

HOLLYWOOD, MAY 5, 1924

TULLAR'S WEEKLY

FEATURES

HARRY TULLAR, Editor

A Reel Trade Journal

FOR THE REAL PEOPLE
OF THE
PROFESSION

SHORT SUBJECTS

PRICE TWENTY FIVE CENTS



JACKIE MORGAN

CHESTER, THE BIG,
LITTLE J. PIERPONT
of the GUMP COMEDIES

FEATURES:
"SELF-MADE FAILURE"
"JUDGMENT OF WEST PARADISE"



No, this is not Jackie Coogan—
This Is
JUNE KING
Former Goldwyn Child Star

Tullar's Weekly

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THE THREE SECRETS OF SUCCESS ON THE SCREEN

1. Fair ability.
2. Hard work.
3. Publicity.

"DUBBS"—THE BOYS PLAY MARBLES

I'll bet the little boys who write the postage stamp reviews on short subjects, and still use the illuminating terms of "fillers," have trouble keeping their marbles in the shallow pockets of short pants. One of them refers to "Busy Buddies" by saying, "there is some fairly fast-moving comedy." This remark leads me to think these reviewers do not know a good picture when they see one, because this particular comedy is in the knockout class.

A CUTTING REMARK

The best footage in pictures is often cut out by the wise men in the east after experts in the west turn out the product in the most finished form possible.

FLAT FEATURE FAILURES

What is the greatest argument for good, selected short subjects? It is not the super length feature situation, nor the balanced program idea, strong as they are. It is the positive fact that **fully one-half of all feature length pictures are flat failures as entertainment.** That's why audiences today relish good short subjects. With my editorials and reviews, which Al Christie states are "constructive," I, alone, am carrying on the fight, so far as trade papers go. Exhibitors and exchanges are seeing the truth. That is why Hollywood Theatres, Inc., affiliated with the great West Coast chain, have written me, "We read Tullar's Weekly religiously. Your editorial page is of particular interest to us. We are glad we have an authority we can rely on." That's why Pathe Exchange of Charlotte, N. C., writes, "We are boosting Tullar's Weekly to the skies among Carolina exhibitors." And there are plenty more.

FIRE THE POOR ONES BACK TO THE EXCHANGES—DON'T RUN JUNK

Mr. Exhibitor, when you buy pictures, if you must buy them in a series, do so only with the right to refuse the poor ones. Stipulate that into the purchase of the series, otherwise it will be serious. You can buy pictures that way, if you hold out long enuf. I have the low-down on this, and you are a dubb, if you buy any other way, aren't you?

"ROUGHEST AFRICA" AND JIMMY FINLAYSON

This is labeled a Stan Laurel comedy, but Jimmy Finlayson runs away with it. It has been credited as one of the best six comedies of the last six months. After some years of experience on Broadway and the screen, Finlayson is coming into just recognition.

HOORAY, FOR SID GRAUMAN!

This showman is giving the short subject comedy a chance at last. Heretofore, he has put on some great shows in his different theatres, except that he has run some murderous features, but the music alone at a Grauman show is worth the price of admission. Three Grauman houses on Los Angeles Broadway have run two-reel comedies lately. The Glunes, Loew's State and Mission are already sold on short subjects. I am delighted to see six Broadway houses in the fold. Sid, on behalf of the short subject producers and their employees, let me congratulate you. If you will just slip a real fun film in ahead of "The Ten Commandments," you will be 100 per cent. And remember to pick your short subjects. Some of them are not so good. If you are too busy to find out the names of the best ones, you can read all about it in here.

LET'S SEE ABOUT THIS "GALLOPING FISH"

Ince's new one for First National. A frost feature. Slapstick. Poor slapstick at that. Excellent to make them sleep and walk out. I saw them do it. Syd Chaplin, in sissy role, fails to get over most of the time. Ford Sterling tries hard but doesn't hit much. Fazenda has little chance. No clever titles. Conklin fairly good. The seal is not bad—balances the ball in good shape, which will please children. This whole thing has "appendicitus," which is the way they spell it in the subtitle. Direction appears to be ordinary. This reminds me of the poorest short subject comedies I see, only it isn't so good. Title has no drawing power. The picture is another non-entertaining feature—exceedingly so. I know directors and players in any short subject studio around Los Angeles who would be ashamed to turn out anything as poor as this.

GREATEST BANANA BUSINESS

"Yes, We Have No Bananas" has trebled the sale of bananas. This song has put bananas in the mind of the public again. The public, of course, have always known about bananas, but this song has been a great reminder. Such is the effect of publicity.

BACKBONE

Have you noticed that Tuller's Weekly is the only trade paper with backbone enough to print a list regularly of the sick, feature-length pictures. Hey, you other papers, what's the matter? Why not tell the exhibitors what you know?

HOW EXHIBITORS CAN FILL THEIR HOUSES ALL THE TIME

Mr. Exhibitor, if you are not getting enuf patrons, if you have too many empty seats, write me about it. I think I can make a suggestion or two that will cop the business for you.

WILL ROGERS AND THE

CALIFORNIA THEATRE

Here's an actor as good as any, and a theatre as good as any. The latter is especially exploiting the exhibition of the former, and they both pay money to me for my paper. Makes me think I have something when such people, and plenty more like them, buy my stuff.

PATHE'S KICK BACK ADVERTISING ON

"THE WAY OF A MAN"—A POOR SERIAL

This is a very ordinary serial. The story had a real author, Emerson Hough, and that is all that can be said. The picture will not help the author to rest in peace. Exhibitors won't have any love for the salesmen that sell this one. Yet, Pathe goes ahead with double-truck ads and boldly states that this serial is as far above other serials as the Eiffel Tower is above the Paris roof tops. I never knew before that these roofs are so high and the tower so low. Pathe underscoringly claims this serial has everything, when, as a matter of fact, it has nothing. There is no poorer serial on the market that I know of, and I make it my business to know. There will be a just kick-back from the exhibitors who fall for the advertising in this case. How foolish to make people believe a picture is good, and buy it, only to lose a lot of trade in the future. It is unfair to exchanges to have to take the kicks that are going to come.

THE PUBLIC BE DAMNED

Mr. Exhibitor, you have some empty seats on certain days which you would like to fill, haven't you? There are plenty of people with money, looking for entertainment, waiting to fill them. The trouble is with you. Your shows are not good enuf; you run too much sick film. You are probably running too much of the non-entertaining feature-length stuff without carefully selecting this part of your program. You show too many cheap comedies, about as funny as a funeral. You are not using carefully selected, funny comedies, and other good short subjects. You are overlooking novelty films like the cartoons and scenics. There are a few good serials which you might use.

Maybe you go on the theory of the public be damned. Well, you can get away with that plan for a little while, but, ultimately they get your number, and then they snare your goat, with apologies to Will Rogers for the expression.

I do not want to run your business. I give you credit for knowing your own business, but you can not deny what I am telling you about your goat.

LOOK IN THEIR FACES

Exhibitors tell me that it's a good practice for the manager to go down in the front of his house, while a picture is being screened, and look at his audience. What he sees will prove whether the picture is holding attention. I have addressed enuf crowds to know this test is a good one. This is more dependable than what patrons say, or don't say, even when they are doing a lot of thinking.

BLUFF

This is the working title of a new so-called feature. I have seen a lot of them lately that were made from the same material.

FEATURES

Entertaining—Book Them

Slave of Desire
Broken Hearts of Broadway
George Washington, Jr.
Meanest Man in the World
Call of the Wild
Judgment of the Storm
The Acquittal
Rosiat
The Unknown Purple
Flaming Youth
Big Brother
The Fog
The White Tiger
The Humming Bird
Secrets
Little Old New York
Fool's Highway

Non-entertaining—Pass Them

Day of Faith
Trilby
The Stranger's Banquet
The Law of the Lawless
Bella Donna
The Hunchback of Notre Dame
Wild Bill Hickok
Broadway Broke
Thundering Dawn
Palace of the King
Wild Oranges
The Courtship of Miles Standish
His Children's Children
Under the Red Robe
The Eternal City
Why Men Leave Home
Galoping Fish



IRVING CUMMINGS
DIRECTOR
of
"FOOL'S HIGHWAY"
Universal Feature

Photo from role played by Mr. Cummings in "Rupert of Hentzau"



PAT O'MALLEY
LEADING MAN
of
"FOOL'S HIGHWAY"



CHARLEY MURRAY
THE FATHER OF MAMIE ROSE
in
"FOOL'S HIGHWAY"

LINC PLUMER

"FLAVIN, THE BOSS"

in

"FOOL'S HIGHWAY"

REVIEWS

ON MERIT

By *Harry Tullar, Editor*

Rare Combination of Drama and Comedy, with Great

Direction and Portrayal, Makes

First-Class Entertainment

"FOOL'S HIGHWAY"

Universal

Length 8 reels

DIRECTOR.....Irving Cummings

Adaptation from Owen Kildare's novel, "My Mamie Rose," by Harvey Gates and Lenore Coffey

CAST.....Mary Philbin, Pat O'Malley, Lincoln Plumer, Edwin J. Brady, Max Davidson, William Collier, Jr., Kate Price, Charley Murray, Sherry Tansey, Steve Murphy and Tom O'Brien.

DIRECTION.....Excellent

STORY.....O. K.

PHOTOGRAPHY.....Good

CHARACTERIZATIONS.....Remarkable

Here we have a story with the action laid in New York's famous old Bowery, back in 1895, when horse cars, beer wagons and one gas buggy contended for the right of way at street intersections. The heroine is Mamie Rose, who, upon her father's death, is sheltered by Old Levi, the clothier. The hero is Mike Kildare, a young professional fighter in the employ of Flavin, the boss and saloonkeeper. Kildare puts on some great fights, as a matter of business, and has a habit of winning them. Mamie dislikes a man who lives by his fists, but she is finally won by Kildare, marries him, and they decide to call the baby Mike instead of Mamie. At one point in the story, Flavin figures that he has been double crossed by Kildare, when the latter spends too much time courting Mamie, so Flavin hires a gang to beat Kildare up, from which he is rescued by the heroine. Max, son of Old Levi, also contends for Mamie's hand. Several other characters of the time are worked into the action.

There must be suspense in any good picture today, and this one has it all the way. The audience must hope that certain things are going to happen, but must have a fear that they won't. Under this condition there is something in the story to hold the

attention and make people forget they are looking at a picture. This picture has just this effect on an audience, due to the story, together with the convincing characterizations of the entire cast, under proper direction.

The one purpose for which the public go to the theatres is entertainment, and "Fool's Highway" meets that requirement in every respect, which can not be truthfully said of over half the features now being made.

Mary Philbin, the young Universal star, adds to her laurels most effectively. She has beauty, vivacity and real interpretive ability. Her "Mamie Rose" will live long.

Pat O'Malley is a leading man with real virile qualities, which he uses most effectively as Mike Kildare. He has a naturalness that people like to see.

Line Plumer's work as Flavin, the boss, could not have been improved upon. He was true to life, which after all constitutes acting, and I am sure his portrayal of this character will lead to many others.

I always expect a lot from Max Davidson, and he didn't disappoint me as Old Levi. There is nobody on the screen today who is his superior in this type of character. He has that rare sense of both drama and comedy, and can change from one to the other at will.

Charley Murray, who for years has been a famous fun-maker of the screen, especially in short subjects, is now coming into demand in features. He is generally a hit, regardless of the length of the production. His work as Mamie's father in this picture brings plenty of laughter from the audience. In his scenes with Mamie, he also shows a strong sense of pathos in contrast to his comedy.

Kate Price, well known so long on the screen, does very effective work in this picture, especially in comforting Mamie at the time of her father's death.

Space does not permit proper reference to the balance of the cast. All gave a most pleasing performance. There is not a poor foot of action in the picture by anybody.

Behind any successful screen offering is the director, and in this case Irving Cummings has delivered most ably. Having been a popular leading man on the stage and screen, he is able to demonstrate anything he wants from an artist, and at the same time allow the artist to use individuality. He has made several excellent pictures, he always gets the most possible from his cast, they all like to work with him, and he is one of the best directors in the business.

"Fool's Highway," hats off to you. Exhibitors, this is a fine one.

At a time when so many feature pictures are absolute failures as entertainment, a picture with merit, such as this one, should have a big run. At the opening at the California Theatre in Los Angeles, the general comment of the people, on leaving the theatre, was, "A very good picture."

Archie Mayo Turns Out Another Good Christie
Comedy

"RENO OR BUST"
Christie-Educational
2 reels

DIRECTOR..... Archie Mayo
STORY..... Conklin
CAMERAMEN..... Nagy and Phillips
CARTOONS..... McLeod
CAST. Bobby Vernon, Duane Thompson Lile Leslie,
Victor Rodman, Billy Bletcher and Budd Fine
DIRECTION..... Good
PHOTOGRAPHY..... First Class
CHARACTERIZATIONS..... Good

Never before had Billy and Betty set out to elope that Mother wasn't just a little too quick for them. This time they had just enough head start to be pronounced man and wife, but that was all. Before Billy could even pay the minister, Mother brought Richard, her choice as a son-in-law, and her warlike butler to get back her unwilling daughter. When she learned that she had been too late this time, she fainted just long enough for effect, then set about packing for a trip to Reno to sever Billy from the family tree.

Learning from the maid Betty's destination and Mother's purpose, Billy pursued them in his car. Mother forestalled any action on Billy's part by rushing the divorce through in record time and informing the police that Billy must be kept away from her daughter.

With half the police force of Reno on the lookout for him, Billy saw need of strategy. Mother's chauffeur changed clothes with him under pressure and Billy got away with Betty—as far as the front door. The cops "rescued" Betty and as soon as they were able to lay hands on Billy, threw him into the police patrol and took him across the state line.

At this small town, where the train was wont to stop for water, Richard got off to take the air and inquire for Mother's promised telegram. Peeking over Richard's shoulder, Billy learned by the wire that Mother had the divorce decree and a minister waiting to marry Betty to his rival. Billy attacked him and a couple of constables pulled him off. The triumphant Richard had him arrested and caught the train that was taking him to Betty.

Love laughs at locksmiths, and Billy not only escaped from jail, but "borrowed" the constable's car as well, to take him back to Reno. Half way there, just as he was passing the returning cops with a derisive laugh, his car fell apart and he again outwitted the police to gain possession of the police patrol, and resumed his journey, leaving them afoot in the desert. He loaded up with guns and got back to Reno just in time to interrupt the second ceremony.

He put them all into the patrol wagon and drove them to the middle of the desert, where he threatened to leave them to the mercy of wild animals unless he got Betty. Betty and her weddings had been a lot of trouble anyway, and they admired Billy's pluck and persistence, so they all agreed, except Richard, but he didn't have enough courage or resourcefulness to get her away from Billy, so the young people were married once more that day, and

even Mother was content to respect the "till death do us part" clause this time.

Archie Mayo, in his initial work as a Christie director, has produced another farce comedy of merit. "Reno or Bust" is a catchy title, the action is fast all the way, some novel stunts are introduced, such as the slow-motion footage of the cops in the desert, and, taken as a whole, the picture is O. K.

Bobbie Vernon is satisfactory.

Duane Thompson is very easy to look at, and makes a fine bride. To her goes considerable credit for the picture's success.

A good mother-in-law is to be found in Lila Leslie. Victor Rodman has splendid screening qualities, and acts well, but it's a handicap to any man to lose a girl like Duane.

Billy Fletcher steps right out and grabs himself some credit as the chauffeur, while Budd Fine plays the butler in good shape.

Norman McLeod's cartoons are good for some mirth.

This comedy is good for laughs.

Two Thousand Feet With About Two Laughs

"UNCLE SAM"

Jack White—Educational

DIRECTOR..... Fred Fishback
CAST..... Lee Moran, George Ovey, Hank Mann,
Ruth Hiatt, Sunshine Hart and Others
CHARACTERIZATIONS..... Just Fair
DIRECTION..... Ditto

Uncle Sam lets on he's dead and watches his heirs scramble for the money. The idea, while old, is not a bad one for comedy. It's better than a lot of disconnected gags.

The biggest boner is playing Ruth Hiatt as a rube girl. She's pretty and should be played straight.

Lee Moran tries hard, but is not very funny here. Sunshine Hart good.

George Ovey doesn't get over anything to laugh at.

Hank Mann has little to do except eating the onion stunt.

Fishback, who made "My Friend," slips in some places. He plays Miss Hiatt all wrong. He doesn't get enuf mental comedy from the people. Too much over-acting. Stunt of stepping on dog's tail poorly done. Dog chews up the uncle after leaving him. Sub-titles don't get over.

About the only funny stuff is done by the colored servants and the dog, Brownie.

I would not show this picture if I were an exhibitor.

Cast Put Over Fairly Good Comedy in Spite of Gross
Directorial Oversights

"HEAVY SEAS"

Roach-Pathé

DIRECTORS..... Fred Guiol and J. Howe
CAST..... The Spat Family
DIRECTION..... Tolerant
STORY..... Fair
CHARACTERIZATIONS..... Not Bad

Mr. Spat is at the beach acting as a delivery truck for his wife, who draws a yacht from a concession-

aire. It is too heavy to carry, so the family take a trip on the bounding main. There is some good comedy in the differences the three have in deciding how to run the boat, as none of them know anything about sailing.

The picture is marred by several inexcusable bits of poor direction, cutting and titling.

Several titles are improperly punctuated. This cheapens the picture with many people who know better.

There is one sub-title that has no meaning whatever.

The extras in the crowds were allowed to do anything they thought of. It isn't enuf to direct the principals only.

The yacht, after the engine is disabled, travels fast by sail when there is apparently no wind.

Very artificial falls by the male stars are permitted.

Mrs. Spat is pulled out of the ocean in a bathing suit which apparently is very dry.

Ambrose produces a revolver in the small boat. Why he had it, I don't know, except that somebody had to have on to shoot holes with in the boat.

After Mrs. Spat gets in the water from the rear of the yacht, the course of the craft is straight ahead, but she is discovered later to the side of the yacht. The directors must have lost direction, or else Mrs. Spat, while floundering in the sea, swam faster than the speeding yacht.

Mrs. Spat's action is inconsistent. She ought to be for Spat or Ambrose, not for one and then the other. Story is lame here.

Movement of the boom is artificial.

Every time the engine was started, by touching the flywheel lightly, the yacht was under high speed immediately. They don't start that way under the present laws of momentum.

On an interior shot of the yacht, a port hole is opened and a wave shoots a foot of water in. This is supposed to be a very high wave, but the ocean was quite calm in the exteriors.

A Funny Comedy
"ONE SPOOKY NIGHT"
Sennett-Pathe
3 reels

DIRECTOR.....Del Lord
CAMERAMAN.....Geo. Unhold and Ernie Crockett
STORY.....Mack Sennett
CAST.....Billy Bevan, Andy Clyde, Harry Gribbon,
Madeline Hurlocke and Billy Armstrong
DIRECTION.....Good
STORY.....Good
CHARACTERIZATIONS.....Excellent

Billy Bevan puts out a lot of fun in this picture.

Harry Gribbon does everything just right that comes his way.

Andy Clyde, as the landlord, is funny.

Madeline Hurlocke hits you right in the eye. She is going to have a popular career, in pictures, I believe.

Billy Armstrong, as a colored boy, is very, very good.

Nothing Particular In This One
"THE BRONCHO EXPRESS"

Educational
2 reels

While this picture has been advertised by the distributor as in the knockout class, there isn't much to it. I think it's poor business to make so much noise about a lame one, because it hurts future business. The exhibitor gets suspicious. In the same way, the public get suspicious, and ought to, when the newspapers print stuff on every picture to the effect of how unusual it is.

I saw this picture at Grauman's Million Dollar Broadway house in Los Angeles. How it ever got on that screen is one of the marvels of the picture industry. Evidently the party who secured it for the theatre didn't take much trouble to look at other available pictures or to read any reliable reviews. Comedies ought to be run in this house, but some effort ought to be made to pick the good ones. The kind of audiences that go to this theatre want to see the best and are willing to pay for it, but it makes them sore to see poor stuff.

Educational used very poor judgment to put as weak a comedy as this into Grauman's, where the very best should go, in order to sell this house for the future. Broadway houses all over the country need to be educated, but it will take the best to do it.

"THE WAY OF A MAN"
Pathe-Serial
Episode No. 3

I sat among about 300 children at the Granada, a Hollywood neighborhood theatre, and say this one on Saturday afternoon.

The best that can be said is that it pleased moderately; in fact, too moderately. Two or three spots brought weak applause, but there was none when the picture finished.

This serial, judging from this episode, has several things wrong with it.

To begin with, the photography is not good. The characters do not stand out. Evidently, not enuf care was given the lighting. Angles not good.

The composition of the shots is very ordinary, and amateurish.

The cast and director, apparently, didn't know what it was all about. The action is not real or convincing.

The battle scenes are a joke. Everybody shoots in the air. Mostly dust.

Titles are very cumbersome. Awkwardly put together.

Poorest rain storm I have seen in years. Miniature water stuff is a bubble.

There is little or no suspense. No thrills. It bored me to look at it. Can not think of anything to commend the picture. Pictures like this hurt the serial business. Can't understand why Pathe puts out stuff like this. But then, the kids may stand for it.

I have just received a letter from a Virginia exhibitor, bewailing the shortage of good serials. This one makes me think he's right.

The cast, with the possible exception of Allene Ray, have had no publicity, and are unknown, and being so, have very little commercial value.

INSURE

WITH A REAL TWO REEL

Al Christie *Plus*

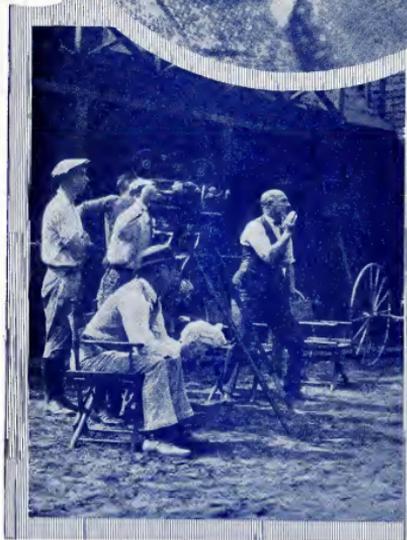
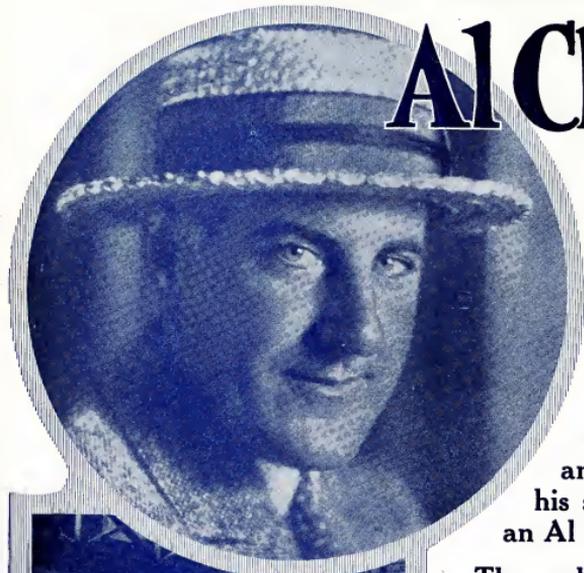
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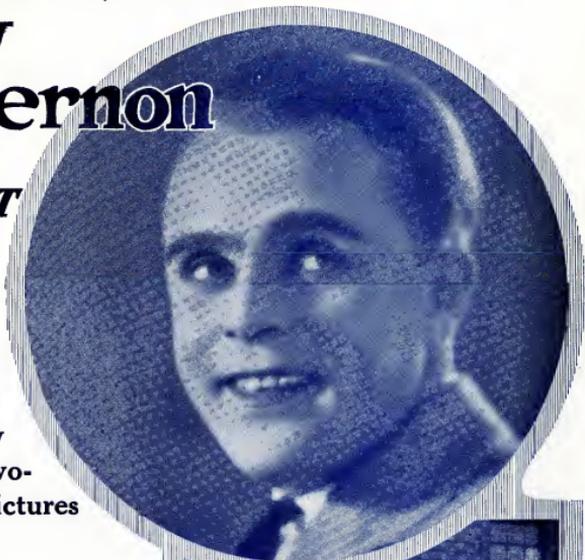
Bobby Vernon

**A CONSISTENT
TWO-REEL
STAR**

Bobby Vernon is one of the very few recognized stars in two-reel comedies whose pictures are consistently good.

Regardless of its length and regardless of the feature which it accompanies, his newest comedy, "Ride 'Em Cowboy," will be the feature of many shows.

All his comedies are produced by Christie--which means the class of the two-reel field.





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