

AL OFFERS
BIG 'WHITE
OF FEATURES

ent of the produc-
universal will offer
1925-26 season are
by Carl Laemmle,
he company. A to-
e features, six ser-
eased number of
are on the sched-

Jewel productions
ed as the second
There will be thir-
e special features,
with of the Opera' list
Jewel and schedul-
easing arrange-

the Jewel pictures
Henry, Mary Philbin,
Hoot Gibson, Laura
Hunt, Norman
McNair, Jacqueline
Kirkford, Alice Joyce,
Alexander Carr, Pat-
er, Constance Ben-
andis and Pat O'-
Malley.

Brown Directs
ors are Clarence
Pollard, King Le-
brabin, E. Sedg-
e, J. Herbert Blache,
Clifford Smith,
neur, William A.
d Laemmle, Law-
and Will Nigh.

ose works will be
William J. Locke,
ews, Martha M.
of Hopkins Adams,
ed, Ralph
McNair Kahler, By-
Temple Bailey,
Charles Murray,
non, Nina Wilcox
es A. Logue, Rex
r Hicks, Cecil Bal-
ankin, B. M. Bow-
tazey, Dorothy Can-
Arthur, A. C.
erick Isham.

by an adaptation
ed by Edwin J.
r Philip in the
e in the sec-
e. It is listed for
er 6th. The sec-
e be "The Teaser."
e stage play, with
e and Pat O'Malley
e "Teaser" will
e September 29.

the Lions," a dra-
e, with Norman
y Ruth Miller, will
e for October
Edward Sedgwick
a story by Is-

ut Soon
erry Jewel will
e a screen adapta-
 Hopkins Adams
e Virginia Val-
O'Brien.
e will see the re-
e first Hoot Gibson
e "A Hero on a
e adapted from William
e novel, "A Daugh-

erry Jewel will be
on November 24.
Frontier."
e "The Little
e Hunter,
phy and David Hig-
e principal play-
e was made in the
e, with Will Nigh
e will be released

at Work
e with the Reginald
California Straight
e offered. It was
e Larry Pollard from
e Morgan. This
e with "Peacock
e starring Jacqueline
e Landis, released

in "Spook Ranch."
Edward Sedgwick
y himself and Ray-
e now general man-
e, City, will be
e, October 21. "Two
e a screen version
e Hoffman play, will
e of 1925.

in "The Titans,"
e on January
e on the list. It
e by "The Society
e Laura La Plante as
e "The
e "The
e the Rex Beach
e all star cast: Vir-
e "Sporting Life";
e in "Where Was
e Kerry in "Under
e Hoot Gibson in
e "Flying U"; "House
e "My Old
e Pat O'Malley and
e "The Whole
e starring Reginald
e Hoot Gibson in
e Laura La Plante in
e "The Home
e Alice Joyce and
e "The Still Alarm";
e in "The Galgry
e Reginald Denny in
e" and on August
e King Bagnot pro-
e "People," with Alex-
e the featured role.

oes big as
ing Feature
e screen version of
e "Sally," which
e itself as one
e's biggest money-
e; according to
e E. A. Eschmann, gen-
e distribution of that
e the hundred and fifty
e reports received
e from all parts of
e that "Sally" is giv-
e satisfaction to picture
e big receipts are
e box offices.

out doubt the biggest
e Moore has had. She
e new friends
e of the Cinderella
e the home, and sense
e she brings to bear
e down the public
e before her great vic-
e an excellent actress

Great Group Greet
Gloria in Premiere
'Madame Sans Gene'

On April 17 the Rivolt theater, New York, became the vortex of a seething whirlpool of humanity that encircled the theater seeking entrance or block-

ing it in the hope of seeing Gloria Swanson in person, or on the screen in her latest offering through Famous Players, "Madame Sans Gene."

This premiere was an event in the world of celluloid, and the fact that the police reserves were almost inadequate to handle the crowds proved the universal interest in the popular film star and her newly acquired Marquis.

The entrance to the theater was flanked by sentry boxes before which huge soldiers in Napoleonic uniforms stood guard. Within the ushers were daintily attired in period costumes.

The orchestra was augmented, flowers were in evidence, and everything was done to make a real gala occasion.

The Marquis herself occupied a box, and many of the curious trooped down the aisles to gaze at her. During the intermission she was introduced from the stage by Jesse L. Lasky. It almost seemed as though

Viola Dana to Star in Paramount Features



Paramount has gathered together a notable array of stars, and charming Viola Dana is one of the brightest. She will be seen often in feature productions at the Lowell Theatre.

Thomas Holding Always Perfect Gentleman

Camera Behavior of This Actor Right Nice and so is He

By JACK JUNGMEYER (NEA Service Writer)

NEW YORK, May 7.—Of few motion picture actors can it truthfully be said that their studio manner—the impression they seek to make upon the public—differs with their off-stage deportment. In many cases the disparity is pronounced, with the screen affection the more flattering.

Thomas Holding is one of the notable exceptions. His camera behavior and his native conduct are identical. Of pose he is impatient, except where characterization demands expressive mannerism.

In preparing for the films a man corresponding to his own station in life Holding avoids the exaggeration which has made the movie "gentleman" a stilted figure, and which has helped laugh the term out of common usage.

Thomas Holding, one of the best of the middle-aged actors, is indeed the gentleman, properly named, all ways inasmuch, securing his culture and breeding with grace and not ostentation. He has the peculiar honesty based on perfect self-assurance which needs no pretense. That invests his screen portrayals with a rare genuineness. It is also making him one of the most sought after men of the films, especially for paternal roles requiring dignity and tenderness—in which no player excels him.

Holding will soon be seen in his best performance in First National's "The Necessary Evil" as a foster-father to an irresponsible youngster whom he finds it necessary to rear through seeming harshness. It is my opinion that this portrayal will stand as one of the finest father roles ever done for pictures.

Holding is properly coming into his own in films, noting that movie audiences are beginning to squirm, if ever so little, at the posturing crudities of many male leads hitherto tolerated in the guise of "gentlemen."

He was born in London, was schooled at Rugby, went on the English stage as an understudy to Charles Hawtry, and during the succeeding 14 years played with Sir Herbert Tree, the Keanells, the Terris and Frohman brought him to New York as a leading man in 1908. He played with Billie Burke in "Love Watches," with Maxine Elliott in "The Chapter One," and with many other celebrities. In 1914 during a stage engagement in "Ben Hur" he was selected to go to Italy in support of Pauline Frederick for the film version of "The Eternal City." Then he alternated between stage and screen, appearing in five pictures with Olga Petrova as leading man.

Among more recent film appearances are those in "Ruggles of Red Gap," "The Stranger's Banquet" and "One Way Street."

On April 17 the Rivolt theater, New York, became the vortex of a seething whirlpool of humanity that encircled the theater seeking entrance or block-

ing it in the hope of seeing Gloria Swanson in person, or on the screen in her latest offering through Famous Players, "Madame Sans Gene."

This premiere was an event in the world of celluloid, and the fact that the police reserves were almost inadequate to handle the crowds proved the universal interest in the popular film star and her newly acquired Marquis.

The entrance to the theater was flanked by sentry boxes before which huge soldiers in Napoleonic uniforms stood guard. Within the ushers were daintily attired in period costumes.

The orchestra was augmented, flowers were in evidence, and everything was done to make a real gala occasion.

The Marquis herself occupied a box, and many of the curious trooped down the aisles to gaze at her. During the intermission she was introduced from the stage by Jesse L. Lasky. It almost seemed as though

JOHN BARRYMORE, NORMA TALMADGE GET HIGH AWARDS

John Barrymore is the winner of the Valentino medal for screen acting for the best performance of any screen actor in 1924 for his work in "Beau Brummel," a Warner Brothers production.

For her work in "Secrets," Norma Talmadge captured not only second but their places in the opinion of the 75 critics of the ten magazines, trade papers and newspapers, whose vote determined the award.

The medal is gold. It will be presented to Mr. Barrymore at a banquet in June when he arrives in Hollywood to make two productions for Warner. He is in London now playing "Hamlet."

Those receiving three or more votes follow:

For First Place
John Barrymore 15 ("Beau Brummel")
Norma Talmadge 9 ("Secrets")
Lon Chaney 6 ("He Who Gets Slapped")
Douglas Fairbanks 4 ("The Thief of Bagdad")
Milton Sills 3 ("The Sea Hawk")

For Second Place
Norma Talmadge 11 ("Secrets")
George Billings 9 ("Abraham Lincoln")
John Barrymore 5 ("Beau Brummel")
Lillian Gish 5 ("The White Sister")
Douglas Fairbanks 3 ("The Thief of Bagdad")

For Third Place
Norma Talmadge 9 ("Secrets")
John Barrymore 7 ("Beau Brummel")
Milton Sills 5 ("The Sea Hawk")
Lon Chaney 3 ("He Who Gets Slapped")

Lillian Gish and Wallace Beery received two votes each for first place. Others receiving one vote were Adolph Menjou, John Gilbert, Viola Dana, Mary Pickford, Glenn Huie, Rod La Roque, Willard Louis, Ernest Torrence, J. Farrell McDonald, Gibson Bowdler, Betty Bronson, Richard Barthelmess, Gloria Swanson, Ben Alexander, Percy Marmont, George Billings, Pauline Frederick, Louis Wilson, Ronald Colman, Charles Ray, Theodore Roberts, Agnes Ayres and May McAvoy.

Although George Billings received high ranking from the critics, he is said to have been unable to find other parts.

Rudolph Valentino, who recently signed with Joseph M. Schenck as a United Artist star, will make a similar award annually.

FEATURE FILMS TO VIE WITH SERVICE OF NEW THEATER

Quality feature pictures, backed by the prestige of the greatest film company in America, will rule at the new Lowell, announced Don McDonald, manager, and these fine productions will be rivaled by two factors—the splendor of the theater itself, and the courteous, home-like atmosphere created by a trained staff of employees.

Contracts for leading picture attractions have been entered into with Paramount, First National, Universal, Fox, Warner Brothers, DeLuxe Features. A high-grade list of shorter material is forthcoming from Educational Comedies, Universal, Fox and other companies. Moving picture patrons have come to know these companies and their productions are always hailed with joy.

Every producer has several stars who assist in the features, and every one has fields in which they stand supreme. Although contracts are entered into ahead of time, every picture is carefully inspected before showing, and each feature shown here will be especially chosen.

The service of the new Lowell is destined to set a precedent in theatrical circles. "When a patron enters the door of the Lowell theater he is the guest of the house, and every employe in the building will consider it his duty to act as host at all times," says Mr. McDonald.

"The manager will never be too busy to stop and chat, and every Lowell assistant will be on the lookout for ways in which those that enter can be made more comfortable."

The theater will adhere strictly to popular prices of 30 cents and 20 cents for the evening shows, and 20 cents and 10 cents for matinees. These prices will be raised only when large productions, carrying contract stipulations are booked for special showing.

Thus Eugene's new theater promises the very best in pictures, and the best of service in one of the coast's most beautiful theaters.

Eugene Foundry is Maker of Delicate Iron Grille Work

Wrought iron work, rivaling in design that of the period when the craft was brought to a real art, graces the Lowell theater interior. The work was all done by the Eugene Foundry, and every bit of it was done here in Eugene.

Exquisitely wrought grilles are the first of this work that greet the patrons as they enter the foyer. Here true artistry is at once apparent in the design, which is made to harmonize with the rest of the building.

One of the finest pieces of iron work in the state is the grille work over the organ sound chambers, delicate architects who have inspected it. The bars are placed with mathematical precision, each in close harmony with the next, and the whole so carefully designed that the casual spectator is struck at once with its beauty.

Both the contractors and decorators are loud in their praise for this touch of old-world artistry. "It completes the building, giving it just the tone desired," declares R. W. Stein, of Stein brothers, contractors, and the R. E. Sheeffer company, decorators, also expressed this thought.

FLYING SCRAP HEAP
PARIS, May 7.—A recent race for hour-mile airplanes was won by a French mechanic, who built his machine out of a motorcycle sidecar, a second-hand motorcycle engine and odds and ends of scrap. It actually flew 25 miles at 50 miles an hour and then sailed off for 150 miles across country at a slower rate.

"DeClassé" Film to Star Corinne Griffith



Corinne Griffith, whose latest production "DeClassé" will be shown soon at the Lowell Theatre.

Wanda Wiley, Ed Marion in Century

Wanda Wiley and Edna Marion, Century Comedy stars, have been signed to long term contracts to play in productions of that company. It was announced by Abe Stern, vice president of Century Film corporation, upon his return to New York this week from Hollywood.

The contracts are for a term of five years, it is understood. Century has backed both of these stars with strong exploitation, the fruits of which appear to be resulting in increased popularity for their comedy vehicles. The new agreements which guarantee their services to Century Comedy for several years indicate that

this exploitation will be continued, and also that the company of actors are determined to reap the benefits of the popularity which will be built up for these players.

According to the Century official, Edna Marion comedies have advanced rapidly in popularity since the first of the year. It is claimed each of her releases have almost doubled in bookings over that of her predecessor, which is an unusual record. The Marion comedies released since January first are "Her Daily Dozen," "My Baby Doll," "Powdered Chickens," and "Nothing on Airs." She has also made a barbershop on "Uncle Tom's Cabin" under the title "Uncle Tom's Gal," which proved one of the most popular releases from the Century studios.

The Century comedies will be shown at the Lowell theater.

SYD CHAPLIN TO STAR IN 'CHARLEY'S AUNT'

One could hardly imagine a more curious circumstance than that Charlie Chaplin's brother should be impersonating "Charley's Aunt," which will be on view at the Lowell theater soon. And more curious still, it was Charlie who suggested to Al Christie that his brother Syd should be the Aunt in question. So it was that Andy was kept securely in the Chaplin family.

It all happened in a curious way. One day Al Christie who, with Brother Charles, runs a two reel comedy shop in Hollywood near the Chaplin institution of custard pie, asked Charlie, in a casual sort of way, "Did you, in England, ever see a farce called 'Charley's Aunt'?" Of course he had. W. S. Penley, in this piece, had been met and drink to the Chaplin youths; it was the world's greatest farce; its London run of 1666 continuous performances had stood for thirty three years—and "What are you talking about it for, anyway, Al?" asked Charlie. Then Christie told Charlie that he had, after planting twenty thousand pounds in the hands of Mrs. Trandon Thomas, in London, at last secured the world rights for the picture.

Charlie Chaplin then revealed that he had been in the market for the picture rights for several years; that it was his purpose to star his brother in the film. The whole trouble has been that Mrs. Thomas, the widow of the author, has insisted that the picture should be "exactly like the farce; not a line taken away or added."

There is where Chaplin and others who have attempted to get the rights have gone on the rocks. But Al Christie's twenty thousand pounds overcame many scruples of the owner of the rights.

But Al Christie had not thought of Syd Chaplin for the role of the Aunt. Yet, once it was put in his head, Christie thought probably well of it. Besides, Syd was known to possess a comic sense like that of Charlie; and furthermore, and quite important, he knew the old farce in all its parts.

And that is the story of how Syd Chaplin came to play "Charley's Aunt."

Here's To The New
LOWELL
THEATRE
"May it be as good as it is beautiful" and may it touch the hearts of all the lovers of the good and beautiful.
We are proud of this magnificent playhouse and the enterprise behind it, and we join with the rest of the community in wishing for it all the success it deserves.
Shelton-Turnbull-Fuller Co.
PRINTERS - STATIONERS
44 Tenth Avenue West. Phone 1663

The Grill and Ornamental Iron Work
in the
Lowell Theatre
AND
Wetherbee-Densmore Store
was made by the
Eugene Foundry & Machine Co.
Ornamental and Grill Work a Specialty
Pattern Makers—Machinists—Foundrymen
Boiler Makers—Sheet Metal Workers
East 8th Ave. Phone 1054

OUR organization, composed of decorators, designers and technical men, is responsible for the painting and decorating, draperies, carpet, lighting, projection room equipment, stage equipment, opera chairs and all the furniture.

B. F. Shearer, Inc. Theatre Equipment Specialists

Seattle 210 Virginia St. Portland 389 Oak