is an assistant sales manager for the West, and is the only one of the group who will not have his headquarters in New York.

Leo Devaney is promoted to his new post from the mid-west district managership. He will have supervision of the following offices: Buffalo, Cleveland, Detroit, Indianapolis and Cincinnati.

A former newspaperman, Devaney had extensive experience in exhibition before going into the distribution end of the business, and has been with Universal for a number of years as Canadian Sales Manager, Home Office Sales Representative, branch manager, and mid-west division manager.

Rosenwald, whose promotion was also announced by Mr. Metzger yesterday, comes to his new post from the Western Division managership. He will have supervision over nine offices: Kansas City, St. Louis, Denver, Salt Lake City, Butte, Portland, Seattle, San Francisco and Los Angeles.

Williams, as previously announced, has supervision of eight offices, five of which are in Schlanger's jurisdiction: Charlotte, Atlanta, Jacksonville, New Orleans, and Memphis. The other three—Dallas, San Antonio and Oklahoma City—are under the direction of Harry Taylor, Western Sales Manager.

Due to the great distances covered by Mr. Rosenwald's territory, which includes the Pacific slope, he will maintain his headquarters as before, in San Francisco.

The executive structure of the Universal sales organization, showing the concentration of man-power under the new plan, is as follows:

Lou B. Metzger, general manager; Ted Schlanger, Eastern Sales Manager; Sig Wittman, assistant Eastern Sales Manager; Leo M. Devaney, assistant Eastern Sales Manager; Harry Taylor, Western Sales Manager; G. E. Rosenwald, Assistant Western Sales Manager; Ralph Williams, Southern Sales Director, ranking as an assistant sales manager.

The first international sales convention of Universal Pictures Corporation, starting on April 25th in New York City at the Savoy-Plaza, will not only usher in the new alignment of the "U" sales organization, but will mark a new era in the history of the company. The decision to make fewer and better pictures is of tremendous importance to the sales force.

Out of the pages of the world's best seller

walk the people of Universal's epic of war as seen through the eyes of youth.

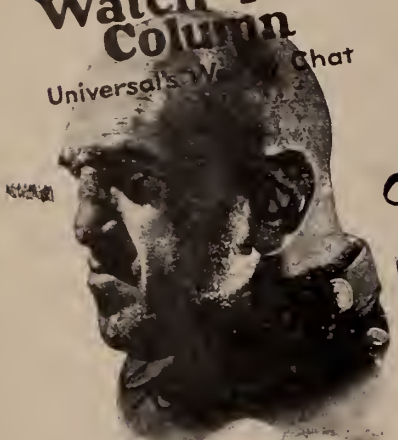
Directed by LEWIS MILESTONE. Adaptation and dialog by MAXWELL ANDERSON and GEORGE ABBOTT. Continuity by DEL ANDREWS. Presented by CARL LAEMMLE. A CARL LAEMMLE Jr., Production. With Louis Wolheim, Lewis Ayres, John Wray.

These are the three French girls whose hearts melted for "les pauvres garçons" and who took the war-weary, love-starved youths in tender arms. Yola d'Avril, Renee Damonde, Poupee Andriot.



UNIVERSAL FIRST!

Watch This
Column
Universal's What



Louis Wolheim
in "ALL QUIET on the
WESTERN FRONT"

"CAPTAIN OF THE GUARD" is the new title for the beautiful and flaming romance previously named "La Marseillaise." The change was made because the new name is more appropriate, more dramatic and also because theatre-owners say "La Marseillaise" is difficult to pronounce. In this delightful musical drama, LAURA LA PLANTE plays the part of "The Torch" and JOHN BOLES is the "Captain of the Guard." As soon as you see the picture, write me about it, please. -C.L.

Members of the German Reichstag (similar to our Congress) take exceptions to Universal's great picture "All Quiet on the Western Front," written by Erich Maria Remarque. They complain that it is emphasized in anti-German form. They are mistaken. The picture is a faithful reproduction of Remarque's fine novel. Universal has taken no liberties with the story, and I predict that the picture will prove as entertaining to the Germans as it will to the rest of mankind.



**JOHN MURRAY
ANDERSON**
Creator of Paul Whiteman's
"Kluge al Jazz"

Jimmy Starr, regarded as the foremost among the critics in Los Angeles, describes Paul Whiteman's "King of Jazz" as "the finest film revue and the most sensational production yet made. John Murray Anderson, who conceived and directed the massive feature, shows the world in fine fashion that he is indeed a master of cinematic entertainment." Unless I am terribly mistaken, the whole world will flock to this brilliant performance.

Have you any ideas that might make good paying pictures? If so, write me. Do you know of any scene which we might put into our Talking Newsreel in which the celebrated Graham McNamee, National Broadcasting Company's Star, is the announcer?

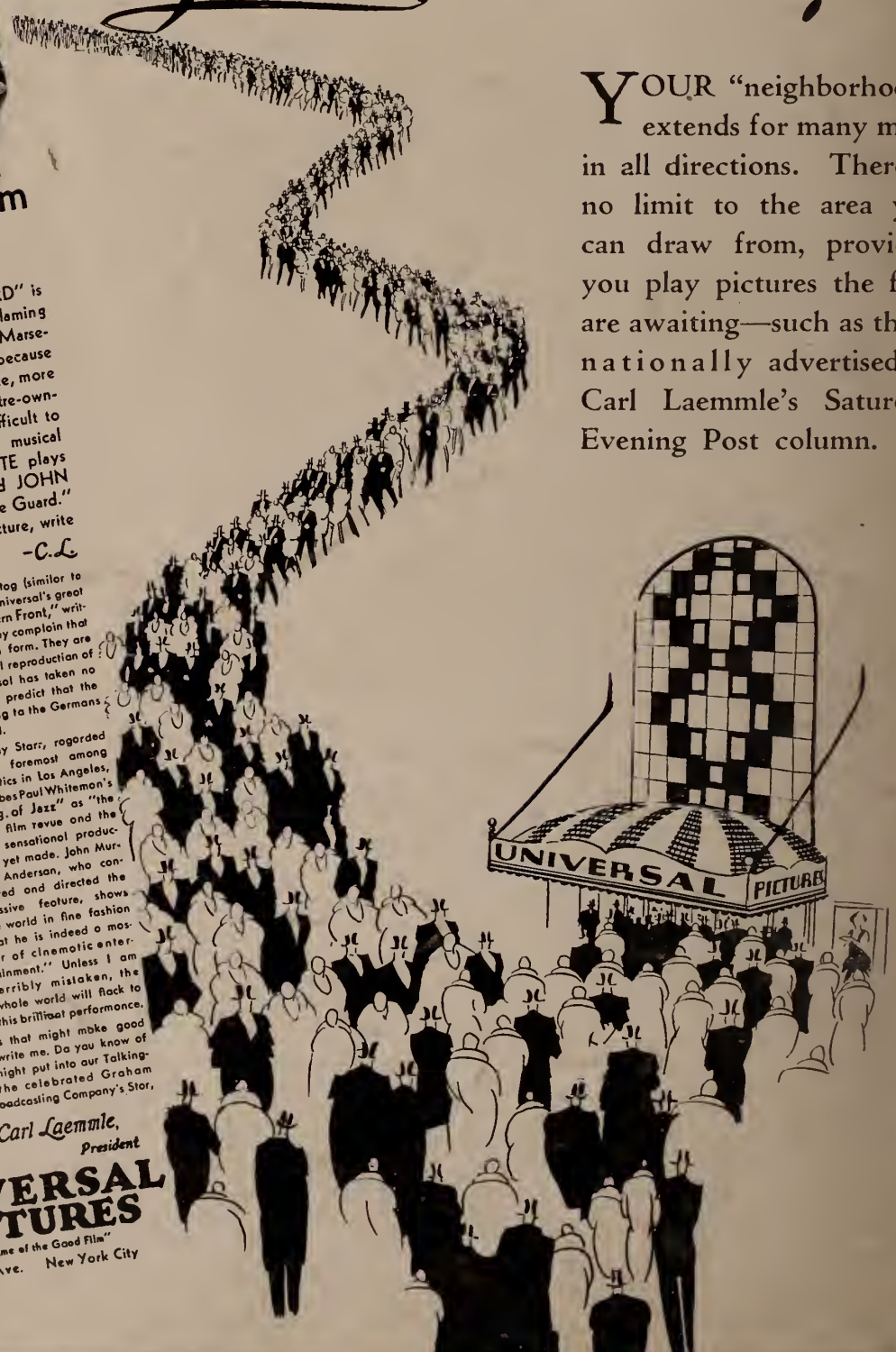
Carl Laemmle,
President

**UNIVERSAL
PICTURES**

"The Home of the Good Film"
730 Fifth Ave. New York City

Lengthen the line!

YOUR "neighborhood" extends for many miles in all directions. There is no limit to the area you can draw from, provided you play pictures the fans are awaiting—such as those nationally advertised in Carl Laemmle's Saturday Evening Post column.



The column on the right will appear in The Saturday Evening Post of May 10, 1930.

RIVAL WEEK



UNIVERSITY OF MICHIGAN
RESEARCH DEPT.



L.31 NO.19

JUNE 14, 1930

The most astounding pictures of the year!
"THE WHITE HELL OF PITZ PALU"

"I can recommend it
without reservation"

says Welford Beaton
in *Film Spectator*

—and on he raves, calling it
"the best underworld picture I
have viewed . . . a succession
of dramatic surprises . . . an-
other hit . . . a perfect techni-
cal job." And Beaton knows
his pictures!

UNIVERSAL
FIRST



With
JOHN HARRON, BETTY
COMPSON, JOHN WRAY,
Claude Allister, King Baggott, Wil-
bur Mack, Henry Herbert, George
Byron, Duke Lee. Directed by
William James Craft. Songs: "That
Homestead Steady of Mine," "Col-
legiate Love," "Melancholy." Pre-
sented by CARL LAEMMLE



CELEBRITY
of
BROADWAY

MILLIONS HAVE READ IT!



Published serially in the New York Mirror and in scores of newspapers served by the McClure Syndicate, this sensational story of two girls who lived on the bounty of wealthy men has amazed millions of readers. They are waiting to see it on your screen!

This is one of the three sheets.



UNIVERSAL FIRST

ARE YOU

*No. 694—Straight from the Shoulder Talk by Carl
Laemmle, President of the Universal
Pictures Corporation*

D ID you ever watch the audience in a theatre while Universal's Talking Newsreel was running?

Did you ever see them get such a "kick" in all their lives as they get when Graham McNamee is broadcasting a description of each scene?

It is an amazing proof of McNamee's great showmanship that he can grip them with the dramatic color of his world-known voice while a dramatic scene is running and then jump them into roars of laughter when something in lighter vein is showing.

A human voice playing at will on the emotions of thousands of people!

It was the wizardry of McNamee's voice which earned for him the position as ace of all broadcasters with the National Broadcasting Company. Don't imagine for a moment that that company leaves anything to chance. They found out that the public wanted McNamee to broadcast the important radio events—and McNamee they got!

McNAMEED?

There's nothing like it in the whole world of motion pictures. That's why it is growing with such leaps and bounds.

The finest houses in the world are showing Universal's Talking Newsreel—every issue of it—and they find it an absolutely essential part of their weekly program. They wouldn't give it up for anything and they advertise it, in many cases, with all the importance of a feature production.

If you have never watched an audience while this reel was running, make it a point to do so.

McNamee will make you think of Piccolo Pete who has been made famous in song recently. "He can strike a high note. He can strike a low note. He can strike a blue note."

And the audience responds like a master piano played by a master set of fingers!

After you once start Universal's Talking Newsreel in your theatre, you will wonder why on earth you didn't start with the very first issue!

The question now is not "Is your house wired?" but—"Is your house McNameed!"

Smashes

CHICAGO  AMERICAN

Here's the Greatest Film
This Columnist Ever Saw!

By ROB REEL

This is the first time those who fought the war only with bonds and thrift stamps have ever been shown what the real thing is like.

It is the GREATEST MOTION PICTURE THIS COLUMNIST EVER SAW . . . too great in conception and execution for petty criticism. It is more than a mere cinema. It is a sublime prayer in celluloid TO humanity FOR humanity!

—May 2.



ALL WESTERN

Chicago!

style of the printed narrative. The result is effective beyond all expectation. I don't believe even its producers expected the almost stunning force which has been generated in this step-by-step fashion.

There isn't any attempt to put the events into dramatic form. The director and adaptors haven't tried to improve upon a masterpiece. There are, however, a few points on which the film scores over the book, in my opinion. One is in the shearing away

Chicago Eve Post - May 22nd

This isn't an easy picture to see. You will find yourself pretty well washed out with the horror and heartbreak of it. And the dreadful, terrifying and monotonous shriek of shells will get on your nerves. But in many respects it is a memorable film and one you will want to see.

Chicago Herald Examiner May 22nd

Too much cannot be said for the acting and direction of "All Quiet on the Western Front." It is almost impossible to believe that some of the battle scenes were staged, and that you are not, in truth, listening to the sounds that made the world hideous a few years ago.

A great picture!

Chicago Daily Tribune May 22nd

"ALL QUIET ON WESTERN FRONT" STARK, TRUE PICTURE OF WAR

"All Quiet on the Western Front," all-talking Universal production, directed by Lewis Milestone and shown at McVickers theater.

(Four diamonds indicate an excellent movie; three diamonds, a very good one; two diamonds, a good picture; one diamond, fair; no diamond indicates no rating.)

SHUDDER, NICE Lady. Weep. Faint. Curl up and die. That is if you're afraid. But if you aren't! If you're a realist, eager for a stark, true, sharp picture of war, then the line forms to the right!

You can't be tired of war pictures until you see this one. Yes, I know. Dramas. There've been many. Some very good, ONE other, in fact, excellent. And sob romances. Lots of those, too, always with a aure-kiss fade-out.



Chicago Daily Times - May 22nd

QUIET ON THE WESTERN FRONT

MAKING HISTORY

ARLETTY

May 28th
reports

"THUNDEROUS"

NEW YORK

"Central—(5th week). No abatement in thunderous clamor for seats. Going well above capacity with midnight shows rule. Fourth week total \$22,892, again over capacity. Miles ahead of \$2 contemporaries."

"TREMENDOUS"

CHICAGO

"McVicker's—(Publix-B & K) 'All Quiet' (U). Not a doubt about draw of this one, with raves running wild. Tremendous pace for first two days at \$11,000. Only length of picture will hold down grosses. Limit is six shows."

"HOLD-OVER"

BALTIMORE

"Auditorium—(Schanberger's) Big war film surprised by draw. Lack of sustained love interest and realistic treatment of fight stuff calculated to hold down appeal. Consistent pull, however. \$12,000 2nd week. Holding over."

ERICH MARIA REMARQUE'S great story. Directed by LEWIS MILESTONE, adaptation and dialog by MAXWELL ANDERSON and GEORGE ABBOTT. Continuity by DEL ANDREWS. Produced by CARL LAEMMLE, Jr. Presented by CARL LAEMMLE. With Louis Wolheim, Lewis Ayres, John Wray.

ALL QUIET WESTERN

Y EVERYWHERE!

"BIG LINES"

SEATTLE

"'Western Front' had big lines past week, showing folks never tire of war story if it's good."

"Music Box—(Hamrick) 'Western Front' (U). Big biz. \$13,000."

"5th WEEK"

LOS ANGELES

"Carthay Circle—(Fox) 'All Quiet' (U). (5th week). Still okay at \$15,200."

"PROFIT"

SAN FRANCISCO

"Eight of San Francisco's ten film parlors suffered acute pains in the box-office last week. 'All Quiet' and 'Swing High' were the sole exceptions. Pathe brought up a load of stars (9) to get the latter picture off at a gallop."

6 DETECTS TO KEEP SPECS FROM CENTRAL

Determined to stop ticket speculators and "steerers" in front of the Central theatre where "Western Front" is being shown, Inspector Patrick McCormick has assigned six detectives to the theatre.

Magistrate George W. Simpson in West Side Court fined Sam Cohen, 20, of 464 West 34th street, and Jack Frankel, 17, of 437 South Fourth street, Brooklyn, \$10.

Detective McDonald told the court that there had been as many as 20 "steerers" and "spees" in front of the Central.

DIET ON THE FRONT

OPENINGS

- in Boston at the Majestic, June 2, 1930.
- in Pittsburgh at the Pitt, June 2, 1930.
- in Philadelphia at the Chestnut Street, June 2, 1930.

Watch for Reports!

UNIVERSAL WEEKLY

A Magazine for Motion Picture Exhibitors

Paul Gulick - Editor

PUBLISHED BY THE
MOTION PICTURE WEEKLY PUBLISHING COMPANY — HECKSCHER BUILDING —
730-5th AVE. — NEW YORK CITY

Copyright 1930 UNIVERSAL PICTURES CORPORATION · All Rights Reserved

Vol. XXXI

JUNE 14, 1930

No. 19

UNIVERSAL MOVIEGRAMS

WITH a holiday and twenty-three performances in the week, Universal established beyond doubt an all-time record for a \$2 performance in a 910 seat house last week. "All Quiet on the Western Front" played at the Central Theatre to a gross business of \$27,058. The capacity of the house at two performances a day is \$18,500. "All Quiet on the Western Front" is playing startingly successful road show engagements in ten cities.

NOT entirely satisfied with an avalanche which would have appalled most Alpine climbers, William Wyler has determined to re-shoot part of "The Storm." This Langdon McCormick play had been almost entirely completed at Universal City and the high Sierras of California. Lupe Velez, Paul Cavanaugh and William Boyd are the principal players.

TOD BROWNING has found it advisable to make a number of changes in transforming "Outside the Law" to a talking script. One of them involves the change of names of the principal characters. Mary Nolan will play the role of Connie; Edward G. Robinson that of Cobra; the juvenile lead, "Fingers" O'Dell has not as yet been selected. Edward Sturgis and John George play Jake and Humpty.

THIS Saturday night at 8:30, Jeanette Loff, prima donna of "King of Jazz," will make a very important coast to coast radio broad-

Universal Buys Picture Rights Of "Strange as It Seems" Series

Famous Cartoons by John Hix to be Screened for Next Season
As Series of Thirteen All-Color One-Reel Novelty Talkies

STRANGE AS IT SEEMS," the cartoon series by John Hix which appears in 150 of the biggest newspapers of the United States, will be picturized in talkie form by Universal, it was announced yesterday. Purchase of the exclusive picture rights to all drawings and cartoons created by Hix has been made by that company.

There will be thirteen one reels in the Hix series, and a radical departure will be made by the use of color throughout.

The cartoons will thus combine comedy, originality, animation and color. They mark a distinct innovation in the short subject field.

Elaborate plans are being formulated at Universal City for the making of the series. The subjects will be among the most novel ever put on the screen, and will consist of animated versions of the unique events and strange personalities and occurrences which have made the Hix drawings one of the biggest newspaper syndicate features ever issued. John Hix is the highest paid artist for his age in his field. He is not yet twenty-three years old. At the age of twenty he began creating "Strange as It Seems" for the McClure Newspaper Syndicate, and the series, in less than three years, has gained enormous popularity, until it is now a regular feature of 150 newspapers in this country and Canada.

Among the big dailies in which the Hix series appears are: Oakland Tribune, Columbus State-Journal, Buffalo Times, Birmingham News, Minneapolis Tribune, San Diego Tribune, Philadelphia Record, Louisville Herald Post, Brooklyn Times, Atlanta Journal, Richmond Times-Dispatch, Detroit Daily, Providence Journal, Chicago Times, Toledo Blade, Los Angeles Illustrated News, Cincinnati Post, Seattle Star, Washington Post, Houston Post-Dispatch, Vancouver Sun.

The WHITE HELL of

PITZ PALU

Mae Tinee in the Chicago Tribune
gives it four stars — the highest
possible rating. Now playing
the R-K-O Woods Theatre,
Chicago, Illinois

cast for the Del Monte Hour. She will sing the role of Magnolia in a half hour of dialogue and music from the Universal picturization of "Show Boat."

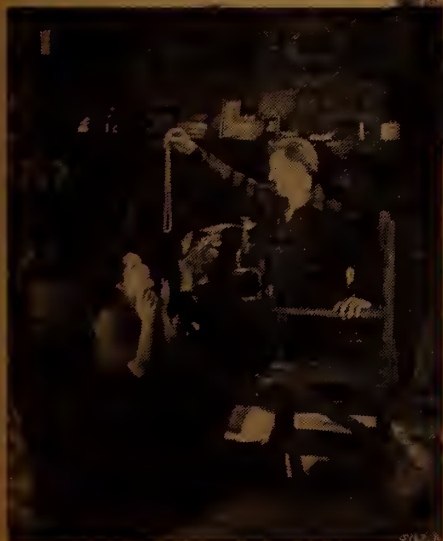
"THE STORM"



Lupe Velez and William Boyd play the leading roles of Manette and Burr Winton respectively

Right: Universal's sound version of "The Storm" makes an exciting climax of the rescue through the fierce blizzard

Burr penetrates the shadows of Manette's room to find Dave, whose intentions are strictly dishonorable



Manette is charmed with her father's gift. Alphonz Ethier portrays the father.

When a triangle ceases to be an intriguing situation. Paul Cavanaugh plays the role of Dave Stewart



SMASH OPENINGS IN PHILADELPHIA, P

Record Breaking Advance Sales
Splendid Audience Reaction And

ALL QUIET ON THE WESTERN FRONT" opened on June 2nd in Philadelphia, Boston and Pittsburgh to three smash successes. At the Chestnut Street Opera House in Philadelphia, where heavy advance sales for \$2.00 pictures are virtually unknown, the house is practically sold out for the balance of the week.

Crowds were turned away at the premiere of "All Quiet" at the Majestic Theatre in Boston. The picture chalked up the biggest advance sale ever accorded a \$2.00 film attraction. The first night audience, with the exception of the critics, was strictly a paying one. The picture comes to Boston at a particularly favorable time of the year. The convention of the Ancient and Honorable Artillery, famed military social organization, is in session. The Tercentenary Celebration of the founding of Massachusetts is also being held. This will continue for several months, and is drawing large crowds from all over New England.

"All Quiet" opened at the Pitt Theatre in Pittsburgh to S. R. O. The picture received the most enthusiastic reviews ever given a picture in that city. Here, too, the advance sale is the biggest ever known for a \$2.00 film.

The reviews from all three cities make heavy demands on adjectives and superlatives. Excerpts from them are reprinted below, merely from lack of space to reproduce the criticisms in their entirety.

PHILADELPHIA INQUIRER

STRIKING WAR FILM OPENS AT CHESTNUT

"All Quiet on the Western Front"
Is Powerful and Poignant
Human Document

"All Quiet on the Western Front" is unquestionably the greatest screen document of war and its bitter, terrifying futility that has yet been presented. A deeply moved audience left the Chestnut Street Opera House last night after the first showing of this picture in a hushed silence, still haunted by the reproachful, ghostly faces that had brought the film to a close, marching off into a misty oblivion.

Perhaps it is because the artistic forces which have combined to produce this enormously important picture are so strange that it has achieved the greatness that undoubtedly belongs to it. Erich Maria Remarque's own experiences and thoughts were poured into the book, "All Quiet on the Western Front," and have made it the outstanding book from any nation to have been born of the war, and these experiences have been intelligently and mas-

terfully conveyed to the screen by Maxwell Anderson, rising above his somewhat shrill "What Price Glory?" days when he co-operated with Lawrence Stallings, and the astute George Abbott of Broadway fame.

This strange trio and Lewis Milestone, who has contributed superb direction, have achieved something which stands alone for truth, restraint, lack of hysterical over-emphasis and for a stark, bitter honesty. Here is no young, palpitating fear of admitting that one is afraid and that most were sickeningly and horribly afraid as they cowered in dug-outs or shell holes. Here is no false glamour nor brittle, unreal glory. War is described by Paul, who was the first person in whose words the book was written, and "dirt and mud and death."

* * *

The battle scenes are finer than anything of the sort that has ever been made with their emphasis upon wholesale slaughter, and the sound effects of some early dug-out scenes are almost unbearable with their frenzied cries of the new recruits sounding like the trapped, desperate cries of wild animals. That minds once shocked and broken by war are unfit to go back to so-called civilization is another point made in Herr Remarque's book that the film has not failed to make.

PHILADELPHIA RECORD

"ALL QUIET" IN FILM IS TREMENDOUS CRY AGAINST ALL WAR

Remarque's Novel Transferred to
Screen is Document of
Terrific Power

Inasmuch as this is a review of a motion picture, it will not command a position on the front page of this newspaper.

As newspapers regard such matters, the fact that the photoplay version of "All Quiet on the Western Front" began its Philadelphia engagement last night at the Chestnut Street Opera House is not of any great importance.

But one thing happened last night that is tremendously significant. In one sequence of the film the chief characters are sprawled out behind the lines. They are talking. They talk of war and what makes it. Nobody quite knows. At length, Corporal Katczinsky gives his opinion. Instead of fighting a war as it is fought, he suggests the kings and statesmen and generals ought to be put in a bullpen in their underpants and made to fight it out.

The thing that happened last night was the spontaneous burst of applause that greeted delivery of that line from the screen of the Chestnut Street Opera House. Most of us remember when that sort of approbation in a theatre was re-

OR "ALL QUIET" PITTSBURGH, BOSTON

For \$2 Pictures In All Three Cities
Most Enthusiastic Reviews Ever Given

erved for scenes portraying the patriotic utterances of the hero of the wholesale slaughter of the enemy.

"All Quiet on the Western Front" is taken, of course, from the German war novel of Erich Maria Remarque, which *The Philadelphia Record* once distinguished itself by publishing serially. The book now has sold more than 2,000,000 copies. The motion picture probably will reach even more.

* * *

For "All Quiet on the Western Front" is something more than a photoplay. It is part of a slowly spreading spirit that will do more toward forwarding the cause of civilization than all the armament conferences ever held. It is a tragic, a shocking document, made now in the graphic form of the motion picture that is perhaps as great a single contribution as any ever made to the gradually but surely increasing determination of a hopefully wiser world that this must not be again.

To the reader this reviewer does more than offer advice to see the film. To see it is more than to spend a few instructive hours in the theatre. To see it is almost, if not quite, the duty of any man or woman who wants to know, when talk of war comes again, just what war is like.

And when that talk does come, by all means let the Messrs. Laemmle et al. save a copy of their film for the statesmen and the orators and the world to see. K. M.

PHILADELPHIA EVENING BULLETIN

REMARKABLE FILM OF WAR SHOWN AT THE CHESTNUT STREET OPERA HOUSE

Faithfully transferred to the screen, excellently acted, beautifully photographed and superbly directed, the Universal Film

Company's picturization of Erich Maria Remarque's epic story of the World War, "All Quiet on the Western Front," that is now on view at the Chestnut Street Opera House, merits as many, if not more, adjectives and encomiums as has ever been bestowed on any product of Hollywood. Unquestionably, in every phase of the cinematic art, whether it be in the panoramic presentation of scenes of battle, in intimate close-ups of individuals in the trenches, or in the portrayal of both the physical and mental reactions of normal, healthy and hitherto happy lads to the horrors and the heroisms, the sacrifices and the struggles of modern war, it is the finest work of its type the studios have ever turned out.

Perhaps one reason for this is that Remarque's impressive, forceful, direct and unadorned statement of what war meant to the handful of school boys who comprised "the Iron Youth," had the same inspirational effect in the studio as it has had on the minds of many who have read it. It was not easy to take his text and transfer it to the screen, but Maxwell Anderson and George Abbott, who did the adapting and arranging, and Lewis Milestone, who did the directing, have made a magnificent job of it. Here is the story, almost complete, from the familiar preface to the end where Paul, shot by an enemy sharpshooter as he is boyishly reaching for a butterfly a new touch, dies while bulletins at home state "Im Westen Nichts Neues."

Moreover, those responsible for the making of the picture have caught fully the spirit of the story, sensed its pictorial value, and, perceiving its dramatic possibilities, have, with only slight concessions to the cinema, re-created on the screen most of the soul-stirring, mind-provoking scenes pictured in the book.

DAILY NEWS

By J. H. Kleen

It was not until I had reeled to my office, filled a pipe with library paste and attempted, with no success, to write a review on carbon paper that I came to a full understanding of the mesmeric influence that this speaking likeness of war exerts upon its beholders.

The only thing that I can think of, in my present dazed condition, that could create a more unforgettable and hypnotic effect than this shadowgraph would be the actual conflict that served as its original.

If it has the same power over all who come in contact with it that it did upon such a case-hardened war drama correspondent as myself; obsessed men will be walking into subway excavations and possessed women will be applying shoe polish to their cheeks for rouge before it completes its local showings.

And this is no mere attempt at flippancies.

As drama reviewer I have seen service with the theatrical forces of every nation in every major engagement and not a few of the minor ones. I have been under fire in stage and screen front lines until I am eligible for a Distinguished Service decoration and the Congressional Medal of Honor. I have participated in battles of the air, in undersea craft and lumbering tanks. I have seen the synthetic trenches, no-man's lands and battle fields strewn with bullet-riddled dead and dying. I have emotionally experienced the suffocation of lethal gases, the horrors of adult fear and the pangs of loneliness. But I have not been so completely possessed by any of my previous encounters as I was on this occasion.

"All Quiet on the Western Front" is a composite of all of the things that made its

(Continued on page 14)



Great Thrill Spectacle
 (Reviewed by Edwin Schallert)

THIS is a marvelous picture, and all but justifies the return of the silent film as an institution. You will have to take the trouble to sell the idea to your audiences of the big things it contains in order to get them over the non-dialogued stretch right at the beginning, but once they are into the spectacular thrills of this super-drama of Alpine mountain climbing they will be completely mesmerized. Few films of the outdoors have been better photographed than the "White Hell of Pitz Palu." There are so many camera angles that an expert would go crazy trying to keep track of them. If there are any studio shots they are very cleverly inserted. The thing looks real right straight through, and when an airplane starts doing loops over the mountain-peaks the audience will just go wild, that's all.

Motion Picture News
 May 10th



PI

ill Go

HELL

”

says-
M.P.
NEWS

Directed by Dr. Arnold
Fanck and G. W. Pabst. H.
R. Sokal, production man-
ager. Produced by H. R.
Sokal-Film.

WHITE HELL OF

ITZ PALU

"All Quiet" Breaks Premiere Records In Philadelphia, Boston, Pittsburgh

(Continued from page 11)
predecessors fetching, with an astonishing quantity of distinctive qualities, delivered in fashion which its many predecessors did not attain.

It is in its ultimate effect a compelling, forceful and unanswerable document against war, that is more impressive and far-reaching than all of the well-intended but unproductive peace conferences, disarmament movements and limitation projects.

It is that kind of picture, for it does not depict warfare as any romantic adventure, nor yet a patriotic duty of an opportunity for making gay with French hussies.

It is stark and tragic in its realism. It is a rendez-vous with death—a rendezvous kept in mud, filth and blood amid horrible surroundings of maddening bleakness, hunger and suffering.

* * *

It is a film that should not be missed, for it is more than a mere movie, it is a document more eloquent against war than the best pacifist speech ever composed or delivered.

MORNING LEDGER By Don E. Heritage

Virtually everything that made the novel one of the most read and talked of in the last generation goes far toward making this film one of the finest cinema achievements in the long history of the film industry. The living death of the trenches, the soldier's philosophy, the fever-heated days of preparation, the combat itself, pestilence, famine, death, all these that Remarque chronicled so vividly are visualized in their authentic if sometimes horrific settings. The book has been adhered to rather faithfully in the filming and this fact, coupled with the inspired direction of Lewis Milestone and the scenario work of Maxwell Anderson and George Abbott, have done much to make "All Quiet on the Western Front" one of the ranking pictures of the decade.

"All Quiet on the Western Front" has been done with bold strokes. There is no trace of sympathetic leanings nor of any softening of characters or slight changes of plot for any purposes whatsoever. If anything, the film is equally as broad in its interpretation as the novel, and that is going a long way toward saying that this particular picture gives an understandable and striking portrayal of what Remarque must have seen in the back of his mind when writing the novel.

Milestone has handled the great combat scenes with the military genius of a field marshal. His close-ups of dying men, bullet-riddled corpses, the

horror-smearing youth against the ordeal of war was poured forth in powerful, terrifying pictures whose strength cannot be measured.

In this tremendous masterpiece the essence of the book is visualized with a directness, a brutal, relentless grasp for all its deeply buried roots of feeling, a bitter power that makes no sham of the heart-wearied protest that "death is not an adventure to those who stand face to face with it."

* * *

In all its phases the picture is beautifully interpreted, translated with an understanding and skill and mastery that make it one of the most outstanding pictures of its time. To those who have read Erich Maria Remarque's pages, its faithful, uncannily effective visualization will strike again with double force; to those others who can realize that this is no rowdy diary of amours and heroics, no especially focused study of one adventure, but a sweeping, graphic portrayal of a generation, it should bring an evening that they will not forget.

The direction by Lewis Milestone establishes him at once at the top of the film colony. It is a piece of work that must have demanded unceasing energy and care and it moves along with a fire and insight and constant fixation of attention that bespeak the master. Throughout, it is made up of detailed excellencies of direction, vivid bristling, viewpoints, active, moving camera work that is one of the most superior things the films have ever seen, effectiveness of sound and dialogue and catching of emotion that combine to build up a superlative picture. Without its perfect direction, it would have failed in its content.

PITTSBURGH POST GAZETTE By Harold W. Cohen

Universal's "All Quiet on the Western Front" One of the Outstanding Achievements Of the Talking Screen

You will remember "All Quiet on the Western Front" because you can never forget it.

A harrowing, gruesome photograph of war, so compelling, so real and terrible that it leaves you in a cold sweat, this stupendous picture fashioned from Erich Maria Remarque's novel of German youth moved into

(Continued on page 22)

VARIETY REPORTS ON "ALL QUIET"

NEW YORK

Broadway's only box-office explosive continues to be "Western Front." For its fifth week the Universal steam roller stepped up to still another box-office record, \$27,058, breaking its own mark for the third time in the five weeks at the Central.

This hugely profitable sum is nearly \$9,000 over scaled normal capacity for the Central. It represents 23 performances on the week including six midnight unreeplings and three extra 5:45 matinees.

CHICAGO

Chicago, June 3.

In its first full week "Western Front" continued its fast pace at the McVicker's, taking a neat \$42,000. In its first two days of the preceding week, the picture grabbed 11 grand, terrific pace.

PITTSBURGH

Pittsburgh got first \$2 picture in two years Monday when "Western Front" opened at Pit. Initial top-price film here since "Wings" at Nixon in 1928.

PORTLAND, ORE.

Music Box (Hamrick) (2,000; 25-50) "Western Front" (U); big winner, good for run. \$15,000.

SAN FRANCISCO

Warfield (Fox) (2,672; 50-65-90) "Western Front" (Univ). Still well ahead of average on 3d week; \$20,000. Lots of profit both ways.

SEATTLE

Music Box (Hamrick) (1,000; 50-75)—"Western Front" (U), 2d week; looks good for couple more. \$10,200.

scene of a pair of hands hanging on barbed wire, the shell hole sequence of the dying poilu, all testify rather vividly of a genius for direction that stands very near the highest top.

EVENING LEDGER REMARQUE WAR NOVEL SEEN IN GRIPPING FILM VERSION

CHESTNUT—Last night the pages of the book, "All Quiet on the Western Front," were opened upon the screen and the great spiritual outcry of shattered,

"LITTLE ACCIDENT"



Anita Page and Douglas Fairbanks, Jr., discussing the big problem of their little accident.



A modern setting for an ultra-modern situation.



Zasu Pitts helping Fairbanks wield a cocktail shaker for the baby's breakfast.

Douglas Fairbanks, Jr., taking fatherhood seriously at long last.

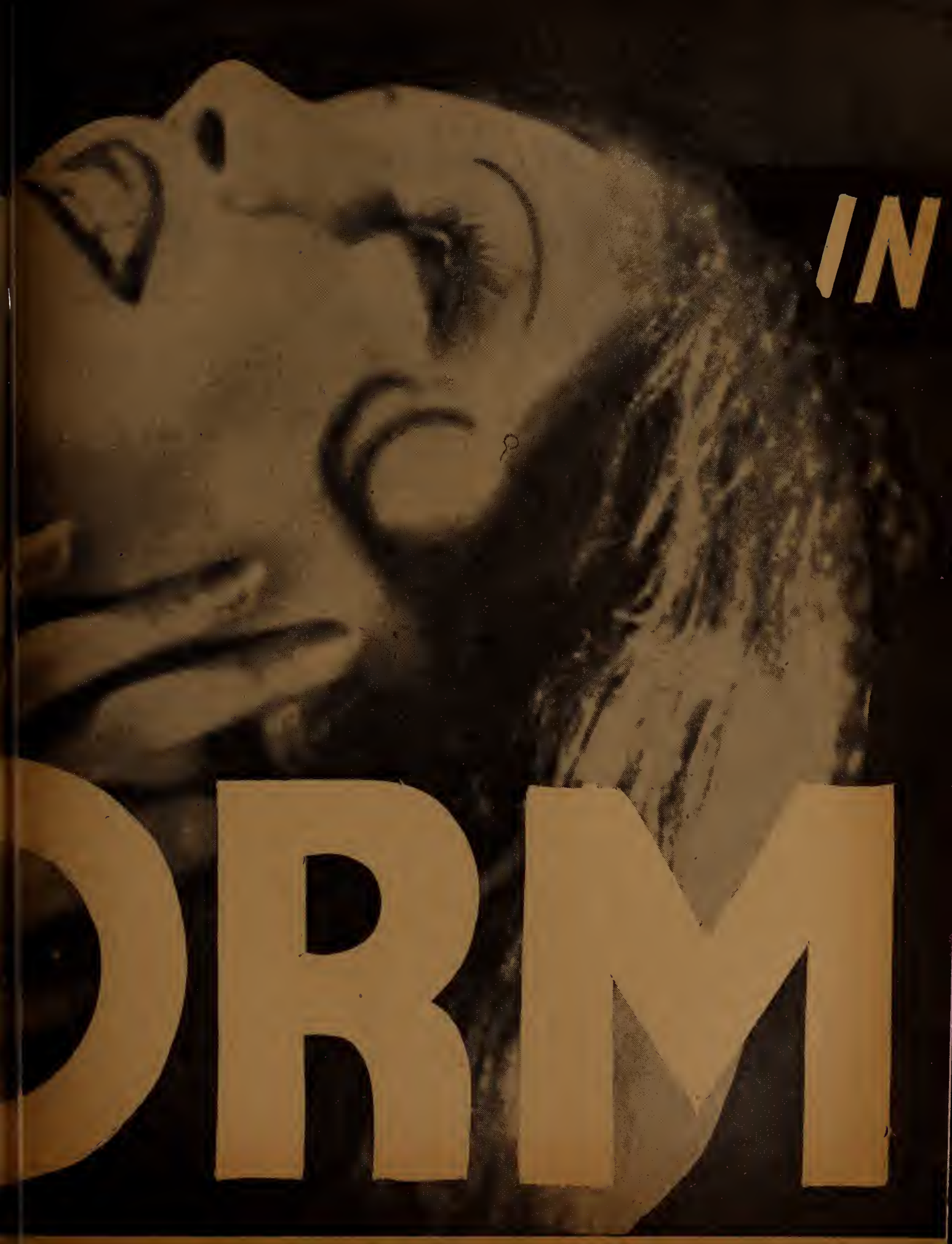


Examination rooms have their terrors, even in the movies.

**LUPE
VELLEZ**

**The
STO**

LANGDON McCORMICK'S
great stage melodrama . . .
NOW the big-money av-
lanche of the talking screen!
With PAUL CAVANAUGH
and WILLIAM BOYD
Directed by William Wyler. Presented by
CARL LAEMMLE. With the song: "Pierrot
and Pierrette."



IN

DORM

Story of Universal Sales With Whitford Drake

WHITFORD DRAKE, Vice-president of Electrical Research, Products, Inc., contributes an analysis of the sound equipment situation in theatres throughout the United States to the significant speeches made at Universal's International Sales Convention at the Savoy-Plaza, New York. Mr. Drake's address and the conclusion of Roxy's open forum in this issue end the series of Convention speeches offered through the Universal Weekly to exhibitors because of the prominence of the men who made them and because the information contained therein is of vital interest to showmen as well as to producers and distributors in the motion picture industry.

Mr. Whitford Drake:

When Mr. Metzger asked me to come over, I said I would be glad to come over and sit for awhile if I didn't have to talk, because I don't know how to talk. I see he got me over here on false pretenses. I can say a little, if you don't believe all I tell you.

It has been a very interesting two and a half years trying to get talking pictures established, both from the standpoint of our contact with the producers and our contact with the theatres.

I know of no industry in this country, and I have had the fortune or misfortune during my life to be associated with a number of various industries, that could have done the job that the motion picture industry has done in this revolution—and it is little short of revolution.

Looking back over the progress in the past years and looking forward to the problem ahead, I believe that the producing side has progressed very much further than the reproducing side, if I may say so. I think the work that is being done in the studios today, the technique that has been developed, the application of sound in its recording sense, has reached a point where our future progress will be relatively slow and will be refinements of details. I think there is more to be done on the theatre side than on the studio side. You gentlemen are interested directly on the theatre side, as that is your market.

One of the principles which we felt was essential in introducing this thing to the industry was that talking pictures would not survive, would not be

successful and would not be profitable unless they were well done. If you will review the early attempts at talking pictures, you will find that nearly all of them failed, primarily because of lack of quality. The job was not well done, either in a recording or reproducing sense. It is true they didn't have the tools to do it with, but fundamentally they failed because of lack of quality. You hear a great deal about the difficulty of synchronization. As a matter of fact, synchronization is a simple mechanical problem. The tools for synchronizing sound and picture were available years ago. The question of the method to be used was purely a question of choice among several different methods. Sound quality and sound volume were the two things that were difficult and it was not until the amplifier was perfected and the nature of speech was thoroughly understood and the means of conversion of speech into electrical energy, and reconversion from electrical vibration back to sound energy had been thoroughly understood that it was possible to do the kind of a job in theatres that was necessary if this thing was to be accepted by the public. We were singularly fortunate, of course, in having the telephone experience behind us, because that is the telephone problem—conversion of sound to electrical impulses and the electrical reconversion back to sound. The major limitation today in quality in the theatre lies in the tools for the reconversion of electrical impulses back to sound. I think it is a fair statement that the fundamental limitation in theatres today is the loud speaker. Good as it may be, it is cumbersome, heavy, it takes up a lot of

space, is somewhat inefficient, difficult to place in many of the smaller theatres which we are getting into. It is reasonably satisfactory. Whether it would be possible in the future to develop a more efficient and better one, nobody knows. That is one of the problems that is being worked out.

Dropping the technical side for a moment, we recently made a survey which took in five territories in the United States, and which were sufficiently large to give a representative situation. One of the territories was the entire state of New Jersey. We made a contact with every single motion picture theatre in those territories. We listed them and classified them and applied the percentage thus obtained to the entire United States. We were able to check our survey because by taking the percentage of theatres equipped with their own apparatus in the typical territories, and applying it to all of the theatres listed in any of the lists which have heretofore been prepared in the United States, we came out with a total Western Electric installation in the United States, within a per cent of being correct.

It was a very substantial check on the territories that we picked as being representative. We got some rather interesting figures out of that survey and I think those figures will be interesting to you, gentlemen.

On the basis of that survey, there are about 8,000 motion picture theatres equipped for reproducing sound pictures. That figure is very much smaller than has heretofore been given by most of the trade press. I believe it to be accurate. I believe it to be thoroughly accurate. In other

Convention Concluded Drake's Speech on Sound

words, your market today, for sound pictures is about 8,000 theatres. That includes the theatres equipped in the United States. That includes theatres equipped with any kind of apparatus whatsoever, no matter how good or how bad. I had another check on that figure as being substantially correct. One of the companies that deals in a class of product which is very widely distributed, that formerly used to serve about 16,500 accounts, recently told me they were now serving 7,000 theatres equipped for talking motion pictures. I would say that that was a fairly close check on the 8,000. Probably they are serving seven-eighths of those equipped.

That figure, compared with the old market, is very much lower. I venture to say that on certain of your big pictures you have undoubtedly in the past served many more than those accounts.

Chairman Metzger: Twelve thousand.

Mr. Drake: There are not that many. While it is true that the producing companies have been, according to their published statements, very successful in the last year, financially, I think it is also true that the industry as a whole can not be satisfied with only 8,000 equipped theatres. Of that 8,000, there is probably one-third, more or less, equipped with apparatus that is not doing justice to your productions. The profitableness of the Universal Company or any other motion picture company, undoubtedly rests upon the success and profitableness of the exhibitors who buy your product. Those exhibitors must be numerous. They must be doing well. They are not as numerous as they should be, judging by the past volume of business available to producers and those that are equipped with inadequate and poor apparatus can not be as prosperous as they should be. The public, as near as we can tell, is becoming discriminating. The public will not go to theatres that have poor sound.

I have close to home a very concrete example of that particular thing. I have a summer place in Chatham, Mass., down on Cape Cod. The theatre in Chatham is operated by a rather close crowd. They hate to spend their money. They put in this very cheap equipment. I have been building a little cottage there this winter. I have to go down during

the winter from time to time.

The little towns of Brewster and Orleans both have Western Electric equipment. Before that reel was half over, the automobiles were streaming out of Chatham and going over to Brewster and Orleans. This poor fellow wasn't getting a handful of people. They simply wouldn't go to his theatre. Now they have installed Western Electric equipment. I don't say that that is the only one that is good, but we believe Western Electric is the best.

The point of that, as far as you gentlemen are concerned, is, that it is to your interest to see that theatres are equipped with suitable apparatus because you cannot get a price for your pictures unless the exhibitor is getting a price from the public. He can't get a price from the public so long as he can not get an audience to come to his theatre and pay a suitable admission.

We need more than 8,000 theatres to distribute to. You need more than 5,000 to 5,500 theatres equipped with good apparatus. We are trying to do our part as far as we can. We have been reducing prices and charges, as you know. We are trying to meet the financial situation of the small theatre. We are undertaking to put in apparatus with no down payment,



WHITFORD DRAKE,
Vice-President of Electrical
Research Products, Inc.

taking the entire financial risk involved. We can't do it all. Anything that you gentlemen can do, in your work throughout the country to persuade, to convince your customers that they need good apparatus, that they must have good apparatus, is going to widen your market and make your operation more profitable. I thank you! (The members arose and applauded.)

Roxy's Forum Concluded

Mr. Rothafel: What do you mean by a classy picture?

Question: A good picture. There are lots of good pictures that are not box-office pictures. Are you able to see that before you buy the picture?

Mr. Rothafel: No. I always have the reputation and value of our institution at heart. What I am going to say may appear to be a very strange statement. We have deliberately, on several occasions, not alone in the Roxy, but in other theatres I have handled, felt and known before we have presented the picture that there would be a loss. But, we felt we owed to the picture and industry a duty to present it just the same, because what we might have lost in material that particular week would have given us a reputation for the institution which would have grown.

There are many pictures, good pictures, pictures that have no right to be discarded. I take my hat off to producers who will take the kind of chance to build a picture knowing that it is really a good picture but won't make any money. I think that in the end they will get value received from it more than they have any idea of. A good picture is a good picture regardless of whether it has box-office value or not. I have seen many a poor picture have box-office value. A good picture has no right to be turned down. That is my opinion. I don't know whether I meet with the approval of the general run of producers or not. (Applause.)

I think my time is up. Unless you want to ask me some more questions, I will scoot.

(Continued on page 30)

MORE OF EV

Universal is presenting to the world its idea of what a revue should be. There is more thought, more art, more spectacle, more entertainment, better music and singing in the *Melting Pot* number in the Paul Whiteman revue than there is in the entire length of *Paramount on Parade*.

From "Film Spectator" of May 10th.

With Laura La Plante, John Boles, Glenn Tryon, Jeanette Loff, Merna Kennedy, Kathryn Crawford, Stanley Smith, Grace Hayes, William Kent, Charles Irwin, Twin Sisters G, Russell Markert Dancers, Wynn Holcomb, Tommy Atkins Sextette, Nell O'Day, George Chiles, Jacques Cartier, Al Norman, Frank Leslie, Jeanie Lang. Presented by CARL LAEMMLE. Entire production conceived and directed by JOHN MURRAY ANDERSON. Produced by CARL LAEMMLE, Jr. Including the first dramatization of George Gershwin's "Rhapsody in Blue."

PAUL

WHITEMAN

UNIVERSAL FIRST

AND HIS
BAND IN

EVERYTHING



JOHN BOLES

Hear him shiver the rafters with the sheer volume of his dramatic voice when he sings, "Song of the Dawn." Watch feminine hearts flutter, when he renders, "It Happened in Monterey," exquisite, romantic incident of Old California. Then you'll know why audiences demand him.



JEANIE LANG

America's personality girl with the come-hither eyes croons adoringly, "I'd Like to Do Things for You" and "Ragamuffin Romeo." She's got what modern audiences are starving for—and lots of it. No wonder she stops all shows!



KING OF JAZZ

"All Quiet" Breaks Premiere Records In Philadelphia, Boston, Pittsburgh

(Continued from page 14)

the Pitt last night to bring back with terrific force the horrors of a thing almost forgotten. The human equation—that is, the magnificent production, the superb acting and the inspired direction—pales into tawdry insignificance here before the greatest propaganda and the most daring document against war ever conceived.

Every man, woman and child should see "All Quiet on the Western Front." It may frighten you; it may shatter your nerves; it may send you out of the theatre mentally and physically exhausted; in some it may even stir up memories better forgotten, but when you remained through more than two hours of torn bodies, shattered limbs, the twisted agony of men gone mad and the savage, uncompromising reality of battlefields strewn with limb forms, you will have seen more than merely a triumph of movie-making—you will have seen a war against war.

In simple though eloquent dialogue, in vivid glimpses of death and in the wracking tragedies of courageous youth marching on to a lonely end, "All Quiet" delivers a stirring message for world peace. With deft, virile touches, it etches the futility of war so frankly and pointedly, sparing no detail however small, that the picture becomes a living symbol for the brotherhood of man.

* * *

But above the acting and even above Herr Remarque's book itself stands the burly Russian figure of Lewis Milestone, a director who is

The WHITE HELL of PITZ PALU

Mae Tinee in the Chicago Tribune gives it four stars—the highest possible rating. Now playing the R-K-O Woods Theatre, Chicago, Illinois

"WHITE HELL"

GETS 4 STARS

Mae Tinee, motion picture critic of the Chicago Daily Tribune, rarely awards a picture with four stars, symbol of excellence. She has just rated Universal's "White Hell of Pitz Palu" a four star production.

nothing short of a genius to be able to breathe into such a story such fascinating sincerity. It is a faithful transcription of the novel, masterfully produced and inspiring told.

If ever there was a picture worthy of the price they're now asking at the Pitt, this is it. To miss it would be to miss a movie-going experience that comes once in a lifetime.

SUN-TELEGRAPH

By George Seibel

Remarque's Novel of War Turned Into Picture Is Truly Great

"What 'The Clansman' was to the silent pictures, 'All Quiet on the Western Front' is to the talking pictures. But it is far more than that. The picture that opened at the Pitt Theatre last night, made from the novel of Erich Maria Remarque which has sold millions of copies, is one of the greatest peace pleas ever sent into the world.

Every stay-at-home who talks about the glory and thrill of war, every "summer soldier and sunshine patriot," ought to be made to see this picture, as he should be made to read the book. Perhaps he wouldn't see the point even then. It sometimes takes humanity thousands of years to learn the simplest lesson.

* * *

Great in Every Way

There is no romance in this picture, no plot or story in the ordinary sense but it is great in every way.

Young Carl Laemmle, who made the production, has done epic work. And Lewis Milestone, who directed the picture, could make the frieze of the Parthenon act.

* * *

Well, Remarque and Laemmle have done their best. One wrote an honest book and the other produced an

honest picture. Without mush or bunk, here is the image of war painted in blood-curdling colors.

It is the most dramatic and realistic thing ever put upon the screen. Don't miss it!

PITTSBURGH PRESS

By Karl Krug

With Masterly Direction by Mr. Lewis Milestone, "All Quiet on the Western Front" Is a Graphic Talking Screen Indictment Against War

"All Quiet on the Western Front," a pulsating, harrowing and sometimes almost a revolting indictment against war and those responsible for its making, has come into the Pitt Theatre as the most graphic panorama of those evil days of 1917-18 since "The Four Horsemen."

The Universal Pictures Corporation has taken Erich Maria Remarque's famous story of young Germany in the trenches and transformed it into what in some respects is the most gripping photoplay that has ever been manufactured for either the sound or silent screen.

It is an imaginative film, adhering strictly to the text of the novel, with its flashes of battle, of which there are many, photographed so realistically and effectively that most of last night's overflowing Pitt audience forgot for the time that it was in a theatre.

First and foremost to be congratulated for this dexterous product is Mr. Lewis Milestone, who has let nothing deter him from turning out the finest achievement of his life, and Mr. Milestone has directed several excellent films. George Abbott and Maxwell Anderson, both skilled stage craftsmen, made the adaptation and wrote the dialogue, and the finished work plainly reveals the fruits of their labors.

* * *

"All Quiet on the Western Front" minces no words about the horrors falling to the lot of the common soldier in war; neither has it leaned to romance or maudlin sentiment to enhance its value with cash customers. If you read the book, you'll know what to expect on the Pitt screen, a stark narrative of what happens after the boys march away to the flying of banners and the blare of martial music.

"Outside The Law," Starring Mary Nolan, Goes Into Production At Universal City



Mary Nolan will star in the famous
Tod Browning picture

Edward G. Robinson
Featured in Under-
world Drama

PRODUCTION has started at Universal City on "Outside the Law," thrilling underworld melodrama, starring Mary Nolan and featuring Edward G. Robinson. This is the famous story by Tod Browning which made a great hit as a silent several years ago when Browning produced it for Universal. It is an excellent vehicle for both these accomplished actors.

The new version, which will be all-talking, is also directed by Browning. Garrett Fort collaborated with him on the story for the new version. Eddie Sturgis and John George have been added to the supporting cast.

"Outside the Law" is the second of Universal's big 1930-31 specials to go into production. The first was "Little Accident."



Edward G. Robinson is again cast as
a master crook in "Outside the Law"

Universal Specials For New Season To Be Marketed Individually On Merit

Carl Laemmle. Announces Individualization in Production Matched by
Same Policy in Sales—Short Subject Units To Be Handled in Same Way

HAVING completely revolutionized the production policy of Universal by concentration on twenty specials for the new season, Carl Laemmle announced this week that a similar policy would prevail in the handling of Universal sales for 1930-31 theatrical year.

"Each of our forthcoming pictures will be marketed individually on its merit," said the Universal president. "Each of our short production units will be sold in like manner.

"The day of mere quantity pictures is gone, and the day of quality is decidedly here. Just as we shall treat every picture as it comes up for production as if it were the only picture to be made in the studios, so our selling will be completely individualized.

"Our new policy is thus consistent throughout all departments of the Universal organization.

"The industry has undergone a complete change in the last two or three years, particularly since the advent of sound. The demand for quality is not lessened by sound and dialogue, but greatly heightened. The production of a very fine silent picture was no easy job in the old days, but the making of first-rate, first-run talking pictures is even more difficult. Moreover, it is far more expensive to make them. We shall put into the production of twenty big specials for the new season the same amount of money that formerly went into the making of fifty under the old system with the result that each of the twenty pictures will be outstanding

attractions of their particular class.

"Having individualized production, it is logical that we should individualize sales.

"Selling individually on merit means that you are making each one of your pictures stand on its own feet, which is the business-like and proper way to handle merchandise. Of course, you can't undertake such a policy unless you are confident that your product will justify it.

"Universal knows what it has, knows that its new season product will be fully deserving of such a policy.

"Individualization and specialization are the keynotes of our new year—in production, in selling, and all along the line. They are the watchwords of the New Day in Universal."

YOU W

"ALL RECORDS SMASHED!"—Capital Theatre, Dallas, Tex.
" 'SHOW BOAT' SET NEW HOUSE RECORD!"—Granada Theatre, Indianapolis. "UNBELIEVABLE BUSINESS. TURNING AWAY HUNDREDS!"—Republic Theatre, Washington, D. C.... "BROKE ALL RECORDS FOR ALL TIME IN THIS CITY!"—Lea Richmond, Charleston, S. C. "SMASHED ALL RECORDS. GREATEST CROWD CHEERED, APPLAUDED!"—Picadilly Theatre, Rochester, N. Y. "CRASHED ALL RECORDS HERE!"—William M. Shirley, Schnecktady, N. Y. "RECORD FOR MY HOUSE. 'SINGING FOOL' HELD RECORD TO DATE!"—Sidney M. Nutt, Hot Springs, Ark. "UNPARALELLED BIG MONEY! JAMMED HOUSE APPLAUDED!"—Macdonald Theatre, Eugene, Ore. " 'SHOW BOAT' BREAKS K. C. TOP! PRACTICALLY SOLD OUT AT ALL TIMES"—Royal Theatre, Kansas City (Variety Report).

CARL LAEMMLE'S TALKING AND SINGING TRIUMPH. A HARRY POLLARD Production. From EDNA FERBER'S great novel. With Laura La Plante, Joseph Schildkraut, Otis Harlan, Alma Rubens, Emily Fitzroy, Jane La Verne. Directed, silent, and movietone, by Harry Pollard. Synchronized score by Joseph Cherniavsky. Music from Florenz Ziegfeld's production.

SHOWBOAT

rote it!

"TREMENDOUS BUSINESS TURNED AWAY HUNDREDS!"—Rivoli Theatre, Baltimore. "ESTABLISHED NEW RECORD!"—Capital Theatre, Salt Lake City. "BROKE ALL SUNDAY RECORD BREAKING BUSINESS!"—Ray Dachman, Rialto Theatre, Tucson, Ariz. "RECORD BUSINESS, MR. LAEMMLE, MY CONGRATULATIONS!"—Midway Theatre, Rockford, Ill. "RECORD BUSINESS AT NEW WARNERS THEATRE AT ATLANTIC CITY!"—S. P. Skouras, Stanley Company of America. "TRAFFIC TIED UP TWO HOURS POLICE RIOT CALL TO CLEAR STREET. TREMENDOUS!"—Warner Grand Theatre, Pittsburgh. "BROKE WEEK-END RECORD ON SECOND RUN!"—Colony Theatre, New York. "CAPACITY BUSINESS!"—Alhambra, Milwaukee. "'BROADWAY' AT MANCHESTER (England) SMASHING ALL PREVIOUS RECORDS. CAPACITY 1000—PLAYED TO 4400 PEOPLE!"—J. V. Bryson.

CARL LAEMMLE'S Million Candle Power Picture, with GLENN TRYON, EVELYN BRENT, Merna Kennedy, T. E. Jackson, Otis Harlan, Robert Ellis, Paul Porcasi, Leslie Fenton, Betty Francisco. From Jed Harris' stage production of the play by Philip Dunning and George Abbott. Directed by PAUL FEJOS. A CARL LAEMMLE, JR., production. Two negatives: one silent, one dialog. Color scenes by Technicolor.

BROADWAY



Huge electric letters spread the "All Quiet" message across the front of the McVicker's Theatre in Chicago. At the left is a 15-foot replica of the book, mounted on a truck which was used in the loop district before and during the run.

McVICKER'S THEATRE IN CHICAGO STAGES FINE 'ALL QUIET' CAMPAIGN

Excellent Tie-ups Crash 7,500 Windows in Chicago—
Picture Rates First Holdout Crowds in Months

McVICKER'S Theatre in Chicago had the same spectacular opening with "All Quiet on the Western Front" that has characterized its premieres in other cities. In addition to a box-office attraction of the first water, the theatre staged an exploitation campaign worthy of it. Milt Levy and Lloyd Lewis of the Balaban and Katz publicity department did a workmanlike job. The theatre front itself was arresting, as the illustration above indicates. The huge 15 foot replica of the Erich Maria Remarque book proved a startling street ballyhoo, used well in advance of the run.

Special letters were sent to all the American Legion Posts in the vicinity of Chicago, to the Veterans of Foreign War Posts, and to various German societies in the city. These letters were a direct appeal to veterans to see the great picture to end wars.

A tie-up was effected with the Chicago Public Library in which 20,000 combination book markers and blotters were distributed in the main and branch libraries. The markers contained a recommended list of war

reminiscences, stories and plays. The jacket of "All Quiet" caught the eye on the marker.

The Postal Telegraph Company gave sixty windows with a special facsimile of a 24 x 21 postal blank and an 8 x 10 photogram message from Carl Laemmle, Jr., to John Balaban of the Publix Theatres.

The warlike window display illustrated on the top of page 27 proved a vivid background for a sales drive on the Remarque book. Cannon, flags, helmets, etc., drew crowds all day and in the evening around the Boston Store on State Street, one of the most conspicuous spots in the Loop.

Widespread tie-ups were effected by using some of the production stills on "All Quiet on the Western Front." One of the cast eating chocolates formed the basis of a Hershey Bar tie-up in which 2,000 special strips for dealers' windows were spread throughout the city. A similar scene of the boys drinking coffee during shots on the Universal lot was converted into a Del Monte Coffee ballyhoo, which also rated 200 strips.



Hold out street crowd in front of McVicker's on the opening night of the picture. In addition, 350 were standing in the lobby waiting to see the film.



This warlike window display in the Boston Store on State Street attracted vast crowds in Chicago.

The scene from the picture itself in which the French girls eagerly accept sausages from the visiting soldiers was used to exploit Oscar Mayer Sausages. 4,000 strips for dealers' windows spotted Chicago.

These tie-ups aggregated displays in not less than 7,500 windows throughout Chicago.

"All Quiet" is still playing to phenomenal business at McVicker's.

"King of Jazz" More Than De Luxe Says Milwaukee Leader

NO ingenuity has been spared in making Paul Whiteman's musical picture, King of Jazz, a dazzling screen revue.

A lot of silliness, moreover, has been omitted.

Imagine the blunders that could have been made if someone had felt that a plot was necessary. The moon-faced Whiteman cast in the role of a romantic fellow, or a rejected butter-ball! But this time the movies kept their head. They took Whiteman for what he is—the world's first leader of the world's first jazz band. And they provided a setting that de luxe describes but inadequately.

They forgot about languishing heroines, pathetic situations and, instead, devoted five reels to the genius of those who plan luxurious settings, colossal, miraculously movable settings such as Ziegfeld might dream of but could not accomplish on any theatre stage. Against these gorgeous and highly original backgrounds, tremendous choruses provide beautiful pictures, in costumes varying from the bronze paint of barbaric jazz to quaint garb of European peasants.

* * *

The pageant unfolds after a master of ceremonies announces that it is to be the transcription of Paul Whiteman's scrap book. He turns back the attractive cover of the mammoth volume and this most sumptuous of revues is under way.



Every day
they bring me
violets!



"OSWALD MY BEST BET!"—H. B. Wilson, Golden City, Col.

"SURE MONEY MAKERS!"—Quannah Theatre, Fletcher, Okla.

"OSWALD A REAL HIT!"—Drake Theatre, East St. Louis, Ill.

"BEST I HAVE EVER RUN!"—American Theatre, Johnston, Ill.

"OSWALD WELL LIKED HERE!"—Grand Theatre, Macon, Ga.

"WILL FIT ANY PROGRAM!"—Empire Theatre, Zeigler, Ill.

"GOOD ON ANY PROGRAM!"—Taylorville Theatre, Taylorville, Ill.

"OSWALD A HIT EVERY TIME!"—Merchants Theatre, Ambis, Ill.

"NEVER FAILS. BUY 'EM ALL!"—Rex Theatre, Salmon, Idaho.

"OSWALD ALWAYS SATISFIES!"—Roseland Theatre, Pleasant View, R. I.

"ALL OSWALDS ARE GOOD!"—Sun Theatre, Kansas City, Mo.

TALKING ~ SILENT



OSWALD

(The Lucky Rabbit)

"Entitled to Honor"

Says *SAN FRANCISCO NEWS*
of May 19, 1930



CAPTAIN

Starring

Laura La PLANTE
and John BOLES

A Universal Production with stirring songs and music by CHARLES WAKEFIELD CADMAN. A John Robertson production from the story by Houston W. Branch. Presented by CARL LAEMMLE. Hit songs: "Song of the Sword"—and these by Handman, Kent and Goodman: "For You," "You, You Alone," "Maids on Parade," "Can It Be?"

U N I V E R S A

s of Praise!"

OF
THE

GUARD

says SAN FRANCISCO NEWS of May 19th:

"Produced on a magnificent scale by Universal. Is entitled to eons of praise. Stupendous sets. Sumptuously pictured. John Boles' voice splendid."

says SAN FRANCISCO CALL-BULLETIN of May 16th:

"One of the greatest dramatic romances. Picture a magnet for Boles fans. Boles greatest dramatic and romantic tenor on screen."

says DENVER POST of May 21th:

"Biggest all-sound production so far attempted in the motion picture industry. Songs will be immensely popular. Sweeps every emotion before it."



L



F I R S T



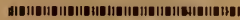
Two More Newspapers Join Universal Newsreel Alliance

Sixty-Five of the World's Greatest Publications
Now Sponsoring the Talking Film

TWO more big daily newspapers, the *Portland Journal* and the *Denver Post*, have just joined the Universal newspaper newsreel combine which sponsors the newspaper film, in which Graham McNamee, the National Broadcasting ace, gives a colorful description of the important

news events as the Talking Reporter.

This makes a total of sixty-five of the greatest newspapers in the key cities of the United States and Canada that are backing the newsreel and conducting a million-dollar advertising and publicity campaign to tell the public of the merits of this reel.



Liberty Calls "All Quiet" A Martial Masterpiece

Kate Cameron Gives It "Four Stars" Which
Means Extraordinary

(Reprinted from June 7th Issue of Liberty)

ERICH MARIA REMARQUE'S book, "All Quiet on the Western Front," which was a best seller here and in many European countries last year, was picturized for Universal by George Abbott and Maxwell Anderson. They did splendid work. It is a graphic and intensely moving picture of one young German's experience in the War from 1914 to 1918. From schoolroom to drill field to trench and thence through mud, gunfire, hunger and agony to death. That is the story. It is more a series of sketches and scenes than a story.

There is no plot, unless the War may be so designated—one gigantic plot in which the characters are legion. It is depressing, but it is real. Lewis Milestone directed it with understanding and sympathy.

The acting of the men assigned to the soldiers' roles was an artistic accomplishment. Louis Wolheim, Lewis Ayres, John Wray, Raymond Griffith, George Summerville, Russell Gleason, William Bakewell, Scott Kolk, Walter Browne Rogers, Ben Alexander and Owen Davis, Jr., have the important roles.



Richardson Promoted to Southern Division Manager for Universal

WM. RICHARDSON, who has been Universal exchange manager at New Orleans, has been promoted to Southern Division Manager. He will have his headquarters in New Orleans, and will have supervision over the following offices: Charlotte, Atlanta, Memphis, New Orleans, San Antonio, Dallas and Oklahoma City.

Richardson's appointment to his new post is in line with Universal's

long-established policy of promotion from the ranks, and in recognition of his excellent work for the company. His successor as manager of the New Orleans exchange will be announced later.

Richardson's work as Southern Division Manager is under Ralph B. Williams, Southern Sales Director, whose headquarters are at the home office in New York of Universal Pictures Corporation.

Roxy's Forum

(Continued from page 19.)

Question: What do you consider the leading medium in advertising?

Mr. Rothafel: Your theatre. That is a strange statement, isn't it? Think that one over. That is a good one.

Question: Exclusive of the newsreel, which do you think is the most popular short subject?

Mr. Rothafel: I cannot answer that. I am not familiar enough with the short subjects to give you an opinion. I would rather not express an opinion. There are many good short subjects now available. There have been some very clever short subjects produced lately. I have seen some of the little cartoons that have been extremely clever. There is a great field for them, because they are keeping in step with the psychology of the day, the psychology of the audiences.

I think that the so-called travel picture with a dialogue, just as McNamee is doing, has a great value today in the motion picture theatres. I think you will see a very big development there in the very near future. I think a great personality, someone that can talk and explain as they go along about the little things in a nice chatty way will do an awful lot to bring a great many people to your theatres. Of course, that will have to be developed. I think there is a great future in the short subjects with a running narrative.

Question: What do you think of color in the pictures?

Mr. Rothafel: That is something else that is a great problem. Color in pictures is again to pictures what sound is; it is almost identical. Of course you know that the color pictures, just like the sound pictures, are an illusion. There isn't any question about that. It is simply an illusion so cleverly done that you really don't know the difference until you hear the real thing. Color takes away some of the things you saw in the picture and brings in other things without any effort.

Color, in my opinion, is all right if intelligently used. There is a great development coming in color. I would rather not say much about color. Some of us like to see pictures in color while others don't. It would not be fair, I think, to express an opinion on it, especially in its present stage. Let us see what happens. Sound is going through a great improvement, too.

Now I have to shove off. I am very glad to have had the honor of meeting you.

I want to extend to anyone who wishes to come to our theatre this week or next week, a cordial invitation; we will be very glad to have you as our guests.

(The audience rose and applauded.)

It will pack your house, too!



The COHENS AND KELLYS IN SCOTLAND

CHARLIE MURRAY
GEORGE SIDNEY
VERA GORDON, Kate Price. Produced
by Carl Laemmle, Jr. Presented by Carl
Laemmle. A William James Craft Pro-
duction.

It packed them in at the Mainstreet, Kansas
It packed them in at the Victory in Providence.
It packed them in at the Reliance
It packed them in at B. F. Keith in Ottawa.
It packed them in at the State Theatre
It packed them in at the Park Theatre in Tampa.
It packed them in at the R. K. O. Woods, Chicago.
It packed them in at the Casino in San Francisco.
It packed them in at the Capitol Theatre, Dallas.
It packed them in at the Million Dollar, Los Angeles.
It packed them in at the Colony Theatre, New York.
It packed them in at the Lafayette in Buffalo.
It packed them in at the Harris Theatre, Pittsburgh.
It packed them in at the Orpheum in New Orleans.
It packed them in at the Orpheum in Minneapolis.
It packed them in at the Lyceum Theatre, Winnipeg.
It packed them in at the Capitol Theatre, Miami.
It packed them in at the Rivoli Theatre, Baltimore.
It packed them in at the Orpheum Theatre, Omaha.
It packed them in at the Orpheum, Oklahoma City.
It packed them in at the Park Theatre in Boston
It packed them in at the Orpheum Theatre, Des Moines
It packed them in at the Capitol Theatre, Dallas
It packed them in at the Music Box, Portland, O.
Mainstreet, Kansas Ci

UNIVERSAL SYNOPSIS

"KING OF JAZZ"



Universal Production

Starring

Paul Whiteman

PAUL WHITEMAN'S huge scrap book opens to reveal how he was crowned King of Jazz. An animated cartoon. Then Paul himself steps to the front, introducing "The Boys" and the instruments they play, after which he presents "The Girls" who dance as a unit to the Whiteman rhythms.

Next we see how "The Daily Meow" is run by a female city editor who is hot for news. After that, the Rhythm Boys are heard, singing the story of how the blackbirds and the bluebirds got together. "The Bridal Veil" number tells the story of a girl about to be married, who takes from an old chest her mother's bridal veil. It conjures in her imagination a vision of the many types of bridal costumes there have been throughout the ages.

Paul Whiteman next runs into a piccolo player who has a grievance against the world, and after hearing him play, Paul takes care of him very nicely, then goes off to play the "Bench in the Park" which is also sung.

There are a series of blackout numbers—one concerning a mixup in a business office,—another relating to a lost motor car and one that tells in piquant fashion how things are all noisy on the Eastern front. "It Happened in Monterey" relates the unrequited love of an artist for a beautiful Mexican girl and he sings of his memory of her. "Song of the Dawn" is a cowboy melody in which a huge chorus joins for the singing of the refrain.

A blackout starring two goldfish and a pathetic "tight" figure comes next. "Happy Feet" introduces a swift lilting tune and some fast tap stepping.

"Raggamuffin Romeo" depicts the story of the rag-boy who fashioned a sweetheart from a bundle of rags. Much to his surprise, the rags come to life as a pretty dancing doll. "Rhapsody in Blue" is a dramatic screen conception of the famous Gershwin composition in which are featured a huge piano, a bevy of dancing girls and the Whiteman orchestra.

The eternal triangle is presented in a new light in a comedy called "Bogie Man." The sob-song "Has Anybody Seen Our Nellie" pleads for the return of one little girl who left

"HELL'S HEELS"

Oswald Cartoon

OSWALD, the bear, and a yellow mongrel, three bad men, were headed for the desert for their nefarious doings had made them eligible for nearly every jail in the country, but they decided they needed a little cash and stopped at a bank to do a bit of looting. Poor Oswald was picked as bandit-in-chief. He took a load of dynamite, but it went off too suddenly, resulting in the demise of his two companions.

When the bank safe was opened, out popped a sheriff and it meant a quick get-a-way for Oswald. Back to the desert he hiked. Imagine his surprise to find a deserted baby who insisted upon being saved and taken back to his father who turned out to be the sheriff. Oswald did his best to keep the baby amused with tap dancing and much playing of skeleton instruments. It was a good day for baby for he had had a fine milk cock-tail.

Noble Oswald, a regenerated bandit, saved the baby from poisoned water and led the infant back to town. After safe delivery to his legal parent, Oswald trotted back to the desert even though it meant bumping into a lot of animal ghosts. We leave the lone bandit singing to give himself courage as he treks through the sandy wastes.

The WHITE HELL of PITZ PALU

Mae Tinee in the Chicago Tribune gives it four stars—the highest possible rating. Now playing the R-K-O Woods Theatre, Chicago, Illinois

her happy home in Pennsylvania, lured by the lights of the Gay White Way.

The final episode is "The Melting Pot," delineating how the music of various nations is atmospherically changed into jazz as it goes into the melting pot of America.

"ALL QUIET ON THE WESTERN FRONT"

Universal Production

With Louis Wolheim, Lewis Ayres and John Wray

SEVEN German schoolboys, all under 20, troop off to war in 1914 with the fire of patriotism and youth, inspired by a talk from their schoolmaster, who is responsible for their enlisting.

The boys soon find themselves at a barracks where they are whipped into soldiers by one Himmelstoss, their former postman, but now a tyrant. Then comes the shattering of many of their lovely illusions, concerning war and patriotism.

They are constantly in battle, ever experiencing the horror of watching their comrades drop beside them, with the fear over their heads that they will be next to fall.

When an interlude of recreation comes, they play as fiercely as they fight. Their snatches of pleasure are filled with ineffable sadness.

One by one the boys are killed. Paul, wounded, is given a furlough home. To his despair, he finds that the time in the trenches has aged him so quickly, he cannot see himself again as a young man who could be interested in schoolbooks. He finds it difficult to be with his family, who do not seem to realize what war really is. So estranged is he, he does not stay out his leave.

Back to the trenches he goes,—to see his best friend killed—and to be killed himself, on the very day a report is sent "All Quiet on the Western Front."

MORE ROADSHOWS FOR "ALL QUIET"

Universal Organizes Special Department to Handle Showings Outside Shubert Theatres

PUBLIC DEMAND for showings of "All Quiet on the Western Front" has increased to such an extent that Universal has organized a special roadshow department to handle the picture for engagements outside of the Shubert theatres where it is now playing key city runs to standout business.

The new department is under the direction of Henry Siegel, former managing director of the Colony Theatre, New York. It will specialize in runs at summer resorts and in other situations which will not conflict in any way with the Shubert engagements.

COULD LOVE WIPE OUT HER SHAME

Could happiness result from the romance of this clean, small town youth and the queen of the carnival side show? This heart-throb story of sacrifice and thrill is box-office to the last pulse-beat!

MARY

N O L A N

The Screen's Most Beautiful Star



With Mae Busch, William Janney, Ralf Harolde. Presented by CARL LAEMMLE. Directed by Lew Collins. With the song hit: "Why Did It Have to Be You?"

in "YOUNG
DESIRE"

UNIVERSAL FIRST!

Watch This Column
Universal's Weekly Chat



Lupe Vélez
 in "THE STORM"

While PAUL WHITEMAN, familiarly known as "The Peerless Paul"—Master of Modern Music—has gathered fame throughout the world, the crowning effort of his life is "King of Jazz," produced by UNIVERSAL under the direction of John Murray Anderson, creator of "Greenwich Village Follies" and other elaborate successes.

To be absolutely truthful with you, this production can only be described with such adjectives as "superb," "tremendous," "magnificent," "fascinating" and "thrilling." It represents a gathering of two score celebrated artists in many lines and a panorama of novelty—a volume of melody such as has never been heard on stage or screen. It is the ne plus ultra of all musical productions, and in this I am quoting the foremost critics.

The entire production is in technicolor—the very last word in the production of gorgeous colorings of costumes and settings. And one of the striking novelties is the first and only dramatization of Gershwin's "Rhapsody in Blue."

LUPE VELEZ is the fascinating heroine in UNIVERSAL'S striking production of Longdon McCormick's great story of the North, "The Storm," and she fits like a glove in this splendid French-Canadian character. WILLIAM BOYD has the mole lead.

Watch for UNIVERSAL'S Big Three—"Captain of the Guard"; "All Quiet on the Western Front"; and PAUL WHITEMAN'S "King of Jazz."

Have you any suggestions or ideas of stories or incidents that would make good moving-pictures? Write and tell me about them. Maybe you would like to be my voluntary correspondent in your town. Would you?

Carl Laemmle,
 President

UNIVERSAL PICTURES
 "The Home of the Good"
 No. 730 Fifth Ave.

Newsstand-- R.F.D. Route-- Regular Mail--

... not to mention airmail, all bring Carl Laemmle's Saturday Evening Post column to millions of homes throughout the nation. This most consistent of all national motion picture advertising campaigns has SOLD Universal Pictures to YOUR audiences. It's purely and simply a matter of good business for you to tie-up with it and book the pictures your patrons look for—Universal Pictures.

From The Saturday Evening Post of June 14, 1930.



Scanned from the collection of
Marc Wanamaker / Bison Archives

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
University of South Carolina Libraries and
College of Arts and Sciences

