

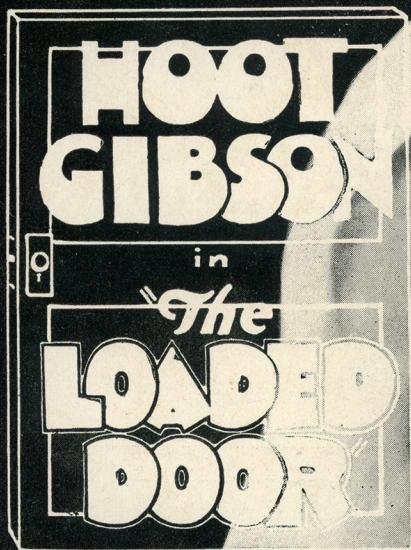
# UNIVERSAL WEEKLY

VOL. 15

JULY 29 1922

NO. 24

25c



# November's BIG Picture! •



Save Dates for the  
Big Ones—Or You Lose!



Carl Laemmle  
will present

## PRISCILLA DEAN

AUDACIOUS

INSOLENT

GLORIOUS

as "Cigarette" the Daughter of  
the Regiment, the most magni-  
ficent role of her career  
in

## UNDER TWO FLAGS

From the immortal novel by Ouida  
Directed by Tod Browning  
**UNIVERSAL - JEWEL**

This Picture will be advertised in the Saturday Evening Post



# Bigger than the Circus!

At last a screen show that exhibitors can bill like Ringling Bros. billed the circus - a great big stupendous show that merits the loudest billing you can give it.

CARL LAEMMLE will soon present  
**"In The Days Of  
Buffalo Bill"**

STARRING **ART ACORD**

A spectacular chronicle of events and adventures in the life of America's greatest scout

DIRECTED BY

**EDWARD LAEMMLE**

**UNIVERSAL'S MIGHTIEST CHAPTER PLAY.**

# The Storm and smashes

BOOKED BY  
**ASCHER  
BROS.**

BOOKED BY  
**LUBLINER and  
TRINZ**

BOOKED BY  
**BALABAN and  
KATZ**

Carl Laemmle  
presents

**THE**  
**BIG**  
**PICTURE**  
**OF**  
**THE**  
**YEAR**

This picture will be advertised in  
**THE SATURDAY EVENING POST**

# Hits Chicago! all precedent

First time in History that  
three big circuits book the  
same 'picture simultaneously!



Starring

**VIRGINIA VALLI  
HOUSE PETERS  
MATT MOORE**

DIRECTED BY REGINALD BARKER

**A UNIVERSAL-JEWEL**

# SAVE DATES for THESE

*Released in August!*

Most talked-of box-office sensation ever released; the million-dollar Super-Jewel which has established world's records in attendance figures.

## FOOLISH WIVES

*Backed by National Advertising in The Saturday Evening Post*

by and with  
*Von Stroheim*

*Released in September!*

THE YEAR'S BIGGEST PICTURE!

**HOUSE PETERS**  
**VIRGINIA VALLI**  
**MATT MOORE** in

## *The Storm*

From George Broadhurst's sensational stage success of Langdon McCormick's great play.

Directed by REGINALD BARKER

*Backed by National Advertising in The Saturday Evening Post*

*Released in October!*

A story the whole world loves made into a picture with the heart appeal supreme; with an all-star cast headed by

## HOUSE PETERS HUMAN HEARTS

from the famous stage play by Hal Reid.

Dedicated to the mothers of the world by Carl Laemmle.

*Backed by National Advertising in The Saturday Evening Post*

## UNIVERSAL JEWELS

# The First Six Big Pictures

# ONES OR YOU LOSE

*Released  
in December!*

THE GREATEST PICTURE OF  
THE AGE!

**REGINALD DENNY**  
and an All-Star Cast in  
**THE KENTUCKY  
DERBY**

A thrilling screen version of Chas. T. Dazey's stage sensation  
"The Suburban"  
Directed by KING BAGGOT

*Backed by National Advertising in The Saturday Evening Post*

*Released  
in November!*  
The Greatest Emotional Actress on  
the Screen

**PRISCILLA  
DEAN**

as "Cigarette," the Daughter of the Regiment, the most magnificent role of her career, in

**UNDER TWO FLAGS**

Directed by TOD BROWNING

*Backed by National Advertising in The Saturday Evening Post*

*Released  
in January!*

Booth Tarkington's best seller, which millions have read and enjoyed, made into a great picture with

**EILEEN PERCY**

supported by Helen Jerome Eddy and a superb cast in

**The FLIRT**

A STIRRING ROMANCE OF THE AMERICAN GIRL

Directed by HOBART HENLEY

*Backed by National Advertising in The Saturday Evening Post*

To Be Presented  
by Carl Laemmle

on UNIVERSAL'S Fall Program

# Pick the Peaches

*No. 291.—Straight from the Shoulder  
Talk by Carl Laemmle, President of the  
Universal Film Manufacturing Company*

**D**OU don't have to take the bad with the good in the moving picture business.

You don't have to book a lot of pictures you don't want in order to get a few that you do want.

The smart exhibitor is not following the old-fashioned practice of sewing himself up with a whole season's supply of pictures this year. There was a time when exhibitors used to brag about having their whole program marked out for an entire season. **THOSE DAYS WILL NEVER COME AGAIN!**

The smart exhibitor to-day is the one who keeps just enough pictures booked ahead to be sure that he won't have a dark house. He keeps himself wide open for all the new big stuff that comes along. There was a time when he had to put a lot of stuff on the shelf (even though he had paid for it) in order to run something better. **THOSE DAYS WILL NEVER COME AGAIN!**

The Universal is so dead sure that you will want its pictures that **WE DO NOT ASK YOU TO BOOK OUR WHOLE PRODUCT.** We are satisfied to let every picture stand on its own legs. If any picture made by the Universal or by any other company is not good enough to make you want it for

# Skip the Lemons!

its own merits, then you are positively crazy if you book it for any other consideration.

To-day the only reason any exhibitor can have for booking a whole mass of pictures at one swat is LAZINESS! There used to be a time when he booked for fear he could not get enough good stuff to do a big business. That fear is a joke to-day, for the market will soon be flooded with THE BEST PICTURES IN THE HISTORY OF THE INDUSTRY.

If you are so tied up that you can't find room for these wonderful pictures as fast as they come along, YOU ARE THE ONLY LOSER. There's no fear that the producer will lose, because SOMEBODY---if not you, then your competitor---is going to show the masterpieces.

Keep dates---and lots of them---for the big pictures, or you lose. Keep dates for the big ones. Make this year the happiest and most prosperous year you have ever enjoyed.

Laugh at anyone who wants you to tie up for a whole season's output. Kid him. Tickle him under the chin. Buy him a big drink of sarsaparilla if you care to, but tell him, "I'm on the market for peaches, and I'm going to buy them ONE AT A TIME to make dead sure that I don't get any lemons."

And then tell him this:---"I hear this is Universal year. It's in the air, here, there and everywhere." This year YOU AND THE UNIVERSAL ARE GOING TO SWEEP THE PLATTER CLEAN!

# Make New Records w

THEY'RE proving their box-office pulling power everywhere by making big money for the wise showmen who are playing them! Priscilla Dean, Lon Chaney and Harry Carey are names that draw the crowds. They're real money-getters and what they've done for others they will do for you. Book them and boost your profits!

Presented by **CARL LAEMMLE**

"Remarkably strong story--gripping climax--splendid cast!"

*—Weekly Film Review.*

THREE things which have made this great North Woods picture such a tremendous drawing card—everything your patrons want in a great, thrilling production.

**LON CHANEY**  
*The Man of Thousand Faces* in  
**"THE TRAP"**

with a superb Cast including

IRENE RICH	DAGMAR GODOWSKY
ALAN HALE	SPOTTISWOODE AITKEN
FRANK CAMPEAU	STANLEY GOETHALS

**UNIVERSAL-JEWELS**

# ith These Big Jewels!

**“First picture that got crowd out in five months!”**

*Says G. H. Jenkinson, Victor Theatre, Minocqua, Wis.*

**T**HAT'S the test that counts. A picture that will get record crowds is the picture you want. Here it is!

## Priscilla DEAN

in one of the most popular roles of her career

## “WILD HONEY”

from the novel by Cynthia Stockley  
directed by Wesley Ruggles



**“Best crowd I had in months!”**

*Says J. C. Johnson, Orpheum Theatre, Haskell, Okla.*

**B**OOK it and boost it,” continues Mr. Johnson. What this big dramatic thriller did there it will do for your house. Get it and make new records!

## HARRY CAREY

and a superb cast including Lillian Rich, Chas. LeMoine, Harold Goodwin and others in

## “MAN to MAN”

from Jackson Gregory's novel  
directed by Stuart Paton



**UNIVERSAL - JEWELS**

# UNIVERSAL WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

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PAUL GULICK, Editor

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Vol. 16

JULY 29, 1922

No. 24

## UNIVERSAL MOVIEGRAMS

UNIVERSAL announces its August releases. They are Marie Prevost in "The Married Flapper"; Hoot Gibson in "The Loaded Door"; Herbert Rawlinson in "Don't Shoot," and "Paid Back," with Gladys Brockwell, Mahlon Hamilton and Stuart Holmes.

"IN THE DAYS OF BUFFALO BILL" contains eighteen separate and distinct historical sequences. As a visualization of the period of 1861-'71 this Universal chapter-play is being awaited with great interest.

SOMEONE has been trying to change Hoot Gibson's name back to Edward. Can this be a result of his marriage? Hoot is one of the most picturesque monarchs on the screen. If you, as a Gibson fan, wish to prevent this sacrilege, write to Mrs. Hoot. She answers mail addressed to Universal City, California.

REMEMBER the boy who played Huck Finn? His name is Lew Sargent, and he has been signed to do a series of messenger boy comedies for Universal. Robert Kerr will direct and Scott Darling will write the stories.

REAVES EASON has been brought back to Universal City to direct

Hoot Gibson in "The Lone Hand," in which guise Ralph Cummins' magazine story, "Laramie Lad," will go on the screen. Eason has directed some of the best outdoor subjects ever made.

THE picture for which Famous Players has loaned Lois Wilson to Universal is entitled "Broad Daylight." Others in the cast are Jack Mulhall, Ralph Lewis and Wilton Taylor. Irving Cummings will direct.

THE famous Prater of Vienna is being built at Universal City for Erich von Stroheim's "Merry-Go-Round." It will rival the Monte Carlo scenes in his film "Foolish Wives."

### "HAD 'EM WAITING IN LINE; OPPOSITION BIGGEST CIRCUS"

Burlington, Ia.  
July 10, 1922.

Universal Mfg. Co.,

Business terrible; "Foolish Wives" has brought it back to normal. Give us some more pictures with punch and action—the out-of-the-ordinary kind. As a stunt for opening night we broadcasted our orchestra by radio, receiving front page story. Had them waiting in line for 9 o'clock show. Opposition biggest circus of the year.

L. P. BLANK,  
Palace Theatre.

WILLIAM WATSON is winding up another in a long series of comedies starring Neely Edwards at Universal City. The current effort is "Doing 'Em Good," and it's directed primarily at gloom hounds. Violet Joy provides the feminine foil to the nonsense of Edwards.

HARRIET HAMMOND is playing opposite Herbert Rawlinson in "Confidence," a Bernard Hyman story directed by Harry A. Pollard.

# Universal Has Hit Another Bull's-Eye In "Human Hearts", Says M. P. News

UNIVERSAL has hit another bull's-eye. Hal Reid's celebrated play, "Human Hearts," which toured up and down the country several years ago and achieved a popularity through its homespun realities, has reached the screen with all its highlights intact. It is a wonderfully simple play, relying upon its heart interest, its touches of sentiment and sincerity of characterization for appeal. And it tugs at the heart and conquers it.

"HUMAN HEARTS" has not been exaggerated to make a rural holiday. Baggot has caught the ruggedness of the soil in lifelike detail. The characters seem human, express themselves like everyday people who live far from industrial centers. The folks are neighborly toward one another and all they ask of life is to work peacefully and live in sweet contentment.

The picture is ideally cast. House Peters, whose sterling work in "The Storm" carried him very near the head of the procession as an actor of parts, demonstrates again that he has no equal in the expression of a true son of the soil. Watching him shoe a horse in his blacksmith shop here makes you feel as if you have known him always—which is explainable through his getting right down to the bed-rock of human understanding. Russell Simpson plays a typical farmer—one of the "backbone" types of the country, while Gertrude Claire as his gentle, uncomplaining wife gives you an inkling that the people back on the farm have found the secret of contentment.

"Human Hearts" presents a love story and conflict, and its simplicity merges into a dramatic conclusion to point a contrast. The director has used discretion in every scene—a virtue to be commended, judging from the opportunities here to exaggerate the details, the sentiment and the humor. It's a picture which should attract patrons everywhere.

A ROUND ten years ago, House Peters declined a number of picture jobs to accept an engagement as "Stafford" in a road company presenting "Bought and Paid For" and thereby, no doubt, decreed that Bill Hart

should be screendom's hero in he-man rôles, instead of himself—or at least beat himself out of a fifty-fifty break with Mr. Hart in the regard of the picture theatre public.

There is no question about Mr. Peters' ability as an actor or his right to stardom—except that just as at the time the public is beginning to fully recognize his talents the starring idea goes out of fashion.

But, anyway, House Peters is a trouper. See him in "The Storm" or any one of the dozen pictures of the last year in which he has appeared and ask yourself if there is any actor you can think of who could have got as much out of the part or made you forget—to a great extent—that it was only a picture you were seeing.

And that's the test of the real screen player. If they can put it over so it seems like the real thing, they have reached the pinnacle. But "many are called and few are chosen."

8

## Gus Hager Is Enroute To Holland

CARL LAEMMLE from Paris has sent for G. A. Hager, manager of the Universal Exchange at Salt Lake City, to come to Paris to meet him. This is just a preliminary to his work of opening Universal exchanges in Holland. But it is in line with the policy of the Universal President of promoting his own men to important posts. Mr. Hager has been in the Salt Lake Exchange for many years and has frequently made a remarkable showing for the territory. He has a host of friends there who wish him well in his new undertaking.

HAGER sails on the Homeric this week. His office in Holland will be established in Amsterdam, after a conference with Mr. Laemmle in Paris. He has been putting in the week in New York with J. V. Bryson, foreign manager, planning the releases and the methods and men needed in Holland.

Comprehensive plans for the increased distribution of Universal films in the Netherlands are now being formulated, say "U" officials.

## "Pictorial Milestone" Says L. A. Express of "The Storm"

### Fire, Flood and Snowstorm Test Rampageous Trio

By MABEL BRUNDIGE HORTON

FOR the smile of a woodland lass two men fight like demoniac cavemen in "The Storm," a new Reginald Barker special showing at the Mission Theatre this week. Transcribed to the screen from Langdon McCormick's familiar stage success, the tale has all the popular components of successful "primitive" drama.

Eminently satisfactory it is to view, at least in movieland, virtue receiving its just reward and punishment being meted out to unscrupulous villains.

Spectacular forest conflagrations done in color, mountain trails walled in by snowbanks 20 feet high, pine trees snapping with their icy burdens, and foaming rapids where a whiskey runner and his daughter are whirled in a death maelstrom, mark the photoplay as a pictorial milestone. Percy Hilburn is responsible for the superb decorative effects, which represent admirable economy with fine results.

House Peters is no lounge lizard. No, sir. He is "up and at 'em" every minute; he fights like a gory-eyed bull in the arena. And Matt Moore is supposed to have a snake-charmer's eye. But one can't take Matt's deviltries seriously; he is too engaging with his blarney to be a dyed-in-the-wool scapgegrace.

As for Virginia Valli, she is adorably feminine. Others in the cast include Josef Swickard, Frank Lanning and Gordon McKee.

## Dean on Way to New York for New Film

IF Erich von Stroheim could have constructed Monte Carlo at Universal City, probably Tod Browning could have built the Eden Musee there also. But he has chosen rather to get the real thing. For that reason, Priscilla Dean and a company of players is rushing across the continent to spend a week in and around Coney Island, with a view to taking important scenes in Miss Dean's latest Jewel picture in the famous Chamber of Horrors at the Eden Musee. Important action in the Dean picture revolves about this historic wax works, and for realism and historic value Browning much preferred to bring the company to New York, even though the cost would be more than to construct the scenes at Universal City or use a local prototype of this world-famous shrine of curiosity seekers.

Permission was readily obtained from the S. W. Gumpertz Company in consideration of the publicity and a very considerable monetary consideration. The filming will interfere a good deal with the Eden Musee because lights will have to be installed immediately the Musee closes and removed again in time for the exhibition the following day. Browning intends to work from twelve o'clock at night to eight o'clock in the morning, permitting his company to sleep during the daytime. Elaborate arrangements for the interior lighting have been consummated and already a corps of electricians has been working out the details, making electric light plots and creating lighting effects according to Mr. Browning's suggestion. These preliminary arrangements will all be submitted to Mr. C. P. Stallings, business manager of the Dean company, who is now in New York.

Miss Dean and a number of the members of her company left Universal City on Tuesday and will reach New York on the Century Sunday morning. It seems as though the only time she will be permitted to stay in New York is that very self-same Sunday, too, because she is booked to make a personal appearance at the Central Theatre afternoon and evening at the showing of "The Storm," and will have to be at the Eden Musee



Priscilla Dean, Star of "Under Two Flags," Who Is Crossing the Continent for Her Next Universal-Jewel

at twelve o'clock to start work on the picture.

Miss Dean has just finished under Mr. Browning's direction the greatest picture of her career, "Under Two Flags," the international romance by Ouida. It was the working print of this picture which burned up in the cutting room at Universal City, necessitating quite a loss of time and some injury to Miss Dean and several of the cutters. "Under Two Flags" will be one of the big Jewel pictures for Fall release. The picture on which she will work in New York is an original story by Tod Browning, the final title of which has not as yet been decided.

## Edgar Hatrick Back From Trip Through Europe

MUCH anxiety was set at rest last Saturday when Edgar Hatrick, general manager of the International News, whose service is released through Universal, returned to New York on the Mauretania. In the middle of April Mr. Hatrick went to England to reorganize the news gathering staff of International, as far as the collection of news pictures in Europe and Asia was concerned. Just as his task had been completed and the necessary re-arrangements made to his satisfaction, he was taken ill with typhoid fever and sent to the hospital on May 1st, the day before he had planned to sail back to New York. So severe was his illness that for a few days his life was despaired of. However, he passed the crisis safely and after a week spent at Bournemouth he was permitted to sail on the Mauretania. Mr. Hatrick is still too weak to undertake his duties at the office and will be recuperating at his home in Larchmont for the next two or three weeks.

Mr. Hatrick reports, however, that his work was entirely accomplished before he was taken ill; that the news reel organization in Europe is far stronger than ever before, and that arrangements have been made to materially strengthen the product which International will receive from across the water. Another object of Mr. Hatrick's trip which was successful was the securing of a number of very early negatives of news events for The Mirror, the novelty reel which will be released once a month through Universal. Details of these new acquisitions will have to wait until Mr. Hatrick's full recovery.

## Joe Mayer Joins "U's" Sales Force

JOSEPH H. MAYER, formerly connected with the Universal home office and for the past eighteen months exploitation manager of that company's Detroit Exchange, has been appointed Jewel Sales Manager in the Cincinnati territory. Mayer will continue to aid exhibitors in exploiting Universal product.

UNIVERSAL'S home office has already received an avalanche of letters from exhibitors all over the country commanding that company on its comprehensive advertising campaign which started in a recent issue of the Saturday Evening Post. Copies of these letters were immediately forwarded to Carl Laemmle, president of the Universal, who is now abroad. His reply is illuminating in that it bears out a prediction made by Mr. Laemmle when he mapped out the campaign prior to his recent departure for Europe.

"We in the home office knew, our men in the exchanges knew, those exhibitors who had been fortunate enough to see them projected knew, that our fall product surpassed anything Universal—I might almost say any other company, for that matter—had ever produced. It has always been our boast that we spared no effort to assist the exhibitor 'sell' the picture to his patrons after he had booked it. Here was another opportunity to show the theatre manager that his interest was ours, that our dealings with him and for him did not cease when he had signed a booking contract.

"We determined to go the limit in helping him increase business. To do this it was necessary to let the largest possible body of people know of what the exhibitor's merchandise would consist. We chose the most widely circulated periodical in the world, the Saturday Evening Post. We made an appropriation of thousands of dollars. We mapped out a campaign that would mean increased attendance and enlarged receipts for the exhibitor. Instead of telling the public about Universal City or the Universal Film Manufacturing Company or our magnificently equipped plants and laboratories, we talked pictures to 'em. We told 'em their local theatres would run these films. We did everything possible to assure the exhibitor a vast demand for his program. And it isn't going to cost the exhibitor a single penny—Universal foots the bill.

## Watch This Column

"In the Days of Buffalo Bill"



I USED to dream of Buffalo Bill. He was my ideal American hero. He was the essence of Roman. He was stout, plainminded, Indian fighter, trailer, hunter. He was the most picturesque figure in history.

He derived his title from his raids on the vast herds of bison that roamed the plains of the Northwest in his day. His courage and Indian warfare of inestimable value to the country.

That his deeds may live in American mind, I am placing them in moving-picture, in the form of a chapter which a actor who has made such a hit in "Afraid to Face the Fight" and whose work in pictures soon to be released will make you like him as well as I do.

The picture directed by Langdon, over 100 big actors such as Lincoln, the prominent army and the most brilliant Indian chiefs border those determined and fearless battles of the West. It seems action, hairbreadth escape.

ART ACORD, a

son, a handsome, dashing chap who is working with the best of the boys on Howard's great melodrama, "Don't Shoot, Remy," which is mighty little introduction. He is a son of an American favorite for some years.

Tell the manager to get "In the Days of Buffalo Bill" and see it and ought with it. And I am of making it.

CARL

## Watch This Column

Some people "thank their stars" for their good luck. And I thank my stars for mine. Only it so happens that my stars are flesh and blood and they are engaged in the commendable work of making high-class moving-pictures for me.

I'd like to take them all in my lap, daddy-fashion, and tell them how much I appreciate the pictures they have made and are making. But I am a small man and it can't be done. So I'll talk about them here.

In previous chats I have mentioned such excellent actors as HOUSE PETERS, PRIDEA CILLA DEAN, MATT MOORE, VIRGINIA REGINA DANNY and ART ACORD. Now I want to talk about some of the others who are helping to make UNIVERSAL a household word.

Hoot Gibson, for example, a fine young chap who wears spurs and chaps, rides fast, fights furiously and dances through it all. I like the type of clean, young manhood he represents.

FRANK MAYO

FRANK MAYO Gladys Walton, who plays the most little happy-go-lucky girl, alert today and who attracted a lot of favorable notice, is playing like "Second Hand Rose," "All Done Up," "The Wise Kid," etc.

She's pretty as a peach and you can't help liking her.

HERBERT RAYLISON

HERBERT RAYLISON young and beautiful

is in the North. greatest outbursts of

peril in their lives,

the girls a problem

that's got to the limit.

Take this adver-

the your favorite

innocent girls of

ever to come. Re-

member the Universa-

lal President

ART ACORD, a

son, a handsome,

dashing chap

who is working

with the best of

the boys on

Howard's

great melodrama,

"Don't Shoot,

Remy," which is

mighty little in-

roduction. He

is a son of an Am-

erican favorite for

some years.

Great plays, great actors and actresses won-

derful directing—these are making UNIVERS-

AL Pictures sought after, and you will never

see that is best in pictures until you see

them. Ask for Mary Philbin, Gladys Walton,

UNIVERSAL PICTURES and forthcoming

releases. CARL LAEMMLE, President.

UNIVERSAL

PICTURES

1600 Broadway, New York City

UNIVERSAL

PICTURES

1600 Broadway, New York City

UNIVERSAL

PICTURES

1600 Broadway, New York City

Proofs of Three Saturday Evening Post Universal Ads

## Sat. Eve. Post Campaign Will Aid The Exhibitor, Carl Laemmle Declares

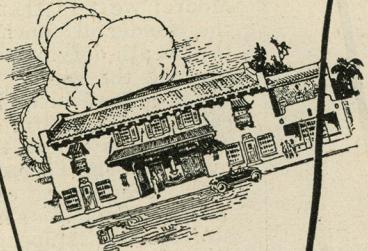
"WE told the public about 'The Storm,' that super-thriller Universal-Jewel which the trade and lay critics hail as the outstanding picture of the year; we told them of the magnificent acting of House Peters, Virginia Valli and Matt Moore; we told them of the wonderful punches—the death-defying race through the raging rapids in a frail birch bark canoe, the beautiful blizzard scenes where three human beings battled with the fury of a North Woods snow storm, the stupendous climax wherein the three pivotal characters dared all to escape the horror of the most realistic forest fire ever filmed, the elemental conflict between two strong men for the soul of an innocent girl—in short, we made the public want to see 'The Storm,' and we gave unlimited free advertising to the exhibitor in so doing.

"We told millions of men, women and children throughout the land about 'Human Hearts,' that Jewel of Jewels, glorifying the American mother; we told them about the gripping theme, the masterly direction, the phenomenal acting of House Peters, Mary Philbin, and every member of the superb cast, the human touches of introspective understanding that make this picture the supreme heart-picture of the year—we made the public feel it must see this masterpiece of King Baggot's direction; and again the exhibitor ben-

"We told them about 'In the Days of Buffalo Bill,' the greatest chapter-play ever filmed; we told them about our forthcoming Jewels, Attractions, comedies, action dramas and series; we played up the fact that their local theatre would show them these pictures—if it had been humanly possible to mention the name, address and play-date of their local picture house we would gladly have done so. We did everything in our power to benefit directly the exhibitor—this wonderful collection of letters I have just received from them convinces me they appreciate what we have done. (Concluded on Page 23)

# **"Increased Business 500 Per Cent!"**

----Says  
**H. C. von Stein**  
the Managing  
Director of  
Larchmont  
Theatre,  
L. A.



## *Larchmont Theatre*

149 North LARCHMONT BOULEVARD  
Los Angeles, <sup>Calif.</sup>  
H. C. Von Stein, Lessee

Dear Mr. Theuerkauf:  
I am happy to report to you a wonderful success  
with "Adventures of Robinson Crusoe", which we  
are running each Saturday matinee.  
This feature has increased our matinee business  
500% and I can truthfully say it is the best  
thing I have ever done for the Larchmont Theatre.  
We have put our Saturday matinee on a  
very profitable basis, and the one thing that did  
it was "The Adventures of Robinson Crusoe".  
And the best thing of all is, that the serial  
pleases all - young and old alike.  
I take this opportunity of complimenting you upon  
such a production as "Robinson Crusoe" and look  
forward to your many other features equally as  
promising.  
Best wishes to yourself and Universal.

Sincerely yours,

LARCHMONT THEATRE  
*H. C. von Stein*

Managing Director.

**"Robinson**

**Crusoe' Pleases All!"**

# Sizing Up Box-Office Appeal

MANY kinds of ability go into the making of motion pictures. Carl Laemmle's abilities are popularly supposed to run in financial lines. Of his genius for finance there are evidences on every hand in the progressive history of the Universal. Not the least of these was the signal accomplishment of taking a million and a quarter dollars out of current business to make "Foolish Wives" in the worst year the industry has seen. Not a dollar was borrowed for this stupendous production. Now that this money is coming back to him in a steady stream from Exchanges, it is a wonderful relief to be able to put it back into production for better pictures for next year instead of having to give it to a lot of bankers, however much you might like bankers.

Now that every one is talking about the wonderful pictures that Universal has for Fall, and saying and thinking that this is a Universal Year, it is well to pause a moment and consider another of Carl Laemmle's varied abilities. His faculty of observation and the ability to turn his observations into ways of making better and more human pictures is one of Mr. Laemmle's greatest assets. This ability is just being appreciated.

It all started through the habit Mr. Laemmle formed of slipping into one of the side rear seats of the Central Theatre and listening to the comments of the audiences, although it really goes back to Mr. Laemmle's exhaustive habit of observation. No one imagined the quite little man was the president of the company, no one thought anything unusual when now and then he would draw a piece of paper from his pocket and make cabalistic signs on it. These loose slips of paper in Mr. Laemmle's trousers pocket are just as necessary to him as his glasses. His secretary purchases pads exactly the right size and tears the small squares off, so all he has to do is to put in his

How Carl Laemmle, Through His Confirmed Habit of Observation and His Still Firmer Habit of Putting His Observations Down on Little Slips of Paper, Has Made Pictures More Human

hand and draw one out, and by these scraps of paper is Universal praised, blamed and directed, for on them is jotted the memoranda of what its president does and does not like,

Mr. Laemmle, who wanders about a good deal like Haroun al Raschid without giving any one due notice, has made it a habit to slip into theatres playing Universal pictures and to find out what made the audiences laugh and what made them sad, what interested them and what left them indifferent. The results were so surprising that he went night after night and his observations, written on these same scraps of paper, went flying out to the Coast to the Scenario Department and the directors there, in the shape of terse comment and criticism.

Some of the effects the company had spent the most money on left the audiences cold, while instead of gorgeous sets a simple country scene with hills and woodlands in the distance made them murmur with appreciation. He discovered that a moving picture, contrary to screen prejudice, could have as few characters as a play, yet through the sincerity of its acting hold the interest every moment—that the most wonderful captions of his highest paid title writer did not evolve a ripple of emotion compared to simple ones like those he had written for "The Storm," for instance.

The result of his observations was embodied in great part in the last named picture and all the Fall Universal pictures like "Human Hearts," "The Flirt" and "The Kentucky Derby," show the principle he found to be true; that the big

spectacle is second to the heart interest—even to that in homely lives which possess in addition the dry humor that comes so close to pathos.

He discovered that it was the men and not the women who laughed the hardest at the comedies, and that the feminine portion of the audience (Continued on Page 22)

## MR. EXHIBITOR:

TAKE this story to the editor of your local newspaper and ask him to run it in his columns as a "human interest" story. It tells how a great film company keeps its finger on the pulse of the public and complies with the demands of the millions of motion picture patrons throughout the land. When the story appears in print, post copies in your lobby and, if convenient, mail proofs to your regular patrons.

You can obtain the good will of your patrons by asking them to help you, as well as Mr. Laemmle, by offering suggestions and criticisms for the future guidance of Universal. This means they will take a more personal interest in your programs and attend your theatre more regularly, particularly on those days when you show Universal pictures.

This increase of patronage will be felt most of all, however, when you run the pictures mentioned in the story, as their own criticisms, given months ago, may have been the very ones which Universal's "scouts" incorporated in their reports to the Universal home office.

**REPRINTED** from the fifty-two page special section of the Motion Picture News, issue of July 22, 1922, devoted solely to the present and future activities of Universal stars, directors, scenarists, technicians and players. Exhibitors wishing to obtain a copy of this special supplement can obtain same by applying to their nearest Universal Exchange.

# Beat Competition with

AUG. 21  
**HERBERT  
RAWLINSON**  
IN  
**DON'T  
SHOOT**  
by Geo. Bronson Howard  
Directed by Jack Conway

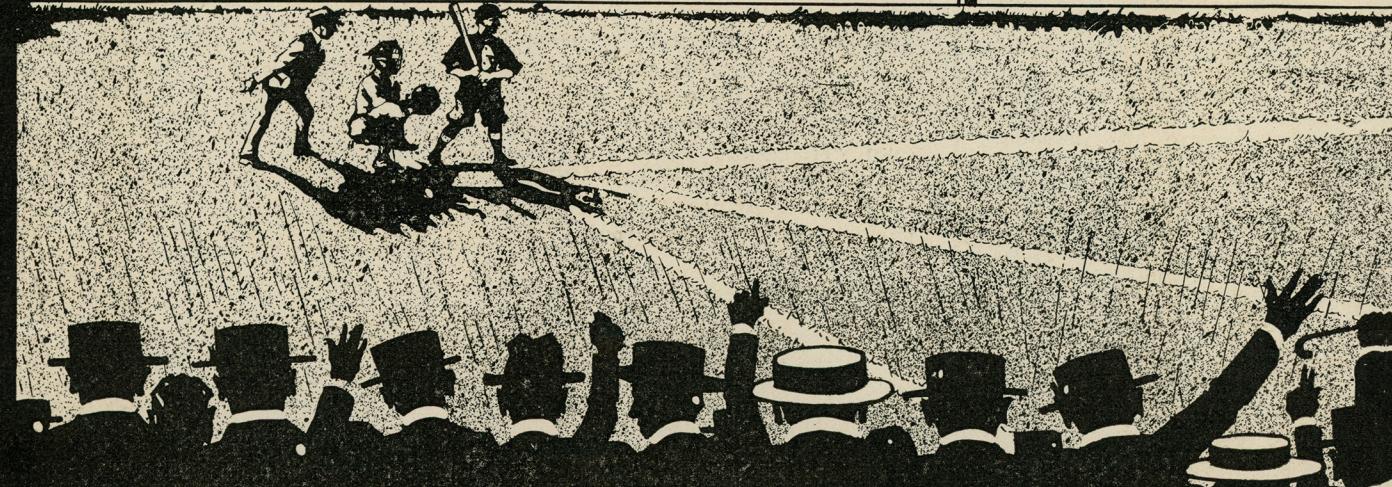
AUG. 28  
An all star cast featuring  
**GLADYS  
BROCKWELL**  
IN  
**PAID  
BACK**  
Directed by Irving Cummings

SEPT. 4  
**GLADYS  
WALTON**  
IN  
**TOP O' THE  
MORNING**  
by Anne Caldwell  
Directed by Ed. Laemmle

OCT. 2  
**HENRY B. WALTHALL**  
MARJORIE DAW  
RALPH GRAVES  
IN  
**THE  
LONG CHANCE**  
by Peter B. Kyne  
Directed by Jack Conway

OCT. 9  
**GLADYS  
WALTON**  
IN  
**THE GIRL WHO  
RAN WILD**  
by Bret Harte  
Directed by Rupert Julian

OCT. 16  
**HOOT  
GIBSON**  
IN  
**THE  
LONE HAND**  
by Ralph Cummins  
Directed by Nat Ross



## Universal Attractions de luxe

# "The Winning Nine"~

SEPT. 11

**HOOT  
GIBSON**

IN

**THE  
GALLOPING KID**

by Ralph Cummins  
Directed by Nat Ross

SEPT. 18

**FRANK  
MAYO**

IN

**CAUGHT  
BLUFFING**

by Jack Becholdt  
Directed by Lambert Hillyer

SEPT. 25

**HERBERT  
RAWLINSON**

IN

**CONFIDENCE**

by Bernard Hyman  
Directed by Harry Pollard

TEA  
**NEW  
BOS**  
OUT  


YOU can easily beat all competition when you have such wonderful attractions as these. They're the pick of the program with players every picture fan knows and they'll put your house on the map in great big type. You get such stars as HERBERT RAWLINSON, GLADYS WALTON, HOOT GIBSON and FRANK MAYO in seven of them and two splendid productions with all-star casts featuring such notable players as Henry B. Walthall, Marjorie Daw, Ralph Graves, Gladys Brockwell, Stuart Holmes and many others.

Nine big champion money-makers to pack your house during August, September and October. Every one backed by national advertising in The Saturday Evening Post.

*Book The Winning Nine---They'll Score  
Big for You!*

**presented by Carl Laemmle**

# Number Thirteen Proves Lucky



W. F. Scott, Manager of the Ideal Theatre, Moxham, Pa., Doesn't Believe in Drawing the Color Line. A Negro Boy Made an Effective Punctuation Mark in His String of Fifteen "Sandwich Men"

THE fourteenth week of Universal's \$7,000 Exploitation Contest for Showmanship on "The Adventures of Robinson Crusoe" has ended. The four exhibitors winning the fifty-dollar prizes for the most effective campaigns on the Universal chapter-play, starring Harry Myers, are: V. F. Scott, manager of the Amusu and Ideal Theatres, Conemaugh and Moxham, Penna.; R. C. Hunt, manager of the Grand Theatre, Riverside, Calif.; S. Garr, manager of the National Theatre, Toronto, Canada, and Walter F. James, manager of the Coliseum Theatre, Cherokee, Iowa. These winners will be considered for the last award of the big money monthly prizes to be given by Universal for the month of July. These major prizes are the final ones to be awarded in this contest and will conclude the \$7,000 competition. Exhibitors wishing to win a share of the remaining prizes are advised to enroll in the competition at once. All that is necessary to enter the contest is for the theatre manager to send his name, that of his theatre and his play-date for the opening episode to the Serial Contest Manager, Universal Film Manufacturing Company, 1600 Broad-

way, New York City. Then, when he has exploited the picture, send in photographs of his stunt and a picture of himself, if possible, with a description of the campaign to the above address, together with any comments on how his exploitation worked and how the picture was received by his patrons. It is not too late to take advantage of this remarkable prize offer

of the Universal—send in your name now, today. There's still a chance for you to win a prize. Get busy before it is too late.

## THIS WEEK'S WINNERS

V. F. Scott,  
Ideal Theatre,  
Moxham, Penna.  
R. C. Hunt,  
Grand Theatre,  
Riverside, Calif.  
S. Garr,  
National Theatre,  
Toronto, Canada  
Walter F. James,  
Coliseum Theatre,  
Cherokee, Iowa

## HONORABLE MENTION

N. J. Zweifel,  
Majestic Theatre,  
Pomeroy, Ohio

V. F. SCOTT, manager of the Ideal and Amusu Theatres, Moxham and Conemaugh, Pa., one of this week's fifty-dollar prize winners, staged a novel parade in connection with his comprehensive exploitation campaign for "The Adventures of Robinson Crusoe." Getting fourteen kids, Manager Scott equipped each one with a sandwich banner on which was painted one of the letters in the name "Robinson Crusoe," and some sort of noise device, ranging from a siren to a rattle. He then sent them out in single file, but had them keep three minutes apart. Thus, although they went out over the same route, nobody could know just what the banners spelt until he had waited for the entire parade to pass. Later Mr. Scott had the fourteen kids go out again through the same streets, this time jumbling up the letters to further increase the public's interest and curiosity. He kept them out for about two hours in this formation.

# for These "Crusoe" Exhibitors

HIS next move was to line the kids up in order so the banner would read: "R-O-B-I-N-S-O-N C-R-U-S-O-E." The youngsters were placed about twenty feet apart and marched through town behind Mr. Scott's automobile truck ballyhoo. The kids and the auto worked the entire town and were successful in bringing considerable increase in attendance to his house; so much, in fact, that he used the same stunt later for his other theatre. Mr. Scott reports his Ideal Theatre played to three hundred and sixty-five persons on a Friday, usually his weak day. Besides his parade, Mr. Scott put over some other effective stunts in conjunction with his exploitation campaign, but the parade, he says, proved most successful of all.

R. C. HUNT, manager of the Grand Theatre, Riverside, Calif., another of the weekly fifty-dollar prize winners, gave his patrons a triple treat. The first was the presentation of the opening episode of "The Adventures of Robinson Crusoe"; the second, the showing of Frank Mayo's current Universal Attraction, "Out of the Silent North," and the third, the giving of free Eskimo Pies to every person attending the show. Mr. Hunt's letter reads:

"On Wednesday of this week I played the first chapter of "Robinson Crusoe" and I believe from the reception our patrons gave the opening episode that it will be a real money-maker for the house during the summer months. I preceded the chapter-play with Frank Mayo in 'Out of the Silent North,' which pleased 100 per cent.

"We connected up with the local creamery and bought Eskimo Pies at cost, starting one week in advance to advertise what we called Eskimo Pie Day, celebrating the opening chapter of Harry Myers in the world's greatest chapter-play 'The Adventures of Robinson Crusoe.' We advertised that every person attending the Grand Theatre on Wednesday would receive an Eskimo Pie free. The newspapers gave their support as you will see by the enclosed clippings.

"The result was that we gave away 1,425 Eskimo Pies, representing 866 adults and 559 children. This was done during the hottest day of the hottest week we have had this season. On Wednesday the thermometer touched 107 degrees—the heat was never less than 99 degrees the entire week. Our seating capacity is 400; we give five shows daily, charging ten and fifteen cents admission.

"Our attendance was an increase of practically three hundred per cent.

over our ordinary business during the hot weather. Considering the extra attendance, the day's receipts were well above the average, after deducting cost of pies and advertising. Enclosed you will find snapshots of waiting line for second show in the afternoon. The newspapers did not exaggerate when they said the crowd stood 'dozens deep in front of the Grand Theatre.' Eskimo Pie Day was so successful I intend to repeat it at least once more during the summer."

S. GARR, manager of the National Theatre, Toronto, Can., had one of the most comprehensive campaigns of the week. Considering the amount of money and effort spent by Mr. Garr, the results are most satisfying. Universal takes pleasure in congratulating him and the three other showmen whose ability and enterprise were instrumental in gaining one of the four weekly fifty-dollar prizes. Mr. Garr's letter explaining his campaign reads:

"I played the opening episode of 'The Adventures of Robinson Crusoe' to a wonderful business, considering the season of the year. My campaign for this chapter-play was as follows: I previously advertised this new serial three weeks in advance with the following mediums: advertising slides on the screen of our theatre, the National, newspaper ads. and 5,000 heralds. Enclosed please find photograph, which will give you an idea of our effective lobby display. I had the lobby decorated with palm trees and six live monkeys invisibly chained to them. This does not show up particularly well in the photograph of

the lobby, as it was almost impossible to get the proper lighting because of the front canopy shadowing the tree trunks.

"Immediately above the canopy on the theatre sign I had two special cutouts of Robinson Crusoe attached to beaver board, and pasted these on each side to attract the attention of patrons. They proved very efficient and caused a lot of comment among passersby, several of whom stopped to congratulate me on the artistic arrangement of my lobby. Needless to say, if a man thinks enough of your lobby to tell you how good it is, you can be pretty sure he's going to come in and see the show. Most of 'em did, as a matter of fact.

"I gave a free morning performance to school children on the first episode, together with a kid comedy. I received wonderful co-operation from the principals of the different schools, and the teachers were highly pleased with the show which we provided. I was agreeably surprised to find that many persons whom I thought to be antagonistic towards 'movies' turned out to be the best boosters of all for 'The Adventures of Robinson Crusoe.' The first episode went over with a bang to very good business, in fact the biggest business I have ever done on the opening episode of any serial that has played this house during my ownership."

Each week of the contest the judges of the competition and the editor of the Universal Weekly feel it incumbent upon themselves to congratulate one particular exhibitor for (Continued on Page 24)



"Eskimo Pie Day" Took the Jinx Away from a Temperature of 107 Degrees for Manager R. C. Hunt, of the Grand Theatre, Riverside, Cal.

# "Second Run Smashes



CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	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.

WESTERN UNION  
TELEGRAPH

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. A.

RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY

RU23CH 39 BLUE 2 EXTRA  
UNIVERSAL FILM MFG CO 1600 BROADWAY  
OPENED WITH FOOLISH WIVES SECOND  
BROKE ALL HOUSE RECORDS IN SPI  
HELD THEM OUT ALL DAY STOP RE  
SCENES BROUGHT LENGTHY APPLAUS  
F A R

# FOOLISH

# Record in Bad Weather"

says

F. A. FLADER  
Frolic Theatre—San Francisco, Cal.

UNION  
AM  
TIONS. FIRST VICE-PRESIDENT

1922 JUL 11 AM 12 57

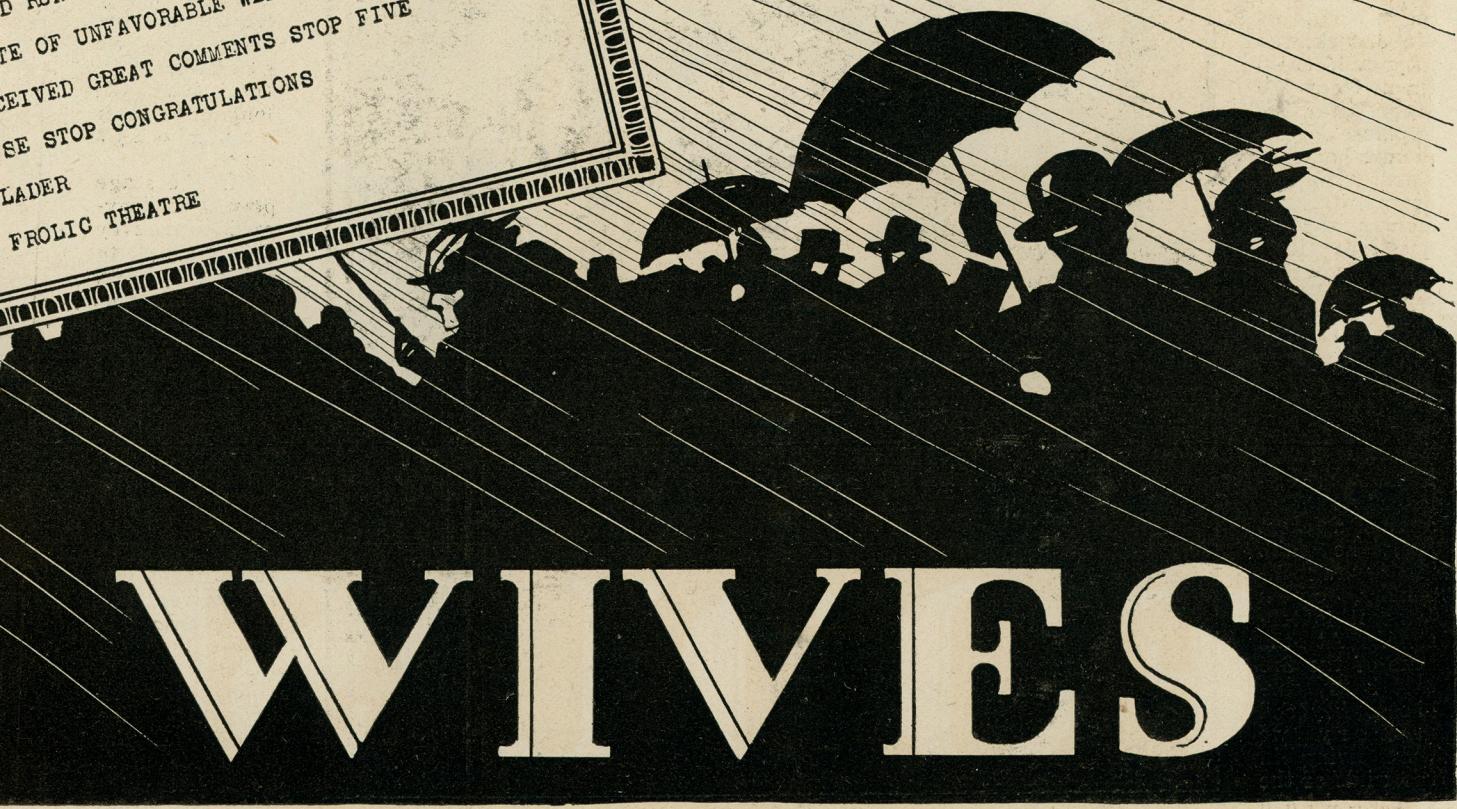
ISCO CAL 10  
NYC

D RUN MARKET STREET SUNDAY STOP  
TE OF UNFAVORABLE WEATHER STOP  
REIVED GREAT COMMENTS STOP FIVE  
SE STOP CONGRATULATIONS  
LADER  
FROLIC THEATRE

Form 1204	
CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N.L.
Night Letter	

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.

Presented by  
**CARL LAEMMLE**  
By and with  
**VON STROHEIM**



# Green Room Club Members Guests Of Carl Laemmle At "The Storm"

MORE than three hundred members of the Green Room Club, one of the oldest and best known theatrical organizations in the country, were the guests of Carl Laemmle, president of the Universal, at the Central Theatre last Wednesday evening where "The Storm," written by one of their brother members, Langdon McCormick, was shown them as the feature of a "Green Room Club Night" program. Besides the Universal-Jewel, the presentation included two other examples of McCormick's inventive genius—a color symphony prologue for "The Storm" and novel mechanical effects which added greatly to the atmosphere of the showing.

Marching to the Central Theatre in a body, preceded by a brass band, the three hundred Green Room Club members were welcomed personally by McCormick, who later addressed them from the stage after the applause for the picture had subsided. His address was in answer to the question: "Hey, Mac! How did you come to write 'The Storm'?"

"Probably there are few of my friends here who have ever experienced the thrill of an elemental fight against a forest fire," he said. "It is awe inspiring, even while it is terrible. At the time of the fire that is my earliest boyhood memory we were living in the wilds of the Canadian woods. Prob-

**Actors' Association Marches in Body to Central Theatre to Honor Langdon McCormick--Personal Appearance of Photodrama's Author Signal for Demonstration--Inventor Tells How He Happened to Write Thriller**

ably fifty families, the majority French-Canadians, composed the little settlement. Winter was a battle with snow and ice; summer a constant battle against fire.

"Never will I forget the night several grim-faced men rushed up to our door and told my father to hurry out and join the fight to save the rude cabin homes from the onslaught of the flames. With boyish yearning I longed to be in the midst of the excitement and tagged along with them, armed with a gunny sack. Along the route we were joined by the other settlers. I will not detail all the horror of that night; suffice to say we finally turned the course of the fire and saved our homes and crops; but that night the story of 'The Storm' was born. Years passed before I turned my memories into what the critics have kindly termed 'a masterpiece of stage production,' but the longing to do it was always there.

"In the stage play I endeavored to convey the thrills to the audience, but while mechanical effects produce wonderful results, still they give but a faint idea of the terrorfulness of the real thing. In the screen version, as produced by the Universal, to which you have given such generous applause to-night, it has been possible to better convey the thrills of the enemy of mankind. The com-  
(Continued on  
Page 34)



Virginia Valli, Universal Star, Appearing in "The Storm"

## Sat. Eve. Post Campaign Will Aid the Exhibitor

(Continued from page 14)

"In my many years of experience in the film game I have seldom met an exhibitor who was ungrateful. This whole-hearted response to our efforts on behalf of the showmen reveals to me that their hearts are still in the right place—they know Universal is with 'em and for 'em, heart and soul.

"One of the most gratifying letters of the many sent me is that from an exhibitor in the Middle West, who writes: 'I am not what you would call a "Universal exhibitor," as hitherto I have been tied up with contracts for product other than yours. But from now on you can count on me as a one hundred per cent. Universal exhibitor and booster. Any company that has the interest of the theatre manager so much at heart certainly deserves the loyal co-operation and whole-hearted support of the exhibitor. My feelings are not entirely based on a feeling of reciprocity, however. I feel, after seeing your ads and talking to brother showmen, that Universal product will mean more dollars in the box office safe. Your advertisements were not aimed at the exhibitor—you directed all

your efforts to our patrons—but those ads in the Saturday Evening Post convinced me, all right.' That letter is but one of many which voice the sentiment that our campaign will work wonders for the exhibitor.

"Some of these letters, you may recall, did not come from exhibitors; many were written by business men and women, fathers and mothers, who were quick to realize the advantage of showing clean pictures to their children. Some of these letters asked the name and address of the nearest house showing these forthcoming Universal pictures. I want you to have these letters sent to the exchange managers so they can write personally to these people and tell them the name of the theatre and manager and the approximate play-date of the pictures advertised. This will be an additional boost for the exhibitor and will increase his business considerably. The letters received from educators and authorities commanding us on our policy of filming worth-while subjects should be handled in the same manner. If this plan is carried out properly it will mean a great deal to the exhibitor—and he's the man we're out to help, never forget that."

## EXHIBITOR GOSSIP

WILLIAM QUINN, formerly manager of the Kinema Theatre, Los Angeles, is spending most of his vacation period on the committee in charge of the Exhibitors' picnic to be held at Lagoon Beach, July 26 and 27.

ART RICKARDS, of Rickards and Nace, Phoenix, Arizona, paid a flying visit to Los Angeles Film Row last week, booked a flock of Universal pictures, and hied himself back to the land of cotton, cattle and copper.

GLEN HARPER, vice-president of the Theatre Owners of America, is taking a much needed vacation at Big Bear Lake, California. Harper expects to return with a bun-

dle of pep, and put his Vermont Theatre, Los Angeles, over for a good summer.

D. S. MITCHELL, manager of the Universal Short Products in the Los Angeles exchange, is in San Francisco for a week's vacation. Mitchell plans to inhale some of the Bay City's fog and return to the Southern office with some new ideas that he can impart to his exhibitor friends.

FRED MILLER, of Miller's Theatre, Los Angeles, has booked Mae Murray in "The Delicious Little Devil" for an extended run. An extensive exploitation campaign is planned, and indications are that all former records will go by the boards

during the screening of what critics aver is Miss Murray's crowning achievement.

ROY L. MILLER, publicist for the California and Millers Theatres, Los Angeles, is recovering from a slight operation performed recently, and will soon be around informing the world about the presentations at his two flicker emporiums.

W. WEIR, of the firm of Weir and Stout, controlling the Rialto Theatre, San Diego, dropped in on the Los Angeles Universal exchange force to tell them about the virtues of his home town and book a bunch of Universal attractions.

## Sizing Up Box-Office Appeal

(Continued from Page 15) were the ones to see the subtle humor in the love-making. In fact he was so impressed by the reactions of the spectators that he traveled all over the city to the principal moving picture houses and listened in to what made the audiences crowd around the box-offices or stay away—perhaps because the feature had not been chosen with a proper regard for that portion of the city, perhaps for a dozen other reasons. Thick and fast came the memoranda and then his idea was born.

"While I am away, I want a thorough canvass to be made not only of the theatres, but of their audiences, all over the country," he told R. H. Cochrane, the vice-president, who represents him in his absence. "I don't want men sent out who understand nothing but film; I want those who know human nature. We have left reports largely to the exhibitor. Now I want to hear what the audiences have to say; lots of times they don't tell the exhibitor. Send out those young men to be the ears of

the company, to listen in at all the shows, to find out whether humor in the Northwest is the same as it is in the South, and if not, why not; and if the Middle West wants vamp or sea pictures. And I want these young men," concluded Mr. Laemmle with a twinkle in his eye, "to take along plenty of loose paper pads and not to be afraid of scribbling on them. We are going to make pictures in future from those notes, and many a man has owed his rise to his knowledge of human nature; in fact, I predict that it is going to be the raw stock on which Universal pictures are built from now on."

So orders have gone forth for each Exchange to choose from its staff the most observant person and to make regular reports on the famous little slips of paper, which in turn can be used to make the future pictures made at Universal as good as, or better than the wonderful Fall product of this year. When these pictures are seen, remember those little white slips of Carl Laemmle.

# GET BUSY! EVEN SEVEN THOUSAN

THE CHEROKEE CHIEF, THURSDAY, JUNE 25, 1922

## Robinson Crusoe's Wants Could Have Been Supplied by Cherokee Merchants.

If we had kept shop on the Island with

### ROBINSON CRUSOE

In June we could have sold him Hammocks, Croquet Sets, Hosiery, Handkerchiefs, Preserving Kettles, Canning Supplies, Picnic Baskets, Beach Towels, Beach Chairs, Beach Umbrellas, Beach Parks, Beach Hats, Curtains, Gauze, Turkish Towels, Wash Cloths, Talcum Soap, Laundry Soap, Colored Tubs, Colored Paints, and hundreds of notions, etc., essential to good housekeeping. Since we do not live on an imaginary island among fictitious characters, we ask the privilege of selling you these goods.

### French's Racket Store

### ROBINSON CRUSOE

Never experienced the pleasures of a

### FORD

### MOTOR INN CORPORATION

### ROBINSON CRUSOE

would have prized one of our

### GILLETTE

### Safety Razors

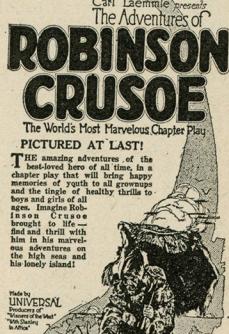
### BERT D. McWILLIAMS

### ROBINSON CRUSOE

would have given most anything for a supply of

### B. E. ALTON'S

### Groceries



### 200 Girls and Boys Wanted

To take part in the greatest 'Pictorial' Parade that Cherokee has ever seen.

### FREE MATINEE

to all who take part in the parade

### Friday at 1:00 O'clock

### THE BOYS BAND

will lead the parade, and 20% of the receipts Friday and Saturday go to the Boys' Band.



### COLISEUM

Manager James's Full-Page Co-operative Newspaper Ad. in the Cherokee (Ia.) Chief

(Continued from Page 19) the manner in which the description of his campaign is submitted. The weekly bouquet is accordingly bestowed on Walter F. James, manager of the Coliseum Theatre, Cherokee, Ia., winner of fifty dollars and the exhibitor whose letter was put in most readable form. Mr. James was handicapped by his photographer disappointing him, but this did not prevent him from taking the trouble to draw a panorama of his

You can easily imagine how

### ROBINSON CRUSOE

would have valued a real pair of

### SHOES

We Have Them

### L. M. & S. SHOE CO.

— IF —

### ROBINSON CRUSOE

could have had his choice, he would have wanted one of our—

### Shakespeare Reels and

### Steel Fish Poles

Ask the successful angler, he knows

### MONTGOMERY HARDWARE

### ROBINSON CRUSOE

had very little entertainment. He would have spent a pleasant hour with one of our

### Billiard Tables

### PASTIME POOL HALL

— Think what a —

### VICTROLA

would have meant to

### ROBINSON CRUSOE

Think what they mean to you

### BOOTHBY MUSIC STORE

— HAS THEM —

JAMES started his campaign with liberal advance advertising in his town's two papers, the Times and the Chief. He obtained the co-operation of eight local merchants in an advertising tie-up, full-page deep and six columns wide, the seventh column being devoted mostly to publicity matter on his presentation and the story of the chapter-play. He next hooked up with seventeen stores for window displays. Each window contained a set of 11 by 14 inches and a card. Eleven of the seventeen windows contained a three-sheet cut-out. The card in these windows was in the nature of a tie-up with some article displayed there, and was lettered with a large crayon in old-fashioned backhand letters to give the effect of having been written by Crusoe. They read:

### "DEAR FRIENDS:

"I wish that I could have had some of Mr. Kingsley's furniture—I had to make my own.

"Yours very truly,  
"ROB CRUSOE."

These cards were 14 by 22 inches, and on the bottom carried this printed caption: "See the Parade Friday—Boys' Band Gets 20%—Friday, Saturday—Coliseum Theatre." Several of the stores carried six-sheet cut-outs in their windows. Every one of these seventeen stores carried a card on which was printed a lucky number.

MR. JAMES had printed 2,000 heralds advertising for the two hundred boys and girls he wanted to take part in the parade on Friday. Each herald had a different number on it, and explained that if any of these numbers appeared on the cards in one of the seventeen store windows, the holder of the herald would receive a free adult's pass for the opening night. On a card beside his box office Mr. James had a card on which fifteen numbers appeared. Two of these numbers admitted an entire family to his opening night; three of these were good for two adults, and the remaining ten admitted an adult apiece. On the cards carried in the parade were five numbers, which admitted two adults to the opening night. All of this was explained on the heralds which Mr. James distributed in the following manner:

JAMES rode in an automobile through the streets, and through a megaphone announced the parade for the next day. Accompanying him on foot were six boys, who gave out the heralds to all those who came to their doors to see what all

parade on a paper as long as a return railroad ticket from New York to Frisco. At the last minute he impressed into service a little girl and her small camera, but the results were not up to Mr. James's expectations, so he sat down and made a drawing which, by actual measurement, is nineteen feet long by two and one-half inches high. The parade was two and one-half blocks long and created a sensation in his town.

# D DOLLARS WON'T LAST FOREVER



S. Garr, Manager of the National Theatre, Toronto, Can., Designed This Attractive Front for His Playhouse

the excitement was about. The boys also handed out the regular circus herald supplied by the Universal Film Manufacturing Company. This method of distribution proved one hundred per cent. effective, the manager writes.

Thursday night three crews of two men each painted footprints on the sidewalks of every principal street in town with whitewash. Nearly sixty blocks, or three miles, were painted on both sides of the street. This was done with the permission of the mayor, who gave his consent after some little argument on the part of Mr. James. The whole stunt went over in perfect shape and created a lot of enthusiasm and interest in the parade which took place the following day.

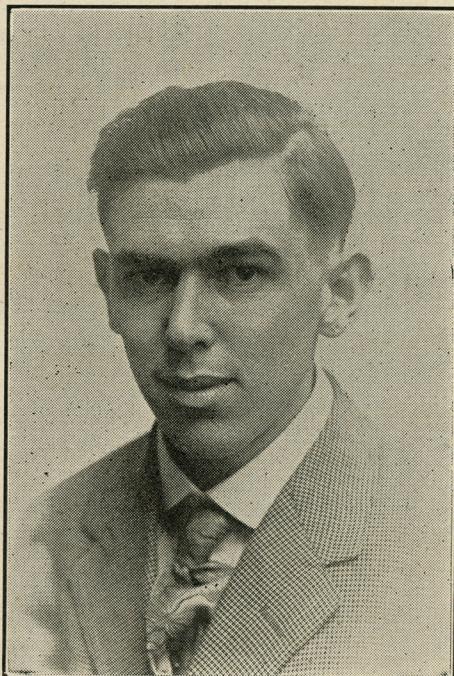
THE parade consisted of the following paper, two of the same sheets being attached back to back so as to give double display, mounted on light board, which was easily carried by the marchers. Six-sheets on the first eleven episodes (Mr. James planned to encompass the entire chapter-play in this manner, but could not obtain any paper for episodes after the eleventh chapter), two sided three-sheets on ten chapters, two-sided one-sheets on eleven chapters and miscellaneous cards. Handles at the two lower corners enabled the sheets to be carried easily. Four boys

carried each six-sheet, and two or three boys were assigned to the three-sheets, according to the size of the boys. Mr. James writes that he ran out of boys and had to impress some girls into the parade. All the boys and girls who took part in the parade were admitted free to the opening.

LEADING the parade were cards reading: "Stop," "Look" and "Listen." These were followed by a boys' band of sixty pieces. This band was given twenty per cent. of the receipts for the first two nights of the show. Behind the band were cards announcing this fact and calling attention to the fact that the chapter-play had been endorsed by teachers, club women, mayors, etc. Following this came a card announcing date, time and place of opening. Then came the six-sheets and three-sheets on each chapter in their proper order. In the middle of the parade Mr. James placed a truck containing a Unaphone, which was played by the theatre pianist. At the tail end of the parade Mr. James, his drummer and his saxophone player played continuously on a ten-foot Marimba-phone Xylophone. This instrument, the largest ever manufactured by the makers, J. C. Degan & Co., of Chicago, was made to order for the Coliseum Theatre during the war, so Mr. Jones

and his then partner, Mr. Sisk, could go out and give Red Cross concerts. It could be heard for blocks and gave a circus atmosphere to the procession, and was in keeping with the many animal pictures on the various posters. Three different kinds of music in a parade two and one-half blocks long constitute a record in Cherokee, and many other towns, too, for that matter.

THE people cheered and applauded as the parade passed. Comment was not confined to the onlookers, however, as the Chief, one of the local newspapers, made flattering comment in an editorial on the procession. The children walked about fifteen feet apart, and were kept in position by men who met them about every two blocks and kept them from herding together. After the parade a free matinee was given for the marchers. After the matinee Mr. James gave each child a card reading: "I am a Goat," "I am Robinson Crusoe," "I am a Parrot," "I am a Cannibal," etc. Mr. James then instructed the children to watch his advertisements, and when it was announced that "Robinson Crusoe" accompanied by something else, a "Raft," for example, they both would be admitted free.



Walter F. James, Manager of the Coliseum Theatre, Cherokee, Ia., One of This Week's Prize Winners

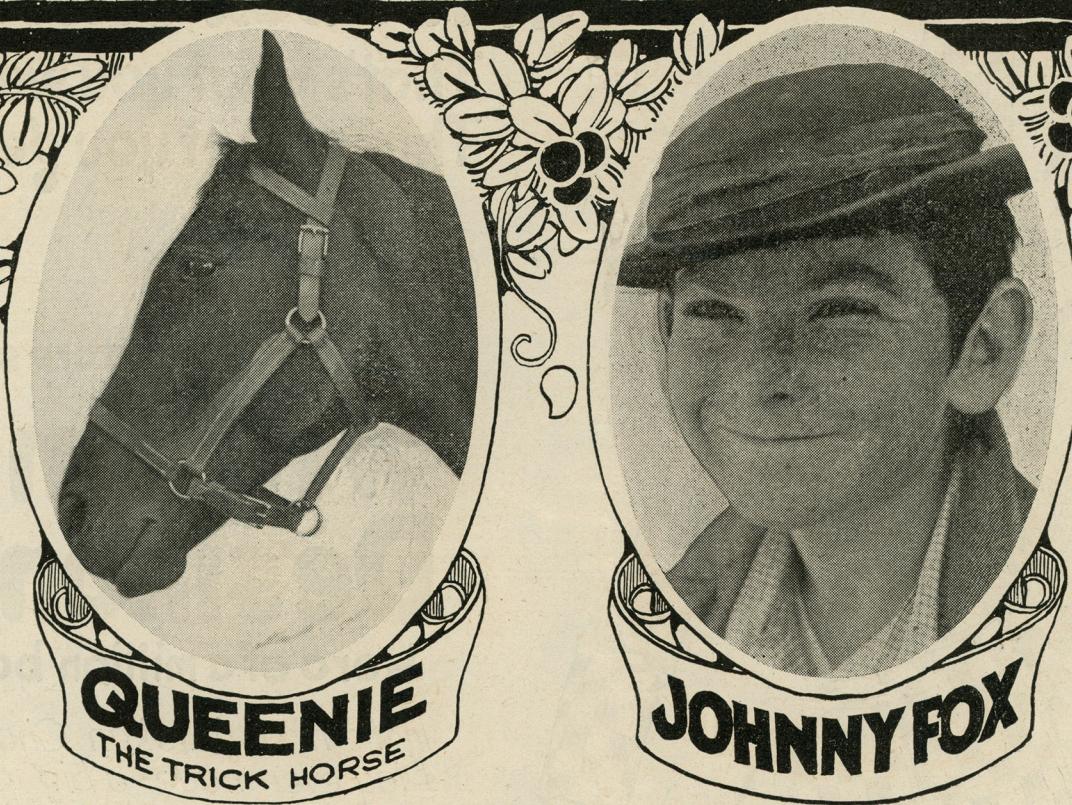
# The Nation's



They're Consistently Good

# Century

# Favorites!



Released thru Universal

Comedies



# Action every minute

— on the screen /  
— at the box-office!

That's what you want  
That's what you get

Carl Laemmle  
presents

The famous feature star

# William Desmond

Hero of a million boys

In the first Alaskan Chapter  
Play ever made—a big cool  
clean up for summer days.

Directed by  
Perry Vekroff and Jay Marchant

# PERILS OF THE YUKON

UNIVERSAL CHAPTER PLAY

# Three Great Reviews on Three Great Pictures

## Mr. Baggot Supported by Miss Pickford

By Mae Tinée

OT any time for the column this morning? Planning to celebrate the "Fourth" by seeing a picture? Well, if you HAVE any time and you ARE so planning, why don't you run over to the Randolph and see pictures as pictures WAS twelve years ago? In other words witness "Going Straight" with Mary Pickford and King Baggot.

Do you by any chance think Miss Pickford is the star of that film? Think again. Mr. Baggot is the large noise and "Little Mary" his humble accompaniment. Doesn't seem possible, but true it is!

You meet in this 1910 model the hero, the heroine, the villain and the vamp as they were "way back when." The subtitles, I suspect, have been taken liberties with by some sacrilegious soul who just HAD to have a little fun with 'em. He does and so do you.

What is "Going Straight" all about? Why, about a young man, who, released from the cold gray penitentiary, stretches out his arms and says to all the nice fresh air, the grass, the springing flowers, and the singing birdies: "Mother, I am going straight!" His mother isn't there, nor is anybody else. He just says it and feels better. Then goes striding off.

Three crooks accost him. Once—how willingly would he have mingled with them! But NOW.

"Boys, I'm going straight," he says. It is too much for the boys. They call in the village vamp and tell her to get busy.

None of them, however, had reckoned on his marrying the sweet Salvation Army lassie, which he does. There is no wedding scene, the subtitle tells you, because the studio didn't have a wedding set. So you know there's been a wedding because you see him at breakfast with his new little wife who wears an all encircling white apron and sends him out into the world to go straight.

But does anybody want him to but his lassie? NO! The first movie detective pries him from his job. The first studio policeman sees that he moves on. The vamp and the villains almost do the rest.

But, HOLY! What is that? Why, THAT is the first movie automobile accident. The policeman's child has been struck. Our hero is there to carry her to his home.

The happy ending has the vamp

Miss Emma L. Trapper, critic of the Jersey Review, has the following to say of "The Storm":

"I must hasten to send your Company congratulations without limit on 'The Storm.' I saw the new photoplay last evening at the Capitol and I regard it as 'the perfect picture.' It is far better than the play, which I witnessed, for it is less melodramatic and so comes closer to the domain of art. It is such a wonderful film, I feel the thrill of it every time I recall the production. Not a scene or situation is overdone. I do not hesitate to state that it is the best picture I have seen thus far this year—not the best theme, perhaps, but the best in direction and certainly one of the best in acting.

"As a critic who sees from six to eight pictures every week, I feel that when a production moves me like 'The Storm' did, it must take its place with the exceptional works made for the screen.

"The planets must have been in the right conjunction when Universal assembled the cast and chose the director for 'The Storm.'

"Such a trio of screen players as House Peters, Matt Moore and beautiful Virginia Valli have seldom been matched. The entire cast is unsurpassed.

"The actors talked and acted just as men and women would in real life if confronted with the same problems. That is all there is to it—reproduce life on the screen and we shall soon hear the end of the politically appointed censors, a far worse evil to my mind than the most salacious and most foolish movie ever made.

"'The Storm' comes just at the right time, too, when the film industry is on its 'mettle.' It is assuredly one of the better pictures, because it embodies human qualities skillfully acted, most intelligently directed and photographed by a camera artist who also belongs at the top. The picture, too, has thrills aplenty. The impressive snow scenes, the beautiful forest fires and daring escape of the hunted trapper and his beautiful daughter on the roaring rapids causes one to marvel 'how it's all done?'

"All that motion pictures need today is more productions like 'The Storm.' There is nothing in published literature or the drama that should be withheld from the screen, but the hands that put it there must be guided by good taste and judgment. There is nothing about 'The Storm' that could not have happened in real life. As a play 'The Storm' was classed as a melodrama, but it is so artistic in the screen adaptation that it rightfully belongs in a higher niche."

converted, the villains saying, "Boys, let's ALL go straight," and the policeman ready to blow up the town hall in his gratitude, while the detective toins away to hide a tear and outside that 'umble abode the Salvation Army plays "Onward Christian Soldiers."

You will eat "Going Straight" alive!  
—Chicago Daily Tribune.

## Kid Roberts Can Hit, Says Tendler

### Lew Comes to This Conclusion After Seeing "Leather Pushers" in Action

By LEW TENDLER  
(Lightweight Championship Contender)

KID ROBERTS looks like a fellow that knows how to handle himself. I have seen a lot of fights, and all were not fought in the ring, but this Roberts I saw at the Aldine Theatre, in "The Leather Pushers," certainly packs a mean punch.

It was the best boxing bout I ever saw in the movies. It had the action of real life.

I noticed in his corner poor old Sam McVey, one of the foxiest old birds that ever wore a glove. Sam also showed that he is a great actor. He was working as hard as this Roberts, whom he seconded, and I guess old Sam had much to do with Roberts' work.

I learned that Kid Roberts is Reginald Denny, the noted actor. He is a handsome fellow, but he showed that he didn't care much for his face. He stopped a lot of punches with his map that I would hesitate to take.

Kid Roberts is what we class an aggressive boy. His defense is his attack. He doesn't know much about blocking punches, but he proved that he could hit. What made a hit with me was the fact that it was his left that put over the knockout.

Old Sam McVey always was yelling at him to "use your left," but the Kid just kept swinging away with the right. However, when the right time came Roberts brought one up from the floor and it was curtains for the man. Roberts can wallop. His failure to use his left earlier was explained after the fight. It developed that the Kid had injured his best hand in the gymnasium, but refused to tell anyone about it. He wouldn't call off the bout because he was champion. He showed that he was fearless.

You could not class Roberts as a boxing marvel, but for a guy who can put action into a bout and one who tears in without care of the opponent's punches, then you must hand it to the Kid. He showed his gameness when he was dropped five times in one round, but he had the stuff that makes champions and just wouldn't stay knocked out.

I want to say that I'm going to see Roberts in the rest of his pictures.—Philadelphia Inquirer.



Carl Laemmle  
presents

*Directed By*  
STUART PATON

*Story By*  
BERNARD HYMAN

UNIVERSAL

See your Universal Exchange now!

# Marie Prevost

in the romance of a pretty girl who believed in good times, gorgeous gowns and gay parties, but who proved that she was more than a fashion butterfly when financial ruin came, by taking her husband's place at the wheel in one of the most sensational auto races ever screened! Filled with beauty and thrills. Book it!

# "The Married Flapper"

## Attraction



Book this picture to-day!

# Exploitation Aids For Marie Prevost

## The Cast

Pamela Billings.....	MARIE PREVOST
Bill Billings.....	Kenneth Harlan
Glenn Kingdon.....	Philo McCullough
Oliver Holbrook.....	Frank Kingsley
Carolyn Carter.....	Lucille Rickson
Gwen Barker.....	Kathleen O'Connor
Muriel Vane.....	Hazel Keener
John Holbrook.....	Tom McGuire
Robert Mills.....	Burton Wilson
"Wild Ben" Clark.....	Wm. Quinn
Mrs. Brewer.....	Lydia Titus
Aunt Libby.....	Martha Mattox

2

## Thumb-Nail Theme

Pamela Billings, a flapper though married, lives up to every dollar of her wealthy husband's income by lavish entertainment of her friends and a weakness for racing cars. "Bill" Billings, her husband, is away from home most of the time attending auto races all over the country. During his absences, Pamela boldly carries on a flirtation with Glenn Kingdon, a wealthy sportsman with little other than social worries on his mind. Bill objects to this and there are many little "spats." Comes a time when the Billings fortune is sadly depleted by business reverses. Bill and his flapper wife have to drop out of the set they have been travelling with. He offers her a divorce but she decides to stick it out. Bill takes a job with a motor car concern and drives their car in the great auto classic of the year. Just before the race Bill is injured, but Pamela tricks him and brings his car in herself, a winner. Pamela, by this time, has more brains, and the prospects indicate "all's well."

2

## At a Glance

**TITLE**—"The Married Flapper."  
**BRAND**—Universal Attraction.  
**STAR**—Marie Prevost.  
**PREVIOUS SUCCESSES**—"The Dangerous Little Demon," "Her Night of Nights," "Nobody's Fool," and "The Butterfly."  
**SUPPORTING PLAYERS**—Kenneth Harlan, Philo McCullough, Frank Kingsley, Kathleen O'Connor, Lucille Rickson, Tom McGuire, Hazel Keener, Martha Mattox, Burton Wilson and William Quinn.  
**DIRECTED BY**—Stuart Paton.  
**STORY BY**—Bernard Hyman.  
**PHOTOGRAPHY BY**—J. J. Rose.  
**SCENARIO BY**—Doris Schroeder.  
**TIME**—Present.  
**LOCALE**—A metropolitan city.

## Regarding the Star

**T**O be vivacious is not necessarily to be "snappy." "Vibrant" would better describe the live wire atmosphere created by Marie Prevost.

To say that the little Universal star is "full of pep" would hardly be doing her justice, for Marie Prevost not only hops about a lot, but she is acting while doing it, and doing the kind of acting that makes screen history—the creation of a new "type."



MARIE PREVOST  
in a Universal Attraction,  
"The MARRIED FLAPPER"

A long time ago Marie Prevost embarked upon her motion picture career in the role of a bathing girl. She worked conscientiously and hard and steadily forged to the top in the ranks of picture mermaids. Later, under a Universal contract, she began to do emotional parts in dramatic productions and met with almost meteoric success.

In "The Married Flapper," Marie Prevost's latest starring Universal vehicle at the ..... Theatre next ..... she reaches the extremes of versatility in a role that calls for etiquette in the ball room and nerve and daring in a racing car on the speedway. Miss Prevost ideally fits the part of the flapper wife who continues her flapping after marriage.

"The Married Flapper" was written by Bernard Hyman especially for the star and was directed by Stuart Paton.

## Tell 'Em About---

- 1—Marie Prevost, vivacious, magnetic, beautiful, appealing. Ideal for the type of a "married flapper." Her daring in the thrilling auto race, surpassed only by her gameness to stick to a thing and see it through.
- 2—Kenneth Harlan, an old Universal favorite; a true sportsman from just the look of him; a finished actor. He thrives on a serious part, but when occasion calls for a smile he's equally good.
- 3—Direction by Stuart Paton, the man who made "Conflict," one of Priscilla Dean's most spectacular offerings. A director who can create pathos where there isn't any and humor out of catastrophe.
- 4—Frank Kingsley, a born actor; plays the second lead under Harlan. Riotously funny at times; at others an appealing character that touches upon your sympathy.
- 5—Lucille Rickson; she has much to learn of the ways of the world but little more about acting. A wonderful type for the budding flapper who imitates the petty vices of her older sister flappers. More child than woman; innocence.
- 6—Philo McCullough; his likable qualities make it hard to see him as a villain; handsome and refined; dignified and gallant, yet he can enact the vilest villainy imaginable.
- 7—The story; written especially for Marie Prevost by Bernard Hyman. "The Married Flapper" is just what any girl might be if she answers the call to matrimony.
- 8—Sets that run from a palatial country estate to a two-by-four flat; from the ball room to the sweeping expanse of motor speedway. Everything in minute detail from the toast burned to a crisp in the toaster to the surging crowds in the stands at the track.
- 9—The great auto race; scenes taken at the annual national motor speed classic, Beverly Hills speedway, California. Milton, De Palma, Murphy, and other speed demons retained for close-up shots of the race.
- 10—Typical Universal production, model 1922; unusual story, beautiful and popular star, expert direction, excellent photography, a well balanced cast, and unsurpassed action scenes.

# evost in "The Married Flapper"

## For the Herald

THE wolf in man's clothing sat comfortably back on the divan, idly drawing in a cigarette and leering at her in a way that no woman likes.

The woman nervously paced the floor of his luxuriously appointed apartment, running her fingers through her disheveled hair as if in a daze. Once she stopped before him and decried his contemptibility in scorching language. He leered more maddeningly than before.

In the doorway of the wolf's apartment was the shadow of a man, his hand on the knob. He had entered quietly and stood silently observing the pair. He had that look of possession upon his face that indicated that he might be the woman's husband, or her sweetheart.

She turned, uttered a cry that was half sob, half joy. The man at the door came nearer. There was fire in his eyes. The leering thing on the divan made half an attempt to arise, and then—

The girl half turned and her eyes bespoke the ending of fear as the faint sound of a nearby door closing came to her.

Pamela had escaped!

This is part of a thrilling scene in "The Married Flapper," starring Marie Prevost, coming to this theatre next



## Ad. Display Lines

When Poverty Knocks at the Door, Love Doesn't Always Fly Out of the Window. It Sometimes Remains to Fight. That Is What Happens in "The Married Flapper," Starring Marie Prevost.

There Are Many Things That a Woman Can Do as Well as a Man if Not Better. A Flapper Can Do Many More. Marie Prevost in "The Married Flapper" Scores for the Bobbed-Hair Clan and Proves Flappers of Some Value.

Pity of One Woman for Another Is as Deep an Emotion as Her Love for a Man. Her Hate Is More Fiery than Either. You'll Pity and Love and Hate with Marie Prevost in "The Married Flapper."

Love Doesn't Always Find a Way, But It Usually Keeps on Trying. It Comes to the Fore in a Very Different Manner in "The Married Flapper," Starring Marie Prevost.

## DOES MARRIAGE TAME WILD WOMEN?



MARIE PREVOST

Scene Cut No. 1

in the Universal Attraction  
"THE MARRIED FLAPPER"

Does the Flapper Continue Her Flapping After Marriage? Does She Make a Better Wife Than the Old-Fashioned Girl? The Modern Flapper Is the Puzzle of Psychologists.

See MARIE PREVOST as  
"The Married Flapper"

GEM THEATRE--TODAY

Is Money the Root of Such Evil that Its Loss Would Make for Greater Happiness than Its Possession? See "The Married Flapper," with Marie Prevost.

You'll No Longer Call Women the Weaker Sex After Seeing "The Married Flapper," Starring Marie Prevost. It Proves Flappers Are Not the Giddy, Fickle Type Commonly Pictured.



## JOE MARTIN SAYS:

**W**HAT I'm showing you here I'll show you at the box-office! I'm not handsome, but I can make the biggest grouch who comes into your theatre laugh until he cries!

BOOK  
*Joe Martin*  
Comedies

The Monkey Bellhop  
The Monkey Movie Star  
The Monkey Schoolmaster

The Monkey Hero  
A White Wings Monkey

MORE FUN THAN A BARREL OF MONKEYS

## Green Room Club Members "U's" Guests at "The Storm"

(Continued from page 22) bination of the burning forest on the screen and the stage effects together give, I believe, the best possible idea of the horrors of a real forest fire.

"The effects that were worked out at my studio for use in conjunction with the showing of Mr. Laemmle's masterpiece are in the main the same as those used in the stage version. I enjoyed sitting among you to night and watching some of you gasp and half jump out of your seats when the trees crashed to the stage with a shower of burning sparks; when the flames apparently shot out over the footlights and up to the roof of the theatre. True, they are only effects, but even I get a thrill every time I see the picture, a thrill heightened by the stage effects I've worked out.

"The blinding snow storm likewise is a memory of my boyhood days in the virgin French-Canadian country. In that far north territory these storms snow in residents for months at a time, even as the blizzard does in 'The Storm.' The fury of the storms that have swept the Eastern States the last few months and caused heavy damage to life and property are insignificant compared to some of the raging storms of winter in that country.

"When my family left Canada and moved to 'the States' I had made electricity my hobby and obtained a position with an electrical concern. At the age of eighteen I invented the basic principle of the arc light of to-day, and received many flattering offers from competitive electrical concerns. However, I decided to branch out for myself and started an electrical business of my own in Providence, R. I. It was about this time that I became interested in working out effects for the melodramatic stage of that period, and I spent all my spare time studying their construction and, at the same time, writing dialogue of my own.

"I gathered together a few friends and started giving platform performances of these amateur efforts and achieved some measure of financial success. Otis Skinner happened to attend one of these performances and asked me if I would like to join his company. I accepted and remained with this sterling actor for three years, all the time working on melodramatic dialogues and effects. After several were accepted and successfully produced I quit the stage and started grinding out plays exclusively. For many years I averaged about five plays a year, all of the spectacular and melodramatic type. Several of these I later novelized.

"The stage version of 'The Storm' was written about fourteen years ago and was presented at Atlantic City. There were so many glaring faults I at once took it off the boards with the intention of rewriting it. Other things kept me busy, however, and I laid it away in a trunk and forgot all about it, until four years ago, when I happened to run across the manuscript. I rewrote it, worked out the fire and storm effects, and took it to George Broadhurst. He saw the possibilities at once and arranged for the presentation. The rest you all know.

"When the rights were sold to the Universal for photoplay purposes I was dubious of what could be done with it. I shall never forget the afternoon I arrived at the Universal projection room and met Mr. Laemmle, president of the Universal. 'What kind of a picture have you fellows made out of my play?' I asked. 'Wait and see,' he replied with a smile.

"I must admit I was amazed. The screen version exceeds the stage one in beauty and thrills, and I admitted it to Mr. Laemmle at the time. It has been a pleasure for me to work out the stage effects at my Boonton studio for use in conjunction with the showing at this theatre; I'm proud to have my name signed to the picture as the author, and I'm mighty glad you boys enjoyed the show."

"Responsible for Excellent Business  
at our Theatre" says Ed. J. Weisfeldt

Saxe's Strand Theatre,  
MILWAUKEE  
WIS.

of

"The  
Mirror"

SAXE'S STRAND

MILWAUKEE'S MOST BEAUTIFUL THEATRE  
ED. J. WEISFELDT, MANAGING DIRECTOR

MILWAUKEE, WIS.

June 2, 1922.

Mr. George L. Levine, Manager,  
Universal Film Exchange,  
Milwaukee, Wis.

Dear Mr. Levine:

Altho our week's run of the MIRROR is not yet completed, you will be interested to know that this subject has already brought us more comments than any other single reel we have ever played.

In our opinion it is one of the greatest 1 reelers ever produced. The exploitation possibilities - I say with emphasis - are wonderful. It can be advertised as extensively, if not more, than any big feature, and this, coupled with the fact that it is so extremely novel and interesting, are responsible for the excellent business it is bringing to our Theatre this week.

The MIRROR certainly did get us additional money at the box office, more than we could ever expect out of a 1 reel subject. The historical benefits derived from it will be of even greater value in years to come, and for that reason, it should be carefully preserved.

We are anxiously awaiting release of the remaining issues.

Very truly yours,

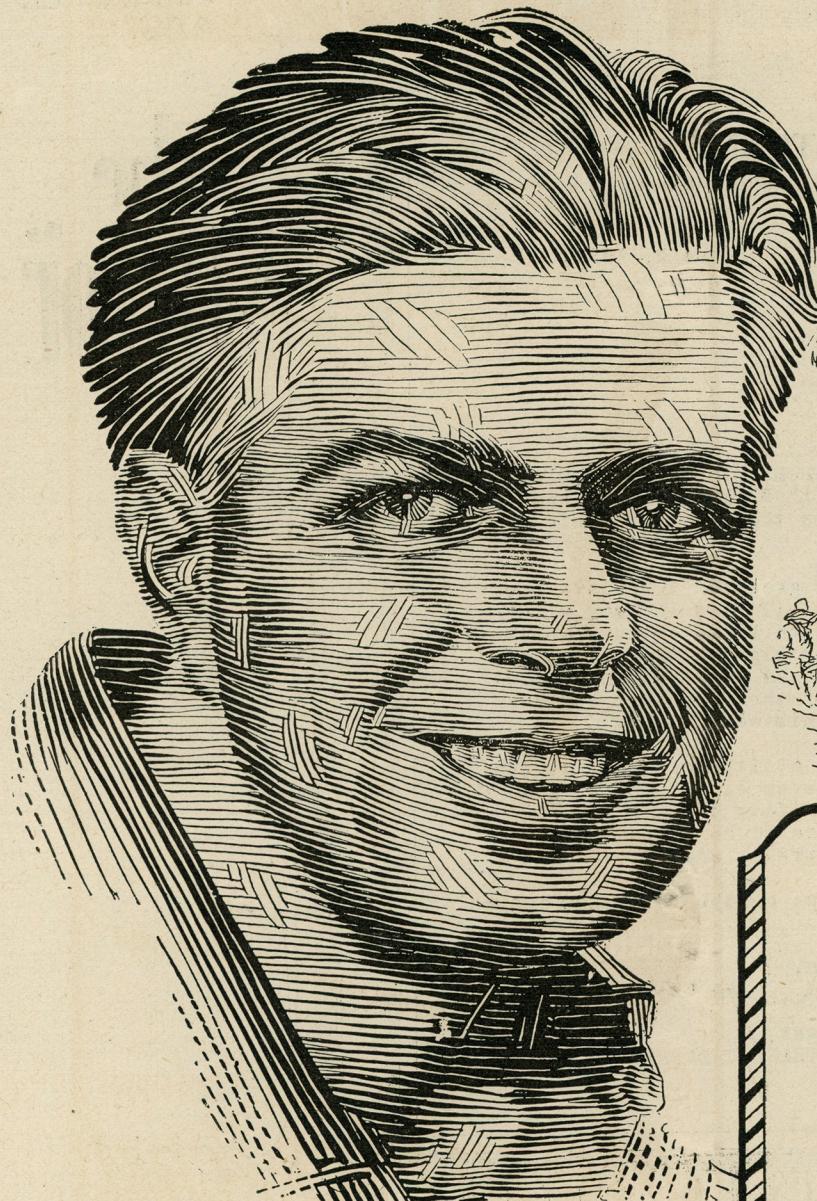
  
Manager,  
SAXE'S STRAND THEATRE.

made by

INTERNATIONAL NEWS

Advertised daily in all Hearst Newspapers  
Released thru UNIVERSAL

# Pep for Your Box Office!



**CARL LAEMMLE**

*soon will present*

**HOOT GIBSON**

in the snappiest, breeziest picture of  
his career—a fighting romance which  
will keep your box-office hustling!

**“The Loaded  
Door”**

Directed by **HARRY POLLARD**  
who made “The Leather Pushers”

Story by Ralph Cummings

**Universal-  
Attraction**

## Carl Laemmle Promotes Albert B. Blofsom To Head Sales-Managership of France and Belgium

ALBERT B. BLOFSOM has been called to Europe by Carl Laemmle, president of the Universal Film Mfg. Co., to take the position of head sales manager for France and Belgium, officials of that company announce. Although Blofson has been connected with the Universal for but two years, his work as Feature Sales Manager of the Philadelphia Exchange has been of such excellence as to merit his promotion.

M. R. LAEMMLE'S plans for distribution in France and Belgium are of such scope as to necessitate the installation of an expert organizer and sales authority. It was only after several conferences with E. J. Smith, Universal's European chief, who had been directly associated with Blofson in Philadelphia, that Mr. Laemmle cabled for Blofson. Blofson came to Universal in 1920 from the Western Union Telegraph Company's Philadelphia office, where he was the manager of the Sales Department. He is now en route to Europe.

2

## 200 Extras Lend Color to "Jack and Beanstalk"

TO lend color to Century's latest fairy tale, "Jack and the Beanstalk," over two hundred men, women and children were used. These extras took part in scenes of the city of the giant and the village where Jack spends his early youth.

Six enormous sets were constructed for the giant's castle and other over-sized scenes. These were made under the direction of Tom O'Neill, the technical director.

Julius Stern has given out the word that no expense is to be spared in making these fairy tale productions worthy of the best moving picture houses in the country. Each fairy tale with his name stamped on it will be a two-reeler de luxe, perfect in every detail. With this end in view they are being made under his personal supervision and according to his criticism and direction. Certain scenes have been taken over and over again to obtain the right illusion and atmosphere.

2

## Gillstrom Finishes with Brownie and Starts New Moran Comedy

GILLSTROM has been switched from Brownie comedies to directing Lee Moran. Several days ago he finished with the Century Wonder Dog and two days later he started work on a production temporarily called "Guilty," written by himself and which gives Moran plenty of opportunity for the sort of gags he does best. In "Guilty" Moran plays the part of a husband who would welcome life imprisonment as relief from his mother-in-law, played by Blanche Payson, the six-foot four Century character woman. Ena Gregory, the newest Century beauty, plays the wife who is prevented by her mother from ever having a moment's peace with her husband. Finally Moran has a brainstorm and tries to kill both his mother-in-law and her pet parrot. The parrot saves the situation and he escapes the electric chair. Others in the cast are Jack Henderson, Bill Irving and Jackie Morgan.

# FEATURED!

## READ / THIS!

Mr. Baggott  
Supported by  
Miss Pickford

By Mae Tinée.  
Got any time for the column this morning? Planning to celebrate the "Fourth" by seeing a picture? Well, if you HAVE any time and you ARE so planning, why don't you run over to the Randolph and see pictures as pictures WAS twelve years ago? In other words witness "Going Straight" with Mary Pickford and King Baggott. Do you by any chance think Miss Pickford is the star of that film? Think again. Mr. Baggott is the large noise and "Little Mary" his humble accompaniment. Doesn't seem possible, but true it is!

You meet in this 1910 model the hero, the heroine, the villain and the vamp as they were "way back when." The subtitles, I suspect, have been taken liberties with by some sacrilegious soul who just HAD to have a little fun with 'em. He does and so do you.

You will undoubtedly like "The Beast Beach" which is the feature picture, and the comedy, which is an animal picture, but "Going Straight" you will eat alive!

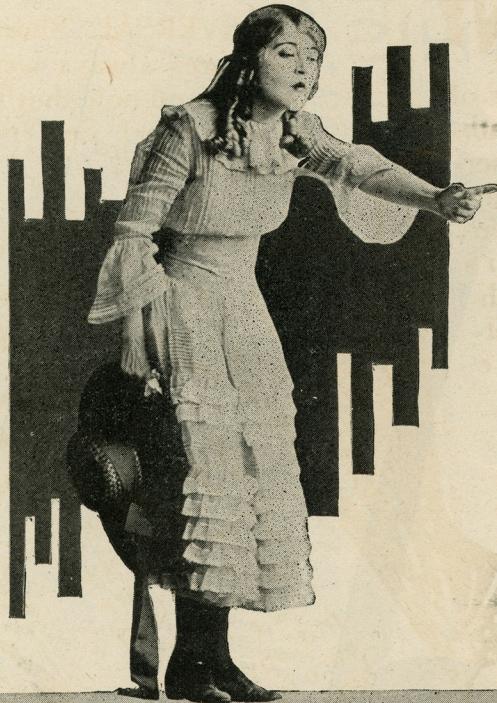
From the  
CHICAGO  
TRIBUNE

CARL LAEMMLE presents  
*Mary Pickford*  
as she appeared 12 years ago in  
"GOING STRAIGHT"  
IN SUPPORT OF KING BAGGOT  
THE YEAR'S BIGGEST  
NOVELTY!

A UNIVERSAL SPECIAL

# "BIGGEST WEEK IN SIX MONTHS!"

*Says Lee S. Ferguson,  
Standard Theatre,  
Cleveland, Ohio*



**THERE'S BIG BUSINESS FOR YOU  
WHEN YOU BOOK**

**Mae Murray**  
AND A GREAT  
CAST INCLUDING  
RODOLPH VALENTINO, W. V. MONG &  
BERTRAM GRASSBY IN  
**THE DELICIOUS  
LITTLE DEVIL**

presented by Carl Laemmle

Directed by Robert Z. Leonard

**EVERYTHING NEW**  
PRINTS, PRESS SHEETS, POSTERS  
NEWS ADS, ACCESSORIES

**A MAE MURRAY SPECIAL**

## Exhibitor Notes

**M**ANAGER KENNEDY of Allen's theatre, Ottawa, recently gave his exploitation attentions to "Foolish Wives." One of the outdoor attractions for the feature was a marquee display which consisted of a huge spider's web with a monstrous spider which was lying in wait for a group of women, the latter being represented by cutouts from the posters. The moving part of the display was a spider which was shown crawling up and down the netting that represented the web.

**T**HE Linwood Theatre, one of the larger suburban houses in Kansas City, which recently was purchased by the Capitol Enterprises, has been closed for remodeling and will re-open this fall. Improvements, including a new \$20,000 Hope-Jones pipe organ, will be installed.

**C**HARLES DARRELL is now manager of the Midway at Rockford, Ill., having succeeded Ed. Flynn. Darrell is well known in Chicago, having opened the Crown Theatre for Ascher Brothers when they took it over.

**H**UGH BENNETT, well known in the Iowa and Nebraska territory for the last ten years, has secured the lease on the large Colonial Theatre, Grinnell, Iowa, one of the finest houses in that territory.

**J**ULIUS KRAMER and Jacob L. Schnadig have purchased a lot at the southeast corner of 63rd Street and Kedzie Avenue for a reported consideration of \$87,500 and have engaged Architect Henry L. Newhouse to draw plans for a two story store and office building with a \$400,000 moving picture theatre in the rear. Construction of the stores and offices will be started immediately and the theatre at an early date if a lessee can be secured to take over the Chicago house for a long term.

**F**OR the second time within two weeks, robbers broke into the office of the Shakespeare Theatre, Chicago, and this time succeeded in opening the safe and getting away with the Fourth of July receipts, which totaled about six hundred dollars. Managing Director Lamm believes the burglars are the same gang, re-enforced by an expert, who made a futile attempt to open the safe the last week in June. The Shakespeare seems to be the target for thieves, who earlier in the year "jimmied" their way in and extracted the nickels from the phone. The loss to Brunhild & Young, the owners, is entirely covered by the burglary insurance policy they hold.

**R**OSS McVOY, of Geneva, N. Y., having recovered from a severe illness, has resumed the active management of his Temple Theatre in Geneva and of the Seneca Falls house. His first booking since his recovery was the Universal revival of "Going Straight" with Mary Pickford as she was twelve years ago.

**T**HE street car strike in Buffalo is having at least one beneficial effect. The business in the neighborhood motion picture houses has picked up in several cases as high as one hundred per cent. Even the striking employees now find their way to the matinees or evening performances.

**A**S SUDEN demand for "The Leather Pushers" has kept the Buffalo Exchange of Universal so busy figuring out dates that it has become necessary to order several additional prints.

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## "SIMPLY SHOCKING"

One-Reel Star Comedy

Starring JACK DUFFY

**M**RS. SIMPKINS is a reformer. She catches her pretty maid and her sweetheart, the ice-man, kissing and forbids it. The ice-man pushes her and she falls on the ice, which slides. When she tries to get up she finds she is frozen to it. They get a barrel, but it is broken — she does not know it.

Mrs. Simpkins sees a picture of a girl in a one-piece bathing suit, and decides to go to the beach and arrest any one with one on. The maid and her sweetheart are down there. Mrs. Simpkins sees the maid and goes over to her, when she is alone. The maid's sweetheart sees him kissing her and runs after him. Mrs. Simpkins tells the officer to arrest the maid for wearing a one-piece bathing suit, but her sweetheart, who sees this, shows her the picture which was taken after she had gotten up from the ice. This reforms her and she tears the warrants up.



## "PERILS OF THE YUKON"

### No. 6 — "The Menace of Death"

Universal Chapter-Play

Starring WILLIAM DESMOND and LAURA LaPLANTE

**P**ETROF and his daughter are in St. Michaels, having come from Nome to guard the secret of their gold strike. Petrof thinks Merrill, Jr., who has taken the name of Standing, is a ghost from the past.

Scully and Hogan have followed Petrof from Nome and are watching him closely. Petrof tells Olga to pack up, they leave for Nome that night, as his claim is not registered. Johnson at the window hears their plans.

#### A Hurried Departure

Merrill returns to their cabin to find Scotty has heard of a new strike at Nome and tells him to hustle and get ready. Merrill and Scotty start. All three outfits are on the long mush through the wilderness of snow. Scotty and Merrill camp that night and make a fire. At Petrof's cabin Nume, out hunting for fresh meat, sees them. He tells Petrof there are strangers in the vicinity. Petrof takes his rifle and steals out.

In Hogan's camp Johnson tells the others he is going out to try to see how far Petrof is ahead of them. Petrof approaches and sees Merrill in the firelight just starting to drink his coffee. He fires and shoots the cup

## "BATH DAY"

Two-Reel Century Comedy

Starring HARRY SWEET and QUEENIE, the Human Horse

**H**ARRY has trouble persuading his kid brother to take a bath, and chases him through the streets; the boy in his bath robe and Harry in his automobile bath tub. Meanwhile, Queenie, after getting her bath, is kidnapped by the suitor for the hand of Harry's sister. The suitor tries to camouflage the horse, so that he may gain the girl's favor by giving her, apparently, another horse. Queenie foils his plot, however, and after many thrilling experiences, including the flooding of the house by the bathroom's overflow, everything ends happily.



## "ACCIDENTS WILL HAPPEN"

One-Reel Star Comedy

Starring NEELY EDWARDS

**N**ERVY NED is an agent for accident insurance. He is very successful. He is in love with his boss's daughter, but her father refuses to consent to the marriage until he has insured Hank Morgan, the hardest man in town. He tries, and after being kicked out of the office about a dozen times, he succeeds in insuring him.

He goes back to claim his reward, and sees several people he insured coming out of the office, bandaged but rich, having collected their insurance. His boss throws him down the steps, and Ned goes back to claim his money and the girl. He gets both.

from Merrill's hand and then turns and darts away, thinking he has killed Merrill. Merrill and Scotty follow Petrof to his camp.

#### The Attack

Olga is glad to see Merrill, Petrof is terrorized. Petrof yields to Olga's urging and Scotty and Merrill join their outfit. Merrill and Olga are becoming good friends.

One night they all go to rest in their sleeping-bags. Petrof rises stealthily and taking his knife goes to Merrill's sleeping-bag, and makes sure he is asleep. Then he takes the bag and drags it to a high elevation, ties a rope around it, holding the flap tight. Hogan and Nume encounter each other in the trail and fight; Petrof drags the sleeping-bag to the edge and rolls it over, sending Merrill hurling helpless, down the incline, covered with snow.

## "THE HOUR OF DOOM"

Two-Reel Action Drama

Starring TOM SANTSCHI

**B**ILL RAND rescues Sheriff Lane's daughter, Rose, from the unwelcome advances of Jim Dorcy, a too persistent suitor who is trying to find out what progress her father has made in catching the unknown bandits who robbed an express car of currency. Later, Rand overhears Dorcy and the Coleman brothers quarrel about sharing the loot of the robbery. Dorcy makes some slighting remark about the girl and is knocked down by Rand. The blow apparently kills Dorcy, and Rand, convicted of murder, is sentenced to die.

#### The Escape

He begs Lane to let him go and bring in the bandits, who are, in his opinion, the real murderers. The request denied, Rand prevails upon Rose to let him out, promising to return. He finds Jack Coleman, who confesses to having knifed Dorcy during the struggle. Phil Coleman enters and knocks out Rand. The latter, recovering consciousness, tries to return to jail in time to keep his word and arrives as a mob is threatening the sheriff for neglect of duty. Rand surrenders and a minute later a railroad detective brings in the real culprits.



## "AT LARGE"

Two-Reel Action Drama

Starring TOM SANTSCHI

**D**AN, a squatter in desperate circumstances, steals and sells a horse to buy medicine for his sick wife. Tracked to his house by the sheriff and Pete, the owner of the horse, Dan is denounced by them and is horrified to see his wife fall back, apparently killed by the shock. Crazed, he jumps on a horse and rides off into the desert, where, in a shack, he finds a baby next the dead body of its mother.

#### The Pursuit

Pete, in pursuit of Dan, arrives, haggard and thirst-crazed. He tries to pull his gun but collapses from exhaustion. Resisting an impulse to kill him, Dan slings him over his back and carries him and the baby back to town. Grateful for his deliverance, Pete withdraws the charge, Dan is released and goes home to find that his wife had only fainted and is overjoyed to adopt the baby.



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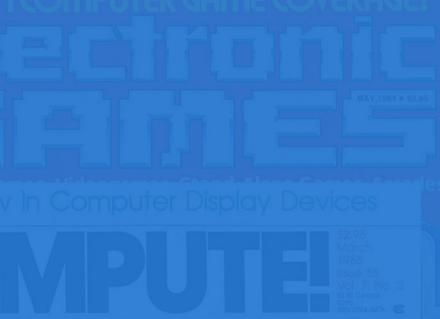
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