in the Marine Room at the Capitol Hotel, Eighth Avenue and 51st Street, New York City.

"THE PRODIGAL PATH" (Arrow, 1925) Directors: Harry Hoyt; story by Manning E. Masters.

The Cast: Marilyn Maxwell (CLAIRE HIM); Bruce Armstrong (Wallace MacDonald); Tom Camfield (Stuart Holmes); Joe Sneed (Tom Santschi); Duke Talbot (Templer Same); Mrs Armstrong (Lydia Knott); Jimmie Armstrong (Pat Moore).

We are rather sad at having to present this film in the form in which you will see it. A 35mm print was discovered, beginning to decompose in the heat of the past Summer. It was rushed to a laboratory for duping, but unfortunately only about half of the film could be saved - and this is the version that we are showing. Despite the missing footage, there is a beginning middle and end, so it isn't too difficult to follow. Unfortunately even some of the scenes that were saved are badly affected by the decay, but most of Clara Bow's key scenes are in excellent shape. The plot concerns a young playboy who, under the influence of drink, has permanently crippled his young brother. Gambling losses force him to become involved with diamond smugglers, and, ultimately, a killing for which he nearly goes to the chair. The film is an interesting mixture of mid-twenties gangster drama and fledgling youth frollics; Clara is in fine, though rather restrained form, and those two arch-villains, Stuart Holmes and Tom Santschi deliver the goods as usual. The hero is Wallace MacDonald, now a producer at Columbia. In its present version, the film runs about 34 reels.

"THE STILL ALARM" (Universal, 1925, released 1926) Directors: Edward LeSaint; scenario by Charles Kenyon from a play by Joseph Arthur and A.C. Wheeler; 7 reels.

The Cast: Lucy Fay (Helen Chandler); Richard Fay (William Russell); Perry Dunn (Richard C. Travers); Edna Fay (Edna Miriam); Andy Todd (John T. Murray); Tom Bryan (Edward Hearna); Magee Nash (Erica La Blonziere); Mrs Holmeroy (Not Farley); manager of modiste shop (Jacques D'Auray).

Fire-fighting thrillers were always tremendously popular additions to programs in the twenties - many of them really big productions, with top budgets and important stars. The "new fire pictures" was just as much something to look forward to as the "new air picture" or the latest western epic a la "The Iron Horse". Somehow, fire-fighting epics came to be regarded as outmoded and unsophisticated with the coming of sound - they were relegated to serials and quickies in the 1923-1931 period and soon disappeared altogether - save for the occasional "special" like Paramount's "The Forest Rangers".

"The Still Alarm" was considered one of the very best of its type, and still generates terrific excitement - despite a few slow dramatic patches which can be blamed on its stage origin. But it's the fire-fighting scenes that matter here, and what scenes they are - and how well they are done! The cutting and editing in the first few feet of film already has the excitement at a fever-pitch - and it rarely lets up. The print by the way uses a multitude of tints with, of course, flaming reds for all the big fire scenes. Incidentally, many of these scenes were later used by Universal for stock footage - in "Shield of Honor", "Heroes of the Flame", and many other pictures.

"The Still Alarm" has no reputation and is little known - but, within its own bracket, what wonderful movie-making it is. There's far more vigor and genuine cinema in this than in so many of the perennially-revived so-called classics - especially films like Fairbanks' "The Three Musketeers"客户服务，Valentine's "Monsieur Beaucaire" and "Blood and Sand", and Barrymore's "Beau Brummel". There's room for all old film certainly, but what a pity that there's so little recognition of the craftsmanship of the medium budget pictures of the twenties!

The trade paper "Motion Picture Herald" (then the Morning Picture World) considered the film exceptionally good fare, and remarked: "..... the clinax develops terrific suspense and exceptional thrills. "Film Daily" and other trade publications agreed - and so did the public. We think you will feel..."

"Office Lily" - op.7 - "The Deadly Shadow" - [Ben Wilson still hot on the trail of the Frog!"

Program notes and enquires: Bill Everson, Manhattan Towers Hotel, 2166 Broadway, NYC 21.

IMPORTANT NOTICE

This will be our LAST show at the Capitol Hotel. We cannot yet announce our programs for January as a new location has not yet been settled. However, our notes will go out on January as usual with full details of our new and improved quarters, together with a listing of our forthcoming programs.

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