

The Image of the Journalist in Silent Films, 1890 to 1929
Part Two: 1920 to 1929

Appendix 14
Annotated Bibliography 1922
Encoded Films 309 - 450

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Anna Descends (1922)

Reporter Howard Fisk (Robert Ellis), son of a newspaper publisher. Newspaper Special Writer Anna Ayyob (Alice Brady) for a metropolitan newspaper. Newspaper Publisher Mr. Fisk (Frederick Burton).

While working in Siad Coury's coffeehouse in a Syrian neighborhood of New York City, Syrian immigrant Anna Ayyob falls in love with reporter, Howard Fisk, who is investigating a jewel smuggling ring. When she discovers that her co-worker, "The Baron," is involved with international thieves Count and Countess Rostoff, Anna telephones Howard with the information, but the Baron attacks her. During the encounter, she believes she accidentally kills him, and disappears. Three years later, after anonymously writing a widely popular novel called *Anna Ascends*, based on her own life, Anna again meets Howard Fisk. To save Howard's sister, Bessie Fisk, from marrying Count Rostoff, Anna exposes the jewel thief and confesses to the Baron's murder. Fortunately, Howard's investigation discloses that the Baron is very much alive. Her name cleared, Anna marries Howard. *American Film Institute Catalog of Feature Films*

Victor Fleming was still a relatively new director when he helmed this melodrama, an adaptation of the stage play by Harry Chapman Ford. Alice Brady starred on Broadway, and she stars here, too, as Anna Ayyob, a Syrian immigrant living in New York and working at a coffee house owned by Siad Coury (Edouard Durand). The place is really a front for a group of smugglers. This information filters down to Howard Fisk (Robert Ellis), the reporter son of a newspaper publisher. He earns Anna's trust, but just when she is about to tell Fisk what she knows, she is attacked by a member of the gang known as the Baron (David Powell). They struggle and Anna thinks she has killed him. She goes into hiding and three years later reemerges as the anonymous author of a best seller called *Anna Ascends*. Howard's father (Frederick Burton) assigns him the duty of tracking down the writer and interviewing her. So he and Anna are reunited once again. It turns out that the Baron didn't actually die, and the smugglers are eventually rounded up. Janiss Garza, *allmovie.com*

“Anna Ascends”

An Appealing Theme Inspires Interest in
This Paramount Picture with Alice
Brady

Reviewed by Mary Kelly

In addition to an attractive cast and an ingenious plot, this production possesses

that rare essential—appeal. “Anna Ascends” strikes a peculiarly human note. There are many reasons for recommending it, but this perhaps is the most important.

An immigrant girl's ambitious struggle in America, her battle with the language and survival of unfortunate associations until she realizes a brilliant achievement is an inspiring story. It has been handled here with fine judgment. There is almost every emotional mood, sympathy, humor and suspense. The construction is unusually good because there is no over-emphasis of any one of these, but a smooth distribution so that the result is complete entertainment. For instance, the intrigue, centering around the stolen foreign jewels, could easily have been made more intense. But this motive has been kept in the background and the production is more artistic for this reason. The case of Anna is sympathetic without being sentimental, another mark of discrimination.

There is considerable variety in the settings. It all takes place in New York and there are many familiar shots, photographed with skill. A section of the city known as “Little Syria” is a colorful background for the introductory scenes. Luxurious interiors and exterior come later.

Alice Brady has never had a part with more animation and individuality than that of “Anna.” She gives a sparkling performance and in a few instances does some really distinguished acting.

The Countess is a fascinating creature as played by Nita Naldi. Robert Ellis, David Powell and Edward Durand contribute substantially. The women wear beautiful clothes. Victor Fleming is responsible for the directing, and his efforts make the picture most enjoyable.

The Cast

Anna Ayyob.....	Alice Brady
Howard Fisk.....	Robert Ellis
The Baron.....	David Powell
Countess Rostoff.....	Nita Naldi
Count Rostoff.....	Charles Gerard
Sind Coury.....	Edward Durand
Bessie Fisk.....	Florence Dixon
Miss Fisk.....	Grace Griswald
Mr. Fisk.....	Fredrick Burton

Based upon the play by Harry Chapman Ford.

Scenario by Margaret Turnbull.

Direction by Victor Fleming.

Length, 5,900 Feet.

The Story

Anna is a waitress in a cheap Syrian restaurant in New York. One of the frequenters is Howard Fisk, who suspects the proprietor of being connected with smuggling foreign jewels, by importing them with his coffee. Howard asks Anna to do some detective work. Anna is much interested in Howard and has confided in him her ambitions to become a writer. She learns that her employer has taken the jewels to the Count and Countess Rostoff and a mysterious "baron." In a sudden encounter, she stabs the baron and is prevented from reporting to Fisk because they threaten to expose her, as a murderer. As time passes she continues her study of the new language and graduates from one position to another and finally gets her book published. Then the Count and Countess reappear and attempt to make trouble for her. She confesses to the police that she stabbed the Baron, only to learn that he is still alive. The foreign impostors are punished, and Howard succeeds in winning the author of the most popular novel of the hour.

Moving Picture World, November 25, 1922, p. 360

"Anna Ascends"

Paramount—Five Reels

(Reviewed by Laurence Reid)

ALICE BRADY has in "Anna Ascends," a screen version of the stage play which she appeared in two seasons ago. There was nothing conspicuous about the original to make a fuss over, and the film adaptation will not be catalogued as a masterpiece. It simply tells a story of an immigrant girl who is ambitious enough to rise from her lowly environment. The author has made her a Syrian instead of an Italian or a Russian. Otherwise it is the same character study which is interwoven with considerable hokum, melodrama and the customary romance. Alice Brady colors it because she is particularly skillful in portraying such roles.

It appears to us that it could have been made more plausible so that the human note might be better emphasized. It is, indeed, "picturey" to see this heroine rise so rapidly until she is accepted in the best society. The early reels are much more interesting since they reveal considerable local color and the action appears somewhat realistic. It is reasonable to believe that this dynamic young immigrant would experience a love affair with a native New Yorker and attempt, through his influence over her, to expose her employer as a crook. But once she brandishes a knife and uses it upon one of her employer's associates, things begin to happen too quickly. Thinking she has killed the smuggler of jewels, she runs away and a title or two and an unimportant scene informs us that she is on the high road to success.

Really the best part of the picture is the development of the romance and this isn't extremely vital. The lovers are separated and the melodrama is introduced. Meanwhile the heroine writes a book and it makes such an impression that the hero's father, a newspaper publisher, assigns him to interview the author and sign her up for a series of articles. So the romance comes into its own again. The crooks are exposed and all ends happily. The director's atmosphere is first rate and he has done good work with a story which is mostly colorless aside from its characterization. Really the figures are much more interesting than the plot—and the star is given fine support by David Powell and Edward Durand who are well cast. Robert Ellis makes the most of the weak role of the hero, while Charles Gerrard plays one of the villains with his customary finesse and poise. "Anna Ascends" carries a good production.

The Cast

Anna Ayyob.....Alice Brady
 Howard Fisk.....Robert Ellis
 The Baron.....David Powell
 Countess Rostoff.....Nita Naldi
 Count Rostoff.....Charles Gerrard
 Siad Coury.....Edward Durand
 Bessie Fisk.....Florence Dixon
 Miss Fisk.....Grace Griswold
 Mr. Fisk.....Frederick Burton

By Harry Chapman Ford. Scenario by Margaret Turnbull. Directed by Victor Fleming. Photographed by Gilbert Warrenton. Produced by Famous Players.

The Story—Syrian immigrant girl, employed in a coffee house, has ambitions to rise in the world. She gets mixed up with romance, diamond smugglers and the law and finally has a shadow cast upon her life in the thought that she has killed a man. She writes a book which creates a great sensation and romance comes back into her life. In the end she brings about the capture of the crooks and marries the man of her heart.

Classification—Melodrama carrying a character study with plenty of romance and adventure thrown in for good measure.

Production Highlights—The first rate detail and atmosphere. The humor of the early romantic scenes. The good character work of Charles Gerrard, Robert Ellis, David Powell, Edward Durand and Alice Brady.

Exploitation Angles—Would advise featuring it as adaptation of star's stage play. Also suggests tie-up with newspapers.

Anna Ascends

Released by Paramount. Story by Harry Chapman Ford. Scenario by Margaret Turnbull. Cameraman, Gilbert Warrenton. Directed by Victor Fleming. Length approximately 5915 feet.

CAST AND SYNOPSIS

Anna Ayyob, Alice -Brady; Howard Fisk, Robert Ellis; Countess Rostoff, Nita Naldi; Count Rostoff, Charles Gerard; The Baron, David Powell; Miss Fisk, Grace Griswald; Mr. Fisk, Frederick Burton; Bessie Fisk, Florence Dixon; Siad Coury, Edward Durand.

Anna, a Syrian girl, comes to New York and while working as a waitress in an obscure restaurant, studies English with the aid of a pocket dictionary. Howard Fiske, a newspaper reporter, comes to the coffee house on a tip that jewels belonging to Russian Royalists are being smuggled into the country. He meets Anna and the two fall in love with each other. Her employer, Said Coury, is in the smuggling ring and Anna, on seeing him leave with some coffee follows him to the Fifty Club, where he turns some jewels over to his confederates, the Baron and Countess Rostoff. Anna confronts the smugglers and they threaten her.

Anna escapes, followed by the Baron. He captures her and in self defense she stabs him. Thinking she has killed him, she flees. The smugglers return to Europe and meanwhile, Anna works as a shop girl, then as printer's apprentice and stenographer. She writes a book, "Anna Ascends" which becomes famous. The Baron's supposed death haunts her, despite Howard's attentions to her. The Count and Countess return from Europe with Howard's sister who becomes infatuated with the Count and announces her engagement. To save her from marriage with a crook, Anna exposes the Count and Countess and confesses that she killed the Baron. The police investigate and find the Baron is alive. The smugglers are arrested and Howard and Anna plight their troth.

"Anna Ascends" featuring Alice Brady, who also played the stellar role on the stage in this same production, is an enjoyable story. It has been well reproduced on the screen with slight deviation from the original. It is a romantic story that should satisfy in practically any house. There are some humorous situations that are well placed and some exciting moments that tensify the interest as the plot unfolds.

Points of Appeal.—The story of a young Syrian girl who comes to America and surmounting many obstacles rises to fame in the literary world. Her romance with Fisk, the son of a wealthy newspaper man is interestingly developed. The cast chosen to do the picture is also a noteworthy feature and includes many familiar names of popular actors.

Cast.—Alice Brady is charming in her role as Anna. Her mannerisms are full of expression and standard of acting the best. Robert Ellis as Howard Fisk is an agreeable hero. Nita Naldi is again permitted to display her talents and ravishing beauty.

David Powell is good in his role. Grace Griswold, as Miss Fisk, the aunt, is an imposing figure. Edward Durand, as Siad, the Syrian, is also good.

Photography, Lighting, Direction.—There are many attractive interiors and exteriors, all well taken care of in lighting. The story is easily followed and direction excellent.



THE *Film* DAILY

Sunday, November 19, 1922

Alice Brady's Best in a Long Time. First Rate Entertainment

Alice Brady in
"ANNA ASCENDS"
Paramount

DIRECTOR Victor Fleming
AUTHOR Harry Chapman Ford
SCENARIO BY Margaret Turnbull
CAMERAMAN Gilbert Warrenton
AS A WHOLE A first rate entertainment; above the average in many ways; a thoroughly interesting picture
STORY Unusual combination of comedy, drama and romance, splendidly blended together
DIRECTION Very good; gets most out of material and has handled situations very well
PHOTOGRAPHY All right
LIGHTINGS Good
STAR Very fine in this; best thing she's done in some time
SUPPORT First rate all the way through; includes Robert Ellis, David Powell, Nita Naldi, Charles Gerrard, Edward Durand, Florence Dixon
EXTERIORS Suitable
INTERIORS Adequate
DETAIL Ample
CHARACTER OF STORY Syrian waitress rises from obscurity to fame as writer who later exposes band of smugglers
LENGTH OF PRODUCTION 5,959 feet

This is without doubt the best and most appropriate vehicle that they have given Alice Brady in many a day. It gives her the type of role for which she is most suited and plenty of opportunities to play in her own particular style. Her interpretation of the part is her best performance in some time and should do a lot to reestablish her with her admirers as well as gain some new ones for her.

Victor Fleming has handled the story especially

well and rendered a faithful adaptation of the stage play, in which Alice Brady also appeared. Fleming injects the proper spirit and atmosphere from start to finish and his comedy touches are genuinely fine. They always happen in at the opportune moment and all register laughs. The Syrian coffee house episode is finely done and the work of the star, Robert Ellis and Edward Durand right here is particularly interesting. This is one of the feature's best sequences. The atmosphere is always right. Edward Durand makes his first screen appearance as Siad, proprietor of the coffee house, where the smugglers have their headquarters. He is a fine type and likely to prove popular with the casting directors.

The story's development is very good and Fleming has succeeded in increasing the interest as he progresses and at the same time manages to maintain a satisfactory degree of logic. The only bit that is a trifle inconsistent is that Anna should have feared the smugglers sufficiently to keep silent regarding their actions. She was so clever that she might have realized she had more on them than they had on her. Of course there is a plausible alibi in the fact that she might not have been able to prove her innocence in connection with the murder of one of the band.

Story: Anna, a Syrian immigrant, is waitress in Siad's coffee house in the Syrian settlement in New York. Howard Fisk, son of the publisher of one of the big dailies, is tipped off that Siad's shop is the headquarters for a band of smugglers. He wins Anna's confidence, but as she is about to phone Fisk of her discoveries the Baron, one of the band, attacks her and in the struggle Anna believes she has killed him. Three years later finds Anna the anonymous author of a popular book, "Anna Ascends," a story of her own life. How Fisk finds her and Anna eventually exposes the crooks to clear her own name, is followed by her marriage to Fisk.

Here's a Good Chance to Increase Star's Popularity

Box Office Analysis for the Exhibitor

This is a first rate entertainment that should please most any one. It combines comedy, drama and romance in a most interesting fashion and the production is consistently good. You can talk about the dramatic moments, and a trailer of these bits would certainly serve to bring them back. Also give them an idea of the humorous touches. They are very worth while. You can safely promise a delightful performance by

Alice Brady and the supporting cast is unusually strong and worthy of comment.

You might make an extra effort to strengthen the star's following with "Anna Ascends." Catchlines will give an idea of the story and stress the idea of the immigrant waitress who became a prominent author. Let them know the cast holds such names as Robert Ellis, Nita Naldi and David Powell.

ANNA ASCENDS

Paramount feature starring Alice Brady presented by Adolph Zukor. Adapted from the play by Harry Chapman by Margaret Turnbull. Directed by Victor Fleming. Shown at the Rialto, New York, week of Nov. 12.

Anna Ayyob.....	Alice Brady
Howard Fisk.....	Robert Ellis
The Baron.....	David Powell
Countess Rostoff.....	Nita Naldi
Count Rostoff.....	Charles Gerrard
Sad Coury.....	Edward Durand
Bessie Fisk.....	Florence Dixon
Miss Fisk.....	Grace Griswold
Mr. Fisk.....	Fredrick Burton

In this picture Alice Brady is at the head of practically an all-star picture cast. In support are David Powell, Nita Naldi and Robert Ellis. The picture is a screen version of the play "Anna Ascends," in which Miss Brady first achieved stardom on the stage in New York several years ago. It is a combination slum and society melodrama, certain to appeal to a definite set of the picture fans. As a feature it ranks about with the average Paramount product.

Miss Brady is the little Syrian immigrant girl who develops into the author of a best seller. Mr. Ellis has the lead opposite her as the young reporter, son of the publisher of a big New York daily paper. Mr. Powell is the semi-heavy as keeper of the Fifty Club, a resort where he operates two ways at one time, deals in food and entertainment on the surface, while underneath he disposes of jewels

smuggled into the country by international confidence workers. Miss Naldi is a Russian countess, the heavy, operator for the crooks and associated with her as her brother is Charles Gerrard. The two score heavily.

From a pictorial standpoint the film is very well done with some of the best and oddest shots of lower New York that have ever been screened. The picture has sufficient punch to get by most anywhere, although it must not be expected that it is going to draw record business.

Fred.



Exhibitors Herald, December 2, 1922, p. 59

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Howard Fisk, Mr. Fisk). Female (Anna Ayyob).

Ethnicity: White (Howard Fisk, Anna Ayyob)

Media Category: Newspaper

Job Title: Reporter (Howard Fisk, Anna Ayyob). Publisher (Mr. Fisk).

Description: Major: Howard Fisk, Very Positive. Anna Ayyob, Positive.

Description: Minor: Mr. Fisk, Positive

Ashes (1922)

Magazine story of two blackmailers who are caught gives a woman second thoughts about her husband's proposed blackmail scheme.

“Ashes”

Blackmail Furnishes the Theme For Feature Distributed by East Coast Productions.

Reviewed by C. S. Sewell.

Had not the ashes remained on a man's cigar he would have been arrested for attacking a woman, as it was, he turned the tables and accused her and her male companion of blackmail. This furnishes the big scene and also the title of “Ashes,” a State right production, distributed by East Coast Productions, Inc., and directed by G. M. Anderson.

This production has a story within a story, showing how a young girl, tempted by her husband to blackmail a man is persuaded by reading a magazine story paralleling her own to reconsider her decision and follow the straight and narrow path.

The picture is one of average interest and should prove acceptable in the average house. A point in its favor that will help it from an exploitation standpoint is the presence in the cast of such players as Myrtle Steadman, Wedgewood Nowell, William Courtleigh and Margaret Landis.

As is frequently the case in productions carrying two distinct stories, there is a drop in the interest at the close of the first one, when the final threads of the other are again taken up and straightened out. Too much footage has also been allowed for some of the scenes.

The Cast

Mr. DeCoursey.....	William Courtleigh
Mrs. DeCoursey.....	Leona Anderson
Madeline DeCoursey.....	Margaret Landis
Mrs. Crafton.....	Myrtle Steadman
Mr. Crafton.....	Wedgewood Nowell
Arthur Spencer.....	George Howard
Mrs. Van Stuyhl.....	Carrie Clarke Ward
Hotel Detective.....	Stanton Heck

Story by Charles Munson.

Directed by G. M. Anderson.

Length, 5 Reels.

The Story

A young man in financial difficulties persuades his wife to help him blackmail a supposedly wealthy man. While waiting she reads a magazine story telling how Mr. and Mrs. Crafton, also blackmailers, set out to extort money from DeCourcey. By means of forged letters they succeeded in making his acquaintance and inviting him to their hotel. Mr. Crafton leaving the room, Mrs. Crafton saying she is in financial difficulties, tries to borrow money. DeCourcey refuses. Mrs. Crafton then makes a scene, her husband enters, she accuses DeCourcey of seeking to attack her. The hotel detective is summoned. DeCourcey, who has remained smoking, shows the ashes remaining on his cigar as evidence that there has been no struggle. The detective believes his accusation of blackmail against the pair and they are arrested.

After reading the story the young wife leaves a note saying she has gone back to her home in the country. The intended victim arrives and turns out to be a detective. After reading the note, he takes the penitent young husband to the railroad station and sends him back to his wife.

Moving Picture World, April 1, 1922, p. 551

SPECIAL CAST IN
ASHES

(STATE RIGHTS)

This is a story within a story concerning a young man tempted to commit a crime who ultimately sees the light and goes "straight," and a couple of blackmailers who are trapped and go to jail. There is rather a novel twist to the story and it furnishes fair entertainment. Directed by G. M. Anderson for East Coast Productions. Five reels.

Crook stories hold considerable interest for the average picture-goer and "Ashes" has very fair surprise value and considerable drama. Too much footage has been given some of the minor scenes in the introduction, showing the anguish of the heroine, but as the story progresses it becomes more exciting.

The cast is an excellent one, numbering such well known players as William Courtleigh, Leona Anderson, Margaret Landis, Myrtle Steadman, Wedgewood Nowell and George Howard. The picture is being distributed by Reelcraft Pictures in the Central West.

The story opens with a young man in financial difficulties endeavoring to persuade his wife to help him blackmail a wealthy man. She picks up a magazine and reads a story of two blackmailers—the Craffton's—who are caught. They attempt to extort money from a Mr. DeCourcey, having made his acquaintance by means of forged letters, and as Craffton leaves the room his wife tears her dress and accuses DeCourcey of attacking her, when he again enters. The hotel detective is about to arrest DeCourcey when he shows him that the ashes still remain on his cigar, although Mrs. Craffton says there was a struggle between them. The detective then arrests the two blackmailers. The young wife is impressed by the story and leaves a note to her husband that she is going back home. The victim appears as she is about to leave, and she gives him the letter to deliver to her husband. He is a detective and after reading the note takes the penitent young husband to the railroad station and sends him to the country with his wife.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Magazine
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral

Back Home and Broke (1922)

Publisher Tom Redding (Thomas Meighan), under the name of Dupont Keene, buys up the town's newspaper and other properties. Editor of the newspaper. Aggie Twaddle (Gertrude Quinian), an unofficial news gatherer. Newsboy



When Tom Redding's father dies, the town of Bradford discovers, thanks to gossip Aggie Twaddle, that one of its most affluent citizens was in fact broke. Creditors take over Tom's father's factory and dismantle the "Redding & Son" sign. Worse, Tom and his mother, having inherited only debts, are forced to leave their stately home, which includes her beloved piano, and move to a small house. Even worse, Tom's sweetheart, Olivia Hornby, refuses to have anything more to do with him. Only Mary Austin, his father's secretary, remains faithful to Tom and his mother. Discovering that his father invested in an unsuccessful oil well, Tom leaves Bradford and travels out West to develop it. In time, he becomes a wealthy oilman. When an old college pal, Billy Andrews, reunites with Tom, he comes up with an idea that will allow Tom to see whom his real friends are. Tom returns to Bradford wearing old clothes and pleading poverty, and nobody wants much to do with him except Mary Austin, who offers her own savings to help Tom start a new business and

get back on his feet. Meanwhile, Billy Andrews, posing as “Mr. Dupont Keene,” a millionaire’s representative, buys up the old Redding home, the Redding & Son factory, the bank, and the newspaper. When Keene announces his arrival in Bradford, everyone turns up at the banquet to welcome him, and all are shocked to see that the man buying up their town is Tom Redding. He announces his engagement to Mary Austin, his plans to keep the Redding & Son factory going, and his assurance that former owners may continue to operate their businesses. *American Film Institute Catalog of Feature Films*

Paramount's Dec. 24th Releases

Meighan in “Back Home and Broke” and Ayres in “Daughter of Luxury”

THOMAS MEIGHAN in George Ade’s “Back Home and Broke,” and Agnes Ayres in “A Daughter of Luxury” are the features on the Paramount release schedule for December 24.

As in the case of “Our Leading Citizen,” the author’s first direct contribution to the screen, America’s foremost humorist, George Ade, wrote “Back Home and Broke” expressly for Mr. Meighan. The scenario was written by J. Clarkson Miller, but most of the subtitles are the author’s own. Alfred E. Green was the director.

The story of “Back Home and Broke” has for its theme the story of a young man who left home to find success in the West. The story has not only been vested with human interest and humor but has been given a novel twist. Usually the youth either returns home broke or not at all. One might judge from the title that the hero in this story came home broke, but there’s where the surprise comes in.

It is said to have more well known small town characters crammed into it in true Ade style than most pictures of a more or less rural type. And it has a banquet, not the Broadway variety with professional dancers and cigarette-smoking women, but a small town banquet to celebrate the hero’s homecoming to Bradford. Tom Redding, having proved himself a success in spite of the gloomy predictions of his townsmen, has invited all his friends and enemies to a feast, so that he may repay each according to his deserts. The assemblage includes the newly appointed chief of police, the town banker, the leading merchant, the friendly newsboy, the editor of the paper, the unofficial news gatherer, Aggie Twaddle; the fickle sweetheart and her new

“crush,” the factory foreman, and Tom’s faithful sweetheart, Mary Thorne.

Lila Lee is Mr. Meighan’s leading woman, and the supporting cast also includes Frederick Burton, Cyril Ring, Charles Abbe, Florence Dixon, Gertrude Quinlan, Richard Carlyle, Maude Turner Gordon, Laurence Wheat and Ned Burton.

Paul Powell directed the Agnes Ayres picture, “A Daughter of Luxury.” The scenario was written by Beulah Marie Dix and is an adaptation of the stage play, “The Imposter,” by Leonard Merriek and Michael Morton.

“The picture,” says Paramount, “conveys no moral message, but it fulfills the prime purpose of any good picture—entertainment and amusement of its audience. The story has situations that might easily be interpreted as melodrama, but they are so handled as to keep them in the lighter vein.”

The supporting cast is headed by Tom Gallery, leading man, and includes Edith Yorke, Howard Ralson, Edward Martindel, Sylvia Ashton, Clarence Burton, ZaSu Pitts, Robert Schable, Bernice Frank, Dorothy Gordon and Muriel MacCormie.

Private Screening of “Peg o’ My Heart” in N. Y.

A private showing of Metro’s screen version of “Peg o’ My Heart” was held at the Hotel Astor, New York, December 10th. Laurette Taylor, the star of both the stage and the film production; J. Hartley Manners, author of the story, and a number of their friends were on hand for the screening. The picture was given an enthusiastic reception by the small but select audience.

Back Home and Broke

Paramount Photoplay in Six Parts. Author, George Ade. Scenario by J. C. Miller. Director, Alfred Green. Cameraman, Henry Cronjagr. Running Time, Seventy-Five Minutes.

CAST AND SYNOPSIS

Tom Redding, Thomas Meighan; Mary Austin, Lila Lee; Otis Grimley, Frederick Burton; Eustace Grimley, Cyril Ring; H. H. Hornby, Charles Abbe; Olivia Hornby, Florence Dixon; Aggie Twaddle, Gertrude Quinlan; Mrs. Redding, Maude Turner Gordon; Billy Andrews, Lawrence Wheat; Horace Beemer, New Burton; The Policeman, James Marlowe.

When Tom Redding's father dies it transpires that instead of being one of the wealthiest citizens of the town of Bradford, he has left little save debts, having speculated wildly. Tom and his mother are compelled to leave their old home and move to a small house. Even the factory his father owned falls into creditors' hands and Tom's sweetheart, Olivia Hornby, discards him. Only Mary Austin, formerly his father's secretary, remains faithful to Tom and his mother. As a last resource Tom goes West to try to develop an oil well in which his father's money was sunk. Eventually he strikes oil. He meets an old college chum, Billy Andrews and the latter suggests that Tom should return to Bradford apparently broke and thus discover who are his real friends. The plot is developed satisfactorily. Andrews, posing as the representative of Keene, a millionaire, buys up practically all the town property, including a newspaper, bank and the factory. Tom, poorly dressed, is coldly received by all save Mary Austin, who shows her devotion by volunteering to back him with her savings in a new venture. The coming of Keene is announced and the Bradford citizens turn out en masse to welcome him. They are astounded when it transpires that "Keene" is the despised Tom Redding. Tom gives a big dinner to his former detractors and instead of taking revenge announces that he will allow them to continue in control of their respective investments, with the exception of the factory, which again displays the sign "Redding and Son." He and Mary are united.

This film, speaking in sporting parlance, "gets off to a poor start," but achieves a brilliant finish. The opening stages of "Back Home and Broke" are decidedly commonplace, the plot seems obvious, one easily guesses what is going to happen when the hero goes West in search of fortune, that his oil gusher which has never gushed will spout sooner or later is a foregone conclusion thereby furnishing him with funds wherewith to confound his false friends in the old home town. But right after that, matters begin to move merrily. The human interest angle grows to astonishing proportions as Thomas Meighan, playing the hero role with his accustomed artistry and magnetic power, schemes successfully to turn the tables on the well-to-do citizens who spurned him in his hour of need and rewards virtue as personified in the few who remained loyal to him. So that the picture, despite its prosy beginning, makes good in the long run and registers as a very likely box office attraction.

Points of Appeal.—There are few folks who have not at some time or another in their lives indulged in day dreams as to what they would do supposing that a sudden turn of Fortune's wheel put them in possession of unexpected wealth. Consequently the adventures of Tom Redding as disclosed in the latter part of this story easily win the sympathy of the spectators, leading to speculation as to what they would do under similar circumstances. The fact that the hero, instead of revenging himself on his traducers, prefers to "let bygones be bygones" furnishes a pleasant surprise and entirely satisfactory climax.

Cast.—The work of Thomas Meighan in the role of Tom Redding is quite on a par with the best characterizations which that talented actor has so far contributed to the screen. Tom shines forth as a "regular fellow," not an overdrawn type, but just the



sort of chap you would like to shake hands with and claim as a friend. Lila Lee, as Mary Austin, has little to do save look sympathetic, a feat which she accomplishes successfully, Lawrence Wheat is excellent as Tom's best pal, the resourceful Billy Andrews, Gertrude Quinlan gets a lot of fun out of the part of the gossipy Aggie Twaddle and adequate support is rendered by the remainder of the company.

Photography, Lighting, Direction.—There are many attractive exteriors and interiors, with skillful long shots and effective lighting in evidence. The continuity is even and the action, a trifle slow in the first two reels, gathers speed as the film develops and moves rapidly to the close.

Exhibitors Trade Review, January 6, 1923, p. 327

"Back Home and Broke" New Years

Horace Greeley advised young men to go west. Thomas Meighan went west and came back home broke—so the townspeople thought—in "Back Home and Broke," his new Paramount picture. Meighan took Mr. Greeley's advice, went west, but when he returned he was "roasted" by his fellow townsmen and the newspapers printed sarcastic articles about him. Some lively action follows. There is a banquet, not the Broadway variety with professional dancers and cigarette-smoking woman, but a small town banquet to celebrate the hero's homecoming. Tom Redding, having proved himself a success in spite of the gloomy predictions of his townsmen, has invited all his friends and enemies to a feast, so that he may repay each according to his deserts. The assemblage includes the newly appointed chief of police, the town banker, the leading merchant, the friendly newsboy, the editor of the paper, the unofficial news gatherer, Aggie Twiddle, the fickle sweetheart and her new "crush," the factory foreman, and Tom's faithful sweetheart, Mary Thorne. His guests are comfortable or uneasy according to their treatment of Tom before he became a millionaire, but when the food is served by the colored waiters brought in for the occasion, all apprehension is forgotten in the pleasure of eating and having a wholesome, small town good time.

The Junction City Daily Union, Junction City, Kansas, December 30, 1922, p. 4

"Back Home and Broke"

**George Ade Story Filmed by Paramount and
Starring Thomas Meighan Is Delightful
Comedy-Drama.**

Reviewed by C. S. Sewell

Clean, refreshing and thoroughly enjoyable entertainment is provided in "Back Home and Broke," Thomas Meighan's newest starring vehicle for Paramount, and it should find a welcome in practically every type of theatre.

The story is by George Ade, one of America's best known humorists, and is in his best style; it is comedy-drama with a theme that will have strong appeal. Starting off with a story that in many respects resembles a host of others the main point of interest is the excellent work of the star in a role that suits him well. During this stage the title, which is an admirable one for the picture, performs a distinct service, for you are tempted to believe that the story is going to continue along conventional lines.

Suddenly, after the hero, in the face of adversity and discouragement, has achieved great wealth, he is persuaded by a friend to return home pretending that he is broke, so as to discover his real friends. He does and goes further, expecting to revenge himself on his fellow-townsmen who have been unkind to his mother and treated him with a patronizing air.

It is this part of the picture, from here on, that is delightful. You are thoroughly in sympathy with the hero's method of revenge, you feel the leading citizens of the small town deserve the treatment you think they are going to get and that under the same provocation you would do the same thing. When by means of a dummy he buys the bank, newspaper and other enterprises belonging to the men who have not treated him right, and when he makes his dramatic entrance as the unknown millionaire, you feel like gloating with him over his triumph. Still, when he finally foregoes his scheme of revenge and leaves these men in their old positions, telling his mother that they are not mean but simply small and that it "looks different when you are at the top looking down," you find yourself agreeing with him, too.

There is a pretty romance running through the story, a girl who sticks by him through thick and thin, helps him when he is down and out and, of course, shares his success. There is good heart interest throughout, his lover for his mother, the hardships she undergoes, and there will be a catch in your throat when he shows her the old family home and the factory that he has bought back. There are an abundance of "village" characters that are well-drawn and finely portrayed, including the village gossip who is eight hours ahead of the daily paper.

Thomas Meighan is fine in the leading role, Lila Lee is well cast and gives a good performance as the girl, with Florence Dickson, an attractive blond, in the unsympathetic role of the snob who "stakes the wrong horse" and turns the hero down when he loses his money. Gertrude Quinlan who, if we remember correctly, appeared in a somewhat similar role in the author's stage pro-

ago, gave a striking performance as the gossip and adds much to the humor of the story. The remainder of the roles are all well handled, the village types being well selected.

The picture was well directed by Alfred E. Green so as to bring out in a telling way the author's story.

Cast

Tom Redding.....	Thomas Meighan
Mary Thorne.....	Lila Lee
Otis Grimley.....	Frederick Burton
Eustace Grimley.....	Cyril Ring
H. H. Hornby.....	Charles Abbe
Oliva Hornby.....	Florence Dixon
Aggie Twaddle.....	Gertrude Quinlan
John Thorne.....	Richard Carlyle
Mrs. Redding.....	Maude Turner Gordon
Billy Andrews.....	Laurance Wheat
Horace Beemer.....	Ned Burton
The Policeman.....	James Marlowe
The Collector.....	Edward Borden

Story by George Ade

Directed by Alfred E. Greene

Length, 7,814 Feet.

Story

At the death of his father, Tom Redding finds that the supposed wealth which he expected to receive has been swallowed in unprofitable investments. The townspeople turn on him, snub him, and treat him patronizingly. Stung, he believes he is a woman hater, but one girl sticks to him and when he decides to try a long shot and develop an oil well she makes him take her savings. He finally wins out, strikes a gusher and is about to return home and "show them" when a friend suggests that he return and act as if he was a failure, to find out who his real friends are. He does and enjoys the situation immensely. Through this friend, he buys up the enterprise of the men who, to say the least, have not treated him charitably. He then makes a dramatic entrance into their midst and the villagers are flabbergasted. At a reception where the leading citizens are awaiting news of their doom, he suddenly tells them that they will not be disturbed. The girl, who has stuck to him all through his trouble and who, believing he was a failure, was willing to share everything fifty-fifty, of course continues the same arrangement when he is prosperous.

THE *Film* DAILY
Sunday, December 31, 1922

George Ade, Tom Meighan and Alfred Green Supply Another Good One

Thomas Meighan in
"BACK HOME AND BROKE"
Paramount

DIRECTOR Alfred E. Green
AUTHOR George Ade
SCENARIO BY J. Clarkson Miller
CAMERAMAN Henry Cronjager
AS A WHOLE A good entertainment; fine audience appeal and sure-fire material despite rather obvious situations
STORY They'll like it even though it is a pretty familiar line of hokum
DIRECTION First two reels slow; plenty of good touches and laughs in the rest of it
PHOTOGRAPHY Very good
LIGHTINGS Good
STAR Fine for this type of a role; sure to please his many admirers
SUPPORT Splendid types and all well suited; includes Lila Lee, Frederick Burton, Cyril Ring, Chas. Abbe, Florence Dixon, Maude Turner Gordon, Laurance Wheat, Ned Burton and others
EXTERIORS Real small town atmosphere
INTERIORS All right
DETAIL Good; some titles particularly good
CHARACTER OF STORY Broke, after the death of his father, son gains wealth in oil field, returns to home town and has a lot of fun pretending he is a failure
LENGTH OF PRODUCTION 7,814 feet

Even though they may know just what is going to happen, once Alfred Green steps aside from establishing a small town atmosphere and introducing the characters, and the fact that it is a good deal of hokum at that, there is a pretty safe bet that the big majority of any audience will go out fully satisfied and pleased with "Back Home and Broke." It is amusing, small

town stuff that makes for a first rate bit of entertainment regardless of some fault that may be found with it as to logic, plausibility, some lack of originality, or whatever they may choose to "pick" on. But, on the whole, it satisfies and it's a ten to one shot they will get a real thrill out of the surprise Tommy springs on the townspeople by presenting himself as the money king Dupont Ketner—after he has purchased the whole town while they all thought him "broke."

Even though the audience is "in" on the secret of Tommy's financial capacity, they have had plenty of opportunity to harbor a fine grudge for the single track minds of the small towners and the wallop that hurls hands them in his plan to make them realize their smallness, is going to give them a lot of pleasure. The Rivoli crowd seemed to take Tommy's troubles right to heart and that is what will probably happen with many audiences.

And Meighan's admirers will surely like the part he plays in this. The star makes a good deal of the role which fits him to a "T." Meighan might like to know that one of his admirers, in the Rivoli audience, actually thought he wasn't bad looking even in reality. That's what Tommy gets for coming to New York and appearing on the street without a disguise. Lila Lee is pleasing as Meighan's leading lady and there are a number of unusually interesting characterizations among those playing the townsfolk. One thing especially commendable about the picture is the fact that Meighan's mother, played by Maude Gordon, doesn't neglect her appearance even when she's so poor, they take her piano away from her. Incidentally, the Steinway, comes in for a neat bit of advertising in a title that reads: "Mother, I'll buy you a house with fifty rooms and a Steinway in every room." There is a lot of good humor in the titles as well as in the pictures. Alfred Green supplied a good production and made a nice entertainment. George Ade can write some more stories for Meighan.

Should Send Them Out Satisfied and Well Pleased With the Star

Box Office Analysis for the Exhibitor

They should get a lot of fun out of "Back Home and Broke" and it is a suitable offering for any audience. You can make some promises for the laughs contained in it and you might also say that it is a little different from many of the previous "small town" stories that have been picturized. And where Tommy Meighan is popular, you can make an extra fuss about it and promise them they'll like the star and the picture too.

Let them know George Ade wrote the story and if they liked the last one, "Our Leading Citizen," which he wrote especially for Meighan, be sure to use his name with "Back Home and Broke." Catchlines with the title will give an idea of the story but it might prove more effective to get them interested through a teaser campaign. The posters are very good and the press sheet offers some good exploitation ideas.

BACK HOME AND BROKE

Paramount production, starring Thomas Meighan. Picture based upon the story of the same title by George Ade, with screen adaptation by the author. Directed by Alfred E. Green. At the Rivoli, New York, week Dec. 24.

Tom Redding.....	Thomas Meighan
Mary Thorne.....	Lila Lee
Otis Grimley.....	Frederick Burton
Eustace Grimley.....	Cyril Ring
H. H. Hornby.....	Charles Abbe
Olivia Hornby.....	Florence Dixon
Aggie Twaddle.....	Gertrude Quinlan
John Thorne.....	Richard Casile
Mrs. Redding.....	Maude Turner Gordon
Billy Andrews.....	Laurence Wheat
Horace Beemer.....	Ned Burton
The Policeman.....	James Marlowe
The Collector.....	Edward Borden

A genuinely amusing starring vehicle for Tom Meighan, screened from the story of the same title by George Ade. The author provided the screen version and did it to a nicety. With the possible exception of some of the early footage, largely devoted to introductory business, the picture runs at a fast clip well filled with laughs and offering opportunities in abundance for the star. It is a sparkling satire on small town life, ably aided by a well selected number of character players who furnish strong support for Meighan.

The story is typically rural, the scenes being placed in a town where even the traffic cop is not on the job. The leading manufacturing plant is owned by Redding & Son. Redding Sr. dies and his financial affairs are in a chaotic condition. His son Tom leaves town to discover oil on land his father had leased years before but thought valueless. He succeeds, but prefers to return home as if broke to determine his real friends, and does not disclose the news to the home folks. By arrangement with a friend he manages to buy practically the entire town under a fictitious name. When the time comes for the wealthy stranger to put in his appearance the supposed ne'er-do-well appears upon the platform of the private car as the train pulls into the station.

Forgiving all the slurs thrown at him in former days, he establishes himself as the town's leading citizen and benefactor of the community. A neat love story is worked up just to make the subject that much more agreeable.

Lila Lee ably leads the feminine division, with James Marlowe and Gertrude Quinlan taking the honors among the character workers. Marlowe as a comedy cop captures a couple of the biggest laughs. The general direction of the picture and its continuity stand in its favor.

"Back Home and Broke" was selected as a Christmas week attraction at the Rivoli. It should have little difficulty doing business there all week and can stand up for that length of time in any of the big program picture houses. *Hart.*

Status: Unknown
Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Tom Redding, Newsboy, Editor). Female (Aggie Twaddle).

Ethnicity: White (Tom Redding, Newsboy, Editor, Aggie Twaddle)

Media Category: Newspaper

Job Title: Publisher (Tom Redding). Editor (Editor). News Employee (Newsboy, Aggie Twaddle)

Description: Major: Tom Redding, Positive.

Description: Minor: Newsboy, Editor, Positive. Aggie Twaddle, Negative

Back Pay (1922)

Newspaper story about a war hero, badly wounded and blind in the World War, who has a short time to live and calls out continually for the woman he loves. That woman had left him before he went to war to go to New York to find love and adventure. She reads the story and decides to go to the army hospital to comfort him.



Scenes from *Back Pay* (1922)

Despite her love for grocery store clerk Jerry Newcombe, Hester Bevins cannot bring herself to settle down as his wife in their humdrum hometown. Moving to New York City, she falls in with a “fast crowd” and becomes the mistress of wealthy Wall Street businessman Charles G. Wheeler, who moves her into a luxury Riverside Drive apartment. During an automobile trip with Wheeler, and friends Kitty and “Speed,” she visits her hometown and discovers that Jerry, now the manager of a general store, remains devoted and longs for her return. With the coming of the World War, he enlists in the army and ships off to France. Hester reads in a newspaper that Jerry is a war hero, but has been seriously wounded. She rushes to the army hospital, where the blind and delirious soldier calls her name. A surgeon confides that Jerry has only weeks to live. Over Wheeler’s objection, Hester moves Jerry into her New York apartment and marries him to make his final days happy. After Jerry dies, Hester has visions of his spirit calling her back to a more upright life. She leaves the Riverside Drive apartment, gets a job, and rents a furnished room. At night, Jerry’s spirit comforts her. *American Film Institute Catalog of Feature Films*

Back Pay

**Paramount Photoplay in Five Parts. Author,
Fanny Hurst. Scenario by Frances Marion.
Director, Frank Borzage. Running Time,
Sixty Minutes.**

THE CAST

Hester Bevins	Seena Owen
Jerry Newcomb	Matt Moore
Charles G. Wheeler	J. Barney Sherry
Kitty	Ethel Duray
"Speed"	Charles Craig
Thomas Craig	Jerry Sinclair

SYNOPSIS

Hester Bevins, country girl, is loved by Jerry Newcombe, but cannot decide to wed him and settle down to a humble life. She goes to New York. Later, she is the mistress of Charles Wheeler, wealthy business man. Her intimate companions are a woman named Kitty and a man named "Speed." Her life with Wheeler grows wearisome and she takes a trip to see the old home-town. She finds Jerry still devoted to her and general manager of a store. She returns to New York. When the U. S. enters the World War, Jerry goes to the front. Hester learns from a newspaper that he is badly wounded and blind, lying in an army hospital. She goes to him. He is delirious and calls continually for her. The doctor informs her he has only a few weeks to live. She resolves to make him happy for the short time he lingers, by marrying him. Wheeler consents to her plan. She brings him to her apartment, they are wed and she nurses him, but Jerry finally dies. His death reforms Hester. She leaves her luxurious surroundings, rents a furnished room and gets a position. Jerry's spirit appears to her and comforts her in her new and honest life.

Back Pay ranks as a drama of compelling heart interest, admirably acted, well photographed, and a credit to the directorial talents of Frank Borzage, who has molded Fanny Hurst's pungent story of country and city life into a picture which gives every indication of winning widespread popularity. The outstanding quality of the production is its sincerity and power of impressing the spectators with the feeling that a page from real life is being outlined before their eyes. The tale of the country girl who sought the allurements of the great city and bartered her innocence for the wages of sin, only to repent and take up the burden of sordid daily toil in deference to the memory of a dead man through whom she had learned what pure love was—conveys no hint of exaggeration. Hester Bevins is a common enough type of girl whose existence can easily be believed in and her ultimate reformation carries conviction to the mind. The film is rich in touching pathos, without ever falling into the pit of excess sentimentality; was accorded a generously enthusiastic reception during the initial public showing at the Rivoli Theatre, New York, and exhibitors in general cannot afford to overlook it.

Points of Appeal.—The subtitles, taken for the most part from the Hurst original story, are excellent and thoroughly in keeping with the action. Interest in the progress of the heroine along the primrose path never slackens, the tragic note is insistent, yet while the conventional "happy ending" is avoided, all is not darkness at the close, for Hester, visited by the approving spirit of her dead lover, has found peace in the right path.

Cast.—Seena Owen plays the role of Hester with sterling emotional ability, giving a performance which is entirely free from strain and always effective. J. Barney Sherry is a handsome figure as Wheeler; Matt Moore wins lasting favor by his touching impersonation of poor Jerry Newcombe, and intelligent support is rendered by the remainder of the company.

Photography, Lighting, Direction.—There are rich interiors, lavish sets, pretty outdoor country views, the double exposures are skillfully handled and the lighting is faultless. The continuity is unbroken and the action speedy.



"Back Pay"

*Seena Owen Superb As the Girl With
the Crepe de Chine Soul—Para-
mount Picture Made by
Cosmopolitan.*

Reviewed by Fritz Tidden.

Fannie Hurst's widely popular short story, "Back Pay," has made a picture of the type that has always been successful with general audiences. That is not to say it is like anything else that has been presented before, but its kind of entertainment follows closely many films that exhibitors have found profitable, and appealing to their clientele. It pulls the heart-strings, it tells a story of the sort that the average picturegoer likes and it points a moral without the appearance of preaching at the onlooker. It is hyper-sentimental in spots, but there are many who like their pictures that way.

But the story, "Back Pay," did not just change itself into a picture by some sort of magic. In picture form it exhibits great care and patience on the part of those effecting the translation, especially on the part of Frank Borzage, who at all times performs his work with that always welcome quality, good taste. Francis Marion has written a script that lays a firm foundation for Borzage's work. The heartrending sentimental scenes in some parts of the progress of the story seem to have been slightly overstressed, but when the picture was seen for review there was apparent sniffling and sometimes audible weeping from some of the audience, so the picture was evidently greatly enjoyed.

Without a competent characterization of the "woman with the crepe de chine soul," "Back Pay" would appear as nothing but a piece of sentimental tosh. It is a most difficult role to keep from being maudlin and to put across with the same result that Miss Hurst did in the original story. Seena Owen was entrusted with the character. The result of her work is a remarkably fine characterization, done with a touch of artistry that is superb and always with restraint and realism. The other members of the cast have been chosen with utmost discrimination and their efforts are gratifying, especially Matt Moore in the role of the country youth and J. Barney Sherry as the millionaire. However, outside of the cast, the most prominent feature of the production is the constant good taste.

The Cast

Hester Devins.....	Seena Owen
Jerry Newcombe, her sweetheart.....	
.....	Matt Moore
Charles G. Wheeler, a millionaire.....	
.....	J. Barney Sherry
Kitty	Ethel Duray
"Speed"	Charles Craig
Thomas Craig.....	Jerry Sinclair

Adapted from Fannie Hurst's Story.

Scenario by Frances Marion.

Directed by Frank Borzage.

Length, 6,466 Feet.

The Story

The girl who, to use Miss Hurst's brisk style, has a "crepe de chine soul," cannot bring herself to marry the man she loves and settle down to a humdrum small town life and decides to seek a better lot in New York. Here she falls in with a fast set, satisfies her desire for "crepe de chine," but finds that love is not part of her lot. The country boy goes to war, is awarded a medal for distinguished service and is brought home to die. Her love for him asserts itself and she decides to marry him to make his last hours happy. Then comes the test, when he does die—a life of service or a life of luxury and excitement. She chooses the former and is far happier.

Program and Exploitation Catchlines:

The Career of a Girl With a Crepe de

Chine Soul, Who Went to New York to Get Her "Back Pay" for the Life She Thought She Had Missed. Come and See Her Collect! With Interest! And Then—the Heart Stirring Things That Taught Her What Life Really Is!

Exploitation Angles: Hang this on Miss Hurst, using the players to supplement the appeal of "By the author of Humoresque."

Moving Picture World, February 25, 1922, p. 864

SPECIAL CAST IN **BACK PAY**

(COSMOPOLITAN-PARAMOUNT)

A drama of city and country life written by Fannie Hurst and translated into terms of the screen by Frank Borzage. Holds a fairly high degree of entertainment value due to several unusual situations and some fine acting. Seven reels in length.

"Back Pay," which appeared originally in *Cosmopolitan Magazine*, is an after-the-war story, and concerns the love of a young school teacher for a country boy which results in her ultimate redemption. It is very finely acted by Seena Owen, Matt Moore and J. Barney Sherry and in some degree is quite different from the usual triangle plot. The building of each character is so naturally done that there is nothing that obtrudes



Matt Moore and Seena Owen in "Back Pay"
(Paramount)

on the story and it moves along to a natural and satisfying climax with the interest always well maintained. The chief objection to "Back Pay" is its length. It is a story that could have been told in less footage.

Technically the production is very nearly beyond criticism, and although a delicate subject is involved, it has been deftly handled by director Borzage and will not give offense. The subtitling is especially good and to the point and in settings, lighting effects and general handling it is a fine picture. Frances Marion adapted the story.

Hester Bevns, a country girl with a "crepe de chine soul," is loved by Jerry Newcombe, a grocery store clerk. When he begs her to marry him, she cannot bring herself to become his wife and settle down for life in the humdrum town. Hester finally decides to go to New York to make her way. She is next seen in a beautiful Riverside Drive apartment in New York, provided for her by Charles G. Wheeler, a wealthy business man. Associated with her as intimate companions are a woman named Kitty and a man named "Speed." Hester is changed considerably from the small town girl. Her life with Wheeler and her other companions grows wearisome

and she longs to see her home town again. She accomplishes this while on an automobile trip with Wheeler, Kitty and "Speed." During her visit she finds many of the townspeople have forgotten her and that Jerry is the only one she is anxious to see. Jerry is still devoted to her and is proud of the fact that he is now general manager of the store.

Jerry enlists and goes to France. Later Hester learns that Jerry lies badly wounded in an army hospital the wearer of the Distinguished Service Medal. She hurries to the hospital to find him blind and deliriously calling for her. A surgeon informs her that Jerry has only a few weeks to live. Hester decides to make him happy for that short time. After a struggle, she obtains Wheeler's consent for her to marry Jerry and bring him to her apartment. The two are married and Hester nurses him. Jerry, confident of recovery, plans great things for their future. But Fate spoils his plans and he dies. Hester finds her life in her magnificent apartment impossible. She is tormented at night with visions of Jerry calling her away from her surroundings. Moved by these visions, Hester leaves the home Wheeler furnished for her, and rents a poorly furnished room. She obtains a position and then the spirit of Jerry appears to her again and comforts her in her new and upright life.

Exhibitors Herald, February 4, 1922, p. 59

“Back Pay”

(Cosmopolitan-Paramount)

“BACK PAY,” Cosmopolitan's latest feature for Paramount distribution is a heart interest drama with a punch. Fannie Hurst's gripping story made a good play, but transferred to the screen it makes even a better motion picture. The limitations of the stage prevented the spoken version from scoring with all its abundant highlights. On the silver sheet its vital ingredients are splendidly emphasized. It is the story of a country girl who confessed that she had a “crepe de chine soul” and who refused marriage with her boyhood lover because it meant all the ugly, drab things that culminate when wedlock and poverty go hand in hand. And when she finally acquires the lovely, luxurious things of life she takes them, clear-eyed, realizing fully what she is doing.

These touches were well established by Fannie Hurst, and Frank Borzage, who directed her “Humoresque,” has brought them forth in brilliant manner. The picture is worthy of commendation because of this delicate treatment, though there are many other excellent things about it. It is a restful moment to discover a heroine of the screen who adopts the life of “lily of the field” without being tricked or deceived. The heroine, Hester Bevins, is a regular girl and real flesh and blood—one that will be recognized as possessing the vices and virtues of a human being and not a hand-painted Dresden china doll. The characters are not many and Frances Marion, who wrote the continuity, has established them clearly. There are no various plottings and counter-plottings for the sake of adding the w. k. picturey touch. Miss Marion and Mr. Borzage have seen to it that there is no excess of footage.

Seena Owen makes Hester a lovable figure—one at times pathetic and tragic. Consequently she always plays on the heart strings. And the way in which the girl finally wins redemption and, in her little hall bed-room, faces the spirit of her dead lover with a smile, unafraid because her conscience is easy—such a touch makes a character vital and vivid. J. Barney Sherry as the broker deserves honorable mention. The figure as drawn is also human. Matt Moore is an excellent selection as the awkward country youth. A suggestion creeps in now and then of heavy sentimentality, but Borzage comes forward at the opportune time and saves the human note.—Length 6 Reels. Reviewed by Pearl Gaddis, Modjeska Theatre, Augusta, Ga.

"BACK PAY"

Grauman's

Fannie Hurst should feel gratified that at last, after various attempts, she has succeeded in getting one of her stories filmed, which retains the Hurst spirit right through the process. The one in question is "Back Pay," a Cosmopolitan production which, after Hope Hampton's mutilated version of "Star Dust," is a noteworthy achievement sure to be thankfully received by the admirers of its author.

The fact that Frances Marion's adaptation of it moves with pronounced deliberation has been advantageously utilized by Frank Borzage's poetic direction which has made each moment of the scenario count with the human interest touches which brought him fame in "Humoresque." The young director undertook no slight task in the production of this story of a girl whose crepe de chine soul leads her to great sin without rendering her unsympathetic. Right through the most suggestive situations his subtle management leads his players without the slightest indelicacy or offense to his audience. We are forced and glad to accept the idea that Borzage is a coming master.

The famous soft focus is almost exclusively used by Chester Lyons, who obtains some extraordinarily beautiful effects with it in his photography. Never have we witnessed better composed or more generally attractive rural locations than those he thus enhances in loveliness. This picture's only unattractive feature is its cutting which continually fails to identify the title speakers.

Seena Owen, at her very best, trumps convincingly and artistically through the role of Hester Bevins, the girl who wants luxury before love. Her long journey toward destruction and final turn about for her starting place, is a story of a reform which lent interest through its reasonableness.

Matt Moore as Jerry Newcombe is satisfying in all respects although we have come to anticipate with keenest joy his comedy efforts. Here he is the sincere country lad, whose love absolves all prejudice.

J. Barney Sherry enacts his best recent role in Charles G. Wheeler of Wall street, a worldly soul, who is not bereft of all decent instincts on that account. (Modern playwrights, please note.)

The remaining positions are filled by Ethel Duray, Charles Craig and Jerry Sinclair.

It is but rarely that the decided moral lesson is put over intelligently and with any inclusion of art in the process. That accomplishment is to be greatly appreciated here.

THE *Film* DAILY

Sunday, February 19, 1922 7

Fannie Hurst Story Splendidly Handled by Frank Borzage

"BACK PAY"

Cosmopolitan Prod.—Paramount

DIRECTOR Frank Borzage
AUTHOR Fannie Hurst
SCENARIO BY Frances Marion
CAMERAMAN Chester Lyons
AS A WHOLE An interesting picture of the regeneration formula; plays hide-and-seek with the censors successfully
STORY Deals with a girl who cannot make up her mind just what kind of a life she wants to live; hard to sympathize with her
DIRECTION Quite effective usually; provides an agreeable production and handles situations with good judgment
PHOTOGRAPHY Excellent
LIGHTINGS Very good
PLAYERS Seena Owen sincere in her interpretation; Matt Moore the only one who gains your sympathy; Barney Sherry a representative type
EXTERIORS Pleasing rural shots
INTERIORS Suitable
DETAIL Occasionally too drawn out
CHARACTER OF STORY Girl leaves small town and sweetheart for the pleasures afforded by the metropolis, but later returns to the old life after having married the former sweetheart, who dies

LENGTH OF PRODUCTION 5,460 feet

Fannie Hurst's story has been modified considerably to conform to censorship requirements and it must be admitted that the situation has been gotten around a manner that leaves no doubt in the minds of the spectators as to what is intended and still fulfills the demands of those who decide what is permissible and what isn't. Of course the heroine, Hester Bevens, is not provided with a flock of admirers as in the story, but her relations with "Wheeler, of Wall St." are

made quite obvious in as respectable a way as possible, a situation that at best, is much better off the screen no matter how delicately it may be presented.

On one occasion Hester asks Wheeler to buy her a \$20,000 chinchilla wrap, but the spectators wait in vain for her wish to be gratified. She never gets the coat. In fact Hester's wardrobe isn't as lavish as you might expect it to be. A variety of negligees seems to be her long suit. In connection with the chinchilla coat a fashionable furrier's name appears in a close-up of the tag bearing the price. Later on a certain undertaking establishment is also given a bit of publicity.

Miss Hurst has made her heroine of a very changeable frame of mind. She can't seem to decide just what sort of a life she wants to live. Even regardless of the fact that she loses your sympathy through her relations with Wheeler, played by Barney Sherry, her character is too inconsistent. Director Borzage has done very well with the story nevertheless, and through effective sentiment he lessens the more unpleasant phases to a considerable degree. At times he is inclined to over emphasize, such as in the final scenes between the girl and the war hero whom she marries in order that his last days may be happy ones. This charitable act would have been really sincere and proven an even stronger conclusion for the story if the girl had denounced her old life upon her marriage. The following scenes drag anyway and since she renounces Wheeler finally it would have been much more effective if she had done it previously.

Matt Moore as the country sweetheart who never gives up hope that some day Hester will return and marry him, goes to war and returns blinded and with one lung gone. Moore's is the one sympathetic role in the picture and he handles it splendidly. Seena Owen is sincere as Hester. The photography throughout is excellent and there is a fine rural atmosphere in the early reels.

You Can Tell Whether or Not Your Patrons Will Like It

Box Office Analysis for the Exhibitor

It is likely that "Back Pay" will find a good many who will be satisfied and consider it a good picture. It will depend largely upon individual taste and the type of story that appeals to people singly rather than as a whole. Probably in the outlying districts the picture will be popular and with everyone who is interested in the regeneration idea, it will prove attractive.

Even those who may object to "Riverside Drive

apartment de luxe" phase of it will find it difficult to point out any particular bit that is objectionable. Director Borzage has carefully seen to that. You can tell pretty well just how it will go in your house and can figure accordingly. Seena Owen and Matt Moore as the principals deserve mention as well as Director Borzage, who is best known for his production of "Humoresque." Paramount's press sheets will furnish you with exploitation suggestions.

BACK PAY

Hester Devins.....	Seena Owen
Jerry Newcombe, her sweetheart.....	
.....	Matt Moore
Charles G. Wheeler, a millionaire.....	
.....	J. Barney Sherry
Kitty.....	Ethel Duray
"Speed".....	Charles Craig
Thomas Craig.....	Jerry Sinclair

"Back Pay" is a slow plodding average feature, that barely passes, through paucity of story with acting and direction seemingly held down because of that. It's at the Rivoll, a Cosmopolitan-made film that is "presented" by Famous Players as a Paramount, that perhaps signifying the Famous Players made outright buy of the picture from Cosmopolitan. If so, F. P. got no bargain.

The best thing about "Back Pay" is its title, that having been made known in the Fannie Hurst story the play and picture were adapted from. The play, produced by A. H. Woods, had a short run on Broadway but has gone out again for the city week stand time. Its tale may have read well in type, but on the screen it drags along, that old-oaken bucket story about the country gal who goes to the big city and goes wrong along. Miss Hurst gave the stereotyped tale a couple of twists; the first the girl leaving the boob boarding house to look for lingerie, and the second, her regeneration, if that were it, when she quit the Riverside drive flat, put on her original little gingham gown and hiked back to her \$25 a week job.

That Riverside apartment setting was elaborate enough to turn any girl's head, from a clerkship to an illicit courtship. And Hester Bevins (Seena Owen) got her lingerie although she didn't show any in the picture. Also she got remorse when her country sweetie, Jerry Newcombe (Matt Moore) came back from the front, blind. The doctors told Hester Jerry could only live three weeks. He still loved her and she had a hunch for him. Hester asked her gentleman friend with the gray hair and a bankroll if she could marry Jerry for three weeks, just to let him die happy, and g. f. told her to go to it. So she did, moved Jerry from the hospital to her sumptuous apartment, told him it was a three-room affair and he died with that lie on his mind, along with the others he never knew of.

Which may bring out the moral of the story as the good die and the reformed bad live, to try it over again, if they wish.

There's never was any action. Much time is wasted planting the tale at the outset and much more along the way, in the mushy scenes between Hester and Jerry, their trysting place in the woods and their hospital meetings. The picture could still stand a 10-minute cut.

Frances Marion made the scenario and didn't over-work herself. It was about the same with Frank Borzage who directed, though the script of course held in the direction. Miss Owen only had to walk through the picture and she did only that, whether in the country or the city, while Mr. Moore did even less. The story called for no effort by anyone. Other principals hardly counted and seldom entered.

Notwithstanding there is the usual sentimental appeal to the love interest, but even here it seems to be risking any picture when the leading figure in a romantic tale is given a totally unsympathetic role, such as Miss Owen has, making Hester Bevins a gold digger in the country before she knows what gold digging means, and finishing up her education along that line when she reaches the city. It's a bad story for young girls to see. *Sime.*

Status: Restored by the Library of Congress
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral

The Big Scoop (1922)

Editor Johnny Jones ([Edward Peil Jr.](#)) who writes under the name of “Eddie Torial”

For *The Whisper*, a local paper full of scintillating gossip. Society Editor (Gertrude Messinger). Owner-Editor Old Man Jones of *The Daily Tribune*.



**The Johnny Jones comedy, "The Big Scoop,"
will be published by Pathe on November 19.**

Exhibitors Herald, December 2, 1922, p. 82

“The Big Scoop”

(J. K. McDonald-Pathe—Two Reels)

THE most popular songs ever written were those with words that awoke memories, stirred one's sentiment and reminded one of childhood days. Which has nothing to do with a two reel comedy other than that the series starring Johnny Jones and Gertrude Messinger have a similar effect. Everyone would like to be a boy or a girl again, for a moment, during those periods when they played “house” or “store.”

“The Big Scoop” relates the earnest endeavors of two clever children and several “playmates,” who are engaged in running a newspaper publication known to the Indiana village as “The Whisper.” Johnny Jones assumes the pen name of “Eddie Torial,” and Gertrude Messinger covers “events.” The making up of the paper was apt to be neglected if the “swimming” was good. However, after big sister’s best friend illustrated the meaning of “scoop,” by describing himself as a full-fledged newspaper man, the children decided it was time to “scoop” for “The Whisper.” The way they do it embraces a clever little plot that holds the interest throughout, provoking many broad smiles and not a few laughs. Grown ups among players might learn a good deal from the simplicity and natural poise assumed by these youngsters, which are as well directed, photographed and produced as worthy features. The only people who would not enjoy these juvenile frolics are those who are afraid to laugh—a safe bet for any audience.—LILLIAN GALE.

“The Big Scoop” Is One of the Best of Johnny Jones Series

There's really good entertainment for all ages in “The Big Scoop,” which J. K. McDonald Productions presents for Pathe release Nov. 19. It was written by James Hilary Finn and directed by Mason N. Litson. The subject is one of the “Johnny Jones” series, and the best of these this reviewer has seen.

The story is of the efforts of a crew of juvenile weekly newspaper printers to put their publication on the map and at the same time to remove from its dominating position the competing village weekly, edited by a crab whose jealousy of his young business rivals increases by the minute. The youngsters plan a “scoop,” which takes the form of photographing a burglar in action.

Unwittingly the established and innocent but “nosy” editor is caught in what easily may be described as a compromising position when the photographic stunt is executed, to the consequent demoralization and dismay of the victim the following day when he sees on the first page of the rival paper a picture of himself with an arm about the neck of a well-known and ancient maiden of the town, garbed as any self-respecting female ruralite should be arrayed at 2 a. m.

There ought to be real comedy in this story of the young pirate headed by “Johnny Jones” and Gertrude Messinger.

G. B.

"The Big Scoop"—Johnny Jones—Pathe

Type of production.....2 reel comedy

Johnnie Jones and Gertrude Messinger, assisted by their company of juvenile actors, offer a very entertaining two-reeler in "The Big Scoop." The kids are natural and enjoyable. In no way do they overact. Johnny is the editor of a little local paper full of scintillating gossip called "The Whisper," and Gertrude is the society editor. Everyone in town is saying that it has more news than "The Daily Tribune," and Old Man Jones is very hot under the collar. All "The Whisper" needs is a "big scoop," and with the aid of a false-alarm burglar scare and a flash-light photograph they get the picture of what they think is the burglar, and they sell out at a good price to Old Man Jones, the Tribune owner, just before their latest issue appears with a front page picture that nearly gives the Old Man apoplexy.

The Film Daily, November 26, 1922, p. 20

"The Big Scoop"

(Pathe—Comedy Drama—Two Reels)

Running a newspaper is the stunt performed by little Johnny Jones and Gertrude Messinger and the rest of their crowd in this number of the series of Johnny Jones comedies. It compares favorably with the previous releases and will be found very entertaining for the kiddies. However, many of the grown-ups, while enjoying the situations, will be apt to consider that the newspaper is a more pretentious and successful affair than a bunch of children could be expected to publish, particularly as they are shown competing seriously with an established town paper.—C. S. S.

Moving Picture World, November 25, 1922, p. 364

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Comedy
 Gender: Male (Johnny Jones, Old Man Jones). Female (Society Editor).
 Ethnicity: White (Johnny Jones, Old Man Jones, Society Editor)
 Media Category: Newspaper
 Job Title: Editors (Johnny Jones, Old Man Jones, Society Editor)
 Description: Major: Johnny Jones, Old Man Jones, Society Editor, Positive
 Description: Minor: None

Bing Bang Boom (1922)

Editor of a local village paper helps Bertram Bancroft Boom, nicknamed Bing, Bang Boom (David Butler).



Bertram Bancroft Boom buys a hotel with money from his grandfather's war claim and finds out he has been swindled. The editor of the local paper helps him get even with the village boss who cheated him. Boom later opens the hotel as a health resort and wins the heroine after besting a thug hired to beat him up. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, pp. 42-43¹

"Bing Bang Boom"

David Butler Star of Enjoyable Small Town Comedy Drama Distributed Via State Right Market.

Reviewed by C. S. Sewell.

David Butler's newest starring vehicle, "Bing, Bang, Boom," distributed on the State right market by Western Pictures Exploitation Company, is an enjoyable comedy drama of small town life. The story is obvious and follows along familiar lines with a lack of suspense as you are satisfied that the hero, even though appearances are against him, will outwit the political boss and win the girl. There are no sub-titles in the direction and much of the action and situations are obvious. There is nevertheless a pleasing wholesomeness and quite a little good, clean comedy which coupled with the absence of any complex problem or necessity for deep thought in following the theme makes the production a satisfactory entertainment, particularly during the warm days.

At the Washington Theatre, New York, a neighborhood house, the comedy touches all registered and the audience was apparently pleased with the picture as a whole. Much of this was due to the wholesome and likable personality of the star and also to the fine character-comedy work of Carl Stockdale as a good-hearted rube station agent. There is also a good fight in this picture between David Butler, who is no pigmy himself, and a burly thug, which seems to be very real.

Doris Pawn, who is attractive to look at, fulfills the requirements of the role opposite to her and the remainder of the characters are satisfactorily portrayed.

A pleasing feature of the development of this story is the fact that the hero is an everyday character who does not do impossibly heroic things, for instance when he goes to rescue the girl, the thug fells him with a bar and it is the girl's father who does the rescuing.

The title is somewhat misleading for this type of story, as it is a nickname for the hero and does not indicate a "thrill-a-minute" picture.

The Cast

Bertram Baneroft Boom.....David Butler
Ruth Warren.....Doris Pawn
Ellis Turner.....Ed. Wallock
Mrs. Jonas Boom.....Kate Toneray
Paprika Blake.....J. M. Carlsyle
David Hudge.....Carl Stockdale
Sheriff Warren.....William Walling
Fred Patterson.....Bert Hadley
The Mayor.....J. William Duvall

Adapted from Magazine Story by

Raymond Leslie Goldman.

Scenario by Vance Wethered.

Directed by Fred J. Butler.

Length, 5 Reels.

The Story

Bertrand Baneroft Boom, nicknamed "Bing, Bang" Boom, through ill luck has hard time keeping a job. Settlement of a war claim of his grandfather's bring him \$20,000 and he is persuaded to buy a country hotel. Visiting the place he finds he has been buncoed, but with the aid of the editor of the village paper he succeeds in finally getting the best of the village boss who has cheated him. He also opens the hotel as a health resort and wins the hand of one of the town's belles after having experienced many difficulties, including a fight with a thug hired to beat him.

Program and Exploitation Catchlines:

Pleasant and Enjoyable Story of an Unsophisticated Young Chap's Fight Against a Grafter Who Has Buncoed Him.

A Story of a Likable Young Chap Who Does Not Do Impossible Things, But Who Makes You Like Him Because of His Sincerity and Whole-heartedness.

Exploitation Angles: Match the title and whoop it up with jazz lines to convey the idea of the action. But make it plain that it is just a story and not a disjointed collection of sure fires.

"BING BANG BOOM"

Kinema

On the same program with "The Idle Class" may be seen "Bing Bang Boom," Irving Lesser's first David Butler starring vehicle. Unfortunately the story by Raymond Goldman, as it has been altered and arranged in the Vance Wethered scenario, is really quite an inferior attempt, which does not present its star to good advantage nor lend itself any definite interest. But probably the direction, by Fred Butler is "Bing Bang Boom's" worst feature, for it has been executed without regard for proportion or logical development while permitting an entire loss of sympathy for its principals.

David must have more careful handling if he is to make good on this, his second starring venture, and let it be said that several portrayals and pictures on the order of the title role in "Bing Bang Boom" will injure his popularity irreparably. The part, originally a peppy youngster who meets and blithely overcomes reverses, is a badly poised, lackadaisical boob with little appeal in the younger Butler's care and this work portends nothing good for his career. We are truly sorry.

Doris Pawn is satisfactory in Ruth Warren, the feminine lead and Ed Wallack makes a good "hokum" crook heavy.

Carl Stockdale, as the old station agent, has to his credit the picture's most enjoyable characterization; while Bert Hadley in
(Continued on Page 18)

Fred Patterson, a straight, is exactly what he should be.

Kate Toncray, J. M. Carlyle, William Walling and William Duval fill the remaining positions in the perhaps overly large cast.

Robert Newhardt's camerawork upon this production is fair.

Camera! The Digest of the Motion Picture Industry, November 5, 1921, pp. 17-18

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Editor of a Village Paper)

Ethnicity: White (Editor of a Village Paper)

Media Category: Newspaper

Job Title: Editor (Editor of a Village Paper)

Description: Major: None

Description: Minor: Editor of a Village Paper, Positive

A Blind Bargain (1922)

Journalist Robert Sandell (Raymond McKee) sells his real-life horror story of adventure to a newspaper syndicate.

In return for money and medical aid for his invalid mother, struggling author Robert Sandell agrees to subject himself to experiments by Dr. Lamb, who claims he is trying to extend the human lifespan. Despite warnings from the doctor's wife and a hunchbacked assistant, Robert allows himself to be strapped to an operating table, whereupon he learns the true nature of the surgeon's experiments: To prove the theory of evolution by devolving his human subjects into an approximation of their simian ancestors. However, before Dr. Lamb can proceed, the hunchback uncages another victim, an ape-man, who crushes Dr. Lamb to death.

American Film Institute Catalog of Feature Films

“The Blind Bargain”

Goldwyn—5,000 Feet

(Reviewed by Charles Larkin)

AND here, kind friends, we have the “entertaining” subject of monkey glands and their use in bringing nearer the fountain of eternal youth, made into a wild melodrama which can hardly be classified as being up to the usual Goldwyn standard. Close-ups of divers operating rooms, a repulsive face on the Hunchback, one of the characters; the crushing to death of the surgeon by one of his experiment victims—an ape-man and other equally spine-shivering events make this picture a doubtful one to offer the Tired Business Man or his equally fatigued wife who come to your theatre to seek solace from the cares of the day.

The one redeeming feature of “The Blind Bargain,” is the really remarkable character work of Lon Chaney. His work as the Hunchback seems almost inhuman. It is a thing apart from the usual run of screen portraits. Never has an actor approached nearer resemblance to ape-like movements. Diametrically opposed to this role is that of the scientist whose vivid imagination leads him into strange paths and who by surgical operations has been seeking a method to preserve youth indefinitely. This latter interpretation is a most convincing one. Either of these roles in less talented hands would be ridiculous.

The picture has been well directed by Wallace Worsley, who has supplied several thrilling situations. The photography throughout is up to the usual fine Goldwyn quality. One thing is sure. This will thrill your patrons. The story is anything but convincing and belongs in the old dime novel class. The scenes of the operating rooms will be a delight to seasoned practitioners. The climax of the picture is actionful. It includes a real battle between the doctor and his victim and the crushing to death of the surgeon by a terrible looking ape-man.

The Cast

Dr. Arthur Lamb	.....	Lon Chaney
The Hunchback	.....	Robert Sandell
Raymond McKee	.....	Mrs. Sandell
Virginia True Boardman	.....	Mrs. Lamb
Fontaine LaRue	.....	Angela Marshall
Jacqueline Logan	.....

Adapted from “The Octave of Claudius,” by Barry Pain. Directed by Wallace Worsley. Scenario by J. G. Hawks. Photographed by Robert Brodin.

The Story: Robert Sandell is out of work. His mother is in need of an immediate operation to save her life. A noted surgeon promises to save her if the son will submit to an operation whereby glands of an animal will be transferred to the youth, giving him the strength of ten men and 100 years of life. A former victim of the surgeon, a hunchback, tries to warn the youth. The operation is prevented when an ape-man escapes from a cell in the underground operating departments of the surgeon's home and crushes the doctor to death. Sandell later sells the story of his adventure to a newspaper syndicate and finds happiness in the love of Angela Marshall, whom he marries.

Classification: A weird melodrama with Lon Chaney again doing some remarkable character work, but possessing little of entertainment value.

Production Highlights: The dual characterization of Dr. Lamb and the Hunchback, contributed by Lon Chaney. The attack of the Doctor by Sandell and the good night photography attending the fight. The operating room detail. The elaborate ball room set and the colorful Bubble Ballet. The scene in which the ape-man breaks from his cell and kills the doctor.

Exploitation Angles: There has been much discussion in the press and elsewhere on the subject of monkey glands, etc., and their use in prolonging the life of man. Would suggest cooperation with physicians in your town to start a newspaper discussion when you show this one, which is based almost entirely upon the idea. Play up Chaney big.

A Blind Bargain

**A Goldwyn Picture. Director, Wallace Worsley.
Author, Barry Pain. Cameraman, Norbert
Brodin. Running Time, Forty-Five Minutes.**

CAST AND SYNOPSIS

Dr. Lamb and Hunchback, Lon Chaney; Robert, Raymond McKee; Angela, Jacqueline Logan; Mrs. Lamb, Fontaine LaRue; Mrs. Sandell, Virginia True Boardman; Bessie, Aggie Herring; Angela's Mother, Virginia Madison.

The story takes its title from an agreement made between Robert, a writer, and Dr. Lamb, under the terms of which the former is to deliver himself blindly for experimental purposes into the hands of the surgeon. Robert does this to get money and medical care for his ill mother. Matters go along well enough until the doctor suddenly notifies the young man that the time has come and that on the morrow he must make good his part of the bargain. Robert is awakened at dawn by the doctor's servant, a hunchback. The twisted little man shows his agitation and finally Robert realizes his danger when the hunchback leads him into a cellar and shows him a completely equipped operating room. Adjoining it is a long passage lined on either side by steel-barred cages, which imprison strange beasts. The doctor enters and rages against the servant. His anger mounts to a frenzy and Robert is saved only by the action of the hunchback, who opens one of the cages and releases a powerful beast, which attacks the doctor. Thus Robert is released from his bargain and he then learns of the success of his writings. There follows the happy reunion with his sweetheart.

In apportioning the honors for distinction in connection with the new Goldwyn production "A Blind Bargain" one has merely to say "Lon Chaney" and mention next Director Wallace Worsley. The former has given the picture its greatest power to interest the spectator and the director has contrived many scenes of photographic distinction and dramatic effect.

"A Blind Bargain" is first of all a vehicle for Lon Chaney. It's one of those "chamber of horrors" melodramas dealing with a skilled but mad surgeon who craves fine specimens of manhood to subject to an operation which gives them the strength of beasts—and, up to the point dealt with by the plot, also the mentality of beasts. We would not pronounce it interesting as drama, though there is no hesitation in recommending it as entertaining movie fare. Indeed, the picture is exceptionally entertaining and works up to a climax which if not convincing is decidedly thrilling.

Mr. Worsley has contrived many attractive settings and pointed the more melodramatic of the situations successfully. There is perhaps a too great insistence upon the element of horror, but since the spectator does not feel so thoroughly the terror visibly experienced by the "sympathetic" characters of the play, there is no great harm done here and one does not feel that the evening has been spent entirely in the wax gallery where all the terrible crimes are depicted in ghastly reality.

Mr. Chaney essays the dual role assigned him with that fine assurance which marks all his work. His make-up is of course wonderful and one marvels at the contrast between the Doctor with his erect and distinguished carriage and the deformed little man victimized by the surgical experiments. Raymond McKee as the youth and Jacqueline Logan as his sweetheart are pleasant and agreeable persons and the others in the cast do well.

Photography, Lighting, Direction.—Fine photography is the rule throughout the length of the film and the direction makes the most of a story which is all plot. "A Blind Bargain" is a mighty good picture of its kind.



SPECIAL CAST IN
A BLIND BARGAIN
 (GOLDWYN)

This tragic story by Barry Pain has a wealth of good acting by Lon Chaney in a dual role. One of the most compelling stories in recent years, it should attract unusual attention because of its difference from the ordinary run of film tales. Directed by Wallace Woraley. Length, five reels.

THE CAST

Dr. Lamb	Lon Chaney
The Hunchback	
Robert	Raymond McKee
Angela	Jacqueline Logan
Mrs. Lamb	Fontaine La Rue
Mrs. Samdell	Virginia True Boardman
Bessie	Aggie Herring
Angela's Mother	Virginia Madison

What "The Jest" and "The Monster" were to the speaking stage "The Blind Bargain" is to the films. It is as tragic as "Broken Reasons" or "Trifling Women," yet with no similarity to either. It might be said at the outset that it is not a picture for children. Adults will like it, especially if they be the devotees of Edgar Allan Poe or Eugene Sue.

This production is made notable by the marvelous acting of Lon Chaney as Dr. Lamb and The Hunchback. Indeed it would be difficult to imagine any other actor, either of the stage or screen, who could handle these two contrasting characterizations with one-half the dramatic finesse that is Chaney's. This performance will live in dramatic history along with John Barrymore's "Dr. Jekyll and Mr. Hyde" and E. H. Sothern's "The Proud Prince." Not since "The Miracle Man" has Mr. Chaney done anything so fine. His admirers will be thrilled by his artistic work.

Dr. Lamb one night is assailed by a desperate youth. He overpowers the boy, takes him to his own home and bargains with him to save the life of his invalid mother if the young man will allow him to perform an operation upon him. The young man, not knowing the exact nature of the experiment, agrees. In the doctor's house lives an ape-like creature who has been transformed into his present state through a similar experiment, and this repulsive, pathetic creature, and the doctor's wife, do all in their power to dissuade the youth from submitting. When the boy realizes that the doctor is in reality a madman, a fight ensues—a gruesome, fierce battle, between the doctor and one of the inmates in the doctor's jail-like ward for violent cases. The doctor is slain. The boy's mother and the boy himself are saved to live happily.

While the acting honors belong to Mr. Chaney, the other players give an excellent account of themselves, especially Raymond McKee as the boy, Fontaine La Rue as the mother and Jacqueline Logan as the boy's fiancée.

"The Blind Bargain" deserves to attract considerable attention, and should prove a highly artistic feature on any program.

Theory of Rejuvenation Exploited in Vehicle That is Good For Chaney

"A BLIND BARGAIN"

Goldwyn

DIRECTOR Wallace Worsley
AUTHOR Barry Pain
SCENARIO BY J. G. Hawks
CAMERAMAN Norbert Brodin
AS A WHOLE Deals with recently discussed theory of rejuvenation; not a pleasant theme but may appeal to some
STORY Provides first rate vehicle for Lon Chaney, who plays a double role; at times quite gruesome
DIRECTION Adequate; makes atmosphere even a little too realistic at times
PHOTOGRAPHY Good
LIGHTINGS All right
PLAYERS Lon Chaney displays a few of his "thousand faces" to advantage in this; others Raymond McKee and Jacqueline Logan
EXTERIORS Suitable
INTERIORS Satisfactory
DETAIL All right
CHARACTER OF STORY Scientist's desire to prove theory of rejuvenation leads to his death at the hands of one of his unfortunate subjects
LENGTH OF PRODUCTION 4,500 feet

The newspapers have been so full lately of the idea of monkey glands restoring youth to the aged that it is probably more or less timely for a film story based on the theory. Such is "The Blind Bargain," a theme that is thoroughly appropriate and suitable for Lon Chaney, providing him with two distinct roles in which he is given plenty of opportunities to live up to his reputation as "a man with a thousand faces." Both as the mad scientist and the hunchback, a result of one of the doctor's experiments, Chaney displays his ability to handle grotesque characterization. Those

who like his particular type of portrayal will find plenty to satisfy them in "The Blind Bargain."

On the other hand the picture may be too gruesome for many. The mysterious movements of the physician in his plans for experiments on human subjects is not especially wholesome and the sequence in which he prepares to use the young hero of the story as another experiment is certainly likely to cause chills more than anything else. The series of mysterious passageways leading to the doctor's experimental quarters are equally uncanny and also the scenes showing the compartments where he keeps in hiding the humans ruined through his tests. The subjects themselves are not shown. The strangling of the doctor by the ape just as he is about to perform another operation isn't a very pleasant touch.

Director Worsley has shown good judgment in the handling of the situations and he doesn't strive to overdo things usually although the atmosphere at times is a trifle too real. The tensely of the theme is slightly relieved by the ball room scene which is very attractive and delicately colored.

Besides the good work of Chaney, there is also a first rate performance by Raymond McKee, the hero of the story who is willing to submit to one of the doctor's operations in return for the doctor's saving the life of his mother. Jacqueline Logan is pretty and the remainder of the cast quite adequate.

Story: In his effort to perfect a scientific operation aimed to create a race possessed of eternal youth, Dr. Lamb has used human beings for his experiments. Among the unfortunate ones ruined by his experiments is a hunchback who warns a youth, Robert, against agreeing to submit to an operation in return of the doctor's promise to care for his sick mother. How Robert is saved from a similar fate by the hunchback and the doctor meets his death at the hands of an ape, also a part of the experiment, completes the story.

Let Them Know What it is About And of The Unusual Order of Thrills

Box Office Analysis for the Exhibitor

There is plenty to exploit in this one if you care to go after the patronage. But you will first have to take into consideration the people you cater to and decide whether or not such a story as that contained in "The Blind Bargain" will appeal to them. To be on the safe side, if you do show it, make it clear just what it is about. Use catchlines explaining the sacrifice of the young man who was willing to submit to a scientific

operation to save his mother's life—his life for her's.

Those who like thrills of an unusual order will find plenty to satisfy them in the picture and you might take advantage of the recently discussed monkey gland operations to get them interested. "The Blind Bargain" is a good title and should be easy to exploit. Of course let them know about Lon Chaney's work and his grotesque role of the hunchback.

A BLIND BARGAIN

Goldwyn production, starring Lon Chaney and directed by Wallace Worsley. Barry Pain is the author, with the scenario having been adapted from a story of his. At the Capitol, New York, Dec. 3.

Dr. Lamb	}	
The Hunchback	{	.....Lon Chaney
Robert	.....	Raymond McKee
Angela	.....	Jacqueline Logan
Mrs. Lamb	.....	Fontaine LaRue
Mrs. Sandell	.....	Virginia True Boardman
Bessie	.....	Aggie Herring
Angela's mother	.....	Virginia Madison

Another addition to the "horror" situation so prevalent in fiction, theatre and on the screen for the past year. The script is shy of originality in plot and in telling, seemingly having borrowed numerous instances from at least one novel, as well as a stage production which has only been out of New York about three weeks. Somewhat fantastic, it takes a bit of stretch-

ing of the imagination to swallow this story, and beyond the work of the star himself there is nothing to raise this film above the average feature.

It deals with a prominent surgeon who is a fanatic on prolonging the life of man, and to this end carries on secretive experiments with human subjects. A hidden operating room, paneled passages and iron barred cells, where the subjects of previous failures are kept, are all included in the screening. The main topic is of a young former A. E. F. sergeant, made destitute by the war, offering his services to the surgeon without knowing what he is getting into in compensation for an operation which will save his mother's life. One of the results of Dr. Lamb's experiments, a hunchback, who has reverted back to the half ape stage of development, is kept at the house as an assistant. The wife and this half animal constantly attempt to frustrate the doctor's plans.

The ex-soldier is pulled away from a charity ball by the surgeon and taken to the house for the fulfillment of his bargain. Morning is to see the operation performed, but the hunchback reveals to the youngster the predicament he is in, though being discovered in the act, and the mad physician decides to go through with it immediately. It leads to a struggle, with the youngster being overpowered and strapped to the table, after which the doc goes into the alleyway between the cells to get the hunchback. The degenerated human pushes a spring which releases a crazed physical giant, another specimen that failed, who attacks the surgeon and kills him by brute force.

The latter scene is the kick, revealed in flashes of the struggle and by the facial expressions of the hunchback. Love interest has been interspersed through an affair between the former "doughboy" and a girl with the concluding footage, showing the mother entirely recovered, the boy and girl married and a publishing company accepting the story of the actual experience.

Chaney, doubling as the doctor and the hunchback, gives a creditable performance and allows for some double photography that is by no means unworthy of mention. Always at his best in a grotesque make-up, Chaney predominates in the character of the man-ape, using the ungainly lops of the supposed animal as a means of locomotion throughout the interpretation of the character. Other than that the cast is just ordinary and lends no noticeable support. The production runs almost entirely to interiors, with the scene of the charity ball being the most lavish so far as settings are concerned. Colored photography is used to enhance the scene, though it is questionable if it helped materially the picture as a whole.

The Sunday night audience at the Capitol, generally demonstrative if the feature is to their liking, accepted the "Bargain" calmly, minus an applause finish. *Skig.*

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Science Fiction-Horror
 Gender: Male (Robert Sandell). Group.
 Ethnicity: White (Robert Sandell). Unspecified.
 Media Category: Newspaper
 Job Title: Reporter (Robert Sandell). Unidentified News Staff.
 Description: Major: Robert Sandell, Positive
 Description: Minor: Unidentified News Staff, Neutral

The Blue Mountains Mystery (aka The Blue Mountain Mystery) (1921 in Australia; American release 1922)

Newspaperman Richard “Dick” Maxon (Billy Williams).



The Blue Mountains Mystery involves the alleged murder of a wealthy businessman, Henry Tracey, and the eventual discovery that the victim was an underworld look-alike impersonator. The main suspects are Tracey's ward, Pauline, Mrs. Tracey, and Pauline's boyfriend, Hector, and his rival, Richard Maxim. Eventually the supposedly dead Henry Tracey reappears and announces that he had been kidnapped. The corpse was Stephen Rodder, a man with a strong resemblance to Tracey. Joe Simiana, *Unveiling Australia* website (<https://www.linkedin.com/pulse/mystery-blue-mountains-1921-joe-simiana/>)

Original source is *The Mount Marunga Mystery* by Harrison Owen. Its full text that verifies Maxon as the journalist can be found on archive.org:

https://archive.org/stream/mountmarungamyst00oweniala/mountmarungamyst00oweniala_djvu.txt

“The Blue Mountain Mystery”

Wid Gunning—5000 Feet

(Reviewed by Eugene Carlton)

IF mystery it is that strikes your fancy, satisfaction to your heart's content awaits you in the viewing of “The Blue Mountain Mystery.” There is nothing heavy about the production; just a breezy story of a newspaper man who helped solve a murder puzzle that unlocked the door to the cell of the girl he loved. But the settings—there is the punch, the secret of the inevitable success of picture. Balmy seaside air, mountains, society folk and an impromptu killing wrap a veil of uncanny interest about the story that will captivate most audiences that have an appetite for thrills.

Although minor details are strained in an effort to make the technique of the plot appear more complete than it really is, the theme, on the whole, is a good one. It barely has escaped duplication in many stories and pictures, but it still retains the distinction of being different. What could be more thrilling than the murder of a prominent man in a hotel, on a mountain high above the clouds, during the progress of an elaborate entertainment? Of course, a daughter who has just returned from several years' travel to find her father, a widower, married, much to her dissatisfaction, and a father who hates the fiance of his daughter, all thrown together with a quarrel between father and daughter the night of the murder of the father, makes a unique preliminary setting for a blood tickling drama.

The Cast

Henry Tracey.....John Faulkner
Hilda Gordon.....Marjorie Osborne
Pauline Tracey.....Bernice Ware
Dick Maxon.....Billy Williams

Produced and directed by Raymond Longford.
Scenario by Raymond Longford. Photography
by Arthur Higgins.

The Story—Girl, in love with newspaper man, who is disapproved by father, returns home after several years of travel to find father, a widower, married, much to her displeasure. They are invited to an entertainment in hotel on top of mountain, where someone shoots the father. Daughter is held on murder charge. A rejected suitor testifies he saw daughter with revolver, but newspaper man discovers revolvers in rejected suitor's room and latter also is arrested, being placed on trial with daughter. Rejected suitor is acquitted, but daughter sentenced to death. Then the father, wearing heavy beard and tanned, appears on the scene, informing them that he is not the dead man whom they supposed and daughter is freed to go to the one whom she loves.

Classification—About 90 per cent murder mystery, 5 per cent love story and 5 per cent human interest, speaking in terms of figures. In other words, it is a picture that contains few dull moments.

Production Highlights—Natural beauty of outdoor settings; murder scene; the trial, and unexpected return of the father.

Exploitation Angles—This might be done. Place some mysterious mechanical device, or anything, in your lobby and suggest that the solution of it is comparatively easy to the riddle of "The Blue Mountain Mystery."

Drawing Power—Just a little too melodramatic for the "big theatre" audience which likes the classics, but it should get over well in a great many first run houses and all of the neighborhood or small town theatres.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Richard Maxon)
Ethnicity: White (Richard Maxon)
Media Category: Newspaper
Job Title: Reporter (Richard Maxon)
Description: Major: Richard Maxon, Positive
Description: Minor: None

Broadcasting (1922)

Radio Broadcasters Johnny Jones (Edward Peil Jr.) and his friend “Gertie” (Gertrude Messinger) and his pals succeed in apprehending a bank robber by means of their radio sets.

This is one of the "Johnny Jones" series of two-reel comedies made in 1922 into early 1923. The series starred Edward Piel Jr., who was known as Johnny Jones, and Gertrude (Gertie) Messenger. Here is another of the Johnny Jones-Gertrude Messenger offerings, and those who saw "Makin' Movies" will be anxious to see this one. It is thoroughly enjoyable and will please any audience. Johnny Jones and his youthful supporting cast will enlist everyone's sympathies and little Gertrude Messenger is charming in whatever she does.

The radio craze has hit the town and an outfit is offered as a prize to the child bringing the largest number of new members to the Sunday school. Many and varied are the lures used by the kids to get members, but Gertrude and Johnny win out by advertising at a picnic at which members are invited free. They win the prize and with a radio-equipped motorcycle they solve the mystery of a bank robbery and attempted murder and bring the crook to justice. *lostfilms.eu*: <https://www.lost-films.eu/films/show/id/4472> (Messinger is spelled wrong. Correct name is Messinger, not Messenger).

“Broadcasting”—Johnny Jones—Pathe

Type of production.....2 reel comedy

Here is another of the Johnny Jones-Gertrude Messinger offerings, and those who saw “Makin’ Movies” will be anxious to see this one. It is thoroughly enjoyable and will please any audience. Johnny Jones and his youthful supporting cast will enlist everyone’s sympathies and little Gertrude Messinger is charming in whatever she does.

The radio craze has hit the town and an outfit is offered as a prize to the child bringing the largest number of new members to the Sunday school. Many and varied are the lures used by the kids to get members, but Gertrude and Johnny win out by advertising a picnic at which members are invited free. They win the prize and with a radio-equipped motorcycle they solve the mystery of a bank robbery and attempted murder and bring the crook to justice.

The Film Daily, October 29, 1922, p. 20

“ Broadcasting ” (Pathe—Two Reels)

THERE is a certain spontaneity belonging to children which reflects a decided atmosphere of cheer and humor on the screen. Especially is this so in the comedy depicting the experiences of Johnny Jones and Gertrude Messinger with radio. There is considerable plot to the offering, also, enough to appeal to adults and delight the youngster. These children are splendid little artists and get just as much out of their juvenile roles as grownups could possibly do. They are surrounded with a number of other clever children, necessitated by the story which tells of a race for a Sunday School prize, consisting of a radio broadcasting outfit. Incidentally, a bank robbery occurs in the midst and with the assistance of the radio, warning is broadcast and help brought in time to prevent the grown up villain from escaping with the “loot.” This subject is well photographed, splendidly directed and acted with the usual ability shown by Johnny Jones and his youthful leading lady.—*LILLIAN GALE*.

“Broadcasting”

(Pathe—Comedy—Two Reels)

This is the third of the series of two-reel comedies, distributed by Pathe, starring little Johnny Jones. As indicated by the title, radio plays a big part in the story which has a real plot. It will prove interesting to the thousands of people who are radio fans. The manner in which Johnny and his pals succeed by means of their radio sets in apprehending a bank robber is cleverly handled, and particularly good in the ending. This comedy should prove popular.—C. S. S.

Moving Picture World, October 21, 1922, p. 707

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Johnny Jones). Female (Gertie)

Ethnicity: White (Johnny Jones, Gertie)

Media Category: Radio

Job Title: Reporter (Johnny Jones, Gertie)

Description: Major: Johnny Jones, Gertie, Positive

Description: Minor: None

Burton Holmes Travelogues (aka Burton Holmes Travel Pictures) (1922)

Photographer-Documentarian Elias Burton Holmes coined the term “travelogue” and turned his travel stories and slide shows into silent motion pictures. He traveled extensively through North and South America, Europe, Russia, India, Ethiopia and Burma. He gave more than 8,000 illustrated travel talks in his lifetime drawing large audiences.

Silent Film Documentary Shorts produced in 1922: *Stamboul; Along the Rio Grande; At the Damascus Gate; Lake Maggiore; First Families of America.*

Status: 200 Reels of Holmes’ documentary footage, long thought to be lost, turned up in an abandoned storage unit and are currently housed in the George Eastman House film museum.

Not Viewed

Type: Movies

Genre: Documentary

Gender: Male (Burton Holmes)

Ethnicity: White (Burton Holmes)

Media Category: News Reel

Job Title: Photojournalist (Burton Holmes)

Description: Major: Burton Holmes, Positive

Description: Minor: None

Crainquebille (1922 in France). Bill (aka Coster Bill of Paris, Old Bill of Paris) (1923)

Newsboy Mouse (Jean Forest, la souris-the mouse) saves a vegetable push-cart peddler from suicide in Paris after he runs afoul of the law and finds himself ground up in the cogs of the corrupt French Judicial system. In English-subtitled version he is called “Smiley.”



Crainquebille the street vendor. Jérôme Crainquebille, is an ageing modest vegetable seller who has sold groceries from his cart in [Les Halles](#) market in [Paris](#) for over 40 years. One day, whilst waiting for a customer to give him his change, he is hassled by a policeman who insists that he moves on. When he protests, Crainquebille is arrested, supposedly for swearing at the policeman. Following a farcical trial, the old man is sent to jail, where due to the poor quality of his past life he enjoys the benefits of the free shelter and food. On his release, however, his life continues to nose-dive: all of his past regular customers shun him, and, with no income, he turns to the bottle becoming an [alcoholic](#). He is reduced to a tramp that everybody loathes, and the sad old man is about to commit [suicide](#) when a young street boy called "Mouse" takes him by the hand to forget about the past and persuades him to make a fresh start. *Wikipedia*

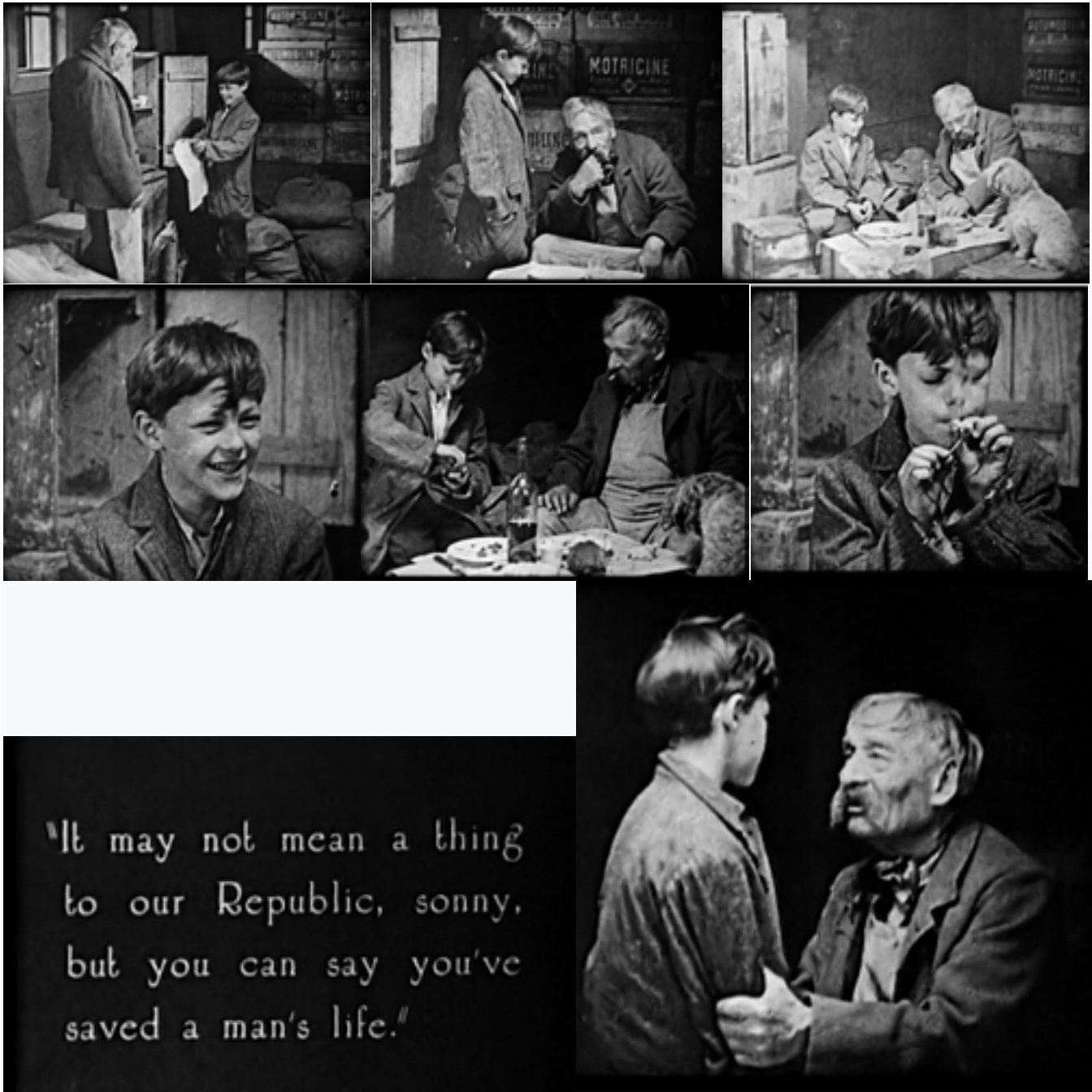


*Another familiar face
on the streets of Mont-
martre: 'SMILEY'.*



*'Say! What are you
tryin' to do?'*





Scenes from *Crainquebille (Bill)*, (1922)

“ Bill ”

(French Production—Four Reels)

THIS is strictly a character study from Anatole France's famous novel, "Cranquebille." Seen in Paris by Director Hugo Risenfeld of the Rialto theatre, it was admired by him for its artistic photography and the manner of portrayal. It has no love theme, nor does it claim to have story value, but for purely artistic handling and as a novelty offering, it would be hard to surpass.

The character of "Bill" is that of a pushcart peddler and is portrayed by Maurice de Feraude of the Comedie Francaise. It is so realistically convincing and so perfectly constructed that sub-titles are really unnecessary, and it grips the interest from start to finish.

The fragile story is merely an episode from the life of the peddler. He is arrested on the trumped-up charge of having insulted an officer. He is tried, convicted and sentenced to jail. From drugs given him there he emerges a drunkard and loses his old customers. He is saved from suicide by a newsboy who gives him shelter.

Some real artistic photography is divulged, when in an hallucination from drugs, the peddler reviews some of the scenes enacted in the courtroom. Witnesses against him and the judges sitting before him pass before his distorted vision as monsters bent only upon crushing him. It is a novelty that will set almost any audience into deep meditation and it will leave a somewhat lasting impression.—**CHESTER J. SMITH.**



Motion Picture News, September 22, 1923, p. 1473

'Bill,' Legrand Films

If you would give your patrons something different, something beautiful to be remembered and recalled, do not fail to book "Bill," Hugo Reisenfeld's adaptation of Anatole France's novel "Cranquebille." It professes to be no more than a character study. It is that in every sense of the word, but it is more. It is a study of the poor of Paris and the police system.

Bill, a peddler of vegetables, is unjustly arrested by an officer who claims he has been insulted. When Bill is brought up for trial, the court is unsympathetic, and on the witness stand the officer is frankly perjurious.

Bill's attorney, given him by the state, sees only an opportunity to make an impressive speech, untrue but calculated to be heartrending. It fails to move the judge, who sentences Bill to a fine and two weeks' imprisonment.

When he is released no one will buy of him, for he is branded as a jailbird. He seeks forgetfulness in drink, but the time comes when he can no longer buy it and he is evicted from his garret.

Remembering the warmth of the prison he insults an officer, who ironically refuses to arrest him. He is about to seek the Seine when a little gamin whom he at one time befriended offers him food and shelter.

The portrayal of Bill by Maurice de Feraudy of the Comedie Francaise is a thing of art. The photography is as fine as could be desired. Exquisite is the word that fits this sketch of life.

Exhibitors Trade Review, September 15, 1923, p. 721

"Bill"

Red Seal Pictures Corporation Releases Intensely Interesting Novelty Subject
Reviewed by Mary Kelly

A French actor of remarkable vision and skill is introduced on the American screen in one of the most unusual subjects we have had for some time. He is Maurice de Feraudy of the Comedie Francaise. The subject is a character study from one of Anatole France's novels, "Cranquebille."

It seems far more like a photographic study from life than a theatrical performance. The character is a vegetable peddler on the streets of Paris, and in a short four reels he plays, practically alone, a drama of great pictorial and emotional appeal. His characterization seems as near perfect as any could possibly be.

The story tells of his arrest, because a policeman has wrongly accused him of calling the officer a derisive name, his trial, sentence to a two weeks' imprisonment, his return to the market where he is shunned by all the old customers, his gradual decline until a small boy whom he once befriended reappears and gives him shelter. The trial has amusing and pathetic touches, showing the farcical character of most of the officers and their methods of conducting a trial. All of the scenes have been taken in Paris. They are remarkably interesting. A few unusual photographic effects have been achieved. "Bill" is a distinct novelty, one which the alert showman will not want to miss and which will appeal decidedly to the superior.

Moving Picture World, September 15, 1923, p. 263

BILL

Red Seal feature produced by L'Grand Films. From a story by Anatole France. Presented by Edwin Miles Fadman. Edited by Hugo Riesenfeld. Starring Maurice De Faraudy. At the New York Dec. 11 as half a double bill. Running time 50 minutes.

Practically unheralded and with the billing announcing it only as a five-reel novelty film, this French picture crept quietly into one of the daily change houses Tuesday and proved itself nothing less than a screen masterpiece. The title role is taken by Maurice De Faraudy in a style that it is safe to say tops any bit of character acting that has heretofore enriched the films.

The story was suggested by Anatole France's "Crainquebille" ("The Majesty of Justice"), one of the greatest of this master's works. Edwin Miles Fadman presents it, but it is Hugo Riesenfeld, credited with having brought it over here and edited it, who deserves unstinted praise for his daring and sagacity.

Artistically "Bill" is a complete success, and commercially, while its beauty of characterization and dramatic artistry are probably above the head of the average filmgoer, it cannot fail to deliver, as it has the unmistakable air of greatness—neither lacking in interest nor too highbrow in treatment.

A foreword states in all frankness no love interest or mechanical thrills are to be expected. The audience is informed the film is to be a departure from the usual and will only strive to show a few simple episodes of ordinary life.

Bill is a pushcart peddler of Paris, a lowly and yet lovable character without a touch of maudlin sentiment. As played by M. De Faraudy (according to the billing one of France's most eminent actors), the peddler is a shabby, bedraggled old duffer, looking somewhat the way Marshal Foch would were he of the peasantry. Bill has been selling his vegetables in the same neighborhood for over 40 years and has built up quite a clientele among the housewives.

One day, through no fault of his own, Bill becomes involved in an altercation with a self-important gendarme. Before knowing what it is all about he is under arrest for insulting an officer of the law. There follows a mockery of a trial. Bill is sentenced to two weeks in jail and a fine of 50 francs. He serves his term without grumbling, rather

enjoying the novelty of a soft bed and running hot and cold water. His only worry is what has happened to his pushcart.

When released Bill goes joyously back to work, only to find he is now considered a jailbird and has lost all his former customers. Discouraged and disheartened, he begins to drink heavily, is evicted from his garret and becomes a human derelict.

How France's story ends is not known by this reviewer, but it is doubtful if it is as unsatisfactory a happy finish as in the picture. Just as Bill is about to end it all in the Seine, a newsboy whom he had befriended restrains him and brings him to a rude shelter.

As he eats, drinks and warms himself Bill turns philosophically to the gamin and tells him that, though it makes no difference to the republic, he has saved a human life. The film ends here.

There are many laughs and these are the moments which will be most enjoyed by those not overburdened with literary appreciation. Similarly they will be touched with sympathy for the old peddler when he is buffeted by adverse fates. But only those conversant with France's sublime gift of satire will discover in the film a remarkably penetrating attack on not only the French

courts but the entire system of social justice as it now exists throughout the world.

The court scene is one of the finest ever filmed. Once when the only witness for the defense is presenting his inadequate testimony the whole court drifts to slumber and even the head of the marble statue of justice (by a clever trick of photography) nods on its shoulders.

You see the court proceedings as they are visualized in the confused mind of the prisoner and later the distorted version of it dreamed by him in prison. It is all much more effectively done than attempted last year in Elmer Rice's "Adding Machine."

Bill is the only character of importance, but the newsboy, customers, court attendants and others are splendidly played. The Parisian atmosphere is perfect, with the local color never daubed on too thickly.

Riesenfeld did a good, sensible job in not aiming for the highbrows and translating the titles into colloquial English.

The entire film is art with a capital A. If the various "better film" associations fail to include this one in their selected lists for the year, there is no such thing as art in American filmdom.

Variety, December 13, 1923, p. 23

Status: Print exists in Lobster Films collection. Restored.

Unavailable for Viewing

Type: Movies

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Pack Journalists

Description: Major: None

Description: Minor: Pack Journalists, Negative

The Cub Reporter (1922)

Cub Reporter Dick Harvey (Richard Talmadge) is a crusading young reporter for the *Morning Times*

Dick Harvey (Richard Talmadge), a reporter for the *Morning Times*, rescues the daughter of a jewel collector who is being held hostage by a Chinese tong trying to get the Sacred Jewel of Buddha. Typically for a Talmadge vehicle, the film encompasses action and stunt scenes including a fight in which the hero single-handedly takes on an entire Chinatown gang. The *Variety* reviewer regarded both the film and its star as poor imitations of Douglas Fairbanks. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 43.

“The Cub Reporter”

Richard Talmadge Offers Lively Entertainment in Phil Goldstone Production

Reviewed by Mary Kelly

Richard Talmadge's latest escapade on the screen is quite as entertaining as his previous pictures. That, to anyone who has followed the energetic young star's achievements, is a more than fair recommendation. Similiar to his other successes, “The Cub Reporter” is a vehicle designed especially to support the star's acrobatic talents, along with a lively story that gets just far enough away from facts to be interesting.

For instance, when the cub reporter gives seventeen (or more) Chinamen the biggest fight of their wicked lives no one could be expected to believe it ever happened, but just the mere uncertainty as to what Talmadge will do next is thrilling. No cub reporter fighting for his job ever had more adventure and romance than the hero of this picture.

In the first part of the picture Talmadge takes a leap from the top of a moving street car into an automobile and from then on jumps from one danger to another. The Chinatown of “The Cub Reporter,” is realistic and grim. The two crooks who steal the precious jewel, the eye of Buddha, are convincingly played by Edith Hallor and Lewis Mason and the picture has been splendidly directed by Jack Dillon.

It should be easy to sell this picture on the star's stunts. Many of them are new, and all are entertaining, as they are a consistent part of a thrilling story.

The Cast

Dick HarveyRichard Talmadge
Marian RhodesJean Calhoun
Harrison RhodesE. B. Tilton
The Crooks...Lewis Mason and Ethel Hallor
MandarinW. Hummel

Scenario by George Elwood Jenks.

Direction by Jack Dillon.

Length, 5,000 Feet.

The Story

Harvey, of the Morning Times, is called

upon to do one daredevil stunt after another in his efforts to recover the Sacred Jewel of Buddha. He gets into a series of remarkable adventures. He dives head first through a skylight into the den of the Tong and gets away with the Jewel. Then he braves the underground passages of the Chinese underworld to rescue the girl stolen by the Tong and held as hostage for the return of the jewel. He proves too much for a whole squad of Chinamen and escapes with the beautiful girl.

Moving Picture World, September 30, 1922, p. 396

“The Cub Reporter”

Ph. Goldstone-State Rights—Five Reels

(Reviewed by Laurence Reid)

IF they hadn't put on such an obvious title for this picture it would carry more suspense value. No sooner are the opening scenes flashed than you know just how everything will develop. The picture does not carry so much story interest as it does a series of stunts which the athletic Richard Talmadge executes with speed and precision. It is nothing but a vehicle for the display of this acrobatic talent.

We first discover him attempting to obtain an interview with the owner of a famous jewel. He commandeers a taxi and pursues the girl—and the action is off. Traffic regulations hold up his cab, so he jumps to the roof of a passing trolley, and follows with a leap into the tonneau of a passing machine. It is no time at all before he succeeds in hopping into the girl's cab. His feats of agility keep on apace, balanced here and there with some fair comedy touches. The reporter has trouble getting into the girl's house where a social event is occupying her attention. He uses several methods but finally gains admittance with a set of false whiskers.

The plot works itself out when a couple of Orientals are determined to gain possession of the jewel for a mandarin. Finding their work becoming hot and heavy they kidnap the heroine. But the reporter follows, captures the gem and rescues the girl. And so it is over. Since it is only a vehicle, it lives up to the stunt idea. Consequently Talmadge will likely win admiration for his acrobatic exploits. There being no suspense, the spectator is always ahead of the story. And since the star formerly doubled for Fairbanks, you can readily discover that he is following Doug's style of keeping things lively. Jack Dillon did as well with his direction as the story permits. The cast is capable. The picture will possibly appeal to a certain type of audience.

The Cast

Dick Harvey.....Richard Talmadge
 Marian Rhodes.....Jean Calhoun
 Harrison Rhodes.....E. B. Tilton
 Underworld Crooks....Lewis Mason and Ethel Haller
 Mandarin.....W. Hummel

Directed by Jack Dillon.

The Story—Cub reporter on newspaper is assigned to big scoop which concerns locating a valuable jewel. His work is cut out for him, and after hazardous exploits he succeeds in his task—recovering not only the gem from a pair of Oriental crooks, but winning the girl in the bargain.

Classification—Melodramatic vehicle for display of star's acrobatic talent. Follows familiar plot—the crook story and recovery of a valuable jewel.

Production Highlights—The acrobatic work of Richard Talmadge who strives hard to please his patrons. Fairly good action.

Exploitation Angles—Play up the title and use it for a teaser campaign. Link up with the dailies. Play up star as erstwhile “double” for Douglas Fairbanks. Feature his athletic prowess.

Drawing Power—Will likely please type of audience patronizing small downtown house or the neighborhood theatre.

Fair Action in Picture That Hasn't Original Story

Richard Talmadge in
"THE CUB REPORTER"

Pial Goldstone—State Rights

DIRECTOR Jack Dillon
AUTHOR Not credited
SCENARIO BY Not credited
CAMERAMAN Harry Fowler
AS A WHOLE Another version of the missing jewel theme, told here a la Doug Fairbanks
STORY The title and the opening scenes give it all away; you know from the start what will happen
DIRECTION Makes no bid at all for suspense; gives star plenty of opportunity for his acrobatics
PHOTOGRAPHY Fair
LIGHTINGS Poor on interiors
STAR Works hard enough to entertain his audience
SUPPORT Not important; includes Jean Calhoun, E. B. Tilton, Lewis Mason and Ethel Haller
EXTERIORS All right
INTERIORS Suitable
DETAIL Ample
CHARACTER OF STORY Cub reporter solves mystery of famous jewel's disappearance, wins a promotion and a rich girl's hand

LENGTH OF PRODUCTION About 5,000 feet

The story of "The Cub Reporter" doesn't amount to much other than serving as a vehicle for this new athletic star. It does give him plenty to do and most of the stunt stuff registers. His attempt to secure an interview with the owner of a famous jewel gets the picture off to a good start. Talmadge commandeers a taxi and follows the girl and when traffic regulations

brings his cab to a halt, he jumps to the roof of a passing trolley, from the trolley to the tonneau of another machine and from one to another until he finally lands in the girl's cab.

There's a fair comedy touch in the young reporter's effort to get into the rich girl's house as a guest at the ball. The various ways he tries to get by the butler at the door may get some laughs, especially the disguise he finally assumes. The comedy, however, does not reach any great heights. Talmadge is a rather likeable player who appears to want to please. It will be difficult to get the proper material for him for features.

"The Cub Reporter" is not unlike a recent Jack Boyle story that appeared in the Red Book, although no author is credited on either the screen or press sheet. The theme has been used before. It is an improbable one but affords some good action and will appeal to a certain crowd.

The direction is fair. It might have been a whole lot better if the director had made some bid for suspense. As it is the spectator is one jump ahead of the action pretty nearly all the way through. The regular picturegoer will have the conclusion figured out almost from the start. The title and the first scenes give it away. A cub reporter is sent to get a story on a valuable jewel. You know he's bound to get it and the girl too.

Story: Dick Harvey is sent to interview Marian Rhodes, whose father has just presented her with a famous jewel which was supposed to have originally been stolen from a Chinese temple. While Dick is talking to Marian the jewel disappears. Two guests, in reality the emissaries of a Mandarin who had sent them to steal the jewel, disappear. Dick follows and regains the stone. Later Marian is kidnapped but Dick rescues her also.

Will Do if You Have the Right Crowd for It

Box Office Analysis for the Exhibitor

A downtown audience would be especially well pleased with a picture like "The Cub Reporter." It contains the sort of material and action that goes over big with them and undoubtedly they'll like Richard Talmadge and his stunts. A trailer of either his rescue bits or the episode in which he seeks an interview with the rich girl would be sure to bring them back.

Tell them it is a story of a young newspaper reporter who either had to get a story or lose his job. Catchlines might also be used to attract attention. In case you have played one or two of the star's previous pictures you know pretty well how your folks will accept this one. If they like him they'll surely be pleased with this one. It won't do for big first runs or a critical audience.

THE CUB REPORTER

Richard Talmadge production presented by Phil Goldstone, directed by Jack Dillon. Five reels. Shown at Loew's New York on double feature bill.

Harrison Rhodes.....Edward B. Tilton
 Mariam Rhodes.....Jean Calhoun
 Dick Harvey.....Richard Talmadge

Phil Goldstone is still trying to make a Doug Fairbanks out of his star, Richard Talmadge, and this picture is just another of the series of productions in which he has been trying. Talmadge is a rather athletic youngster who registers on his acrobatic ability, but he is lacking in personality of the sort that registers with the picture fans.

"The Cub Reporter" is a very poor imitation of one of those Fairbanks

pictures of the type that he turned out when he was with Triangle, and they, by a long shot, were about the best that Fairbanks ever did. As a feature it is in the Class B League for the cheaper houses with a daily change policy.

It is the story of a stolen jewel, taken from the eye of a Chinese idol. The heroine's father is a collector of Oriental jewels and he receives the diamond in his home in San Francisco. At the same time the brothers of the tong in the city receive word that the jewel from their temple is there and they start out on a hunt for it. At the same time one of the daily papers receives a tip that the jewel is in the town, and the cub is sent out on the story.

The tong manages to locate the jewel, and when they can't obtain it they abduct the daughter of the wealthy collector and hold her as a hostage for the stone. The cub manages to rescue her, and the usual happy ending results.

In action the picture manages to move along when Talmadge is in front of the camera, but at other times it's about as slow as running molasses on Christmas morn in Alaska.

Edward Tilton as the father gives a fairly good performance as the wealthy collector, but the daughter as played by Jean Calhoun is far from satisfying. Ethel Hallor is in the picture playing a bit. That is about all that she could have handled, judging from the manner in which she mishandled it.

Nobody is going to hang any medals on Jack Dillon for the direction that he gave this picture. There is only one stunt in it that registers, and that is where Talmadge does a leap from one automobile to another, landing in about

four moving cars and finally on a trolley car in his progress. If one was judging this picture from a vaudeville standpoint the verdict would be, "for the small, small time only."
Fred.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama-Action
Gender: Male (Dick Harvey)
Ethnicity: White (Dick Harvey)
Media Category: Newspaper
Job Title: Cub Reporter (Dick Harvey)
Description: Major: Dick Harvey, positive
Description: Minor: None

The Devil's Pawn (1922) (aka Der gelbe Schein). Germany.

Newspaper story about a young woman winning high honors at the university alerts a man that someone is using his dead sister's name and identity.

THE DEVIL'S PAWN

Ufa feature, starring Pola Negri, presented at the Rialto, New York, June 11, by the Hamilton Theatrical Corporation (Paramount). Scenario is by John Brenner and John Kraly. Directed by Paul Ludwig Stein.

Lea, adopted daughter.....Pola Negri
 Professor Stanlaws.....Adolf Edgar Licho
 Demetri, a medical student..Harry Liedtke
 Astanow, a student.....Werner Bernhardt
 Ossip Storki.....Viktor Jansen
 Dance Hall Proprietress.....
Margarethe Kupfer
 Vera.....Marga Lind

For a while the second-class importations of the Hamilton concern were shunted to outlying theatres, where they would do as little damage as possible to the Paramount trade-mark, but this one must have looked better to some one. Why, does not appear on the surface. It is an exceedingly poor picture from all angles.

The story is jumbled and tiresome and the direction is no better. The whole thing is dingy. Some of the scenes of gaiety, such as the passages that deal with cabaret night life in Petrograd, are depressing. No such collection of dowdy women in makeshift costumes belonging to a long forgotten fashion has been shown on an American screen since the industry moved up out of the single-reel stage or the store show period of growth. These scenes alone would kill any picture on Broadway.

They had no less than five editors and title writers, all of whom, including Peter Milne and Benjamin De Casseres, receive title credit, to put the thing into presentable form, but the task was too much for even that galaxy of experts. The rambling tale isn't there with any human appeal and its pattern is indefinite. It is merely a cheap theatrical affair, the general effect being as though Victor Kramer tried to do a "Why Girls Go Wrong" in the style and spirit of Tolstoi. It wouldn't be Kramer and it wouldn't be Tolstoi. Indeed it wouldn't be anything.

Nothing is so trashy as a picture that tries to make pretentious drama out of shoddy melodrama. It misses on both counts as this film does. There isn't a natural touch about it—everything is stilted and pompous until the action trembles on the edge of travesty. They haven't missed a threadbare situation of the foundling girl and her sufferings when she grows up. She even gets herself caught in a den of vice—thinly veneered as a Petrograd dance palace.

The story takes place in Petro-

grad during the reign of the Czars. Lea believes she is the daughter of a kindly old Jewish scholar in a Russian village. At his death she goes to the capital to enter the university, but because she is not eligible as a Jewess she assumes the identity of a dead girl whose birth certificate comes into her possession by accident. She encounters Vera, habitue of the dance hall, and under her sponsorship is introduced to the night life of the town. By hard work, however, she wins high honors at the university, but the news of her achievement gets into the newspapers, and the brother of the dead girl comes to inquire who is using his sister's name. In Lea he discovers a youthful sweetheart, and all are happy. Then it turns out that the Jewish scholar was not her father at all. She was a foundling and he cared for her. Really she is the daughter of a professor at the university, separated from his wife almost at the altar by the objections of his family. The scene designed to deliver the punch comes when Lea, driven to desperation by the drunken attentions of the cabaret frequenters, leaps from a window, intent on suicide, and is taken to the hospital to be operated on by her real father.

Pola Negri does not shine in the "sweet simplicity" roles. Her work in this picture makes you think of Theda Bara playing Juliet. *Rush.*

Variety, June 16, 1922, p. 41

"The Devil's Pawn"

Pola Negri Stars in Drama of Russian Student Life—Released by Paramount.

Reviewed by Fritz Tidden.

Now that there has been considerable interest worked up throughout the country concerning what some persons have said is discrimination against the Jews in some of our leading universities, "The Devil's Pawn" is a timely picture. It tells the story of a young Jewish girl who must pose as a Christian to enter the University of Petrograd, probably in the old days when the city was known as St. Petersburg. Another box-office advantage is, of course, the name of the star, Pola Negri. She can be counted upon as a strong magnet in most, if not all, communities. That the picture is an adaptation of "The Yellow Ticket," a stage success of some years ago, is also of exploitation value.

Pola Negri is afforded an opportunity for her wide range of emotional acting, although the story can in no way measure up with those contained in the noted film spectacles in which she created her popularity in this country. She runs the gamut of emotions with her familiar broad strokes and is solely responsible for intensifying the drama. The photography and lighting effects also cannot compare with some of the star's big pictures.

The Cast

Lea, an adopted daughter.....Pola Negri
Professor Stanlaws.....Adolf Edgar Licho
Demetri, a medical student...Harry Liedtke
Astanow, a student.....Werner Bernhardt
Ossip Storki.....Vikter Jansen
Dance Hall Proprietress..Margarethe Kupfer
Vera Marga Lind

Adapted from John Brennert and John

Kraly's Play, "The Yellow Ticket."

Scenario by John Brennert and John Kraly.

Directed by Paul Ludwig Stein.

Length, 4,712 Feet.

The Story

Lea, a Russian Jewess, attempts to enter the University of Petrograd but is forbidden until she masquerades as a Christian girl. While studying she meets Dimitri and they fall in love, and also Lea wins a scholarship and becomes Professor Stanlaws' favorite pupil. Circumstances drive the girl to attempt suicide and while she is recovering from a fall from a window it is discovered she is the daughter of the professor, which leaves her free to marry Dimitri.

"The Devil's Pawn"

Hamilton-Paramount—5 Reels

(Reviewed by John Oscar)

WHILE this can in no way be compared with the earlier pictures—costume stories—on which the reputation of Pola Negri is established, it is a great deal better, in point of plot, than "The Red Peacock," and "The Last Payment." The whole thing is a little too continental to appeal to the average American taste. It will probably please those who are interested in a study of foreign subjects as interpreted by foreign players—but the rank and file of the motion picture audiences—particularly in the smaller towns—are going to be exceedingly bored by it. It is faintly reminiscent of the turgid "sex-stuff" stories we used to have with a supposedly Russian background, where some pure and noble girl was pursued by countless villains in overpowering Russian uniforms.

Pola Negri can never be anything but interesting, no matter how ridiculous the story material provided for her. Her emotional outbursts are somewhat overdone, according to the accepted American standards, and the picture cannot begin to compare with American productions, or with some of her previous pictures, from a production standpoint.

She is thoroughly in earnest in her role of a Jewess, who may only remain in Petrograd and pursue her studies at the University, by getting a "yellow ticket"—a brand of shame. It is a little difficult to understand why, after she has abandoned herself to the dread ukase so that she may stay in Petrograd, she should adopt the name and personality of a Russian girl. Surely her "yellow ticket" would proclaim that she was a Jewess—or her adoption of the name of Marya Marnoff would protect her in Russia, just as well as the yellow ticket. Anyway, the whole plot grows out of her innocent acceptance of the yellow ticket and her adoption of the name of her benefactor's sister.

There are just a few exterior scenes—but they are full of color and atmosphere. The interiors are so drab and ugly—it seems a pity that there were not more of the others. The production never becomes anything more than an average program attraction of the old school, and as such, has little to recommend it in these days of censorship and increased taxes.

The Cast

Lea Raab	.....	Pola Negri
Marya Marnoff	.....
Kascha Marnoff, her friend and tutor	.....
Mme. Parlova	.....
Nicholas, her sweetheart	.....
Borisov	.....
Prof. Stanlaws	.....

Produced by Hamilton Theatrical Corp., "UFA."
Distributed by Paramount. Directed by Paul Ludwig Stein. Edited by J. Clarkson Miller.
Elizabeth Cohen, Peter Milne, Benjamin de Casseres.

The Story—Lea Raab, a Jewess, wishes to study medicine at the University of Petrograd. She goes to the city and learns that, for a Jewess to remain there, she must have a "yellow ticket," which means that she is a woman of

shame. Undaunted, she takes out the "yellow ticket," and learns that she cannot attend the University because of her race. She adopts the name of her tutor's dead sister, Marya, and becomes one of the best students. Nicholas, a fellow-student falls in love with her. She must be seen in notorious houses to insure keeping the yellow ticket, and when she is seen there by Nicholas he casts her off and she attempts suicide. She is saved by an operation performed by Prof. Stanlaws, and proves to be his daughter. She explains all to Nicholas and is forgiven.

Classification—Melodrama, rather "sexy" and with a decided foreign flavor.

Production Highlights—Work of star, which is occasionally overdone. Several fine exterior shots. Photography above the usual as seen in foreign pictures.

Exploitation Angles—Play up the star's name for all you're worth—it may draw. The title is a good one and suggests an atmospheric lobby that might help.

Drawing Power—Will draw in down-town houses where they like heavy melodrama. Will not go in the neighborhood houses or smaller towns.

The Devil's Pawn

Paramount Photoplay in Five Parts. Adapted from "The Yellow Ticket," Stage Drama by John Brennert and John Kraly. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Lea, Poli Negri; Professor Stanlaws, Adolph Edgar Licho; Demetri, Harry Liedtke; Astanow, Werner Bernhardt; Ossip Storki, Vikter Jansen; Dance Hall Owner, Margarette Kupfer; Vera, Marga Lind.

Sholem Raab, Russian Jew, when dying gives his friend, Ossip Storki, important papers concerning his adopted daughter, Lea. The latter goes to Petrograd to study medicine in the university. Because she is a Jewess the law refuses her admission. As she cannot even remain in the city without taking out a "yellow ticket," the identification of the prostitute, she does so. Professor Stanlaws admits her to the university under the name of a dead sister of Ossip Storki. She becomes Stanlaw's favorite pupil. Dimitri, a young student, falls in love with her, and she returns his affection. Lea's landlady decoys her to a disreputable house, where Dimitri finds her and believes her to be a woman of the streets. Ossip learns that some one is using his dead sister's name, and finds out that Lea is Professor Stanlaw's natural daughter. Lea, denounced by her lover, throws herself from her window. She is taken to the university hospital. Professor Stanlaw's aid is sought in the operation which has to be performed. He recognizes his daughter and saves her by superhuman efforts. She recovers and Dimitri is reconciled to her.

This latest of Continental films to reach the American screen registers as a decidedly third-rate production. Were it not for the fine acting of Poli Negri in the star role, it would prove totally uninteresting, and even the praiseworthy exertions of the leading lady fail to cover up its faults of poor construction and twisted technique. Obviously, it is either an old picture made when Miss Negri was first experimenting in movie material, or else a hurry-up affair hastily thrown together in order to take advantage of the hit scored in this country by the actress in question when she made her initial appearance on the American screen. The theme is unpleasant, the continuity badly broken and the direction distinctly amateurish. The market value of the feature lies altogether in the drawing power of the star's name, founded on past successes, but it is crude entertainment of a type not likely to win favor with critical patrons.

Points of Appeal.—The heroine wins sympathy because of the desperate up-hill fight she is obliged to make against race prejudice and the unjust law which compels her to register as a woman of the streets in order to remain in the Russian city, where she takes up her abode. There are many emotional crises and melodramatic thrills, most of which lack conviction and the somber trend of events is brightened somewhat by a happy ending of conventional mould.

Cast.—The work of Poli Negri as Lea is effective, due largely to the magnetic personality of the star, Harry Liedtke gives a capable performance as the lover, Demetri, and the support is adequate.

Photography, Lighting, Direction.—The interiors are well filmed for the most part, but some of the studio sets present a remarkably "shoddy" appearance, and the lighting is uneven in spots. The continuity is ragged and the direction generally poor.



POLA NEGRI IN
THE DEVIL'S PAWN
(PARAMOUNT)

Russia before the deposition of the Czar. A distinctly foreign story and picture, less meritorious than other vehicles of the star, but better than the average of lesser importations. Race persecution is the basic theme. In five reels.

The faults and virtues of the importation are evenly divided in the current Pola Negri vehicle, a picture that gave mild satisfaction to a mid-week audience at the Jackson Park theatre, Chicago neighborhood house. It is period rather than costume, the story being laid in Russia prior to the dethronement of the imperial family, and reveals an unfamiliar side of life interestingly.

Pola Negri is best in the cast, though a number impart realism to strange characters. The story is adult and the enactment continental. As an American theatre attraction it qualifies as average program material.

The story presents the case of Rea Rabb, supposed daughter of a Jewish merchant, whose ambition it is to attend the university at Petrograd, to which none of her race are admitted. When the elder Rabb dies he leaves with a friend the secret of her Christian nativity, but she unknowingly goes to Petrograd, obtains the one type of passport granted Jewesses, then enters the school under the name of her father's friend's sister.

The young man who falls in love with her learns of her apparent double life. Her instructor learns that she is in fact his daughter. The friend returns at length to clear up the situation. Meantime divers adventures and near tragedies have transpired. The ending is conventional.

Picture Has Nothing to Recommend It But Appearance of Pola Negri

Pola Negri in
"THE DEVIL'S PAWN"
UFA Prod.—Paramount

DIRECTOR Not credited
AUTHOR Not credited
SCENARIO BY Not credited
CAMERAMAN Not credited
AS A WHOLE A very poor picture in every respect except that it presents Pola Negri who is still a good actress

STORY A disconnected story, fairly dramatic but never convincing nor entertaining

DIRECTION Ordinary; provides a decidedly unattractive production but gives fair attention to players

PHOTOGRAPHY Sometimes very bad
LIGHTINGS Usually too bright

STAR Does good work and will prove interesting to her many admirers

SUPPORT Satisfactory performances from the principals but sub-ordinates all overtaken

EXTERIORS Good

INTERIORS Terrible

DETAIL Ordinary

CHARACTER OF STORY Jewess assumes another's name in order to gain entrance to University where she is reunited with her real father whom she never knew

LENGTH OF PRODUCTION 4,712 feet

"The Devil's Pawn," Paramount's latest Pola Negri shows no improvement over the few recent offerings, all of which prove considerably disappointing after her two or three big successes headed by "Passion." The present picture contains a story based on the famous stage play written by John Brenner and John Kraly, "The Yellow Ticket." As a photoplay the adaptation might have proven a bigger success if capably produced but even the presence of German's most popular star, fails to make "The Devil's Pawn" a good entertainment.

The production would indicate that the director has given little or no thought to production values. Sets appear to be thrown together and out of proportion. The walls are usually papered in gaudy style, giving the scene a distorted and confused appearance.

The camera work is also very poorly judged and the photography at times very poor with the lighting occasionally glaring upon the players' faces.

The picture is so far below the standard set by the better offerings that have come from the German studios, that it is all the more disappointing. Pola Negri is its only asset but her appearance and performance alone are not sufficient to put the film over. She is interesting to watch at all times and her supporting company does pretty good work.

The director tells the story in a careless, disjointed fashion and even the good work of those who edited it for the American market does not succeed in making it smooth running. The more dramatic situations of "The Yellow Ticket" have been toned down somewhat and only the revelry of the students remains to satisfy these in search of sensation. Even these scenes offer little that might appeal to this type of audience. One character who plays a more or less prominent part in the story is completely left out in the close, nor is there any explanation as to what becomes of him. The audience is lead to believe he is in love with the heroine of the story.

Story: Lea Raab, a Jewess, uses strategy to gain entrance to the University of Petrograd to which Jews are not admitted. She presents the birth certificate of the dead sister of Ossip Storki, her friend, and is admitted. Demetri, a student, falls in love with her but ignores her when he finds her in a notorious resort. He refuses explanations and Lea jumps out of the window. In the hospital she is found by Storki who has meanwhile learned of her using his sister's name. How Lea finds that the Professor under whom she studied, is her father and is happy with Demetri, completes the tale.

Depends Upon Star's Popularity Whether or Not They Like It

Box Office Analysis for the Exhibitor

If you consider the star's name sufficient to get them in and then think they will be satisfied merely with her appearance, you can book "The Devil's Pawn." Otherwise you will have little to offer them and if you have comebacks to contend with you are likely to hear from them if you give them "The Devil's Pawn." The production is so much below the present day standard that they won't accept it and it is decidedly foreign in

appearance. This is another drawback.

The star's name alone will be all you can work with. You know best what she can do for you and can judge accordingly. Mention of the fact that the story is an adaptation of the stage play "The Yellow Ticket" will bring them in where the notoriety gained by the play has not been forgotten.

Status: Print exists in Israel Film Archive and Nederlands Film Museum. Restored by Kevin Brownlow.
Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Dicky Monteith (1922)

Journalist Dicky Monteith (Stewart Rome). A crooked lawyer convinces a drunken journalist he has spent his stepbrother's fortune.

London, March 19.
 "Dicky Monteith," the latest H. V. Thompson picture, produced by Lenelm Foss, is quite a good feature in its way, but possesses little if any originality in story or treatment. The story was written by the late Tom Gallon and Leon M. Lion. It tells the history of a modern Sidney Carton, a drunken journalist who sacrifices himself for his friend. In this case the friend proves worthless and the Quixotic journalist, now a tetotaler, wins the heiress. Running with the love affair is the story of a rascally lawyer whose villainy in converting money to his own use is the original cause of the journalist's downfall. The production work is admirable, the scenes on the Sussex coast being exceedingly beautiful from the photographic point of view. Those taken "behind" at a music hall are hackneyed and have little to do with the story. "Shots" of half-nude chorus girls have little pull today. The acting is moderately good. Joan Morgan is excellent as the little servant, but why will British film producers and artistes insist upon immortalizing Louie Freear when they want to show a servant girl? But as the heiress, she looks like Piccadilly Circus. Stewart Rome is Stewart Rome in the title role. Jack Minster is excellent as his wastrel half-brother, and David Hallet is bad as the Mayor's nephew. In the super-imposed "Tale of Two Cities" scenes, A. H. Mason is the Sidney Cartor

Variety, March 31, 1922, p. 43

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Drama
 Gender: Male (Dicky Monteith)
 Ethnicity: White (Dicky Monteith)
 Media Category: Newspaper
 Job Title: Reporter (Dicky Monteith)
 Description: Major: Dicky Monteith, Positive
 Description: Minor: None

The Dungeon (1922)

Newspaper story says a woman was married to a notorious crook the night before, but the girl has no recollection of the event. Was the report true? The woman eventually publishes a story exposing residential segregation in a Negro newspaper. An African-American film by Oscar Micheaux, who directed, wrote, produced and distributed the film.

Stephen Cameron, a fine, manly and courageous youth, and Myrtle Downing, a beautiful girl of exceptional character, are engaged to marry. At 2 o'clock on the morning set for the marriage she calls him on the phone and relates a terrible dream, which she has just experienced. A few hours later she is shown the morning paper in which is the announcement of her marriage to "Gyp" Lassiter, a notorious crook. The ceremony is said in the article to have occurred the night before. The girl has no recollection whatever of such a thing having happened. What had occurred? Was the report true? The denouement and preceding action will certainly hold you spellbound. There are thrills galore in the seven great reels required in the telling of the story. *Chicago Defender*, March 31, 1923, p. 7 as quoted in *An Oscar Micheaux Filmography*, p. 243²

An [African-American](#) woman who is coerced into marrying a corrupt would-be politician. When she discovers that her husband has conspired to support segregationist policies in exchange for support by white political power brokers, she is imprisoned in a secret dungeon where her husband had murdered his previous wives. Alan Gevinson, *Within Our Gates: Ethnicity in American Feature Films, 1911-1960*, p. 304³



Myrtle Downing, a beautiful young lady, is engaged to Stephen Cameron, a young lawyer. One night Myrtle comes to his office and they decide to marry the following day. The next morning he reads that she has just been married the night before to "Gyp" Lassiter, his bitterest enemy and whom she herself despises. Discouraged, Cameron goes to Alaska and settles on a claim, while Myrtle is carried to a strange and lonely house. She is carried below the surface of the earth to a dungeon where her husband after showing and acquainting her with many gruesome details concerning the house, tells her the story of Hector, a bigamist, a man of many wives, all of whom he murdered when they exposed him or tried to escape. She realizes that her husband is Hector

himself and that any attempt at exposure on her part she would be the next to meet the fate of the terrible

dungeon. In the meantime in Alaska Cameron has struck it rich on his claim, when one afternoon he is set upon by claim-jumpers and is saved by the timely arrival of “Chick” Barton, a pugilist, who after fighting off the bandits informs him that through redistribution of the congressional district in Cartersville, from whence Cameron came, it has been made possible for a Negro to be elected to Congress and that “Gyp” Lassiter is groomed for the office. Cameron is amazed at the audacity of the man and decides to try and save his Race from such a calamity as the election of Lassiter, returns with Barton to Cartersville to oppose Lassiter in the approaching election. Myrtle overhears a plot between her husband and certain real estate interests, whereby the consideration for a seat in congress and a large sum of money Lassiter agrees to secretly permit residential segregation, which deal could compel Colored people to move out of the best section of the city. But before she can escape and war the Race of their danger, she is discovered and locked in a room by her husband from which she escapes before the election and publishes the exposure in a Negro newspaper. Upon reading it and realizing that it was his wife who exposed him, Lassiter, enraged, sets out to murder, and coming upon her before she is able to escape, carries her fighting to the dungeon, where he proceeds to kill her by slow torture. Of how, then, Cameron hears of her danger and rushes to her rescue, and how it was Lassiter himself who suffered the last fate of his own dungeon. Ireland Thomas, “Motion Picture News.” *Chicago Defender*, July 8, 1922, p. 6, quoted in *An Oscar Micheaux Filmography*, p. 243.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group-2

Ethnicity: Unspecified-2

Media Category: Newspaper

Job Title: Unidentified News Staff-2

Description: Major: None

Description: Minor: Unidentified News Staff-2, Neutral

Extra! Extra! (1922)

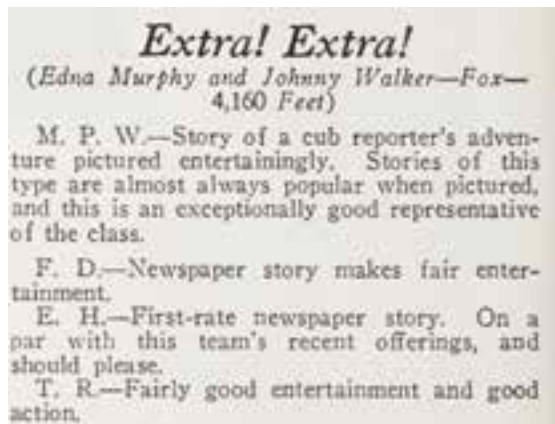
Cub Reporter Barry Price (Johnnie Walker) for the *Morning Sun*. Reporter Jim Rogers (Wilson Hummell). Editor.



Exhibitors Trade Review, March 4, 1922, p. 1007

Price is a cub reporter for the *Morning Sun* who is assigned with Rogers to get a story on a business merger. Rogers fails to get aboard the businessman's yacht and is later fired, but Price fakes drowning and gets the interview. Price also disguises himself as a butler to get to papers in a safe that verify the merger. He steals the documents and helps Rogers get his job back, then marries Rogers' daughter, who is secretary to businessman Alvin Stowe (Edward Jobson). Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 43

Barry Price, cub reporter at the *Morning Sun*, is assigned to assist Jim Rogers in getting a story from Edward Fletcher regarding the merger of Fletcher's and Stowe's firms. When Rogers fails to get aboard Fletcher's yacht, Barry feigns drowning and obtains the interview. Rogers is discharged, and his daughter Myra, secretary to Stowe, although she knows of the consolidation plans, cannot divulge them to her father. Barry -- then assigned to interview Stowe, who dislikes reporters -- assumes the guise of a butler and learns that written proof is to be found in the house safe, but he finds that Stowe's nephew Fordney, who is in debt, and Myra, who hopes to help her father, are after the papers. Stowe steals the papers, however, but Barry and Myra follow him and recover them. Rogers is given back his job, and Barry and Myra are happily united. *American Film Institute Catalog of Feature Films*



Moving Picture World, March 11, 1922, p. 170

Extra! Extra!

**Fox Photoplay in Five Parts. From the Story by
Julian Josephson. Scenario by A. J. Zell-
ner. Director, William K. Howard. Cam-
eraman, George Webber. Footage, 4160.**

THE CAST

Myra Rogers	Edna Murphy
Barry Price	Johnnie Walker
Edward Fletcher	Herschell Mayall
Jim Rogers	Wilson Hummel
Haskell	John Steppling
Mrs. Rogers	Gloria Woodthorpe
Fordney Stowe	Theo. Voneltz
Alvin Stowe	Edward Jobson

SYNOPSIS

Barry Price, a cub reporter, is sent to assist "Jim" Rogers, veteran newspaper man, to get a story from Fletcher regarding the consolidation of Fletcher and Stowe's firms. Rogers is refused permission to board the yacht where Fletcher is and returns to find Barry waiting for him on the dock. Barry determines to get aboard, and swims out to the yacht and pretends to be drowning. Help comes from Fletcher's yacht and Barry is carried aboard. He then tells Fletcher he is from the *Sun*, and has come for an interview. Fletcher at first angered by the intrusion, later gives him an interview, but refuses to mention the consolidation. Rogers returns to the office and reports that no one is allowed on the boat. Shortly after Barry comes back with his story. Rogers is discharged for incompetency. He goes home ill and disheartened. Myra, his daughter, who is secretary for Stowe, has all the information regarding the deal, but cannot divulge the secret to her father. Barry is then sent to interview Stowe. Arriving at the station in the small town, he learns that Stowe's butler has been discharged for accepting a bribe and admitting a reporter. He buys the livery from the former butler and goes up to get the job. He is engaged by Myra, being cautioned to admit no reporters into the house under any circumstances. Word comes from the office the story must be in by midnight or the paper will have to send someone else to get it. They arrange to have a car waiting there at the appointed hour. Barry plans to steal the written statement Stowe has put into his safe. Myra learns that her father's condition can only be improved by being reinstated in his old job. She plans also to get the statement. Stowe's nephew, who is greatly in debt, is advised that his obligations will be cancelled providing he gives the facts on the consolidation to his debtors.

That night he goes to the safe and gets the papers out. Just as he is about to get away he hears someone approaching and hides behind the portieres. Myra goes to the safe and finds it open. Barry comes in at this time and finds her there. Fordney Stowe steps from behind the curtain and pretends that he has caught them robbing the safe.

Barry hears Myra's story and is convinced that young Stowe has stolen the papers. They follow him in the car that is waiting, and after a short fight get them from him. He rushes with Myra to the newspaper office. Here he tells the editor that he has the article, but the *Sun* can only get it by agreeing to give "Jim" Rogers back his job for life. The editor agrees and Barry sits down to write his story with Myra by his side.

Extra! Extra! is a newspaper story with several amusing situations which provide fairly good entertainment and swift action. The ending, however, is not up to the standard of American ideals. When a man is forced to gain his purpose through fraudulent methods he cannot very well be expected to register with the public as a "hero." The story should not be taken critically and no doubt will prove to be a laugh getter.

Points of Appeal.—The picture is of light and farcical construction and has enough good comedy to carry it along. The romance of the girl and boy is interesting and several thrills have been put into it.

Cast.—Johnnie Walker does satisfactory work with the part he has been given. Edna Murphy is a pleasing heroine. The rest of the support is generally good.

Photography, Lighting, Direction.—All scenes are realistic and sufficiently lighted. Continuity good and well directed.



The Story

Barry Price, cub on "The Morning Sun," is told to bring back a story on the consolidation of two exchanges, or get fired. He prefers to get the story and has to assume the guise of a butler in the home of Alvin Stowe—who hates reporters. He is unable to get the facts, until one night after he has heard that the information is all in the safe. At the same time Stowe's secretary and his crooked nephew are after the same paper. Price, however, is the victorious thief and gets the news back to his office in time to save himself—and incidentally Stowe's secretary.

Program and Exploitation Catchlines:

The Story of a Boy Who Chased a Story to Save His Job—Became a Butler—Fell in Love—and Discovered a Crook—and Saved an Old Man's Life—All in Five Reels.

Exploitation Angles: Divide this between the star and the story. If you have time, get the newspaper men interested, preferably through a special performance for them and their friends. Treat it in a jazzy fashion to suggest the type of story, and play it strong.

“Extra! Extra!”

Fox—1160 Feet

(Reviewed by Laurence Reid)

IT doesn't take any ingenuity to classify this picture. The title suggests that it has something to do with the fourth estate, and the spectator who is not acquainted with newspaper life will be attracted to it. Stories of the theatrical world and the world of journalism have ever charmed the picture-goer. “Extra! Extra!” is cut after the regulation model, relying upon the adventures of a cub reporter to make good on an assignment. It is decidedly thin material padded out to feature length. Really there is very little incident, the denouement hinging upon scooping a story by employing the tactics of a burglar. The youth is sent out to cover the cotton king and reminded not to return if he fails in his task. And as the cub reporter is always visualized as a typical energetic American—well he seldom fails.

The picture relies upon its single tracks of adventure and a slight love note which is introduced when the rich man's secretary is determined to get the story in order to have her father reinstated in the good graces of the city editor. The latter had fired him for failure to cover the scoop. The action is pinned down to one climax which finds the girl, the cub reporter and a scapegrace nephew of the wealthy man attempting to rattle the safe of its papers. There is an auto chase which involves the hero stealing the precious documents from the youthful villain who had beaten him to the robbery.

The director has made the most of his scant subject, the scenes being run off with snappy execution. This sort of eliminates the shortcomings of the plot. The characterization sort of paints the reporter in false colors because he stoops to crime to accomplish his mission. The cast contributes pleasing performances with Wilson Hummell doing the best work as a veteran newspaper man.

The Cast

Myra Rogers.....	Edna Murphy
Barry Price.....	Johnnie Walker
Edward Fletcher.....	Herschel Mayall
Jim Rogers.....	Wilson Hummell
Haskell.....	John Stepping
Mrs. Rogers.....	Gloria Woodthorpe
Fordney Stowe.....	Theo. Voneltz
Alvin Stowe.....	Edward Jobson
By Julian Josephson. Scenario by Arthur J. Zellner. Directed by William K. Howard.	

Produced by Fox.

The Story—Treats of cub reporter who is assigned to get story from wealthy man or be discharged. An old newspaper man is fired for his failure to get story and his daughter is secretary to rich man. Cub reporter realizes difficulties and takes job as butler in the home. Introduces scapegrace nephew with climax revealing girl, hero and worthless youth attempting to get papers from safe. The cub reporter wins.

Classification—Romantic adventure story of cub reporter who is called upon to "deliver the goods" or be discharged. Contains romance and some melodrama.

Production Highlights—Pleasing work of cast. Plot of story which is usually appealing to majority of patrons. The denouement when three central characters attempt to rob safe. First rate atmosphere.

Exploitation Angles—Being a newspaper story should attract the patron. Co-stars who have ideal vehicle for expression of youthful adventure. Indicates snappy teaser campaign. Title contains value for special advertising. Ingenuity of cub reporter, typical of American journalism.

Drawing Power—Where stars are known this one is liable to please them. Needs heavy advertising. Featuring type of story will help a great deal. Title will draw them to some extent. Teaser campaign is needed. Will succeed best in small towns or in downtown houses.

Motion Picture News, March 18, 1922, p. 1628

JOHNNY WALKER IN
EXTRA! EXTRA!
(FOX)

First-rate newspaper story with the likeable Johnny Walker and Edna Murphy in the leading roles. On a par with this team's recent offerings and should please. Five reels. William K. Howard, director.

The role of Barry Price, newspaper reporter, gives Johnny Walker plenty of opportunity to show his true worth as a screen star. There is a fairly interesting story here, well acted and some excellent settings and photography. Miss Walker shares honors with Walker in the role of secretary to a wealthy man. Others in the small but capable cast are Wilson Hummel, Herschel Mayall, John Stepping and Gloria Woodthorpe.

The story gets off to a good start, where the city editor sends an old reporter, Rogers, after a story concerning a consolidation of two big firms. The old man returns without the facts, having been ordered off of the yacht where his man was isolated. Barry Price swims out to the yacht and gets a story, although it is not about the consolidation. He then secures a position as butler in the home of the other man to the combination and finds the story within his grasp, but it is promised to a rival paper. Rogers' daughter is secretary to this man. A nephew is caught rifling the wall safe; Barry gets the story to his city editor, but before he will write it he demands that Rogers be reinstated and kept on the payroll for life. He also wins the hand of Rogers daughter.

Wilson Hummell is excellent as the broken down newspaper man and Mayall made a convincing financier.

Newspaper Story Makes Fair Entertainment

"EXTRA! EXTRA!"

Fox

DIRECTOR Wm. K. Howard
AUTHOR Julian Josephson
SCENARIO BY Arthur J. Zellner
CAMERAMAN George Webber
AS A WHOLE An average entertainment. Will please those who like newspaper stories.
STORY Stretches its material into feature length. Presents nothing distinctive.
DIRECTION Makes the most of every situation. Excellent handling of cast.
PHOTOGRAPHY Good. Straight stuff.
LIGHTINGS Clear.
PLAYERS Pleasing. Cast includes Edna Murphy and Johnny Walker.
EXTERIORS Good.
INTERIORS Adequate. Newspaper office very good.
DETAIL Fair. Titles poor.
CHARACTER OF STORY Reporter gets the big story and wins the daughter of the old newspaper man who failed.
LENGTH OF PRODUCTION 4,150 feet.

"Extra! Extra!" as the title suggests, is a newspaper story. The action is based upon a clue that the city editor of the big newspaper gets and the young reporter is sent out to get the details of a deal which involves a corner in cotton. "Get the story," says the editor; "and don't come back if you don't." Determination, grit and cunning lead the reporter into adventure and romance, but these make a picture of only average entertainment value.

A weak point in the story occurs where the hero is

made to misrepresent himself and gain his object by theft. The attractive side of the young fellow who gets what he is sent for regardless of the dangers involved is neutralized by the above action. The great heroes of American fiction have achieved their objects without lying or stealing. Other means may be justified, but these, seldom.

Director Howard has done well with the material with which he has to work. He has managed to keep things moving at all times and to hold the attention in spite of the scanty material. He took advantage of each situation and got the most out of it.

Johnny Walker does fair work as the cub reporter and Edna Murphy presents a pleasing type of girl in the part of the daughter of the old newspaperman and secretary to the millionaire. Willson Hummel does the character study of the veteran newspaperman. The rest of the cast includes Herschel Mayall, John Stepping, Gloria Woodthorpe, Theo. Voneltz and Edward Johnson.

An old newspaperman is fired for his failure to get a story and at the same time his daughter is the confidential secretary to the rich man who refuses to be interviewed. If she would tell her father what the report contained he could get his old job back again. Then the young man is sent out on the story and realizing the difficulties takes employment as a butler in the rich man's home. A worthless nephew is introduced. The climax comes where all three, the reporter, the girl and the nephew, attempt to rob the safe to get the papers. The nephew gets them first but, after an exciting automobile chase, the reporter steals the papers from him. The city editor, however, does not get the papers until he promises to reinstate the father of the girl.

Will Please and Satisfy Those Less Critical

Box Office Analysis for the Exhibitor

Newspaper stories make attractive screen material and this one will satisfy your people if they are not too particular. They will be attracted to the young fellow who makes every effort and overcomes all difficulties to get what he was sent for. Speak about this and present it as you would an average feature that should bring average results.

Johnny Walker has a very pleasing personality and as most of the action centers around him it would be good to mention his name in your announcements. The title is snappy and should help attract.

Talk about the old newspaperman and his daughter

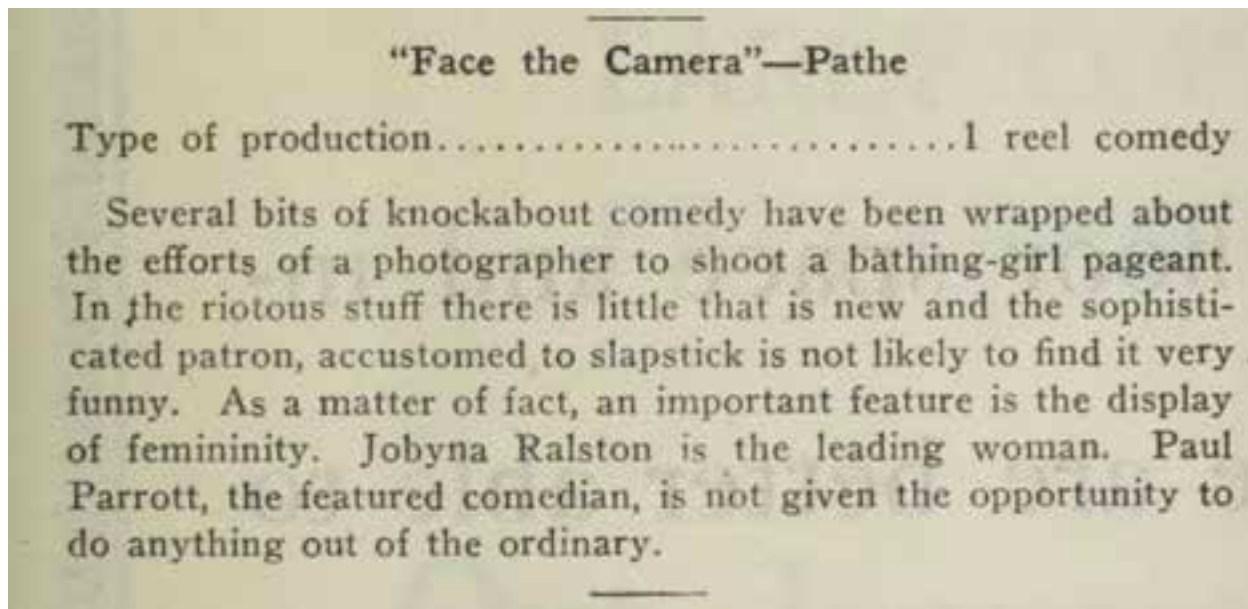
and mention the rich man who never was interviewed. If you run trailers use the scenes showing the safe robbery and the automobile chase that follows. This chase is quite thrilling and will help to get them curious. Catchlines based on the story should help. An advertising stunt in your local papers could be worked. Get them to give you half a column of white space and print a note on top that might read something like this: "The star reporter is out getting the story that is to fill this space. He has hired himself out as a butler to do it. He will have it tomorrow and you can see how he got it in 'Extra! Extra!' at the blank theater."

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Drama
 Gender: Male (Barry Price, Jim Rogers, Editor). Group.
 Ethnicity: White (Barry Price, Jim Rogers). Unspecified.
 Media Category: Newspaper
 Job Title: Cub Reporter (Barry Price). Reporter (Jimmy Rogers). Editor (Editor). Miscellaneous
 Description: Major: Barry Price, Jimmy Rogers, Positive
 Description: Minor: Editor, Positive. Miscellaneous, Neutral.

Face the Camera (1922)

Newsreel Cameraman (Paul Parrott) tries to get material for his film weekly by shooting a bathing girl pageant. But he's never in the right place to get the shots he needs. A parody of the newsreel cameraman in action.



The Film Daily, September 4, 1922, p. 15

“Face the Camera”

The bathing girl pageant alone should sell this Hal Roach comedy, featuring Paul Parrott. His charming accomplice is Jobyna Ralston, always in the front ranks of the parade, where she belongs. The story is a burlesque on the boom camera man trying to get material for the film weeklies and never managing to get stationed at the right angle. Finally when he succeeds in getting a few shots of a most beautiful girl, his film escapes from the camera and burns up the town. This Pathe release, in one reel, has every reason to be popular.—M. K.

Moving Picture World, September 30, 1922, p. 401

FACE THE CAMERA—Hal Roach Comedy, released by Pathe.—Paul Parrott in the single-reeler is seen as a make-believe photographer working on a bathing girls' parade and trying to give a favorite all the best of the film. The film rolls out of the camera instead of into it, some one drops a match on the end and things happen. The picture is rather mild.

Exhibitors Trade Review, September 30, 1922, p. 1181

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Newsreel Cameraman)

Ethnicity: White (Newsreel Cameraman)

Media Category: Newsreel

Job Title: Photojournalist-Newsreel Shooter (Newsreel Cameraman)

Description: Major: Newsreel Cameraman, Negative

Description: Minor: None

Felix Turns the Tide (1922)

Newspaper. Felix reads in the newspaper the headline: “Extra: War Declared!!! Rats Start War on Cats.” He shows the newspaper to his girlfriend. She promises to marry Felix when he returns from the war.

The battle rages. Felix goes after a rat firing a canon from a balloon. When he returns, all the cats have been killed and the general wants more reinforcements. Felix calls on help via radio (“Army shot to pieces! Send help at once!! Felix”) and saves the day. “The conquering hero returns.” But Felix’s “bride” has married his rival instead. *Viewing Notes*



Internet Movie Database

Felix Turns the Tide is a 1922 Felix the Cat cartoon, directed and animated by Otto Messmer and produced by Pat Sullivan.

The film begins as the owner of a Meat Market is reading the newspaper outside of his shop, and gets worried when he sees the headlines. He calls for Felix, who is working for him inside the shop, and Felix grabs the paper to read the headlines: EXTRA! WAR DECLARED!!! RATS START WAR ON CATS! Noticing that cats are already mobilizing for the war effort, Felix shakes his head at the outcome and voluntarily drafts himself, hanging over his apron to the Meat Market owner as a sign of resignation. The owner salutes him and shakes hands as he tells Felix “Any time you need help, call on me!” Before he can walk off, both Felix and his former boss look sadly at each other before the cat runs off, with the owner waving goodbye to him. Felix runs to the house of his girlfriend, Kitty Kat, telling her the news and pointing out that loads of cats are pouring into a recruitment office (a tent), coming out armed with rifles and bayonets. Initially shocked at the news, Kitty becomes happy at the idea of Felix becoming a hero by joining the army. Before he leaves, Felix gets on bent knee and asks Kitty “Will you marry me when I come back?”

She responds with a nod and a kiss as Felix walks outside, marching inside the tent and coming out armed and marching not a moment later, testing his bayonet and swinging his rifle in the air.

The film immediately cuts to the front lines of war, where whole platoons of cats are seen being blown to kingdom come by artillery fire, with the skies lit ablaze by explosions. The general cat, standing near his tent, watches through a telescope as a mouse in a hot air balloon fires a cannon towards the battlefield. The general shakes his fists in anger and yells “Curses!” and calls for Felix, who immediately rolls out of the nearby tent and salutes him. The General gives Felix his telescope, and Felix also notices the airborne mouse, and then catches sight of a cannonball flying right into a trench, blowing the bodies of eight cats out of it. Felix says “Don't worry, general, I'll fix him!” The mouse gives an arrogant “Ha! Ha!” as Felix runs towards a cannon. Thinking for a moment, Felix decides to stuff himself inside the cannon, with the cannon arming itself with a cannonball right behind him. With a blast, Felix is launched directly into the balloon and fights the mouse in it. Felix comes out on top, and throws the lifeless body of the mouse out of the balloon, right in front of a platoon of mice below. Noticing that the balloon is anchored to the ground by rope, the head mouse orders his men to follow him up to the balloon basket. Felix notices this, but makes an escape by grabbing a bayonet and cutting the rope, freeing himself and sending the mice falling to the ground below. Felix anchors the balloon to a nearby cloud, and parachutes himself down to the general cat's tent. Felix arrives to give the good news, but the general points him in another direction. Felix looks on in horror as he sees mountains and mountains of dead cats laying around, victims of the brutality of war.

The general tells Felix that unless they get reinforcements, the battle is lost. Thinking for a moment, Felix remembers the meat market owner telling him to call him if he needs help. Felix tells the general “Leave it to me gen'. We'll win this war yet!!”, salutes, and runs off to a nearby radio, where he sends an S.O.S. Signal to the meat market owner. The owner responds and Felix breaks the bad news to him; “Army shot to pieces! Send help at once!! Felix.” The owner thinks of a way to help him—with a whistle, he summons a sink of nearby hot dogs, who leap into the radio phone and travel along the wire. Next, the owner's fridge door opens, and dozens and dozens of hot dog links come pouring out into the radio. The hot dogs land in front of Felix, now brandishing a sword, and calls them to attention, ordering them to charge! Felix runs forward with an entire army of hundreds of hot dogs, who run directly into the fortress of the mice, and mop the floor with them. The cats reign victorious, and the general salutes Felix, pinning a medal on his chest. Felix returns to his town as a hero, taking part in a parade. The meat market owner sees him, and salutes and claps for him, motioning for him to come on over. Felix shakes hands with him and shows him his new medal. The man shakes hands with Felix, and then hugs and smooches Felix on the cheek. Felix then announces his plans to marry Kitty—only for the meat market owner to laugh, much to Felix's confusion. He then breaks the bad news to Felix—Kitty married his rival while he was gone! Felix looks on as Kitty is angrily nagging her husband, who have a litter of 16 kittens to care for. Rather than getting angry at the outcome, Felix hops on the chef's chest as he laughs, saying “Gosh I had a narrow escape!” *TV Tropes-Western Animation*

Website <http://tvtropes.org/pmwiki/pmwiki.php/WesternAnimation/FelixTurnsTheTide>



Moving Picture World, January 13, 1923, p. 155

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Find the Woman (1922)

Newspaper headlines and stories reveal that a blackmailer has been murdered after a woman entered his room to obtain the letters he was using to blackmail her.

"Find the Woman"

A Mystery Story That Is Fair Entertainment, Released by Cosmopolitan.

Reviewed by Marguerite Kemp.

A mystery story is always good as a drawing card, and some of them are good entertainment. This one, however, will be obliged to rest upon the good reputation of what has been accomplished in the way of mystery stories, and not for any particular merit of its own. It is not particularly good technique for the audience to be kept guessing throughout numerous reels and then have the mystery unfolded via sub-titles, and in this case, when the murderer is found, it requires considerable footage for the detective to explain in sub-titles just how and why the murder was committed.

Alma Rubens, although the lovely featured player, has a role rather subordinated to that of Eileen Huban, who looks as "hunted" as she should in her particular part. Harrison Ford is not required to work very hard, but is always a welcome addition to any picture. The other characters are well chosen and in appearance, as well as in their acting, carry out successfully the thought of the story.

The plot fairly bristles with finger prints, missing letters, blackmail, assault with intent to kill, as well as a murder. With such a wealth of material, the director could have refrained from several blunders. The audience is shown the murdered man being stricken down, yet is shown him reviving, walking and talking, in a later reel, and the news of the actual murder is conveyed by means of headlines in the newspapers, which is rather confusing. Another blunder concerns a piece of lace held as "Exhibit A." A flash of the gown shows the lace panel rent at the hem, yet a flash back showing the tearing being accomplished, reveals the lace being torn at the waist line.

The Cast

Sophie Carey.....	Alma Rubens
Clancy Deane.....	Eileen Huban
Phillip Vandevent.....	Harrison Ford
Judge Walbrough.....	George MacQuarrie
Marc Weber.....	Norman Kerry
Fay Weber.....	Ethel Duray
Maurice Belner.....	Arthur Donaldson
Don Carey.....	Henry Sedley

Story by Arthur Somers Roche.

Scenario by Doty Hobart.

Directed by Tom Terriss.

Length, 5,144 Feet.

The Story

Clancy Deane leaves her home in Zenith, Ohio, for a career on the stage. In New York, she meets the Webbers, who are tools of Maurice Beiner, who cloaks his nefarious blackmailing schemes under the guise of a theatrical agency. On the evening she visits the office of Beiner to ask for a position, he is stunned by a fall over a table. As she hurries down a fire escape, Mrs. Carey enters the room to obtain some letters. The next morning the papers carry the story of the murder. Mrs. Carey is found through the Weber woman, but her finger prints free her from suspicion. As the judge enters the room he is knocked out by a mysterious assailant whose fingerprints on the club coincide with those on the knife which killed Beiner. Then a shot overhead is heard, and Don Carey, the dissolute drunkard, who had proved the murderer, was found dead. Clancy and Vandevant, Sophie and the judge, are married.

Exploitation Angles: This title seems made for hook-ups and the revival of a Raffles stunt. Try to work both. Play up the cast and the mystery angle, working the latter with teasers.

Moving Picture World, April 15, 1922, p. 761

Find the Woman

Cosmopolitan Photoplay in Five Parts. Author, Arthur Somers Roche. Scenario by Doty Hobart. Director, Tom Terriss. Running Time, Sixty-five Minutes.

CAST AND SYNOPSIS

Sophie Carey, Alma Rubens; Clancy Deane, Eileen Huban; Don Carey, Henry Sedley; Maurice Beiner, Arthur Donaldson; Fay Weber, Ethel Duray; Marc Weber, Norman Kerry; Philip Vandevent, Harrison Ford; Judge Walbrough, George MacQuarrie.

Clancy Deane, living in Zenith, Ohio, is ambitious to win fame on the stage. She leaves her home and comes to New York. Fate brings her in contact with the Webers. They are in the employ of one Maurice Beiner, a blackmailer, who runs a theatrical booking agency, under cover of which he prosecutes his designs on the victims who fall into his net. Clancy visits Beiner's office in search of an engagement. While there Beiner falls and is knocked senseless when his head strikes a table. Clancy makes her escape down a fire ladder just as Mrs. Sophie Carey makes her appearance in the hope of securing some letters. The following morning the newspapers print the story of Beiner's mysterious murder. Mrs. Carey is implicated, but on her fingerprints being examined is released. As Judge Walbrough enters the room he is felled with a club by an unknown assailant. The latter's fingerprints on the club are found to correspond with those on the knife with which Beiner is shown to have been slain. After many complications the suicide of Don Carey, a wastrel and drunkard, reveals him as Beiner's slayer. Clancy marries Philip Vandevent and Judge Walbrough wins Sophie Carey.

The impression left on one's mind by this picture is that of a serial, rather than a feature offering. The plot is rife with thrills, attempts to slay, narrow escapes, one actual murder, a suicide, detectives mooching around in all directions, clues which invariably lead to the wrong party, and a general air of mystery, which pervades the atmosphere until the close of the final reel. It is all somewhat perplexing and not particularly convincing, but the action swings along at a lively clip, and folks who like this sort of wild cat melodrama will probably consider *Find the Woman* pretty good entertainment. The more critical class of patrons will be inclined to grin over its manifold improbabilities. Taken on the whole, it cannot be said to register as up to the usual standard of Cosmopolitan productions.

Points of Appeal.—The quality of suspense is fairly well developed and maintained; until explanations are forthcoming toward the close it is hard to guess just who performed the feat of eliminating Beiner, the blackmailer, with a handy knife, the unjustly accused heroine wins sympathy and a happy climax is achieved, with a double wedding for good measure.

Cast.—Dramatic honors go to Eileen Huban for her really fine performance as Clancy Deane, Alma Rubens is very attractive in the role of Sophie Carey, Harrison Ford is seen to good advantage in the character of Philip Vandevent, George MacQuarrie is effective as Judge Walbrough and the supporting cast is all that could be desired.

Photography, Lighting, Direction.—Deep sets are utilized with artistic results, the interiors are excellent, there are several attractive exteriors, skilful long shots and clear, distinct lighting. The continuity holds fairly well together and the action moves rapidly.



Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral

Fools of Fortune (1922)

Newspaper story about a man who disappeared and is ignorant of his heritage as a member of a wealthy family. A man reading the story gets the idea of representing himself as the long-lost family member persuading his friends to go along with the ruse. It turns out the man really is the person he is impersonating.

Chuck Warner and three friends go east and try to pass Chuck off as the long-lost son of millionaire Milton DePuyster. When DePuyster avers that he never had a son, the group causes a commotion sufficient to bring out the police. Chuck admits his ruse, but he is revealed to be Mrs. DePuyster's son by an earlier marriage.
American Film Institute Catalog of Feature Films

“Fools of Fortune”

**Fine Cast in American Releasing Feature
Adapted from Tuttle Story**

Reviewed by Fritz Tidden

The short stories by W. C. Tuttle are well-known for their sparkling dialogue and humorous descriptions. Their plots are nothing to write home about as they are generally merely frail frames upon which the author hangs the above mentioned qualities, with excellent results. It naturally follows that in transferring these plots to moving pictures they sometimes seem quite a little frailer than usual.

What the producers of “Fools of Fortune” have attempted is to boost a thin plot into a six-reel feature with comedy situations and frequent sub-titles that are designed to be humorous. They have succeeded in part, and if some of the titles that strain at humor a little too obviously, and if some of the over-drawn comedy scenes were eliminated, which would speed the story up considerably, “Fools of Fortune” would serve as a light summer attraction where audiences like comedy of the broadest sort. The main idea of the film, that of treating humorously, the theme of the return of the long lost son, by a fake claimant, to the bosom of his rich family, is a novelty.

The cast, which includes some well-known names that presage good acting, does much in making the sometimes over-drawn situations humorous, particularly in the cases of Tully Marshall, Russell Simpson, Jack Dill and Frank Brownlee. These men are called upon to depict a quartet of broadly drawn characters, and by dint of their acting ability they enhance the entertainment value of the loosely connected scenes. Marguerite De La Motte is not called upon to do anything but look pretty, which she most certainly does to a highly agreeable extent.

The Cast

Chuck Warner.....	Jack Dill
Magpie Simpkins.....	Russell Simpson
Scenery Sims.....	Tully Marshall
Ike Harper.....	Frank Brownlee
Milton De Puyster.....	Thomas Ricketts
Marion De Puyster.....	Marguerite De La Motte
Mrs. De Puyster.....	Lillian Langdon

Adapted from W. C. Tuttle's Story,

“Assisting Ananias.”

Scenario by the Author.

Direction by Louis William Chaudet.

Length, 5,609 Feet.

The Story

Chuck Warner, Montana cowboy, reads a newspaper story to the effect that years ago, at the age of twelve, Ashburton De Puyster ran away and is probably now somewhere in the West, ignorant of his heritage as a member of the wealthy De Puyster family in the East.

Humorously Chuck conceives the plan of representing himself as a De Puyster and persuades his good-natured comrades to embark on the adventure. They journey to the home of the De Puysters, and after various setbacks, appear before the family. Old Milton De Puyster denies he ever had a son and prefers to idolize his daughter, Marion, than any possible usurper.

So riotously do Chuck and his friends behave that the police are summoned and, finally, facing arrest, Chuck sheepishly admits his deception but adds that his real name is Ashburton and he did run away while a boy. By means of an old watch Mrs. De Puyster recognizes her son by an earlier marriage and Chuck unexpectedly comes into his own, which includes the friendship of Marion, whose eyes hold out larger hopes.

Exploitation Angles: Playing on the title will give a good hook-in to a contest stunt, the winners being designated by the title. The author can be used where his work is well-known, but the thoroughly good cast provides the better argument and should be played up for the chief appeal.

Fools of Fortune

Released by American Releasing Corp. Story and Scenario by W. C. Tuttle, Cameraman, King Gray, Directed by Louis William Chaudet. Length 5609 Feet.

CAST AND SYNOPSIS

Chuck Warner, Frank Dill; Magpie Simpkins, Russes Simpson; Scenery Sims, Tully Marshall; Ike Harper, Frank Brownlee; Milton De Puyster, Thomas Ricketts; Mrs. De Puyster, Lillian Langdon; Marion De Puyster, Marguerite De La Motte.

Chuck Warner, Montana cowboy, reads a newspaper story to the effect that years ago, at the age of twelve, Ashburton De Puyster ran away and is probably now somewhere in the West, ignorant of his heritage as a member of the wealthy De Puyster family in the East. Humorously Chuck conceives the plan of representing himself as a De Puyster, and persuades his good-natured comrades to embark on the adventure. They journey to the home of the De Puysters, and after various setbacks appear before the family. Old Milton De Puyster denies he ever had a son, and prefers to idolize his daughter Marion than any possible usurper. So riotously do Chuck and his friends behave that the police are summoned, and finally, facing arrest, Chuck sheepishly admits his deception, but adds that his real name is Ashburton and he did run away while a boy. By means of an old watch Mrs. De Puyster recognizes her son by an earlier marriage, and Chuck unexpectedly comes into his own, which includes the friendship of Marion, whose eyes hold out larger hopes.

The magazine story *Assisting Ananias*, written by W. C. Tuttle, takes on the name of *Fools of Fortune* in the motion picture version. There is some good comedy back of it all but the production is slow and draggy, being padded with material that only indirectly concerns the plot. Little or no advancement is made during the first part of the picture and although there are some fairly good laughs scattered here and there the picture does not contain enough action to put it over.

Points of Appeal.—The train scenes are humorous to a certain degree and then, like the round-up in the De Puyster mansion, are carried to the extreme limit of nonsense. As a whole it may satisfy as a lukewarm comedy but the story is too shallow to justify feature length. Therefore the occasional high spots of comedy have been almost totally swamped with second rate material that considerably reduces the value of the main points of appeal.

Cast.—Frank Dill, as Chuck Warner, the long lost cowboy son of Mrs. De Puyster gives a fairly amusing impersonation and his stunt of wiggling his ears will no doubt get a laugh. Marguerite De La Motte is entitled to much better material than she is given as Marion De Puyster. Lillian Langdon, as Mrs. De Puyster is good. Other members of the cast have for the most part been forced to portray characters that are greatly exaggerated.

Photography, Lighting, Direction.—The photography is usually clear and sufficiently lighted. The interiors of the Pullman are well done and lend a realistic atmosphere to this part of the story. Direction for the most part is satisfactory.



Fools Of Fortune

**American Releasing Corporation Photoplay in
Six Parts. Author, W. C. Tuttle. Director,
Louis William Chaudet. Running Time,
Seventy Minutes.**

CAST AND SYNOPSIS

Chuck Warner, Jack Dill; Magpie Simpkins, Russell Simpson; Mrs. De Puyster, Lillian Langdon; Marion De Puyster, Marguerite De La Motte; Milton De Puyster, Thomas Ricketts; Scenery Sims, Tully Marshall; Ike Harper, Frank Brownlee.

Chuck Warner, a cowboy, is impressed by a story published in a newspaper which states that the missing heir to the fortune of the De Puysters, a wealthy Eastern family, is supposed to be somewhere out West. According to the article, the boy named Ashburton, ran away when twelve years of age. Chuck thinks it would be a good joke to try to pass himself off as the lost heir and induces some of his chums to accompany him East on the quest. The cowboys leave Montana and after a variety of adventures arrive at their goal. But when Chuck confronts Milton De Puyster, the latter says that he never had a son and consequently isn't looking for one. But he has a daughter, Marion, whose beauty fascinates the enterprising cowboy. Chuck and his mates make a considerable fuss over the failure of their plans. They are threatened with arrest and Chuck thereupon confesses that he is in the wrong. However, he states that his name is really Ashburton and that he actually ran away from home when a lad. It then transpires that Mrs. De Puyster had a son by a former husband, who disappeared and that Chuck is the person in question. He therefore assumes his rightful position in society and looks forward hopefully to winning the girl he loves.

This story of the cowboy who attempts to pass himself off as the supposed missing heir to a fortune contains enough humorous material to fill up a two-reel comedy measure satisfactorily. But it is altogether too slight and inconsequential when stretched out to feature length and the result is that "Fools Of Fortune," starting off merrily enough, fails to hold its interest and becomes decidedly tiresome before the climax is reached. Many of the would-be funny situations are simply absurd and badly linked together and the subtitles which are scattered through the film in reckless profusion are chiefly remarkable for inane humor. Lack of a coherent and convincing plot is a defect occasionally atoned for in comedy features by brilliant acting on the part of the cast and rapid action, but in the present instance the joint efforts of director and players are incapable of overcoming such a handicap.

Points of Appeal—The adventures of the cowboy quartette are mostly productive of broad comedy effect and get a laugh here and there, but generally speaking, one feels that the characters are making heroic attempts to be funny and not making much of a success of the job. Probably the best scene is that in which Chuck endeavors to bluff old Milton De Puyster into the belief that he is the son who never really existed and a bit of drama is injected into the proceedings when he discovers his long-lost mother in the person of the millionaire's wife.

Cast—Tully Marshall puts over some sly comedy bits in the role of Scenery Sims, Jack Dill does as well as could be expected with the unlikely part of Chuck Warner, Marion De Puyster is a pretty heroine and the work of the supporting cast is on a par with that of the principals.

Photography, Lighting, Direction—The Western scenes are well filmed, there are some pleasing long shots in evidence and the lighting is adequate. The continuity is "jumpy" and the action tolerably fast.



“Fools of Fortune”

Davis-Amer. Releasing Corp.—5609 Feet

(Reviewed by Laurence Reid)

IT strikes us that the director of this picture did not take advantage of the comedy angles of W. C. Tuttle's story, erstwhile known as “Assisting Ananias.” He has followed conventional, old-fashioned lines, resorting to many subtitles and facial expressions to get his efforts over. The introductory reel promises something in the shape of comedy adventure, particularly when the plot concerns a rollicking cowboy, determined to masquerade as a missing heir and who takes his three cronies along for proper evidence of his rightful inheritance. Once they are aboard the pullman the comedy becomes forced and is extensively padded before it reaches the climax.

Really the humor is of an infantile appeal—when you consider that one of the quartette of characters is disguised as an Indian, feathers, blanket et-al. There is a bid for laughter in having him scare a feminine traveler, but because the sequence isn't burlesqued, it doesn't build any humor. “Fools of Fortune” should have been treated in the manner of mild burlesque. It soon becomes tiresome because there are no moments of relief from showing the reactions of the cowboy to city customs and characters. A few of the captions err in making the speech of the ranchmen convincing.

The quartette commandeers a taxi, drive to a hotel and stage a mild riot—a scene which is marred by the employment of a trick lawyer, garbed like a fashion plate. This figure has altogether a too prominent part in the picture. There isn't a single item of physical action. After the hotel sequence comes the climax, when the cowboys pretty well “liquored,” drive up to the rich man's home and “crash” into a formal reception.

To give it some spirit the director employs the knock-a-bout device of police interference, though we ask why should the innocent guests flee in all directions? The romance is almost negligible. The acting is competent enough, though there are no opportunities for comedy sketching.

The Cast

Chuck Warner.....Frank Dill
 Magpie Simpkins.....Russell Simpson
 Scenery Sims.....Tully Marshall
 Ike Harper.....Frank Brownless
 Milton DePuyster.....Thomas Ricketts
 Mrs. DePuyster.....Lillian Langdon
 Marion DePuyster.....Marguerie De La Motte
 By W. C. Tuttle. Produced by Byron Davis.
 Directed by Louis Wm. Chaudet. Photographed
 by King Gray. Distributed by American Re-
 leasing Corp.

The Story—Cowboy reads newspaper story about the disappearance of rich man's son when he was twelve years of age. Concocts a scheme with a trio of comrades to represent himself as the missing heir. The quartette journey East, finding plenty of adventure en route. When they make appearance at the rich man's home, the occasion is cause for a riot and their subsequent arrest. However, the cowboy discovers that he is the son of the wealthy man's second wife.

Classification—Western comedy, carrying wild adventure.

Production Highlights—The picturesque types played well by Russell Simpson, Tully Marshall and Frank Brownlee. The scene on the Pullman. The hotel episode.

Exploitation Angles—Tuttle's stories are widely read. So feature his name. Play it up as something novel in western comedies, though don't use too many superlatives. The four characters suggest a ballyhoo.

Drawing Power—Will likely please audiences in second class downtown houses and in neighborhood houses, catering to westerns.

THE WILLIAMS PRINTING COMPANY, NEW YORK

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral

For His Sake (1922)

Newsboy Jimmie (Charles Jackson) and a girl whose mother dies of consumption leaving her an orphan set out to find her mother's brother, a wealthy financier.

"For His Sake"
*Hilda Nord and John Dillon Featured in
 Zerner Picture with Rather Child-
 ish Plot.*

Reviewed by Mary Kelly.

"For His Sake" is not sufficiently involved to hold out much attraction for the adult. With children it will be more of a success, as the theme is of the simplest, the atmosphere is highly moral and the action is of the obvious type. Another reason for its promised popularity with juveniles is the youthfulness of the principals, Hilda Nord and Charles Jackson.

The story proceeds, without subtlety, to describe the healthful influence which a sunny-haired girl of the tenements has upon those around her. A combination of the plots of *Cinderella* and *Little Lord Fauntleroy* show her final acquisition of luxury and her reformation of an uncle, determined to destroy his brother.

Hilda Nord is a natural, pleasing performer, who looks as if she would like to be happy if the role would permit. Her youthful pal, Jimmie, is played enthusiastically by Charles Jackson. The rest of the cast are somewhat hampered by unreal parts, but are as successful as can be expected.

The Cast

Ethel Dean.....	Hilda Nord
Jimmie	Charles Jackson
Sidney Bentham.....	John Dillon
Mrs. Dean.....	Mrs. Collier
Aunt Elizabeth.....	Jane Jennis

Story, Scenario and Directing by
 John S. Lawrence.
 Length, 4,850 Feet.

The Story

Ethel Dean is left an orphan when her mother dies of consumption, because of insufficient care. Her mother's brother, Sidney Bentham, is a wealthy financier, but has isolated himself from all his relatives. Ethel and her pal, Jimmy, the newsie, set out to find Bentham. They happen to arrive at his home, and Bentham, who has heard of his sister's death, repents sufficiently to take Ethel into his home. Jimmie, too, finds shelter there and the two plot to reform Bentham, who is bent on destroying his brother in the stock market. The two children plan a clever campaign and succeed in restoring the friendship between the two brothers.

Program and Exploitation Catchlines:
 A Little Orphan Girl of the Tenements, and Her Pal, the Newsie—How They Boarded a Freight Car and Rode Forth in Search of the Rainbow—How They Fell Into Good Kind Hands and Made a Human Being Out of a Heart-Hardened Money King.

Exploitation Angles: Make your drive along the angle of the slums slant.

Moving Picture World, June 10, 1922, p. 577

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Drama
 Gender: Male (Jimmie)
 Ethnicity: White (Jimmie)
 Media Category: Newspaper
 Job Title: News Employee (Jimmie)
 Description: Major: Jimmie, Positive
 Description: Minor: None

A Front Page Story (1922)

Cub Reporter Rodney Marvin (Edward Everett Horton) of the *Gazette*. Editor-Reporter Matt Hayward (James Corrigan). Reporter Virginia Hayward (Edith Roberts).



Scene from "A Front Page Story," new Vitagraph special produced by Jess Robbins, with Edward Horton playing one of important roles. Newspaper tieups should be easy to get on this film.

Exhibitors Herald, January 13, 1923, p. 34

Cub Reporter Rodney Marvin (Edward Everett Horton) gets a job on the *Gazette* in a town where Editor Matt Hayward (James Corrigan) and the mayor are enemies. Marvin starts a smear campaign against the mayor, but eventually brings about a reconciliation of the two rivals and gets a note from the mayor that would have endangered the paper. In the end, Marvin marries the publisher's daughter, Virginia Hayward (Edith Roberts), who also works at the paper. Although *Morning Picture World* praised the realistic settings often missing from newspaper films, the *Variety* reviewer was less enthusiastic. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 46

Through sheer bluff Rodney Marvin gets a job on a newspaper; becomes editor Matt Hayward's partner; and brings about a reconciliation between Hayward and his longtime enemy, Mayor Gorham. *American Film Institute Catalog of Feature Films*



Motion Picture News, December 30, 1922, p. 3363

"A FRONT PAGE STORY" (Vitagraph) is one of the most pleasing farce-comedies of newspaper publishing in a small town that has come to the screen in some time. It is a Jess Robbins production and besides Edward Horton, has Edith Roberts, Lloyd Ingraham, Buddy Messenger and other well known players in it. Well up to Mr. Robbins former successes "Too Much Business" and "Ladder Jinx."

Exhibitors Herald, January 6, 1923, p. 59

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"A FRONT PAGE STORY," Jess Robbins' comedy on newspaper life with Edward Horton in the leading role, was recently screened before the state convention of Newspaper editors at Kansa. The editors voted it to be a realistic newspaper tale.

Exhibitors Herald, April 28, 1923, p. 68



Barbee's theatre, Chicago, used this to advertise "A Front Page Story."

Motion Picture News, February 3, 1923, p. 559

“A Front Page Story”

**Vitagraph Presents Excellent Cast in
Exceptionally Good Comedy Drama**

Reviewed by Mary Kelly

This is an exceptionally good comedy drama. As a newspaper story, it is distinctly superior and Vitagraph is to be congratulated for its production. In any community it should be a success and live up to its title, proving to be “A Front Page Story” in your theatre records.

Politics and the small town newspaper prove lively subject matter. There is so much good comedy in the picture that it will be popular for this, if for no other reason. But there are other reasons, such as a capable cast, expert directing and smooth continuity.

The comedy is derived from very human, natural situations. For instance, the carriage of a faithful flivver parts company with the wheels just when the owner is down to his last cent; the mayor and the editor of the Gazette never meet without threatening each other's lives; the hero who is obliging about everything except firing himself brings them together against their will and pop has a flashlight taken when they shake hands. It is done with a snap and originality that anyone will appreciate.

A few shots of a composing room and realistic settings throughout give the picture an atmosphere that is the more enjoyable because so frequently missing from newspaper stories. The cast has an abundance of fine talent. Edward Norton goes about the business of being a co-editor of a newspaper with a manner of agreeable stubbornness that is most entertaining. His acting is delightfully natural. The mayor and the publisher are played by Lloyd Ingraham and James Corrigan, respectively, and their impersonations of the two unfriendly enemies will appeal to anyone with a sense of humor. Edith Roberts is wistful and charming. Buddy Messenger adds his enthusiastic bit. Everywhere there is evidence of imagination and good workmanship.

Cast

Rodney Marvin.....Edward Horton
 Mayor Gorham.....Lloyd Ingraham
 Matt Hayward.....James Corrigan
 Virginia Hayward.....Edith Roberts
 Don Coates.....W. E. Lawrence
 Tommy.Buddy Messenger
 Mrs. Gorham.....Mathilde Brundage
 Suzanne Gorham.....Lila Leslie
 Jack Peeler.....Tom McGuire

Story by Arthur Goodrich

Scenario by F. W. Beebe

Direction by Jess Robbins

Photography by Vernon Walker

Length, 6,000 feet.

Story

Edward Norton hears a vague account of a dispute between Mayor Gorham and Matt Hayward from Hayward's daughter, Virginia. She is employed by her father on his paper the Gazette, a sworn enemy to the Mayor. Norton outwits the Mayor and buys from him a note that would have endangered the fortune of the Gazette. Norton realizes that the only remedy for the situation is to get the two men to shake hands and be friends. He gets himself a job as partner to Hayward and then in a puzzling series of maneuvers accomplishes his purpose. He almost loses all his friends, including Virginia, in the process, but his final victory makes him a hero in the eyes of all.

Moving Picture World, December 23, 1922, p. 774

"A Front Page Story"

Vitagraph—Six Reels

(Reviewed by Laurence Reid)

A REGULAR slice of life is this little document from Vitagraph—a slice of small city politics which revolve around the glass top desk of the mayor and the swivel chair of the editor of the local paper. You all recognize this bit of enmity which puts color in our smaller communities, and Jess Robbins, the director of this picture has brought forth all its vitality—all its humanities and realism. Trust Robbins to make no mistake when it comes to incorporating lifelike incident. He showed a sample of his skill with "Too Much Business," and in "A Front Page Story" he makes his picture so human—so interesting that it stands out a conspicuously fine, little document.

The comedy note is dominant because it is introduced by Edward Horton, a comedian with a sure grasp upon the qualities which create humor. He plays in a deadly serious manner the part of a lackadaisical youth determined to get a job. He rides into the town at the wheel of a flivver and puts an ad in the local paper. There is some deft comedy introduced with the car—which is not of the slapstick brand—even though the car is always a good prop for hokum. And by using his head and taking advantage of opportunity when it knocks he eases himself into a partnership with the editor.

The rest of the story has to do with patching up the feud between his elder partner and the mayor—and he does this by sheer bluff. The front page story is nothing but a screaming scarehead announcing that the mayor will be exposed. It precipitates a deal of anxiety for all concerned—even for the partner whose ideas of journalism follow the orthodox channels. The old man's daughter is a handy girl about the office. And aside from acting as a foil here and there it is her object to carry the romance.

Robbins has uncovered a real old time job printing plant. The place may be small but it looks like the real thing. In fact the atmosphere and background are genuine throughout. Horton gives a sincere portrayal of the youth who acts as peacemaker, while Lloyd Ingraham and James Corrigan as the mayor and editor, respectively, not only look real, but manage to extract the utmost amount of color and humor from their characters.

The Cast

Rodney Marvin.....	Edward Horton
Mayor Gorham.....	Lloyd Ingraham
Virginia Hayward.....	Edith Roberts
Matt Hayward.....	James Corrigan
Don Coates.....	W. E. Lawrence
Tommy.....	Buddy Messenger
Mrs. Gorham.....	Mathilde Brundage
Suzanne Gorham.....	Lila Leslie
Jack Pedler.....	Tom McGuire

By Arthur Goodrich. Scenario by F. W. Beebe.
Directed by Jess Robbins. Photographed by
Vernon Walker. Produced by Vitagraph.

The Story—Youth in search of work rides into small city at wheel of dilapidated flivver. Puts ad in local paper and by using his wits becomes partner of editor. His object is to patch up the quarrel between the editor and the mayor—which he does by bluffing with a scare-head story on front page of paper. Wins the editor's daughter.

Classification—Comedy-drama of political life in small city—with humor rich and novel.

Production Highlights—The exceptional direction in getting every possible situation and idea from story. The fine acting by Edward Horton, James Corrigan and Lloyd Ingraham. The splendid atmosphere. The human interest. The convincing detail.

Exploitation Angles—This title suggests a smart campaign to co-operate with local editors. Put out teasers, briefs, etc. Play up Horton as a comer. Treat it lightly. Bill it as one of the most human and lifelike stories of the screen.

Drawing Power—Once seen will be advertised by word of mouth. Make a play to get the crowds in on this one, as it deserves patronage. Good for any locality.

A Front Page Story

Released by Vitagraph. Story by Arthur Goodrich. Scenario by F. W. Beebee. Camera-man, Vernon Walker. Directed by Jess Robins. Length 6000 feet.

CAST AND SYNOPSIS

Rodney Marvin, Edward Horton; Virginia Hayward, Edith Roberts; Matt Hayward, James Corrigan; Mayor Gorham, Lloyd Ingraham; Don Coates, W. E. Lawrence; Tommy, Buddy Messenger; Mrs. Gorham, Mathilde Brundage; Suzanne Gorham, Lila Leslie; Jack Peeler, Tom McGuire.

Rodney Marvin arrives in a little town and inserts an ad in the local paper for a position. Replies failing to arrive he prepares to leave but the flivver in which he is traveling is demolished by a truck and he finally begs a ride from the driver. En-route to the next town they stop for water and encounter the mayor's special agent trying to get an option from some Italians on their property. Marvin acts as interpreter and gets the option in his own name and returns to the mayor but demands in exchange a note that he is holding against Matt Hayward, editor and owner of a newspaper there and enemy of Gorham. With the note in his possession Marvin gets half interest in the paper and starts in to wake up the town. Hayward thinks that the newcomer is in league with the Mayor and refuses to assist him in any way. However, Marvin succeeds in getting out a front page story that brings the Mayor to the editorial room and the two men who had been enemies over trivial matters become friends and unite against the stranger. Thus Marvin accomplishes what he set out to do and wins Hayward's daughter.

"A Front Page Story"

is a corking good newspaper picture. It is an entertaining comedy drama that will get numerous laughs and afford pleasant amusement throughout. The story moves brightly and, although there is nothing in it that could be considered thrilling, in any house where it is shown there is no doubt that entire satisfaction will be given.

Points of Appeal.—The picture will be especially well received by the newspaper people. This story runs true to type and the atmosphere is thoroughly convincing. Some particularly good shots, and some that are not familiar to the majority of people, are the scenes in the composing room. The situation where the Italians are being approached on the subject of selling their land is also amusing. Aside from these there are also numerous other incidents that are either laughable and the antics of the sinner will be enjoyed by all.

Cast.—Edward Horton, as Rodney Marvin the newcomer, gives a performance that is naturally funny. He is thoroughly the ingenious young man that the part calls for. Edith Roberts is pleasing as the heroine. James Corrigan and Lloyd Ingraham as the two enemies do some good work in their respective roles. The support in other parts is also good.

Photography, Lighting, Direction.—The photography is always clear and well lighted. The interiors of the newspaper offices are exceptionally good. Action fast throughout and direction excellent.



SPECIAL CAST IN
A FRONT PAGE
STORY

(VITAGRAPH)

Another delightful Jess Robbins production, with Edward Horton, Edith Roberts, Buddy Messenger, Lloyd Ingraham and James Corrigan sharing the acting honors. Six reels of brisk, clean comedy. Directed by Jess Robbins, from a story by Arthur Goodrich.

Following his two former successes, "Too Much Business" and "The Ladder Jinx," comes Jess Robbins with another equally as entertaining.

This story of a small town publisher, a politician, and an energetic newspaper reporter, will amuse and at the same time gives an insight into rural journalism seldom seen upon the screen.

As in the other two pictures Edward Horton plays the lead in his usual clever and natural manner. Edith Roberts makes a pleasing heroine and Lloyd Ingraham, as the mayor, almost runs away with the picture. James Corrigan is the publisher; Buddy Messenger, the printer's office boy; W. R. Lawrence, a reporter, and Mathilde Brundage plays Mrs. Graham, the mayor's wife, with her usual charm. Vernon Walker is responsible for the excellent photography.

The story concerns Rodney Marvin, out of work, who sees an opportunity to make himself solid with the publisher of the "Gazette," win the publisher's daughter and the everlasting favor of the quarrelsome mayor. The publisher prints a story about the town's need of buying a vacant farm for the improvement of the city, just as the mayor proposes to purchase the same property. Gorham, the mayor, sends a man to get an option on the farm, but Marvin beats him to it, then sells the property to Gorham for \$5,000. He uses the money to take up a note the mayor holds against Hayward, the publisher. Then he becomes a partner in the "Gazette" and upon threatening to publish the truth about the mayor, who fears to be ruined socially, financially and politically, he capitulates to his hated enemy Hayward, to stop the story, only to find it is a very laudatory write-up about himself. The unique ending is one of the picture's high points.

Jess Robbins' Third a Fine, Clean-Cut Comedy That Is Real Entertainment

Edward Horton in
"A FRONT PAGE STORY"

Jess Robbins Prod.—Vitagraph

DIRECTOR Jess Robbins
AUTHOR Arthur Goodrich
SCENARIO BY F. W. Beebe
CAMERAMAN Vernon Walker
AS A WHOLE Sparkling comedy number that is very enjoyable entertainment; lots of laughs and they are sure-fire
STORY Original newspaper yarn that has fine situations and they are splendidly used
DIRECTION Excellent; shows fine appreciation and understanding of comedy values; lots of good stuff in this
PHOTOGRAPHY Good
LIGHTINGS Good
STAR Deserves the title; an interesting comedian with personality and individuality
SUPPORT Lloyd Ingraham ideal type and does great work as small town mayor; James Corrigan, Edith Roberts and others well suited
EXTERIORS All right
INTERIORS Good detail in print shop
DETAIL First rate
CHARACTER OF STORY City chap arrives in small town and settles dispute between editor and mayor in spite of themselves
LENGTH OF PRODUCTION 6,000 feet

This is the third and best of the Jess Robbins productions for Vitagraph. They have all been comedies but there are more laughs and original comedy business in "A Front Page Story" than in the other two put together. Robbins and Edward Horton team up ideally in the making of humorous entertainment and after "Too Much Business" and "The Ladder Jinx" Horton has finally secured stellar prominence which his work in the first two certainly gained for him.

Horton has individuality and a different comedy talent that makes his work all the more interesting. He is very real and his characterizations so natural that they make the parts seem thoroughly convincing. Another bit of good fortune, as far as Horton is concerned, is the fact that he has been lucky enough to have roles particularly well fitted to his personality. As Rodney Marvin, Horton will surely gain many admirers. He certainly injects a lot of pep and entertainment into his performance.

Arthur Goodrich's story is one of the best newspaper yarns that has come to the screen. It is original and bright with novel situations and any number of clever comedy twists that make it an unusually wholesome and entertaining feature. They pull some more or less familiar stuff with a Ford but otherwise the gags are new and thoroughly amusing.

Jess Robbins proves that he has a keen sense of humor in the way he has handled the story. And he hasn't spent a lot of money to do it either. The picture is most unpretentious as far as production is concerned, but when it comes to laughs and sure-fire entertainment, "A Front Page Story" is there. Robbins has secured a fine supporting cast for Horton that includes Lloyd Ingraham, erstwhile director, in a mighty fine characterization as Mayor Gorham, Edith Roberts as daughter of the village editor and James Corrigan as the editor. The sub-titles are numerous but they are very good.

Story: Matt Hayward, owner of the Gazette, and Mayor Gorham had long been at odds. Rodney Marvin, a new comer in town, saves Hayward's paper from going on the rocks at the hands of Gorham. Hayward rewards him with half interest in the paper. Marvin's scheme to bring the two men together is mutually clever comedy business and the romance of Marvin and Hayward's daughter touches it off nicely.

Promises Are In Order For This One and You Can Be Sure They'll Laugh

Box Office Analysis for the Exhibitor

You should be able to do fine business with "A Front Page Story" because it is a really delightful comedy offering that contains sure-fire humorous situations and plenty of laughs if they want to laugh. And it is wholesome. You can promise them the funniest and best newspaper story they have seen in a long time and in case you played Jess Robbins' two previous productions in which Horton appeared, recall the titles, and promise them a much better entertainment in his

latest, "A Front Page Story." They'll surely like Horton's work in this.

Where they like good wholesome comedies you won't want to miss this one. It has a lot of clever touches and original comedy gags that are going to send them out happy and unmindful of the time it takes to run off the six reels. You can safely make promises and feel sure of pleasing them. Let them know Edith Roberts is in the cast also.

A FRONT PAGE STORY

A. E. Smith presents the Jess Robbins Production. Story by Arthur Goodrich, adapted by F. W. Beebe, directed by Jess Robbins. Projection time, 74 minutes. Edward Horton and Edith Roberts featured. At the New York as half a double bill, April 24.

Here is a case where an amusing scant five-reeler was wrecked by expanding it into a total of around seven reels. The story has a certain interest, but it simply won't spread over that unreasonable length. The inconsequential episodes are elaborated to the last degree of tediousness, and by the end of the third reel one's attention is stretched to the breaking point.

There isn't a spot in the picture that is not logical, convincing and neatly done, but nothing happens but commonplaces, and you can't concentrate on commonplaces for an hour and 15 minutes without feeling drowsy. The acting and direction are faultless, and the story is well thought out but without dramatic action, and with a quiet vein of comedy it just bores. Edward Horton, whose name strikes unfamiliarly on the ear, has possibilities for a style of comedy resembling that of the late Sidney Drew, whom he closely resembles in facial appearance. He has, besides, a first-rate equipment of smooth comedy style. Maybe it will mean something to this producer to recall that the Sid-

ney Drew comedies were always confined to two reels. If this picture had been about cut in half and the comedy situation reached promptly and knitted up economically, it would have been a splendid subject.

The characterizations are skillfully developed. Two old men, one the mayor of a small town and the other its newspaper editor, have been devoted enemies. In one of their quarrels the rich mayor determines to ruin the editor by destroying his business and getting possession of his outstanding notes. There arrives in the town at this time an adventurous youth (Horton), who forces the editor to give him a job and later admit him to partnership in the paper.

The young man starts a violent publicity campaign against the mayor in the paper, against the wishes of the editor, and by overdoing the attack brings the loving enemies back to friendship, winning the editor's beautiful daughter (Miss Roberts) in the meantime. The young stranger's trick flivver and the fury of the mayor as one after another a dozen different people call his attention to the newspaper attack both made good comedy. So did the battles of the two old men. But the good points were smothered by quantities and quantities of dull material.

Rush.

(Continued on page 26)

Variety, May 17, 1923, p. 23

A FRONT PAGE STORY

Vitagraph special presented by Albert E. Smith. Made from the story by Arthur Goodrich; directed by Jess Robbins and a Jess Robbins production. Seen at Loew's Hippodrome, Baltimore.

Rodney Marvin.....	Edward Horton
Mayor Gorham.....	Lloyd Ingraham
Matt Hayward.....	James Corrigan
Virginia Hayward.....	Edith Roberts
Don Coates.....	W. E. Lawrence
Tommy.....	Buddy Messenger
Mrs. Gorham.....	Mathilde Brundage
Suzanna Gorham.....	Lila Leslie
Jack Peeler.....	Tom McGuire

This film makes pretensions of

being out of the ordinary, yet, in the final analysis, it is an ordinary piece of work, being without novelty in theme or development and acted out by a fair to middlin' cast which makes no special claim to distinction, the Press Sheet to the contrary.

It is a pleasant warm weather tale of a newspaper and of its owner-editor, played by James Corrigan, and of the usual brilliant young reporter (Edward Horton), who, in the course of the five reels, meets the boss' daughter, takes time out for a couple of reels to pick up lunch at Childa' and then goes out and pulls the big scoop of the year, arriving back in Dad's house in time to propose to the beautiful daughter and work things around to the place where that old Latin word (Finis) of infinite comfort can be flashed.

In the course of all this, Mr. Horton displays a good sense of comedy and quiet humor much like that of Johnny Hines, he of "Torchy" fame, and also permits the public to gaze at one of the most remarkable flivvers which ever walked its way across the silver sheet.

A local critic remarked that it did everything but stand on its hind legs and bark.

The film is good for the neighborhood houses and is pleasant entertainment for the undiscerning, but for a dyed-in-the-wool movie fan, this film isn't going to ring the bell. It's just that sort of a picture. Looking at it from another angle, it is merely another film in that long succession of films which have tried to give newspaper work some degree of truthful presentation before the people — but like its predecessors, it has failed miserably. The fault with most of them is that they must introduce a love interest, the boss' daughter and one of these screen variety of brilliant cubs to make the film stand up.

They omit much of the real excitement and lose all the real atmosphere of the offices where copy paper oftentimes gets ankle deep around the city editor's desk and where the old copy readers still maintain their individual spittoons.

Sisk.

Vitagraph Says It Is True to Life

Stories dealing with newspaper life have been reproduced again and again and it has been rare, if ever, says Vitagraph, that working newspaper men have not found fault with the presentation of their profession upon the screen.

Vitagraph is so confident that "A Front Page Story," the latest Jess Robbins production, with Edward Horton in the lead, is the most accurate reflection of the Fourth Estate that has been offered that it is putting it to the supreme test. It has arranged to show it to the newspaper men of New York City at the Newspaper Club, No. 130 West 42nd street, Saturday night, January 13.

Moving Picture World, January 20, 1923, p. 261

Editors Liked Story

"A Front Page Story," Jess Robbins' comedy on newspaper life, with Edward Horton in the leading role, was shown to the State Convention of Newspaper Editors of Kansas at Topeka. The editors voted it to be the most realistic newspaper story ever screened, it is said.

Moving Picture World, April 21, 1923, p. 862

Newspaper Editors See "Front Page Story"

"A Front Page Story," Jess Robbins' comedy on newspaper life with Edward Horton in the leading role, was shown to the State Convention of Newspaper Editors of Kansas at Topeka. The editors voted it to be the most realistic newspaper story ever screened.

Motion Picture News, April 21, 1923, p. 1967



Exhibitors Herald, January 17, 1923, p. 72

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Rodney Martin, Matt Hayward). Female (Virginia Hayward). Group.
Ethnicity: White (Rodney Martin, Matt Hayward, Virginia Hayward). Unspecified.
Media Category: Newspaper
Job Title: Cub Reporter (Rodney Martin). Reporter (Virginia Hayward). Editor (Matt Hayward).
Miscellaneous.
Description: Major: Rodney Martin, Matt Hayward, Virginia Hayward, Positive.
Description: Minor: Miscellaneous, Neutral

The Gray Dawn (1922)

Editor James King of the *Bulletin* is murdered.

During a period of lawlessness in 1850s San Francisco, District Attorney Milton Keith is prevented by politician Ben Sansome from exerting any control. The murder of U.S. Marshal Richardson, after which Sansome prevents conviction of the murderer, rouses public sentiment against Keith; and vigilantes are organized. Further complications result from the murder of the editor of the newspaper, for which Calhoun Bennett, the brother of Keith's sweetheart, Nan, is sentenced to be hanged. In desperation, Nan appeals to Sansome and is lured away on his boat; Krafft, who has threatened to expose Sansome, uses torture to find the real culprit; and Keith and Cal rescue Nan. *American Film Institute Catalog of Feature Films*

The Gray Dawn

Produced by Benjamin B. Hampton, Jr. Released Through Hodkinson. From the Story by Stewart Edward White. Scenario by E. Richard Schayer and Marie Jenney Howe. Directed by Eliot Howe and Jean Hersholt. Footage 5,600.

CAST AND SYNOPSIS

Milton Keith, Carl Gantvoort; Nan Bennett, Claire Adams; Ben Sansome, Robert McKim; Calhoun Bennett, George Hackathorne; Krafft, Suits Edwards; Casey, Stanton Heck; Charles Cora, Omar Whitehead; Mrs. Bennett, Claire McDowell; Mimi Morrell, Maude Wayne; Mr. Morrell, J. Guunis Davis; Sam Zack William's Mammy, Grace Marvin; Ned Coleman, Charles Arling; King William, Harvey Clark; Marshall Richardson, Charles Thurston; Chinaman, Marc Robbins; Bill Collector, Charles B. Murphy.

After the murder of Marshall Richardson by Cora, the Vigilantes take over the city feeling that the new district attorney, Milton Keith, is incapable of handling affairs. At this time Sansome, a political crook, has his man Casey murder James King, editor of the *Bulletin*, and manages to throw the weight of the evidence against Calhoun Bennett. Nan, who is engaged to Keith, begs him to use his influence to save her cousin. Meanwhile, Krafft, who has been befriended by Keith, suspects Casey, and lures him into the Chinese quarters and there forces a confession from him. Keith has made a brilliant but unsuccessful attempt to defend Cal before the tribunal, and just as the boy is about to be hanged Krafft brings the real murderer before the committee. Sansome has learned that the Vigilantes are after him, and through a ruse gets Nan to meet him at a lonely spot, where he plans to take her as hostage to Mexico with him to save himself from Keith. Keith and Cal learn of this trick and follow after Nan to rescue her with the Vigilantes close behind to take over the prisoners.

The Gray Dawn is a gripping melodrama that contains unusual interest. It presents in a forceful way conditions existing in San Francisco about 1852, the time the Vigilantes took the law of the city into their own hands and endeavored to restore order. About this story there has been woven several connected incidents in a compelling and realistic manner, and also a very pretty love element has been brought in. For those who seek entertainment of a better sort this should be classed as one of the cleanest and fastest moving stories that has recently been offered.

Points of Appeal.—The sets and costumes, true to the times, are done in Mid-Victorian style. The scenes at the tribunal are stirring. A few moments of comedy have been used to good advantage in which the antics of a pet monkey at the club cause some hearty laughs. The Chinese influence that has been brought into the picture, although playing an important part, seems to be about the only tawdry thing in the picture.

Cast.—Carl Gantvoort, as Milton Keith, the new district attorney, is commanding in appearance and acting. Claire Adams, as the girl, is good. Robert McKim, who does the role of Ben Sansome, makes this a truly despicable character, and George Hackathorne, as Cal Bennett, shows his capabilities as a young actor. The remainder of the large cast render good support.

Photography, Lighting, Direction.—Interiors and exteriors have been splendidly worked out in detail and effect. The lighting is good throughout and the story works along naturally until the big climax is reached. The "second ending" of the picture seems almost superfluous but is attractive.



"The Gray Dawn"

History and Fiction Combine in Making Splendid Entertainment in Hodkinson Release.

Reviewed by Mary Kelly.

"The Gray Dawn" is a picture of stirring climaxes in which the drama of Californian history is distended to include a chapter in the lives of some highly entertaining fictional characters. The earnestness of the production as a whole, and of the individual performances, gives it a forceful appeal. More than this, it has a picturesque charm. The period costumes, the presence of spectacular characters and the artistic handling of melodramatic events make it decidedly interesting to the eye.

It is the type of production that has big box-office possibilities. The popularity of good melodramas does not need to be reasserted, and this one has the advantage of being clean and just authentic enough to free it from any effect of cheapness.

Especially worthy of mention in calling attention to the spectacular effects is the burning of the shack by the sea; the Vigilantes in military preparation; the way in which punishment at the gallows is suggested without being actually shown; and the final struggle on the surf. Some objection may be made to over-emphasizing the gruesomeness of certain situations, particularly in the slow torturing process in the Chinaman's den. This is an unesthetic, unhuman touch that could have been subdued, it seems.

The directing is splendid. Among the many fine performances, none is more real and affecting than that of George Hackathorne. Again his small frame is a foil for his intense emotionalism, and the suffering of Calhoun Bennett, the character whom he plays, is an achievement that will bring profound sympathy, generally. Claire Adams is an attractive type for her part, though perhaps she plays in too light a vein at times. Robert McKim and Claire McDowell are very effective.

The Cast

Milton Keith.....Carl Gantvoort
 Nan Bennett.....Claire Adams
 Ben Sansome.....Robert McKim
 Calhoun Bennett.....George Hackathorne
 Krafft.....Snitz Edwards
 Casey.....Stanton Heck
 Charles Cora.....Omar Whitehead
 Mrs. Bennett.....Claire McDowell
 Mimi Morrell.....Maude Wayne
 Mr. Morrell.....J. Gunnis Davis
 Sam.....Zack Williams
 Mammy.....Grace Marvin
 Ned Coleman.....Charles Arling
 King of William.....Harvey Clark
 Marshal Richardson.....Charles Thurston
 Chinaman.....Marc Robbins
 Bill Collector.....Charles B. Murphy

Adapted from the Novel of the Same Name
 by Stewart Edward White.

Scenario by E. Richard Schayer and
 Marie Jenny Howe.

Directed by Elliot Howe and Jean Hersholt.
 Length, 5,600 Feet.

The Story

U. S. Marshal Richardson is murdered in San Francisco during a period of lawlessness which District Attorney Milton Keith is trying to control. Ben Sansome, who is responsible for most of the crimes, bribes the jury not to convict his agent, who killed Richardson. The people revolt against Keith, blaming him, and organize the Vigilantes. Nan Bennett is in love with Keith, and while out riding, the two see a burning shack. They investigate and are in time to rescue Krafft who had threatened to expose Sansome. Shortly after the editor of the Bulletin is murdered and Nan's brother, Cal, who happens to be in the newspaper office, is blamed and sentenced to hang. Nan appeals to Keith to save him, and then, in desperation, to Sansome. Meanwhile Krafft finds the real culprit and saves Cal. Nan is

lured to the boat on which Sansome is sailing away, but is rescued by Keith and her brother.

Program and Exploitation Catchlines:

A Melodramatic Period in California—a Constant Battle Between Crooked Politicians and Leaders Who Were the Friends of the People—a Romance That Struggled and Survived All the Desperate Events of the State.

Exploitation Angles: Sell this as clean cut melodrama to the large class who prefer this form of entertainment and who are increasing their demand for spirited plays. Order extra paper and sell with that.

how faithful is the adaptation, but it shows evidence of being genuine in its characterization and atmosphere.

The picture is melodramatic to the core, although it carries an appealing romance for its background. Mr. Hampton has spent money in his sets and in gathering the necessary local color. In addition he has assembled a large cast, selected, so it seems to us, with an eye to its adaptability. No better choice could have been made than intrusting to Robert McKim, the role of the lawless leader. This gifted character actor looks the part and acts it with admirable poise. The players, garbed in picturesque attire, lend a color to the production, even though most of them are overshadowed by McKim's sterling performance. Really the plot is a forerunner of the modern political stories and because it takes the spectator back to a period which was colorful it radiates a glamour aside from its melodramatic interest.

The district attorney is in love with a girl who is coveted by the lawless politician. And the incident unfolds considerable conflict. From the opening reel one sees some violent action. The city marshal is "framed" and the authorities seem powerless to place their hands on the murderer. The Vigilantes are aroused to duty. And things begin to hum. Hampton's street sets are rich in local color. Vivid is the scene when the determined defenders of law and order stamp out the rebellion and hang the culprits. The girl's innocent brother is condemned but a last minute confession wrung from the henchman through Oriental cruelty saves him. Eventually the ringleader is caught as he is about to sail for Mexico. McKim and Gantvoort stage a picturesque fight in the water and the latter wins. There are a few loopholes in the machinations of the villain. It seemed to us as if he didn't cover his tracks like the modern politicians. However this has nothing to do with the story interest which keeps the spectator at attention throughout.

The Cast

Milton Keith.....	Carl Gantvoort
Nan Bennett.....	Claire Adams
Ben Sansome.....	Robert McKim
Calhoun Bennett.....	George Harkness
Kraft.....	Edna Edwards
Casey.....	Stanton Heck
Charles Cora.....	Omar Whithead
Mrs. Bennett.....	Claire McDowell
Mimi Morrell.....	Maudie Wayne
Mr. Morrell.....	J. Gunnie Davis
Sam.....	Zack Williams
Mammy.....	Geare Marva
Ned Coleman.....	Charles Arling
King of William.....	Harvey Clark
Marshal Richardson.....	Charles Thurston
Chinaman.....	Marc Robbins
Bill Collector.....	Charles B. Murphy

By Stewart Edward White. Scenario by E. Richard Schayer and Marie Jenney Howe. Directed by Benj. B. Hampton, Charles Rush, James Townsend, David Hampton. Photographed by Gus Peterson, Friend Baker.

The Story: 1856 period of San Francisco history when city was in grip of lawless element. Political faction attempts to control government, the ringleader asserting his personality in several shady deeds. Hero is unable to use his power as district attorney. Vigilantes take action and hang the guilty, although an innocent boy nearly loses his life.

"The Gray Dawn"

Benj. B. Hampton-Hodkinson—5600 Feet
(Reviewed by Laurence Reid)

BENJAMIN B. HAMPTON'S production of "The Gray Dawn," suggested by the novel of the same name by Stewart Edward White, is an interesting account of San Francisco life during the period of 1856—when the gold rush over with, the lawless elements gained control of the city government and brought on a conflict with the Vigilantes. Having never read the book we cannot say

SPECIAL CAST IN
THE GRAY DAWN
 (HODKINSON)

A story of the lawless days of San Francisco in 1852 holds interest through the sheer suspense of the situations involved. A love story is interwoven with the theme of crime and intrigue. It is finely produced as to detail and embraces an excellent cast. Six reels.

This Benjamin B. Hampton production from the novel by Stewart Edward White graphically depicts the lawlessness that held San Francisco in its grip in the days following '49. How order was restored out of chaos forms the basis of the theme and in picturizing events leading to this, dramatic suspense in its highest form has been attained. The many stirring incidents involving shootings and hangings are well staged for gripping intensity. The story of romance that is interwoven with the incidents of lawlessness arouse sympathy in contrast to the vivid intricacies of political warfare are gun battles and murders.

Robert McKim, who has the villain's role, does excellent work. The remainder of the cast includes Claire Adams, Carl Gantvoort, George Hackathorne and Claire McDowell.

The story begins with the shooting of a U. S. marshal by one of the members of a political gang, of which Ben Sansome is head. Efforts of Milton Keith, new district attorney, to obtain conviction fail through the underhand instrumentality of Sansome. The ire of the citizens is aroused at this latest defeat of justice and when the editor of a local newspaper is shot the Vigilantes are called together to see that the perpetrator of the deed is punished. Calhoun Bennett, whose cousin Nan is the district attorney's sweetheart, is held for the shooting. Efforts of the attorney to save Calhoun are of no avail and the Vigilantes determine that he must be hanged as a penalty and warning. The real culprit, however, a member of the Sansome gang, confesses to the murder when the old method of torture, that of dropping water on the victim's forehead is applied. Calhoun is about to be hung when Casey is brought before the vigilantes. Sansome, who in the meantime has tried to escape to Mexico and has kidnaped Nan also, is captured and follows his henchmen on the scaffold.

Good Acting And Well Sustained Interest in Story of the Vigilantes

"THE GRAY DAWN"

Benj. B. Hampton Prod.—Hodkinson

DIRECTOR Benj. B. Hampton and associates

AUTHOR Stewart Edward White

SCENARIO BY Hampton and associates

CAMERAMEN Gus Peterson and Friend Baker

AS A WHOLE A first rate "period" picture that holds the attention all the way and offers satisfactory entertainment

STORY Plenty of villainy with the vigilantes playing an important part in the climax

DIRECTION Good; fine attention to detail and injects realistic atmosphere always

PHOTOGRAPHY All right

LIGHTINGS Average

PLAYERS Robert McKim returns to villain role which he handles splendidly; good acting all the way through by capable players

EXTERIORS Suitable

INTERIORS Adequate

DETAIL Good

CHARACTER OF STORY Political boss' scheming and plotting against district attorney and his final capture and punishment

LENGTH OF PRODUCTION 5,600 feet

"The Gray Dawn" offers a fine entertainment of its kind and is one of Hampton's best recent releases. It is a period play with a realistic atmosphere always and bears evidence throughout of excellent attention to detail. Apparently no effort or expense was spared to depict the period of 1856 accurately. Both in exteriors and interiors as well as in the costuming of the players, the atmosphere is splendidly carried out. The prison scenes and the vigilantes sequences especially are quite realistic.

The story, suggested by the novel of Stewart Edward White, is not particularly unusual in its main situation—that of a political boss' effort to beat his

enemies no matter how strenuous the means employed. But "The Gray Dawn" succeeds in becoming fairly distinctive through good direction and good acting. In the first place, Hampton and his associates have managed to hold the attention all the way through by never permitting the ending to become obvious. You may guess at the outcome, but there is no direct hinting as to what it might be. There are a few more or less pointed instances of "planting" in which Snitz Edwards plays a sort of "missing link" role. He always "happens" around at the opportune moment, in time to get evidence. This, however, does not seriously affect the interest, inasmuch as there is so many other good bits to prevent them from "picking" on this. The photography is very good.

Robert McKim makes a first rate villain and offers his usual fine performance. He is so convincing that the spectator may find fault with the way he neglects to cover the tracks of his scheming in the conclusion, but of course he necessarily had to be punished for his wickedness throughout the earlier reels. Claire Adams does well as the heroine, while Carl Gantvoort is an adequate hero. Others in the cast are George Hackathorne, Stanton Heck, Omar Whitehead, Claire McDowell and Maude Wayne.

Story: Milton Keith, district attorney in San Francisco in the period of 1856, tries to do his duty in prosecuting Charles Cora for the murder of a U. S. Marshal. But the power of Ben Sansome, political leader, is too strong and Cora is acquitted. A Vigilante committee is organized, but before it can act another murder is committed and the guilt thrown on Calhoun Bennet, cousin of Nan Bennett, Keith's fiancée. Kraft, an underworld character, devoted to Keith and Nan through their having saved him from death at the hands of Sansome's henchmen, secures evidence which convicts Sansome and his henchmen, and clears Calhoun's name. Nan and Keith marry.

They Should Like This One Pretty Well

Box Office Analysis for the Exhibitor

This is a first rate picture for the average crowd and you should be able to satisfy them. The fact that it is a period play shouldn't be any drawback, because there is a good story and good acting to back you up, and the atmosphere is attractive and they will be interested in following the villainy of McKim to the end. You can be sure it will hold their attention all the way.

If you think well of it you might let them know that the story deals with the period of 1856 and the Vigilantes. Probably you could arouse some interest in this fact, or if you think it better to use catchlines which give an idea of the plot rather than the atmosphere, you can go at it from that angle. Many of the players are known to your patrons and their names can be used, especially McKim's.

THE GRAY DAWN

Wilton Keith.....Carl Gantvoort
 Nan Bennett.....Claire Adams
 Ben Sanaone.....Robert McKim
 Calhoun Bennett.....George Hackathorne
 Kraft.....Snitz Edwards
 Casey.....Stanton Heck
 Charles Corn.....Omar Whitehead
 Mrs. Bennett.....Claire McDowell
 Mimi Morrell.....Maude Wayne
 Sam.....Zack Williams
 Mammy.....Grace Marvin
 Ned Coleman.....Charles Arling
 King William.....Harvey Clark
 Marshal Richardson.....Charles Thurston
 Chinaman.....Marc Robbins
 Bill Collector.....Charles B. Murphy
 Mr. Morrell.....J. Gunnis Davis

Hodkinson release produced by Benjamin B. Hampton based upon the novel of the same title by Stewart Edward White. The screen version was furnished by E. Richard Schayer and Marie Jenney with direction by Eliot Howe and Jean Hersholt.

This latest Ben Hampton production is the utmost in melodrama. It consists of a series of melodramatic bits linked together by a slight story which at no times reaches importance as far as the screen version is concerned. The picture starts with a shooting includes several hangings with fights thrown in for good measure. The action is heated any number of times with the picture the proper offering for houses where the patrons are dime novel readers.

The cast is long and includes no names of importance. Robert McKim in a character role, Carl Gantvoort and George Hackathorne take first honors among the men. Claire Adams is alone in her field. The handling of a number of atmosphere people has been well done. The production end displays discretion on the part of the director. A large street scene predominates the picture. It is a well devised set. The photography is on a par with the rest of the production. The print shown at the Broadway, New York, was exceedingly bad in spots.

The White story centers around activities in San Francisco about 1862. The city has a lawless and unscrupulous element that predominates the situation. Their activities become so great the respectable citizens are forced to form an organization known as the Vigilantes. The latter overthrow the city authorities and take the law in their own hands. Hangings, battles, etc., take place. A light love story is worked in with the melodramatics.

"The Gray Dawn" is 10-20-30 melodrama brought to the screen where in this instance it is only worth a dime.

Hart.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (James King)
Ethnicity: White (James King)
Media Category: Newspaper
Job Title: Editor (James King).
Description: Major: None
Description: Minor: James King, Positive

The Heart Specialist (1922)

Advice-to-the-Lovelorn Columnist Rosalie Beckwith (Mary Miles Minter). City Editor (Jack Mathis).



Exhibitors Herald, April 1, 1922, p. 56

Beckwith writes an advice to the lovelorn column that her editor wants to drop because it is too sentimental. After making a bet with the editor that she can travel anywhere within forty miles of the office and make good, Beckwith goes to Essex, Connecticut, where she is mistaken for a relative of war hero Bob Stratton (Allan Forrest). In this disguise she uncovers a plot by Dr. Thomas Fitch (Noah Berry) and Grace Fitch (Carmen Phillips) to poison Stratton. The conspirators throw Beckwith down a well, but she escapes in time to expose them and gives up the newspaper to settle down with Stratton. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 43.

Rosalie Beckwith, a newspaper writer, is instructed by her editor to gain some insight into the kinds of romances about which she is writing. In Essex, Connecticut, she is mistaken for Madame Murat Bey, a distant relative of Robert Stratton, a war hero, and co-heir of his estate. Accepting the situation, Rosalie discovers that Fitch, the family physician who is caring for Bob, is conspiring with his sister, Grace, to poison Bob before he discovers Fitch's embezzlement of funds belonging to the estate. When they realize that Rosalie has uncovered the plot, they throw her into a well; then Grace, appearing as the real Madame Bey, announces that the girl is an imposter. Rosalie escapes in time to prevent Bob from eating poisoned food, and she exposes Grace and Fitch. The physician is killed by poisonous fumes in his laboratory, Grace is arrested, and Rosalie gives up newspaper work to live with Bob. *American Film Institute Catalog of Feature Films*

The Heart Specialist

Realart Photoplay in Five Parts. Author, Mary Morrison. Scenario by Harvey Thew. Director, Frank Urson. Cameraman, Allen Davey. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS

Rosalie Beckwith, Mary Miles Minter; Bob Stratton, Allen Forrest; Winston Gates, Roy Atwell; City Editor, Jack Matheis; Dr. Thomas Fitch, Noah Beery; Fernald, James Neill; Grace Fitch, Carmen Phillips.

Rosalie Beckwith, special writer on a city newspaper, is assigned to get some new viewpoints on romance. At Essex, Conn., she is mistaken for Madame Murat Bey. The latter is a distant relative of Robert Stratton, war hero, who is ill and co-heir of Bob's in an estate. Rosalie accepts the situation and is soon involved in complications. She finds that Bob's affairs are in the hands of family physician Fitch, also that somebody is poisoning Bob's medicine. Bob and Rosalie fall in love. She discovers that Fitch, at the instigation of his sister Grace, is trying to dispose of Bob before it comes to light that he has embezzled funds belonging to the estate. The conspirators realize that Rosalie has discovered them. Grace appears as the real Madame Bey, after Rosalie has been thrown into a well, and announces that the missing girl was an impostor. But Rosalie escapes from the well in time to prevent Bob from eating poisoned food and exposes Fitch and Grace. Fitch dies, Grace is arrested. Rosalie, having found out a lot about romance, gives up newspaper work to live a romance of her own with Bob.

For one person who will criticize *The Heart Specialist* unfavorably because of the exceeding wildness and manifold absurdities of its plot, there will be ten likely to pronounce it very enjoyable entertainment. For, although the heroine is never for a single moment a convincing type of the real newspaper woman and the medley of adventures through which she is swiftly hurled, completely outside the route of any reporter, male or female, yet the stuff is so cleverly handled and goes across with such amazing zip and flashes of merry comedy that interest in the activities of Special Writer Rosalie Beckwith never flags. You can't take the picture seriously, but it surely passes an hour pleasantly and is likely to prove a good box-office asset.

Points of Appeal.—

There is something of a serial atmosphere about the entire film, but the great variety of melodramatic incidents are knit together into a very compact plot, which there is no difficulty in following. Due largely to the star's attractive personality, the principal character of the cast wins and holds the audience's favor, the wounded soldier hero gets due meed of sympathy, and there are numerous funny touches making palpable laughing hits, the whole dovetailing into a satisfactory, if conventional finish.

Cast.—Mary Miles Minter hustles gaily along in the role of Rosalie as though she really enjoyed it. The popular little star works with immense pep and gusto, and gives a performance sure to please her many admirers. Allen Forrest puts quite a little pathos into his part of the wounded soldier laddie, back from the wars and in peril of life from the wiles of the plotters who want his estate, and the support is adequate.

Photography, Lighting, Direction.—There are some pretty country views shown, the interiors are well filmed and good lighting distinguishes the entire five reels. The continuity is wonderfully smooth and there is no hitch in the action, which speeds along swiftly.



“The Heart Specialist”

*Realart Picture With Mary Miles Minter
Has Much to Sell.*

Reviewed by Mary Kelly.

“The Heart Specialist” promises to be a success chiefly because it is an expression of good showmanship. It is a composite of well-calculated situations and incidents of a type that has before demonstrated a favorable effect on the box-office. Cleverly avoiding the frequent tendency of such productions which rely upon variety rather than theme, and because of that show a lack of organization, this feature has such fine continuity that the effect is complete entertainment at almost every minute. Even when the plot takes extreme plunges of melodrama as when the heroine is thrown down the well, the interest is kept at such pitch, that one forgets to question this piece of far-fetched villainy. In fact, the intrigue—and there is a good deal of it—is all of the very obvious and wicked order—but it has been punctuated with good comedy, is in the hands of interesting performers and has been so intelligently interpreted by the director that the results are very good.

The newspaper office, the wounded soldier, the harem, the home-brew are all brought into play for their spectacular tragic or humorous value. Mary Miles Minter is introduced as a writer of a “mush” column in a daily paper. She is not the typical newspaper woman and fits more charmingly into the adventuresome antics which her role, later on, provides. Her beauty in some of the close-ups is striking. A capable supporting cast is headed by Allen Forrest, who has considerable appeal as the wounded soldier.

The Cast

Rosalie Beckwith.....	Mary Miles Minter
Bob Stratton.....	Allen Forrest
Winston Gates.....	Roy Atwell
City Editor.....	Jack Matheis
Dr. Thomas Fitch.....	Noah Beery
Fernald.....	James Neill
Grace Fitch.....	Carmen Phillips

Story by Mary Morrison.

Scenario by Harvey Thew.

Directed by Frank Urson.

Length, 4,768 Feet.

The Story

The story tells of how a young romance writer, sent out by her editor to gain a new insight into the heart romances which she is writing, finds it in a surprising manner in a more surprising place. But not until she has fought with crooks, matched wits with a half crazed doctor, been thrown down a well and generally treated in such a way as to make the young man she ultimately wins, proud of her.

Program and Exploitation Catchlines:

Her City Editor Told Her There Was No Such Thing as Romance—She Went Forty Miles to Prove He Was Wrong—She Found Not Only Romance But Excitement—She Proved Her Point and Managed to Escape With Her Life and a Sweetheart.

Moving Picture World, April 1, 1922, p. 554

“ The Heart Specialist ”

Realart-Paramount—4768 Feet

(Reviewed by Laurence Reid)

THE producers have capitalized on the sob-sister columns of the family newspapers to find a medium for Mary Miles Minter. While it carries its improbabilities the story is a pleasing yarn which carries interest chiefly because it keeps going with plenty of vitality. The romantic element is ever dominant as its title would indicate and is much more ideal for the star's expression than her recent vehicle written around the Mennonites.

“The Heart Specialist” is a bright little tale filled with happy touches. It doesn't pretend to solve any question but goes along merrily registering romance in its unpretentious way. There is nothing left out to supply a melodramatic dressing. Life in a harem and in the newspaper office are all clearly focused. There is even a tragic note suggested when a physician plots to do away with a wounded soldier in order to gain his property. The star plays the role of the editor of a column in a New York paper—a column devoted to paragraphs concerning tragedies and fancies of romance. You'll find a similar column in the evening paper on the magazine or woman's page. When it is argued that the column is worthless because it is suggested that romance is dead, the heroine wagers that she can find the heart stuff within a certain distance of the office. So she arrives in a small town selected at random where she is

mistaken for a distant cousin of a wealthy returned soldier. She finds the moment opportune to indulge in romantic fancy.

The following scenes show the scheming doctor intent on killing the youth and the girl clears up the complications in her best romantic manner. "The Heart Specialist" is a first rate comedy most of the way. It isn't heavy or weighted down with too much hokum. What appears is in good order to bring humor or adventure. Because of its dominant note of romance and its melodramatic intrigue the picture is sure of its patronage in the neighborhood houses.

The Cast

Rosalie Beckwith.....	Mary Miles Minter
Bob Straton	Allen Forrest
Winston Gates	Roy Atwell
City Editor	Jack Matheis
Dr. Thomas Fitch.....	Noah Beery
Fernald	James Neill
Grace Fitch.....	Carmen Phillips

By Mary Morrison. Scenario by Harvey Thew. Directed by Frank Urson. Photographed by Allen Davey. Produced by Realart.

The Story—Treats of editor of newspaper column devoted to romance. When it is argued that the column doesn't pay the charming editor wagers that she can find adventure within a certain distance of office. She encounters a deal of intrigue, but wins when she discovers a romance of her own.

Classification—Romantic comedy-drama featuring editor of sob-sister column devoted to heart talk. Plenty of intrigue and adventure and romantic element is ever dominant.

Production Highlights—The sparkling quality of story which breezes along with plenty of dash and adventure. Miss Minter's adaptability to role. The scene when she wagers that she can discover romance. The melo-dramatic finish. The good taste of the production.

Exploitation Angles—Good for a smart teaser campaign. Press notices should be written to capitalize sob-sister column. Played up for its novelty is certain to arouse curiosity. Miss Minter is pleasing in role. Title is nifty and should win over the younger set.

Drawing Power—Where there is a daily change of program this picture will draw. Good for select neighborhood house which caters to flapper set or college and boarding school girls. Romantic angle will please. Good for all small towns and smaller cities, and likely to please the hard-boiled in the large towns.

MARY MILES MINTER IN HEART SPECIALIST

(REALART-PARAMOUNT)

A palpably manufactured but substantial yarn containing more action than recent Minter vehicles and sufficient suspense to offset numerous improbabilities. An American story with Oriental flavoring. Not a big picture, but satisfying in the program sense. Frank Urson directed. Length five reels.

Alan Forrest and Noah Beery are chief supporters of the star in a conventional story relieved by unconventional incidents of melodramatic nature. Beery is most effective, cast as a scheming physician. Forrest is restrained by a heart affliction the story endows him with, but satisfies requirements. Carmen Phillips appears briefly but strikingly as the physician's accomplice. While adequate, the settings, lighting, direction and scenario make no pronounced impression.

Mary Miles Minter is presented as Rosalie Beckwith, editor of a column devoted to affairs of the heart in a New York newspaper. When dropping of the column is contemplated on the ground that there is no such thing as romance she wagers her job against a month's salary that she can find romance within forty miles of the office. Probably not many will resent the idealized picturization of the newspaper office.

Arriving at a small town she has selected at random, she is mistaken for Muriel Murat Bey, cousin of a recently returned and ailing millionaire war hero, and enters his home as that person. Here a scheming physician, who has embezzled the millionaire's funds, seeks to bring about his death through poison. Numerous complications follow, terminating in the doctor's attempt to murder Rosalie and introduce his accomplice as the real Muriel Murat Bey in order that she may cover his peculations by stating that she received the missing money. The war hero effects the necessary rescue and the conventional closeup closes the picture.



The Film Daily, April 2, 1922, p. 18

THE HEART SPECIALIST

This is a Realart with Mary Miles Minter as the star. The story is by Mary Morrison, Harvey Thew having made the screen adaptation. The direction was in the hands of Frank Urson. The feature is a comedy drama that sags considerable along about the middle of the story, but comes along with a wallop as it nears the finish. It was the best half of a double bill presented at Loew's Circle.

The picture while short cast, but five important characters, made it possible to give the star a corking supporting company. Noah Beery as the heavy does some excellent work in the picture and Roy Atwell contributes some corking comedy relief.

Miss Minter has the role of a newspaper girl. She is the editor of the advice to the love lorn column. Her managing editor wants to discontinue the column because a number of readers have written in to the effect that her stuff was "mush." She gambles with him that she can go anywhere within 48 miles of the office; if she makes good she is to have an extra month's salary; if she doesn't she loses her job.

From this point in the story, dear old picture coincidence steps in and takes the center. The girl takes a train to a town in Connecticut, in which there are two boys that have returned from the battlefields of Europe the day before. One is the heir to millions and the estate is shared between her and his cousin, who is married to an important Turkish official and lives in Turkey. A doctor, who was a friend of the young man's uncle, has had charge of the estate and has been helping himself to the funds. When the boy returns he has planned for a woman to appear on the scene, pretend that she is the cousin from Turkey and admit that she has been receiving money from the doctor. But the plant misses the train, and it so happens that the first assistant to Cupid is on that very train and gets off at the very station where they are expecting the lady from Turkey.

She steps right into the scheme of things, uncovers the plotters and manages to balk their plans, winning the heart of the millionaire at the finish.

Miss Minter made a pleasing screen picture as the writer and handled the role quite well. Her first appearance was greeted by chatter on the part of the Circle's audience anent her mention with the Taylor case.

Fred.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Female (Rosalie Beckwith). Male (City Editor). Group.
Ethnicity: White (Rosalie Beckwith, City Editor). Unspecified
Media Category: Newspaper
Job Title: Columnist (Rosalie Beckwith), Editor (City Editor). Miscellaneous.
Description: Major: Rosalie Beckwith, Positive
Description: Minor: City Editor, Positive. Miscellaneous, Neutral

Her Story (1920-1922) (Released in England in 1920 but not shown in American until early 1922).

Editor of a “yellow” morning newspaper is unscrupulous and turns an innocent story into a shocking, scandalous, lurid expose. Huge printing presses grind out papers containing the sensational story as the heroine races to her husband to tell him the true story before he reads it in the newspaper.

Shocked by a newspaper account of an escaped convict being discovered in his wife Betty's room, steel magnate Ralph Ashlyn hears, at her request, the story of her past. Alone in Russia after her father, a ship captain, dies at sea, the young Betty marries Russian agent Oscar Kaplan and moves to New York with him. Soon Kaplan begins to treat Betty cruelly and abandons her after taking up a life of crime. Betty takes a job in a department store that leads her to employment as a governess for Ashlyn's little girl. She sorrowfully declines Ashlyn's proposals of marriage until she discovers that her marriage to Kaplan was a fraud, after which she is finally persuaded to marry Ashlyn and enjoys five years of happiness. On a visit to Sing Sing prison, Betty recognizes Kaplan, now a convict. Later that weekend, Kaplan escapes and attacks Betty in her room at the country home at which she is a guest. Saved by the police, who chase Kaplan away, Betty rushes to her husband to explain. As Betty finishes her story, Ashlyn takes her in his arms. *American Film Institute Catalog of Feature Films*

“Her Story”

*Madge Titheradge, English Star, Featured
in States Rights Picture Marketed
by Second National.*

Reviewed by Fritz Tidden.

“Her Story” is a drama of the flashback school. It is natural that stories of that class contain little or no suspense because the end or a hinting of the end is presented first. Then it follows that the recounting of the intermediate story must interest more from the manner of telling than from its content. This “Her Story” does to a fairly entertaining extent, being adequately directed, pleasingly played by a cast of competent actors and containing incidents that may furnish some sort of excitement.

Madge Titheradge, a noted English actress, is the star. She gives a performance that embraces a wide variety of emotions, which she registers convincingly, with restraint where it is needed and lack of it when that is called for. The others in the cast have not a great deal to do, but what is desired of them they perform smoothly and realistically. The direction is at all times adequate, and the continuity progresses freely.

The danger and nefariousness of yellow journalism is clearly pointed and furnishes an extremely interesting angle to the picture.

The Cast

Ralph Ashlyn.....C. M. Hallard
Mrs. Ashlyn.....Madge Titheradge
Oscar Kaplan.....Campbell Gullan
Story, Scenario and Direction Not Credited.

The Story

A story, that is innocent enough when received by a morning newspaper, is made “yellow” and sensational by the unscrupulous editor of that sheet. It deals with the finding of an escaped convict in the boudoir of the wife of a wealthy and influential man. She comes to town and tells her husband her life story, how she had been tricked into a former marriage that was illegal, the perfidy and thievery of her supposed husband and all the details that lead up to the prisoners escape from Sing Sing. It seems the convict was the man who had tricked her and upon escape went to her room for hiding. The husband listens to the detailed tale and at the end forgives the wife.

Exploitation Angles: Try and sell this on the star, inviting comparisons with Pauline Frederick and others of the American school. In this approach you can arouse an interest that will give the picture a star pull.

“Her Story”

Second National-State Rights—5 Reels

(Reviewed by Laurence Reid)

AN interesting picture is put forth in “Her Story,” which reveals the tragedy in the life of a young wife burdened with a past. Written and directed by Dion Titheradge, with his sister, Madge, being featured, it tells in dramatic shape her persecution as the heroine. After the introductory scenes are eliminated, which take a slap at yellow journalism it swings into a narrative style, the action being told in the shape of a general flash-back with occasional inserts of the wife acquainting her husband with the facts of her adventurous career to emphasize her story.

A convict has escaped from Sing Sing and finds safety in her boudoir although he is eventually captured. The heroine rushes to the city to stop the publication of the damaging evidence that the criminal is the man responsible for her persecution. Unable to accomplish her mission she explains all to her husband. It is a dramatic tale, starting out in a Russian port with the girl trusting a scoundrel who intrigues her into a mock marriage. The scene shifts to New York and the unhappy woman experiences a deal of sorrow before she meets her husband. The man who brought about the tragedy of her early life is convicted and is later revealed as a bigamist.

The action discloses several tense scenes which hold the interest notwithstanding that coincidence enters here and there. Particularly rich in suspense is the sequence showing the capture of the criminal at the manor of a wealthy resident of the community—the heroine being a guest at a masquerade ball. “Her Story” carries a definite appeal through its heart interest, melodrama, pathos and romance.

The Cast

Ralph Ashlyn.....	C. M. Hallard
Mrs. Ashlyn	Madge Titheradge
Oscar Kaplan	Campbell Gullan

By Dion Titheradge. Directed by Dion Titheradge.

The Story—Woman is confronted by shadows of the past which she thought eliminated from her life. Rushes to stop publication and fails. So she proceeds to tell her terrible secret to her husband. Years previously she had been intrigued into a mock marriage, brought to New York and deserted. Finds employment and is happy when love comes to her. Then the man responsible for her persecution re-enters her life, but she has enough faith to inform her husband.

Classification — Domestic drama bordering upon tragedy. Reveals unhappy past of wife who tells her husband of her previous adventures.

Production Highlights—Appearance of well-known English actress in featured role. Scene in which criminal escapes and finds refuge in wealthy home where a masquerade ball is being given. His prison garb gets him by safely as one of the guests. His capture. Good story interest and novelty of production.

Exploitation Angles—Title and theme which detail the past of an unhappy woman. Plot indicates teaser campaign capitalizing title. Masquerade ball suggests mask dance for prologue. Opportunities for catch lines.

Drawing Power—Sure to please feminine fans everywhere. Essentially a woman's picture. Should draw well in neighborhood houses.

Name of star doesn't mean much to the majority of American audiences. Good exploitation might attract a crowd which will like it; it contains dramatic elements.

SPECIAL CAST IN HER STORY

(SECOND NATIONAL)

This is an excellently pictured home life story which should appeal strongly to the average theatregoer. It is carefully directed, well photographed and adequately cast. With proper exploitation it should go over well.

While the general theme of "Her Story" had been done many times, in the picture directed by Dion Titheradge for Second National distribution, a sufficient number of new angles has been added to give it the appearance of newness. The big scene is a race by the heroine in an automobile against time as shown by a huge printing press grinding out papers containing a sensational story. The object of the race is that she may reach her husband and tell him her story before he reads it in the newspaper.

The story opens at an elaborate fancy dress ball at the country place of Ralph Ashlyn, when Mrs. Ashlyn is discovered hiding an escaped convict in her room. She refuses to make any explanation of the presence of the convict, and realizing that there will be a sensational story in the papers, she starts in an automobile for her husband's office in the city.

Then comes a flash-back which delineates the story Mrs. Ashlyn relates to her husband. When a young girl, she spends much time at sea with her father, who is captain of the vessel. He dies at sea and she assumes command of the ship and makes the port of Riga, Russia. There she meets Oscar Kaplin, a steamship agent, who pays her marked attention and finally proposes marriage. In her loneliness she finally accepts and they are married.

Later in New York Kaplin is arrested for theft and the girl goes to work in a store, where in the toy department she makes the acquaintance of the little daughter of Ralph Ashlyn, a steel millionaire, who engages her as the child's governess. Ashlyn falls in love with the governess, who learns that the marriage contract with Kaplin is fraudulent and she has never been legally married. She finally accepts Ashlyn and is happy in his love and a beautiful home, but makes the

mistake of keeping him in ignorance of her former marriage.

Kaplin escapes from prison and finally makes his way to the Ashlyn country place, arriving there during the progress of the ball, and compels Mrs. Ashlyn to hide him under threats of exposing her. Kaplin is discovered by the police and great excitement ensues. Mrs. Ashlyn then races to the city, tells her husband the entire story and is forgiven for her deception.

The part of Mrs. Ashlyn is well played by Madge Titheradge and the picture is directed by Dion Titheradge. Both direction and photography are good, many of the shots being exceptionally fine. With good exploitation, "Her Story" should prove a money maker.

HER STORY

Second National production, featuring Madge Titheradge. The story by Dion Titheradge. Direction by Allyn B. Carrick.

"Her Story" has been produced for low rental purposes. In that class it stands up nicely. The story is consistent, worked out in good style by a small cast and includes sufficient genuine interest to hold attention.

Madge Titheradge as the leading member of the cast ranges in her work from an ingenue to a society matron. In the early scenes she acceptably handles the role of a young girl and later equally effectively that of a matured woman. She is the central figure at all times. The two male roles of importance are played by C. M. Mallard and Campbell Gullan, both furnishing satisfactory support.

The theme of "Her Story" is developed as a story being told by the wife of a millionaire in whose room an escaped convict is captured. She is involved in the matter and tells her husband the circumstances, which bring forth the disclosure she had at one time thought herself the wife of the escaped man. It was her belief she had legally married him in Russia. Later, after he had deserted her and she discovers he is a thief, the marriage is found to be a fake. She secures a position as governess in the rich man's home. He later marries her. While she is attending a masquerade ball at a friend's home in Ossining a prisoner escapes from Sing Sing and gains admittance to the house. He is taken for one of the guests in costume in his prison garb. It proves to be the man she believes herself married to previously. He had discovered her earlier in the day when an inspection of the prison was being made. Making his way to her room he forces her to conceal him. The police discover him there. The story as told brings forgiveness from the husband.

The prison, department store and newspaper plant scenes are well laid out. The production end has been well looked after for a moderate priced feature. The story takes care of itself, with the picture one to give satisfaction in the smaller houses with low admission scales.

Hart.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Editor)
Ethnicity: White (Editor)
Media Category: Newspaper
Job Title: Editor (Editor)
Description: Major: Editor, Very Negative
Description: Minor: None

Heroes of the Street (1922)

Reporter Howard Lane (Jack Mulhall) comes to the rescue of a Broadway chorus girl. Newsboy Mickey Callahan (Wesley Barry) begins his career as a “newsie.”



Mike Callahan, one of "New York's finest," is killed in the line of duty, and his murderer is not captured although "The Shadow" is suspected. Mike's young son, Mickey, bravely tries to act as head of the family, and through his friend, Broadway chorus girl Betty Beaton, he gets a job as property boy. Betty is in love with Howard Lane, but to further her career she accepts the attentions of wealthy Gordon Trent, then agrees with him to undergo a phony kidnapping as a publicity stunt. Unwittingly, Mickey tries to rescue Betty, uncovers a blackmail plot against her, and discovers Trent is not only "The Shadow" but also his father's murderer. *American Film Institute Catalog of Feature*

Wesley Barry in his latest release, "Heroes of the Street," which opens January 28 at the Madison for a week's run, played host to the "newsies" who carry the Detroit Times, on Saturday morning, January 27, at an invitational preview. The Detroit Times selected this picture as a most appropriate one, as the young hero—played by Barry—begins his career as a "newsie." Several hundred Detroit newsboys were present.

Motion Picture News, February 10, 1923, p. 711



Scenes from "Heroes of the Street," a Warner Brothers picture starring Wesley Barry

Motion Picture News, December 9, 1922, p. 2910

A Fine Production Is Barry's Latest

Warners' "Heroes of the Street" a Splendid Tale of American Home Life, With Mingled Comedy and Pathos

If the fellow who remarked that comedians are obvious had said they also are foolish he might have uttered something very nearly as wise. Which brings us to the point that if you have just seen "Heroes of the Street," as we have, and also within the past few weeks have seen "Rage in Bithen," as we have, you will agree it is perhaps the perfectly natural thing to ask yourself: "Is the present picture as good as the first?"

It is the impression of this writer that you can no more easily start an argument than by asking that question to any group where a number of persons have seen the two pictures—in other words, that opinion will be divided. And that division of opinion will convey to the mind of those who saw the first picture but have not seen the second a pretty good idea of what kind of a production "Heroes of the Street" is.

You will be told that this latest production of the Warner Brothers' studio is the finest picture in which Wesley Barry has appeared—and that in itself is a large statement, larger than we care to faith. But we will say it is a fine production, rousing good entertainment. Edmund Gendine and Mibred Chaudlin have written a plain tale of plain persons—a policeman and his family. It contains a wealth of comedy and a large measure of drama.

But to our way of thinking perhaps the best factor in it is the manner in which it illustrates the home life of the Callahans—Mike Callahan, the everyday founder of parsonage, father of four children, in love with his work and his family, as lively in the performance of the one as he is gentle and considerate in his treatment of the other. Will Walling splendidly personifies the policeman—and it's a role he may have for the making the freedom of any town in the U. S. A. so far as it is in the power of the cops to convey it.

Agnes Herring as the mother of this family does her full share to bring you into the atmosphere of this everyday home—with its Mickey, the pride of the Callahans, who never seems a fight and who would rather be whipped or kicked than dodge one; of Peaches and Joe Callahan, the boy and the girl of nearly even age who make excellent fighting compan-

ions; of Baby Callahan, and the wise and active father, Calson.

Wesley is Mickey, of whom his father is represented as saying that "a man never sees who leaves a son like that." The impress the youngster left on a full house at the New York Strand on a saturday afternoon was reflected in the enthusiastic greeting extended to the youthful player when he stepped on the stage at the close of a performance.

Marie Prevost is charming as Betty Boston, a member of the Police who following the killing of Callahan gets a job as property boy for Mickey and makes the lad to pursue his sole aim in life—to find the one who shot his father. Jack Mulhall is a newspaper reporter, a friend of Mickey and in love with Betty, who when the latter has consented to a fake kidnapping in the interest of personal publicity and finds herself the centre of a blackmailing scheme comes to her rescue.

Photo McCullough is the "Shadow," a blackmailer masquerading as a business man, who meets his death at the hand of Ryan, his butler, played by Willard Louis, following his attempt to extort money out of Graham, a guest at his house party, and identified as the slayer of Callahan. Wedgewood Nowell is Graham.

Harry Earl the producer and William Desmond the director have given us a production that will enhance their individual reputations. It is a picture that is fairly put on, a subject that will rate higher than pure entertainment, for while there is an abundance of laughs there are many subdued moments, especially those wherein are portrayed the slaying of Callahan and the bringing of the dead news to the family in the midst of the Christmas Eve preparations, the last a bit prolonged.

There are pronounced melodramatic elements, too—those portraying the murder and later the dramatization of the "Shadow" by Graham and the slaying of "the felon" by Ryan. It is a well-rounded tale, but the story of the boy and his proud policeman father and the delightful intimacy of this everyday American family is what will make the production stand out. It is one that every audience may "see in" without fear, and one for which every policeman in his town will be an enthusiastic advocate.

C. E.

find the one who shot his father. Jack Mulhall is a newspaper reporter, a friend of Mickey and in love with Betty, who when the latter has consented to a fake kidnapping in the interest of personal publicity and finds herself the centre of a blackmailing scheme comes to her rescue.

Moving Picture World, December 30, 1922, p. 252 plus relevant excerpt

WESLEY BARRY IN
**HEROES OF
 THE STREET**

(WARNER BROS.)

An excellent state right offering. A drama of life, enacted by a well chosen cast and given a good production. Adapted from the book by Lew Parker, the material is efficiently handled, the continuity good and the settings and lighting all that could be desired. Six parts. Directed by William Beaudine.

This Harry Rapf production, starring Wesley Barry, supported by Marie Prevost, Jack Mulhall, Wilfred Lucas and a score of other excellent players, furnishes excellent and charming entertainment. It is the simple story of the vicissitudes of a poor boy, pictured with charm, humor and pathos and extremely well acted. It is peopled with ordinary folks, leading ordinary lives and any audience will become sympathetic with the young hero's ups and downs. It should be popular because of its varied appeal.

The cast is exceptionally capable. Wesley Barry, a little more grown-up than in "Penrod," acts with that spontaneous naturalness one likes to see in juveniles but so seldom does. Marie Prevost, as the little chorus girl, is very attractive and gives a nice balance to Wesley's performance. Jack Mulhall is a reporter, and Wilfred Lucas, the villain of the piece. It is full of dramatic situations tinged with comedy.

The picture shows the home life of a New York policeman. It is Christmas and everything is planned for a happy holiday, when tragedy enters the little flat—Michael Callahan, the father is killed by "the Shadow," a much sought after crook. Mickey Callahan takes up the duties of being the man of the house, and eventually traces the murderer to a country lodge, where he is killed by a disgruntled companion before the police can capture him. An interesting side story of a chorus girl, gives many scenes back stage and an attempted kidnapping that ended with the death of the crook.

“Heroes of the Street”

Warner Brothers—Six Reels

(Reviewed by Charles Larkin)

BOYS, hop on this one quick! It will be doubly valuable to you if you book it for presentation during the holiday season, because it is loaded with Christmas stuff and will be an ideal attraction for this season of the year. It's a great picture for the children. It's clean, full of fun, has a goodly quota of thrills and is unusually well produced. It is a much better production in every way than “Rags to Riches,” and in addition to all the above mentioned qualities, it can boast of a splendid cast, including Marie Prevost, Jack Mulhall, Philo McCullough, Wilfred Lucas, some talented child players and Will Walling, who is ideally cast as Mike Callahan, one of the finest of New York's “finest.”

The picture is dedicated to the “heroes of the street,” the policemen, and tells a story that is really entertaining. Most of the first part of the feature deals with the home life of the “cop,” and shows us that these guardians of the law are real human beings after all. There is a lot of wholesome comedy introduced by Mickey and the gang and the scenes in the theatre gallery, especially the falling popcorn episode are bound to evoke much merriment. The dance tableau in which Marie Prevost is introduced as a “queen of the Follies,” is a lavishly staged bit. Instantly Marie here has an opportunity to display that for which she is famous. Yes, you are right!

The scenes in Callahan's home as he and mother prepare for Christmas day will surely touch the most hard boiled. It's a view inside the home of many of the “finest,” right at this moment. It's real. Pop goes out on his beat, gets into a mixup with a couple of crooks, is killed by “The Shadow,” a mysterious personage and a shadow is cast in the Callahan home, which young Mickey bravely fights to turn into sunshine by playing Santa Claus himself after which he assumes the role of sleuth and sets out to aid in running down those who killed his father.

The Cast

Mickey Callahan.....	Wesley Barry
Betty Benton.....	Marie Prevost
Howard Lane.....	Jack Mulhall
Gordon Trent.....	Philo McCullough
Mike Callahan.....	Will Walling
Mrs. Callahan.....	Aggie Herring
Symes.....	Wilfred Lucas
Arthur Graham.....	Wedgewood Lowell
The “Kid”.....	Phil Ford
Peaches Callahan.....	“Peaches” Jackson
Joe Callahan.....	Master Joe Butterworth
Baby Callahan.....	Bumps Beaudine
The Dog.....	“Cameo”

By Edmund Goulding and Mildred Considine.
Directed by William Beaudine. Photographed
by E. B. DuPar and Floyd Jackman.

The Story—Mike Callahan, one of the "finest" is killed while answering the call to duty on Christmas Eve. He is murdered by a mysterious personage called The Shadow. Mickey, his son, assumes the role of a youthful Sherlock Holmes and after a series of adventures, some amusing, some thrilling, captures the guilty personage and wins a reward of substantial figures.

Classification—The life of the policeman done into a melodramatic and at times romantic pictureplay.

Production Highlights—This is the most timely picture on the market for presentation during the Christmas holidays. It is loaded with Yuletide atmosphere. The abundance of comedy introduced in the early part of the picture. The tableaux in the theatre set. The antics of the kids in the gallery. The shooting of Mike following his struggle with a pair of crooks. The scenes in which "Wes" plays Santa for his little brothers and sister.

Exploitation Angles—Have your local chief's endorsement printed in the paper. Give a private showing for the "heroes of the street." Play up Wesley Barry and the fine cast. Have a kid dress up as Santa Claus and put on the street with appropriate signs.

Drawing Power—Good for most every locality.

Motion Picture News, December 23, 1922, p. 3328

Undoubtedly a Good Box Office Bet Regardless of the Regulation Hokum

Wesley Barry in
"HEROES OF THE STREET"

Warner Bros.—State Rights—Harry Rapt Prod.

DIRECTOR Wm. Beaudine

AUTHOR Lem Parker

SCENARIO BY Mildred Considine and Edmund Goulding

CAMERAMAN Floyd Jackman and E. Dupar

AS A WHOLE An audience picture and sure-fire box office stuff regardless of its regulation meller hokum

STORY As old as the "movies" but still doing the business and getting the laughs

DIRECTION Plays to all the old gags and sticks to the formula but it's what they want

PHOTOGRAPHY First rate

LIGHTINGS Good

STAR Will look good to his many admirers; has considerable help in this one

SUPPORT Especially well suited types; include Marie Prevost, Jack Mulhall, Philo McCullough, Aggie Herring, Will Walling, Wilfred Lucas and others

EXTERIORS Not very many

INTERIORS All right

DETAIL Adequate; good titles

CHARACTER OF STORY Son of murdered policeman helps trace assailant who is captured and found to be notorious blackmailer

LENGTH OF PRODUCTION 7,000 feet

No matter how much they "knock" the old fashioned meller of "Heroes of the Street" type it doesn't seem to hurt the possibilities of the pictures as far as the box office is concerned because they keep right on making money and satisfying a big majority of picture goers. So it is not surprising that Wesley Barry is pleasing them with his latest production at the Strand this week.

The picture follows along familiar lines with all the regulation meller hokum making its appearance

as the plot progresses. It has everything from Wesley eating pop corn in the gallery and dropping it into the old man's ear trumpet in the orchestra to the near-death of the boy hero at the hands of one of the accomplices of his father's slayer. It combines laughs, thrills and pathos in the usual manner with the comedy coming first and getting you in a happy frame of mind, preparatory to the pathos that is to follow in the tragic death of the policeman. The film, incidentally, is dedicated to the bluecoats.

Director Beaudine injects a delightful "happy" atmosphere in the early reels by showing the home life of Mike Callahan, the policeman, and his wife as they prepare for the Christmas fun. Callahan's efforts to keep peace in the neighborhood and restrain the pugilistic ambitions of young Mickey provides a lot of laughs and the usual fistie encounters between the three young Callahans will amuse them. They'll like Wes' pal, a well trained dog. The picture will be particularly sure-fire for the youngsters.

The death of Callahan gives Barry a chance for dramatics and he does pretty well. He takes the place of Pop's and plays Santa Claus for the other kids and then sets out to get "the Shadow," his father's murderer. The thrills are more or less mild with the baby pulling over a sewing basket and miraculously escaping injury from the scissors. Then comes Wes' capture by one of the Shadow's men and his imprisonment in a hole fast filling with water. The dog saves his life as you know he will. Beaudine has handled the production satisfactorily and the star is given a first rate supporting cast in those mentioned above.

Story: Mickey Callahan takes his pop's place in the home and with the aid of Lane, a reporter, decides to locate a notorious blackmailer known as the Shadow, slayer of Mickey's father. The adventures of Mickey and the final capture of the Shadow gives Barry plenty to do and furnishes laughs and excitement for his admirers.

Should Be Easy To Exploit and Is Appropriate For Holiday Season

Box Office Analysis for the Exhibitor

It looks like a first rate box office number and in the big majority of houses throughout the country this is the type of picture that usually gets the best results. At least they satisfy the box office. Wesley Barry has a big following and where he is popular "Heroes of the Street" is bound to please them. It has considerable Christmas spirit and should be especially appropriate for this season.

Promise them laughs and thrills and tell them Wesley is the son of a policeman who helps capture his father's slayer and the most notorious blackmailer sought by the law. Use stills of Barry in the uniform and others of him in a messenger outfit with the dog. Let them know that Marie Prevost is in the cast and exploit it for your own gain.

“Heroes of the Street”

**This Warner Special is a Beauty and Shows
Wesley Barry in His Best
Production**

Reviewed by Roger Ferri

If you cashed in on “Go and Get It,” “Penrod,” “School Days” and “Rags to Riches,” you’ll mop up with “Heroes of the Street,” for this latest Warner Brothers’ special represents the best picture in which that juvenile star has appeared. And it looks like a far better box-office bet than any of the productions mentioned above. Harry Rapf knows Wesley’s best talents and in “Heroes of the Street” he went “Rags to Riches” one better, for if Barry had never before appeared in pictures this vehicle would popularize him with the movie theatre-going fans. Artistically, it is all that a first class production should be, but its exploitation possibilities are unlimited. As a production it has 100 per cent. value, for the producer has injected some settings that are not only picturesque, but extremely good to look at and indicate that this feature represents a greater financial investment for Warner Brothers than either “School Days” or “Rags to Riches.” One does not wonder why the Warners signed Wesley Barry to a long term contract after observing his wonderful work in this splendid picture.

The action is smooth and swift throughout, with not a dull moment, and Wesley Barry is at all times in the limelight and portrays a youthful role that is true to life,

minus exaggeration. And it is because this picture is so true to life, so responsive to human emotions, that it should register greater and bigger than either of the specials previously featuring him.

Producer Rapf supervised with a careful hand, and cut and edited his film with equally careful precision. There are many good punches and these can be capitalized. Commercially, "Heroes of the Street" looms up, in the humble opinion of this writer, as the best Warner offering thus far, for you have everything to sell your public, and you need not worry about the picture, or story involved, for it is up to the minute, and entertaining.

The supporting cast is a consistently good one. While the freckled-face star stands out as the most conspicuous individual in the histrionic lineup, Marie Prevost as the chic young show girl is a winner. She is charming and knows just what the public expects of her in such a difficult role as she portrays. Aggie Herron as the mother, "Peaches" Jackson as the little sister, Jack Mulhall as the reporter and Will Walling, the policeman-father, all contribute notably to the unusual artistry of the production as a whole. Philo McCullough also works creditably.

The Cast

Mickey Callahan.....	Wesley Barry
Betty Barron.....	Marie Prevost
Philip Trent.....	Jack Mulhall
The Shadow.....	Philo McCullough
Mrs. Callahan.....	Aggie Herron
Mickey's sister.....	"Peaches" Jackson
Mr. Callahan.....	Will Walling

Based on story by Edmund Goulding and Mildred Considine.

Production supervised by Harry Rapf.

Direction by William Beaudine.

Length, Six Reels.

The Story

Mickey Callahan, adoring his father, a policeman, swears vengeance on the crook who had shot his dad. The crook sought is known in the underworld as "The Shadow." Disguising himself as messenger boy, Mickey enlists the janitor's aid. After a series of adventures in the course of which is introduced a romance involving reporter and chorus girl, Mickey finds the crook, turns him up and gets \$5,000 as a reward for the apprehension.

HEROES OF STREET

Harry Rapf production, presented by the Warner Bros., with Wesley Barry starred. Adapted from the play of Lem Parker, directed by William Beaudine. Shown at the Strand, New York, week Dec. 17.

Mickey Callahan.....	Wesley Barry
Betty Benton.....	Marie Prevost
Howard Lane.....	Jack Mulhall
Gordon Trent.....	Philo McCullough
Mike Callahan.....	Will Walling
Mrs. Callahan.....	Aggie Herring
Symes.....	Wilfred Lucas
Arthur Graham.....	Wedgewood Nowell
The "Kid".....	Phil Ford
"Peaches" Callahan.....	"Peaches" Jackson
Joe Callahan.....	Master Joe Butterworth
Baby Callahan.....	"Bumps" Beaudine
Dog.....	"Cameo"

This melodrama that for years served to get money in the popular priced combination houses has been developed into a picture that seemingly will have the same qualities. It is a melodrama pure and simple, a story of life in New York of the type that was sure to please the middle class of theatregoers that were wont to cheer the hero and hiss the villain. As a picture it seemingly will please to a certain extent in the better houses, where it will draw because of the star, Wesley Barry, and when it plays the regular houses after the pre-release dates have been filled it will be a clean-up.

Harry Rapf, the producer, selected a corking cast to support young Barry, placing Marie Prevost, Jack Mulhall, Wilfred Lucas, Philo McCullough and Wedgewood Nowell in the company. Will Walling plays the copper and Aggie Herring opposite as an Irish mother scored.

The script cannot be said to have planted the mystery story about which the real yarn revolves any too strong, but it does suffice to carry the tale along fairly well.

Wesley Barry is the eldest of four youngsters in the family of a patrolman of the New York police force. He wants to follow in father's footsteps. This early section is principally given over to comedy touches up to the point to where the story reaches Christmas Eve, when the father is shot and killed by a notorious criminal known as "The Shadow." That practically wrecks the little family, but the boy gets a job as "props" in a theatre where a

society man is the angel for the show. A kidnapping is planned to gain publicity for one of the girls of the show. It is about fifty-fifty, as the angel in reality is "The Shadow," and he plans to use the girl in a blackmailing scheme that he has framed. Props gets suspicious of the backer and on trailing him finds the girl. In a struggle there is a shooting and one of "The Shadow's" men accidentally kills him, afterwards disclosing the fact of the dead man's identity.

Not a story to particularly rave over, but it is a picture that will lend itself to freak exploitation and should easily be worked as part of propaganda for police benefit funds in every town that it plays first runs.

Fred.



Exhibitors Trade Review, February 3, 1923, p. 269

January 20, 1923 265

IT OVER!

A Problem That Confronts Every Showman

It Is One Thing To Get A Good Box-Office Attraction—It Is Another Thing To Sell It To Your Public!

WESLEY BARRY

in
"Heroes of the Street"

is backed up with a line of advertising accessories and exploitation novelties that can't fail to impress the public mind with the real bigness of the production itself.

Left and Below: Unique attraction, comparative novelties in four striking colors, seal on back, size 14 x 12. Suitable for use as window stand or in window.

Decorative Hanger, two sets are, theatre printed on back.

WARNER BROS.
Classics of the Screen

Beautifully Colored Stickers.

Status: Print may exist in the George Eastman House
Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Howard Lane, Mickey Callahan)

Ethnicity: White (Howard Lane, Mickey Callahan)

Media Category: Newspaper

Job Title: Reporter (Howard Lane). News Employee (Mickey Callahan).

Description: Major: Howard Lane, Mickey Callahan, Positive

Description: Minor: None

Hodge Podge: Some Sense and Some Nonsense (aka Lyman H. Howe's "Hodge Podge" No. 2600) (1922)

Newsreel animated burlesque. In the cartoon, a newsreel cameraman tries to photograph a cut-out shot of a waterfall causing him all kinds of problems.

"Hodge Podge"

(Educational—Novelty—One Reel)

This latest addition to Educational's program is well named and a sub-title "Some Sense and Some Nonsense" correctly described in the first two issues which were shown for review. If you are looking for a real novelty, something entirely different from anything you have shown, we can recommend these. There is such an unusual combination of material that it is hard to describe the contents, but each consists of unusual scenics which are highly entertaining and instructive, humorous animated cartoon work, clever trick photography.

The first issue shows a combination of trick photography and cartoon work, the difficulty of a cameraman in filming Niagara, then follows a truly beautiful scenic of Niagara Falls in winter with the surrounding scenery coated with ice. Another section cleverly satirized the making of an automobile; this is animated cartoon work.

The second issue starts with a novel combination of silhouette cartoon work and motion pictures and shows winter sports in Switzerland. Then there is a section of titled film depicting a news reel which has some unique camera work. Another section is a burlesque of a news reel done with animated cartoons. There is also an interesting motion picture section showing how sea elephants are captured and shipped to the zoos. The reel ends with a clever and humorous cartoon section which is a burlesque on military maneuvers which will get many laughs. Altogether, these two issues are highly enjoyable.—C. S. S.

Lyman H. Howe's "Hodge Podge" No. 2600—Educational

Type of production.....1 reel scenic and cartoon combination

This is the first number of a new series released by Educational and made by Lyman H. Howe which is most correctly titled "Hodge Podge." The reel is a combination of animated cartoon cutouts doing different things and these are interspersed with scenic shots. A good deal of the material used is clever and the novelty of the offering is bound to appeal. The cartoons have been handled in an entirely new manner, fitting together like jig-saw puzzles. The first subject in the reel has not been so wisely chosen as an opening. It would have been better to have it come later in the reel. It deals with an animated cartoon of a cameraman who tries to photograph a cut-out shot of a waterfall which continually evades him, turning upside down, etc. Its novelty however is sure to be liked, and will make a pleasing short reel for almost any house.

The Film Daily, November 5, 1922, p. 19

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Newsreel Cameraman).

Ethnicity: White (Newsreel Cameraman).

Media Category: Newsreel

Job Title: Photojournalist-Newsreel Shooter (Newsreel Cameraman).

Description: Major: Newsreel Cameraman, Negative

Description: Minor: None

Hot Off the Press (1922)

Editor of The Daily Blazer. Newspaper Nell. Newspaper Owner. Newspaper Print Shop Foreman. Newspaper Plant Janitor (Snub Pollard), who secures a scoop for the paper.

Title Card: “Great American Newspaper West of San Francisco.” The janitor arrives at work at “The Blazer: Our Best Newspaper. Outside the newspaper office is an “automatic newspaper machine,” which is really “Newspaper Nell” selling papers from inside the machine. Her hand delivers the paper personally and when someone doesn’t pay the proper amount she calls him on it. Nell “comes from a fighting family. Her father was a heavyweight champion – And her mother decked him twice.”



The editor – “Never lets his right hand know whose pocket his left is on” – arrives and grabs and molests Nell. The janitor, who is cleaning the editor’s widow above him, drops a pail of water on his head to discourage him. It does



“The Newspaper Owner. Nothing to worry him – But a family of twelve, and his income tax.” He walks in on the Editor choking the janitor for dropping that pail of water on him. The owner wants to post a reward for any information about the big jewel robbery that was in the paper. The editor accepts the check.



The Shop Foreman tells Janitor: “Get busy! Press ain’t been oiled fo’ so long she sounds like a trombone.” After oiling the machine, the oil spurts out covering the foreman’s jacket with black ink. The janitor cleans it and then decides to iron it on the press. The result is that the news is printed all over the jacket.



The Editor has the stolen jewels. The police looking through a keyhole see him with the neckless, but when they search his office they can't find the evidence because the editor dropped the necklace out of the window. It lands on janitor's umbrella. He chases after it. After a series of misadventures, the janitor finds the necklace and gives it to the authorities. He then runs after a typewriter on the back of a truck and pounds out a story. "Here's the story..." and hands the scoop over to the owner.



Title card: "The Editor wills top at nothing. He's as desperate as a hairless dog in a beehive."

The editor punches the janitor who falls out of the window. Then editors holding the money he got for the neckless, when the police show up. He drops the money out of the window and it rains bills on the janitor and "Newspaper Nell."



Scenes from *Hot Off the Presses* (1922) and *Viewing Notes*

“Hot Off the Press”

This is one of the best of the recent single-reel comedies distributed by Pathe, featuring Snub Pollard, assisted by Marie Mosquini. It is a newspaper story revolving around the theft of valuable jewels which have been stolen by the owner of the paper. . Snub recovers the jewels, gets the reward and a scoop on the story. There are a number of good laughs in this reel.—C. S. S.

Moving Picture World, March 25, 1922, p. 402

“ Hot Off the Press ”

(Hal Roach Comedy-Pathe)

SNUB POLLARD turns to the newspaper plant for his latest comedy wheeze. The star plays the role of the janitor and his duties are washing the windows, oiling the presses and seeing that everything is in tip-top shape. The thread of the plot finds him in an argument with the managing editor and a tiff or two with the foreman. The latter's white coat is wrinkled and Snub offers to iron the jacket by running it through the presses. The coat comes out flat. In fact, it is a good job

except for the forms which are printed on the back. The story next introduces the comedian on the track of some missing jewels. The gags are fairly novel and the offering closes when Snub puts over a scoop for the paper. “Hot Off the Press” will be enjoyed.—Length 1 reel.
—*LAURENCE REID.*

Motion Picture News, April 1, 1922, p. 1949

"Hot Off the Press"—Hal Roach—Pathe

Type of production.....1 reel comedy

"Snub" Pollard plays the part of the janitor in the newspaper plant. He washes the windows, oils the presses and gets into trouble with the managing editor. In a little encounter in the shop "Snub" wrinkles the foreman's white coat. To repair the damage he offers to iron the jacket and runs it through the presses. It comes out smooth and flat, but has the latest news printed on the back. A reward is issued for the return of some missing jewels, and this provides most of the action and the comedy business. Some funny situations lead "Snub" on to the trail of the jewels, which he not only saves, but at the same time also secures a "scoop" for the newspaper. Several very clever gags are included in this amusing single reel comedy. "Snub" Pollard is funny and will get a good many laughs.

The Film Daily, March 19, 1922, p. 20

HOT OFF THE PRESS—Single-reel
Pathe release.—Well photographed scenes in a big pressroom form a part of the locale in this Hal Roach comedy featuring "Snub" Pollard, with Marie Mosquini playing opposite. Of course, "Snub" is only the janitor of the newspaper building, in spite of the fact that on the street his garb would indicate the possible ownership of the structure. The janitor sets out to earn a reward of \$5,000 for the recovery of a string of pearls. He could not be supposed to know that it is the editor of the sheet who was the actual thief. "Snub" gets a few laughs in the course of the thousand feet.

Exhibitors Trade Review, March 25, 1922, p. 1179

Status: Print Available

Viewed on

<https://archive.org/details/BillSpragueCollectionHotOffThePress>

Type: Movie

Genre: Comedy

Gender: Male (Editor, Newspaper Owner, Newspaper Print Shop Foreman, Newspaper Plant Janitor). Female (Newspaper Nell)

Ethnicity: White (Editor, Newspaper Owner. Newspaper Print Shop Foreman. Newspaper Plant Janitor, Newspaper Nell).

Media Category: Newspaper

Job Title: Editor (Editor). Publisher (Newspaper Owner). News Employees (Print Shop Foreman, Plant Janitor, Newspaper Nell)

Description: Major: Editor, Very Negative. Publisher, Print Shop Foreman, Plant Janitor, Newspaper Nell, Positive.

Description: Minor: None

Hy Mayer “Such Is Life...” (1922)

Cartoonist Henry “Hy” Mayer brings to the audience his *Such Is Life...* series including ‘*Mong Alpine Sports, in London’s West End, Among the Children of France, in Volendam, in Monte Carlo, in Mon Petit Paris, in Munich, in Montmartre, in Nice, Among the Paris Shoppers, Near London, in Busy London, in Amsterdam and Alkmaar, Among the Idlers of Paris, On the Rivera, at a Dutch County Fair.*

“Such Is Life in Monte Carlo”

The famous pleasure haunt has been visualized in this Hy Mayer Trave laugh with an appreciation of the points that have always attracted public curiosity, and in addition, some of the features that have been less press-agented. Some of the natural touches are quite as interesting as the artificial. The author-cartoonist's faculty for introducing his characters and scenes with a laugh is as ingenious and full of surprises as ever, although a possible criticism is that the humor is a little forced at times. Among the attractive sights, the promenades and artistic gardens make one of the most definite impressions. A one-reeler distributed by R. C. Pictures.—M. K.

Moving Picture World, June 10, 1922, p. 581

TRAVELAUGHS NO. 3—*Such Is Life in Monte Carlo* is a typical Hy Mayer scenic that is, if anything, a little bit better than its predecessors. It contains splendid views of life in Monte Carlo that bring to the front some of the comedy in real everyday life. There are also several surprise elements in this one that will make it popular.

Exhibitors Trade Review, June 3, 1922, p. 24

Status: Some Print Exists in the Library of Congress
Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Hy Mayer)

Ethnicity: White (Hy Mayer)

Media Category: Newspaper

Job Title: Cartoonist (Hy Mayer)

Description: Major: Hy Mayer, Positive

Description: Minor: None

Jiu-Jitsu-Meisterin (1922) – Germany
Reporter (Wilhelm Kaiser-Heyl)

Not enough information to encode this film

John Smith (1922)

Newspaper story about money left in a strong box in the drawing room causes a band of crooks to break in during the night and steal the money killing a servant in the process and throwing the blame on an ex-convict, John Smith.

John Smith, after unjustly serving a prison term, is discharged, and under the name of Hilliard he obtains a position with Martin Lang, who sends him to smooth out his domestic affairs. Smith is received coldly by Mrs. Lang and the servants, but his likable personality wins them over and peace is restored in the house. When he is made treasurer of a local charity organization, some of his former associates try to blackmail him into splitting the money; and when the funds are stolen and the chauffeur is murdered, he refuses to talk and is arrested. At the trial, Haynes, his probation officer, produces the real criminals, thus exonerating him without revealing his past. Haynes, realizing that Hilliard/Smith is in love with Mrs. Lang's secretary, destroys all records pertaining to John Smith and informs Hilliard that John Smith is dead. *American Film Institute Catalog of Feature Films*

JOHN SMITH

Selznick feature of five reels, starring Eugene O'Brien in mystery tale. At Loew's 42d Street, June 12.

Excellent supporting cast and first-rate mystery story, with interesting romantic background. Besides the star the picture has George Fawcett, best of character old men, and J. Barney Sherry and a capital company. O'Brien has a part made to order, one of those jaunty heroes with a sense of humor, and he makes the most of it. A better title would not have been amiss. "John Smith" doesn't mean anything and gives no key to the play. The early passages have a quantity of neat comedy and the mystery develops later into a first-rate bit of suspense.

The comedy hangs upon the novel situation of a young business man being assigned to the task of running a rich old woman's household on an efficiency basis by reforming her servants. It is similar to the basis of the stage comedy "Adam and Eva" in this respect. The mystery develops when the young man (who has served a term in jail for a crime he did not commit) is made treasurer of a charity drive and the money is stolen by blackmailing crooks who know his record.

The spectator is left in the dark as to whether the hero or his enemies committed the theft, and the murder of a servant during the crime and the working out of this mystery gives the play its tension up to the last moment.

Nearly all the action takes place in interior sets, and they have been skillfully designed. The effect of reality is secured without over-elaboration. Even in a court scene this air of simplicity is maintained. The theatrical parade that usually marks trial scenes is agreeably absent, but the concentrated story interest is well managed. Another detail that marks this picture is the moderate use of the closeup of the star.

O'Brien is the star of the picture and his name is featured alone in the billing, but all the closeups go to the heroine (played by Mary Astor). This is unique and (augurs) a good deal of generosity on the part of the star and as much good judgment on the part of the director. Miss Astor is a brunet beauty, with eloquent eyes, and the enlarged portraits contribute greatly to the picture's appeal.

Tom Hilliard takes the blame for another's crime and is sent to prison under the alias of John Smith. A kindly probation officer (George Fawcett) become interested and secures his parole. Hilliard gets a job in a brokerage office, where his employer assigns him to the job of running his mother's household. He is so successful in bringing conflicting people into accord that a charity committee makes him treasurer.

Hilliard leaves the money in a strong box in the drawing room, and a band of crooks, knowing the circumstances from ~~the~~ reports and being familiar with Hilliard's prison record, break in during the night, stealing the money, killing a servant during the robbery and throwing the blame on Hilliard. Hilliard is tried (the dam-

aging testimony against him being shown in fadeouts) and the jury is about to bring in a verdict when the court is informed in a note that new evidence is available.

The story takes a new twist. During the trial the probation officer has been investigating the case on behalf of Hilliard, in whose innocence he believes, and has run down the real crooks. His acquittal establishes him in the good graces of his rich patroness and brings to a happy denouement his romance with her young girl companion.

Rush.

Variety June 16, 1922, p. 42

John Smith

Released by Selznick. Story and Direction by Victor Heerman. Cameraman, Jules Conjager. Length, 6,000 Feet.

CAST AND SYNOPSIS

John Smith, Eugene O'Brien; Mary Mason, Mary Astor; Martin Lang, Barney Sherry; Haynes, George Fawcett; Butler, William Ferguson; Cook, Vivian Ogden; Maid, Frankie Mann; Doctor, Warren Cook; Chauffeur, Tammany Young.

John Smith, unjustly forced to serve a sentence in prison, is finally released on probation. He takes the name of Hilliard and returns to the city and makes good in the office of Martin Lang. Realizing Hilliard's ability as a "fixer," he sends him to straighten out the domestic affairs at the home of Mrs. Lang, his aged mother. Hilliard is coldly received by the old lady and the servants, but in a short time his likeable personality wins them all over to his side and peace is restored in the home. Hilliard is made treasurer of a local charity organization, and from his picture in the papers some of his former associates recognize him and attempt to blackmail him into splitting the money. On the following morning the money is gone and the chauffeur has been murdered. Neither Mrs. Lang nor any of the servants believe Hilliard guilty, but inasmuch as he refuses to talk, fearing that his former record might be exposed, he is placed under arrest. At the trial Haynes, the probation officer to whom Hilliard has been reporting, produces the real criminals and thereby exonerates Hilliard without an expose. Haynes, delighted with the good showing that the young man has made and realizing that he is in love with Mrs. Lang's secretary, destroys all records pertaining to "John Smith" and informs Hilliard that the person who was "John Smith" is dead.

John Smith, featuring Eugene O'Brien, is one of the most pleasant bits of entertainment that one could wish for. It satisfies in every instance and seems to display the faculty of completeness in combining mystery, humor and pathos. For quite some space the picture moves in a more or less light vein and finally develops a tense murder mystery. The comedy is unusually good, thoroughly natural, and the sort that forces one to say "that reminds me of so-and-so." The fundamental qualities of the story are not always strictly original, but as a whole the picture has every element that tends to make up a satisfactory attraction.

Points of Appeal.—All of the characters in the story are drawn true to life and will find an instantaneous appeal with the audience. The touch of mystery that has been included suffices to bring about a big climax, with a court-room scene that is tense, and the culmination of a pleasant little romance. The simplicity of the plot and the very human way in which it moves is refreshing and somewhat of a relief from the heavier type of dramas.

Cast.—Eugene O'Brien rarely before has had a more pleasing role than he is given in *John Smith*. His work in this picture is of the highest quality and his many admirers will be thoroughly delighted with the production. The individual members of the cast are good types and render excellent support.

Photography, Lighting, Direction.—All of the interiors have been well done and offer many pleasing backgrounds for the story. Exteriors are good and the lighting throughout skillfully handled. Continuity of the story is easily followed and very well directed.



“John Smith”

Selznick Comedy Drama With Eugene O'Brien Is Original and Pleasing.

Reviewed by Mary Kelly.

It holds because of its novelty at first, and later because of its dramatic tension, and altogether it is an interesting production. As a humorous solution of servant difficulties, this picture offers a neat tribute to the art of flattery. The construction shows a skilled hand and the story has an ingratiating trend that indicates that it will be generally pleasing.

The material is less flimsy than some of Eugene O'Brien's recent subjects. Something besides the star's personality is relied upon to sustain the interest, and the work of the others in the cast, as well as the nature of the story itself brings the production up to a higher standard. The work of Ester Banks as the irritable mistress of the mansion is a splendid comedy touch, and the types which have been chosen for the servants, not forgetting Vivia Ogden, are assured of success.

Eugene O'Brien has a chance to employ his suave arts to the best advantage as the tactful arbiter in a wrangling household. Before the end, however, he becomes something more than a tactful arbiter and proves capable of some soulful heroics that will make him more popular than ever—if that is possible.

The Cast

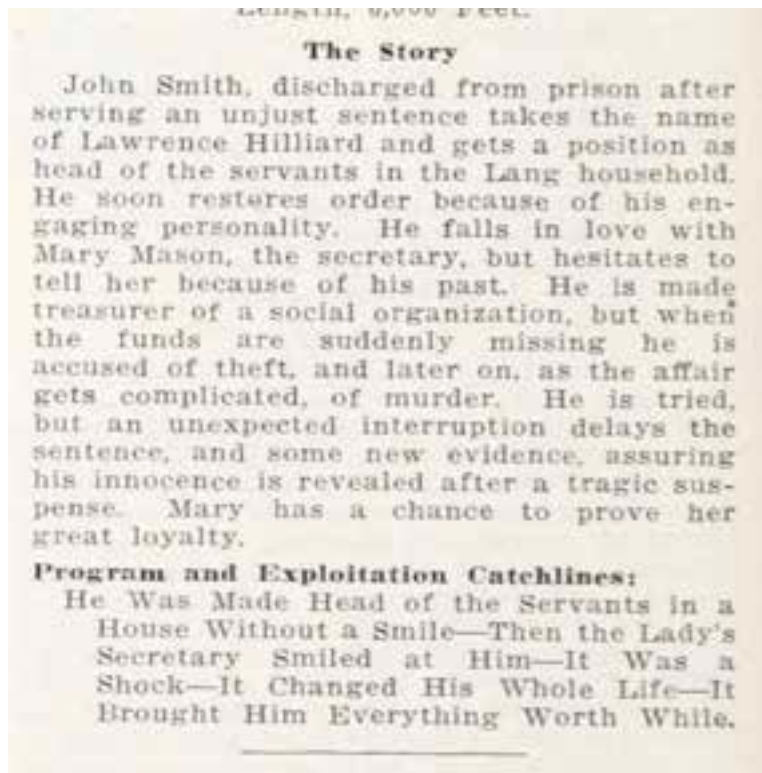
John Smith.....	Eugene O'Brien
Cook	Vivia Ogden
Butler.....	Wm. J. Ferguson
Chauffeur	Tammany Young
Mrs. Lang.....	Ester Banks
Maid	Frankie Mann
Irene Mason.....	Mary Astor
Haynes	George Fawcett
Martin Lang.....	J. Barney Sherry
Crook	John Butler
District Attorney.....	Walter Greene
Doctor	Warren Cook
Lawyer	H. Sedley
Gangster	Daniel Hayes

Story by Victor Heerman.

Scenario by Lewis Allen Browne.

Directed by Victor Heerman.

Length, 6,000 Feet.



Moving Picture World, June 10, 1922, p. 580

“ John Smith ”
Selznick Pictures—6000 Feet

(Reviewed by Charles Larkin)

THIS is an improvement on previous O'Brien releases. There's more action in it and Gene does not take up so much space posing and in emotional close-ups as in former vehicles. In fact once the action starts in this one, it's intensely interesting. However, the production uses up three reels almost before things commence. The opening part of the picture dealing with the antics and reforming of the servants could be trimmed down. In five reels "John Smith" would be better from an action standpoint.

Members of the hoi-polloi, ultra rich or "400," will enjoy this picture. It gives them some good tips on how to keep servants. When so many other factors have failed to solve this question, it is interesting to have the screen come along and do it. The secret it seems consists in "pouring on the oil," i. e., flattery.

Crook plays are usually entertaining and this one is no exception. In truth it gives us a slightly different angle. This crook is

picture

good all through the picture, except the flash we get of him in Sing Sing in the opening scenes. Thereafter John Smith becomes a very good man and remains so in spite of a lot of circumstantial evidence that tries to make him otherwise.

The film contains some good character work. There's our old friend George W. Fawcett, who, of course, is always convincing. Then there's charming Mary Astor who is very easy to look at and who possesses real ability which some day may be used for bigger things. Ester Banks sure is true to form in the role of the irritable lady of the mansion. There is also William J. Ferguson, Tammany Young, Vivian Ogden, Frankie Mann and Walter Greene, all of whom contribute adequate support to the star, who will please his admirers in his appealing part.

There are some intelligent subtitles. The bazar scenes, especially the dance of "John Smith" and Mrs. Lang, are well worked out. The trial is realistic. There are a number of dramatic moments. Victor Heerman directed the picture in praiseworthy manner. The photography is fair.

The Cast

John Smith.....	Eugene O'Brien
Mary Mason.....	Mary Astor
Marion Lang.....	J. Barney Sherry
Haynes.....	George W. Fawcett
Mrs. Lang.....	Ester Banks
Butler.....	William J. Ferguson
Cook.....	Vivian Ogden
Maid.....	Frankie Mann
Doctor.....	Warren Cook
District Attorney.....	Walter Greene
Lawyer.....	H. Sedley
Gangster.....	Daniel Hayes
Chauffeur.....	Tammany Young
Crook.....	John Butler

By Victor Heerman. Scenario by Lewis Allen Browne. Directed by Victor Heerman.

The Story—Deals with the adventures of an ex-crook who, upon leaving prison, reforms, gets a good job and is assigned by his employer to put his mother's estate in shape. The mother, being exceptionally nervous, has made things decidedly unpleasant for her companion, Mary Mason, and the servants have got beyond control. "John Smith" arrives, restores harmony and helps get the old lady finance a bazar for charity where a goodly sum is raised. John is made treasurer and is given charge of the funds. Meanwhile a former prison crony of Smith's learns of the money in the home. When Smith is away he steals the coin and kills the chauffeur. Smith is accused of the whole business, but at an interesting trial he is acquitted, thanks to the work of a clever detective who makes the guilty man confess. John marries Mary.

Classification—Comedy drama telling a fairly interesting crook story. Much better than several recent O'Brien releases.

Production Highlights—A fine cast. Some clever comedy portrayals by some veteran players. The scenes showing the bazar. The robbery of the money in the Lang mansion. The third degree staged by the district attorney and the court room scenes. The logically developed story and its fine climax.

EUGENE O'BRIEN IN
JOHN SMITH
(SELZNICK)

Very good entertainment in this last Eugene O'Brien starring vehicle. It is marked by real imagination both in details of settings and direction of the artists, and the work of the entire cast is on a high level. Directed by Victor Heerman. Six parts.

A particularly interesting and well-acted story, excellently told is "John Smith." It never relaxes its interest and gradually works up to a denouement that contains plenty of mystery. The acting throughout is superb.

Besides Eugene O'Brien, who as John Smith is serving a prison sentence for an offense he did not commit, there is Vivian Ogden, excellently cast as the cook; William J. Ferguson, in a delightful comedy

role as the butler; Tammany Young, as a chauffeur; Ester Banks, very natural and convincing as a crusty, cranky, old lady, Mrs. Lang; Frankie Mann, as a maid; J. Barney Sherry, appearing as Martin Lang; George Fawcett, in the role of a probation officer; and Mary Astor, delightfully appealing as Mary Mason, secretary to Mrs. Lang.

A novelty is introduced in "John Smith" in that all of the close-ups are given to Miss Astor instead of the star and her brunette beauty adds considerably to the picture's enjoyment.

Lawrence Hilliard is serving a sentence under the name of John Smith. A kindly probation officer becomes interested in his case and he is paroled. Through a broker he secures employment and is assigned the task of helping the broker's mother straighten out her domestic troubles. He proves to be quite a diplomat and soon has harmony in the home among the servants and arranges for Mrs. Lang to give a charity bazaar. The funds are entrusted to Lawrence's keeping. He receives a warning letter from Delavan, the man responsible for his prison term, that he wants half of the funds. That night the chauffeur is found murdered and the money is gone. Hilliard is arrested and tried for the murder. Delevan is caught, however, and confesses and the picture ends with the romance between Mary Mason and Lawrence just blossoming.

One of the best Eugene O'Brien pictures Selznick ever made.

Exhibitors Herald, July 1, 1922, p. 48

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

June Madness (1922)

Gossip Columnist Hamilton Peeke (Leon Barry), a gossip columnist for a society scandal newspaper.

Hamilton Peeke (Leon Barry) a gossip columnist for a society scandal newspaper, trails Clytie Whitmore (Viola Dana), who ran out of the church on her wedding day and into the car of jazz musician Ken Pauling (Bryant Washburn). She returns home and is locked in her room, but escapes. Peeke follows her to a roadhouse where Pauling is appearing and tricks her into doing a risqué dance number. When the lights go out, Pauling hustles her out of the nightclub and they go to the home of the real dancer, who is about to be married. A double wedding is performed, an Peeke agrees not to expose the heroine. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 43.

Clytie Whitmore finally consents to marry Cadbury Todd, but while walking down the aisle she runs out of the church and into the passing car of Ken Pauling, a well-known jazz musician. Shortly after returning home, Clytie escapes from her locked room and goes to Pennetti's roadhouse, where Ken is appearing, closely pursued by gossip columnist Hamilton Peeke. She dances in the show in place of Sonora, then escapes with Ken when the roadhouse is raided. They are married and receive the family blessing. *American Film Institute Catalog of Feature Films*



be suspected out of an entirely subordinate role.

The Cast

Clytie Whitmore.....Viola Dana
Ken Pauling.....Bryant Washburn
Cadbury Todd 2d.....Gerald Pring
Hamilton Peeke.....Leon Barry
Mrs. Whitmore.....Eugenie Besserer
Pennotti.....Snitz Edwards
Mamie O'Gallagher (Senora)....Anita Fraser

Story by Crosby George

Scenario and Direction by Harry Beaumont

Photography by John Arnold

Length, 5,600 Feet

The Story •

Clytie Whitmore, about to marry Cadbury Todd, Jr., decides while at the altar that he is the wrong man. She tosses the ring out of his hand and, while the guests pursue it, she disappears. She meets Ken Pauling in his car, after a few minutes of being pursued by the curious public, and goes to the cafe where his orchestra plays. Hamilton Peeke, reporter on a scandal sheet, is keeping track of her movements and persuades the manager of the cafe to feature her in a dance, as the premiere danseuse is absent on that particular night. Clytie does the dance, then her mother appears! She announces that she is going to marry Ken, and after a few hectic adventures she does so. Peeke promises not to expose her, for a consideration.

Moving Picture World, October 7, 1922, pp. 503-504

JUNE MADNESS

"June Madness" involves a good deal of production magnificence. It has two sets that measure up to the biggest in proportions. One is an elaborate staging of a church wedding and the other is a cabaret scene, both done with a lavish hand. But the story does not justify the cost of the picture. It greatly overdoes the cutie-cutie style of Miss Dana to the point where she alienates sympathy as the head-strong daughter of wealth.

There comes a point in the behavior of even a screen girl tom-boy where bad manners and ill temper arouse impatience and Miss Dana reaches it in the tale of Clytie Whitmore, the spoiled daughter of riches. She throws things at her maid, treats her mother rudely, not to say violently. In general, this admirable heroine of Mr. Beaumont's story should have been put in a correction school instead of being coaxed and coddled. This idea occurs to one about the middle of reel one and from then on one's resentment grows.

The whole picture is flash and vulgar. Everybody who belongs in the environment of wealth and breeding, from the mother to the suitor for the girl, is made ridiculous, and the hero is a jazz orchestra leader in a roadhouse. Another character who wears evening clothes is a society spy who secretly contributes to a society scandal newspaper. Whoever wrote the story seems to feel that clean linen is a subject to burlesque. The attitude, by the way, is quite familiar to observers of the screen art. Does this sort of thing awaken a sympathetic response in the minds of the fans?

The mother has arranged a match between Clytie and a simpleton of wealth, but Clytie resists right up to the altar. The best man drops the ring, and while everybody is stooping under the pews to look for it Clytie dodges through the chancel and escapes. This is after she has fallen as she marches up the aisle and blackened her eye (the optic turns a fine grease-paint black in three seconds). This wedding party is broken up, but another is set and mamma places a husky housemaid at Clytie's bedroom door to prevent another escape. So she goes out the window on a rope made of her bed clothes.

She whizzes to Pennetti's roadhouse where Len Pauling, her romantic sweetheart, is leader of the jazz dance orchestra. The dancing star of the roadhouse cabaret has failed to make an appearance, and Pennetti (played by Snitz Edwards) is in despair. The society spy, who has followed Clytie and is anxious to create a scandal, suggests to Pennetti that society's champion amateur dancer is in the place. Clytie is invited to take the absent dancer's place. She rips her evening dress apart until she has got down to the costume of daring "Follies" proportions and gives the performance. Len, meanwhile, has coached his musicians to turn all the lights out and make a noise in the dark. "It's a raid," shouts somebody and the crowd scrambles for the doors. Len seizes Clytie and hurries her to a nearby motor boat — "To escape the police," he says. He takes her to his bungalow, where the dancing star is being married, and then the runaways make a double wedding of it.

There are a few laughs in the picture, but Clytie's temperamental outbursts earn few of them. Miss Dana is a capital comedienne of a certain style, but you couldn't expect her to do much with a female rowdy of this sort. *Itush.*

Variety, September 29, 1922, p. 41

June Madness

Harry Beaumont Production. Released by Metro Pictures Corporation. Story by Crosby George. Scenario by Harry Beaumont. Cameraman, John Arnold. Directed by Harry Beaumont. Length, Six Reels.

CAST AND SYNOPSIS

Clytie Whitmore, Viola Dana; Ken Pauling, Bryant Washburn; Cadbury Todd, 2d, Gerald Pring; Hamilton Peeke, Leon Barry; Mrs. Whitmore, Eugenie Bossorer; Pennetti, Snitz Edwards; Sonora, Anitra Fraser.

Clytie Whitmore, daughter of Mrs. Ormsby Whitmore, after much persuasion is marrying Cadbury Todd, 2d. The girl is being reluctantly led down the aisle when a protruding foot catches in her lacy gown. She stumbles. When she is raised to her feet, she feels that her eye is swollen and purple. The incident is proof positive that the marriage ought not take place. In a flash Clytie is outside the church and off. She sees an automobile coming her way, jumps into it and finds herself seated next to Ken Pauling, Jazz King the leader of the orchestra at Pennetti's roadhouse. When he deposits her at her home, both feel that they are to meet again. When Clytie learns that it is mamma's intention to keep her imprisoned in her room, she escapes through the window and jumps into her roadster. Stopping at Pennetti's roadhouse, she argues with the doorman to allow her to enter unescorted, and finally she brushes past him and takes a seat at a table alone. She sees Ken, and the interrupted romance is resumed. Clytie overhears Signor Pennetti tell Ken that the featured dancer has failed to show up. Ken knows Clytie's reputation as a dancer in society, and he invites her to take Sonora's place. She consents and the conclusion of the number finds her in the arms of Ken, their lips together. At this moment Mrs. Whitmore enters. She entreats Clytie to go home. The girl refuses and states that she is going to marry Ken. They escape in a motorboat and soon find themselves happily married.

"June Madness" is one of the liveliest of Viola Dana's pictures. The story gets a good start and frolics through the wild tantrums of a young society girl. There is plenty of action in the picture and fairly good interest is developed as the story progresses. The material used is of the popular appeal variety and should be entirely satisfactory to an audience who enjoys light, humorous situations without exacting any particular thrills therefrom.

Points of Appeal.—The story is a typical society drama with all the frills and fixings that go in to make up the required atmosphere. The wedding at the church makes an attractive picture and Miss Dana's numerous changes of gowns will interest the ladies. The scenes at Pennetti's roadhouse are also good. The treatment of the romantic idea is a little far fetched but nevertheless acceptable.

Cast.—Viola Dana, as Clytie Whitmore the head strong young daughter of the household, gives an enjoyable performance and thoroughly acts the part. Bryant Washburn qualifies as the hero in the story and the support given by the remainder of the cast is first rate.

Photography, Lighting, Direction.—The interiors are well filmed and pleasing to the eye. Exteriors good and the lighting has been nicely handled throughout. Continuity unbroken and direction satisfactory.



“ June Madness ”

Metro—Six Reels

(Reviewed by Laurence Reid)

THIS picture is acted in Viola Dana's best spirit. Which is to say that Metro's dynamic star fairly bubbles over with vivacity, vitality and peppery enthusiasm. Miss Dana is a way of dominating a story. She can't help it because hers is a personality which can't be suppressed. Here she plays a June who deserts the groom at the altar because she happens to be in love with another man. This idea is a favorite one with the comedy producers, and if the sponsors of feature length pictures find it adaptable for a five or six reeler, it is not our place to stand back and criticize them, providing they keep moving with creditable high jinks.

“ June Madness ” is entertaining even if it is repetitious in some of its action. However, Harry Beaumont has kept it going. If you remember, it was this director who made “ Skinner's Dress Suit ” such an enjoyable treat. The star frolics about cutting up others until she has her way. Mother can't do a thing with her. The girl stumbles in walking toward the altar, receives a black eye, and disappears. Then she is locked in her room and escapes through the window. This is an old device, a good deal shop-worn now, but it suffices in keeping the pep in the picture. We next see the young flapper pursuing the right man, who happens to be a jazz orchestra leader at a road-house. The following scene calls for a rich cabaret set and the star showing her talent as a dancer. The regular artist is absent so she executes a few original steps of her own.

So it is on with the dance until mamma arrives—at which moment the climax appears with a deal of frenzied rushing around the place. In the end the girl elopes with the musician—who has applied cave-man tactics to make her submit to his scheme of romance. The picture is cleverly mounted, every detail being in harmony with the plot and characters. A society comedy-romance, it sparkles with paprika without exacting any demands upon the spectator's imagination. Bryant Washburn under the guidance of Beaumont again, makes a good impression. The piece will be enjoyed by your patrons.

The Cast

Clyde Whitmore.....	Viola Dana
Kon Pauling.....	Bryant Washburn
Cadbury Todd, 2d.....	Gerald Pring
Hamilton Pecko.....	Leon Barry
Mrs. Whitmore.....	Eugenie Bessiere
Penetti.....	Snitz Edwards
Mamie O'Gallagher (Sonora).....	Anita Fraser

By Crosby George. Directed by Harry Beaumont. Photographed by John Arnold. Produced by Metro.

duced by Metro.

The Story—Rich society girl is sold to highest bidder by mercenary mother. She rebels when walking up the aisle to the altar and escapes. When she is locked in her room, she escapes and joins her romantic lover who leads a jazz orchestra in road-house. They succeed in eloping and eventually receive the family blessing.

Classification—Polite romantic comedy cut according to the Viola Dana pattern.

Production Highlights—The society sets, giving an atmosphere of good taste. The cabaret scene when star and leading man hold the spotlight. The elopement. The scene at altar when bride runs away.

Exploitation Angles—Play up the romantic angle. Get out teasers telling of the pep and vivacity of the modern girl who delights in having a good time.

VIOLA DANA IN
JUNE MADNESS

(METRO)

A George Crosby story adapted to the screen by Harry Beaumont. It has its moments of good comedy, but as a whole does not compare with star's recent vehicles in audience appeal. Six reels, and could have been told in five.

There is plenty of action in "June Madness" of the rushing in-and-out type, but it is not always very convincing and does not score heavily as comedy. The story is a familiar one, that of a head-strong rich girl, whom a doting mother wishes to marry off to a non-essential lounge

lizard, but daughter has fallen in love with a handsome orchestra leader, and after many tantrums, a balking at the altar and a conveniently arranged escape from the church, it all ends happily.

Miss Dana is Clytie, the society girl; Bryant Washburn the jazz king.

It is all well staged and well photographed and the business of the bride tripping when coming down the church aisle and getting a black eye, was genuinely funny. There is a draggy finish, however, and a long drawn out "fake" raid on a road house. The titles, too, are weak. The one big talking point is the star's name.

Exhibitors Herald, December 16, 1922, p. 57

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Hamilton Peeke)

Ethnicity: White (Hamilton Peeke)

Media Category: Newspaper

Job Title: Columnist (Hamilton Peeke)

Description: Major: Hamilton Peeke, Negative

Description: Minor: None

Kissed (1922)

Editor Needham (Percy Challenger).

Constance Keener, who is betrothed to young millionaire Merton Torrey, confesses to him her desire for romance such as he does not give her. On the occasion of a masquerade ball, Torrey is unable to escort her; and while she is alone on the balcony, someone suddenly seizes and kisses her, then disappears. She attempts to discover her assailant's identity, but two other men are in identical costumes; later, she decides that he was Dr. Moss, and a few days later, she elopes with him. On the train, Connie realizes after being kissed that she has eloped with the wrong man. When the train comes to a stop, they are "held up" by a masked man who "kidnaps" and kisses her; realizing that he is the stranger, Connie unmask Torrey, the man she had considered so unromantic. *American Film Institute Catalog of Feature Films*

“ Kissed ”

Universal—4231 Feet

(Reviewed by Laurence Reid)

MARIE PREVOST'S piquant personality, her ability to interpret a flapperish type of heroine, her gift of wearing smart clothes, a faint dash of romance, some clever titles and a tasty production—these are the sole assets of “Kissed,” which travels along on two cylinders with very little gas to keep it going. In fact the plot is inconsequential and really belong as the background of a two-reeler. King Baggot, the director, had done wonders, however, in adding enough incident to extend through four reels. The padded scenes are not overdone and they do not grate up one's patience.

The heroine, possessing a will of her own, scoffs at her mother's choice of a husband, although he is a millionaire. She longs for romance. She wants her kisses hot and lingering. Therefore when attending a masquerade ball and receiving a burning kiss from a disguised stranger she completely loses her heart. She imagines him to be a physician. And longing to catch him she takes up settlement work and eventually elopes. The scene aboard the train is the best in the picture—even though it had studio stamped all over it. For one thing Baggot has kept the train from rocking and it looks quite genuine, though the cyclorama reveals a high mountain peak skipping by in endless procession. There is some fairly effective comedy introduced here with sufficient by-play to score with anyone.

The climax shows a melodramatic touch. A masked bandit boards the train, holds it up, tears up the swain's marriage license and kidnaps the girl. She had previously realized that she made a mistake for his kiss lacks warmth and color. When the bandit un-masks, lo and behold, it is the young millionaire who had been repulsed. He is the man who had stolen her heart at the ball. And the excuse for holding up the train is ex-

plained through his being the president of the road. The masquerade ball is well staged, and between that scene and the other aboard the Pullman, the picture manages to offer a couple of highlights. Some will catalogue it as too frail for screen purposes. But it serves in setting off the star's appealing personality. It will probably need strong support.

The Cast

Constance Keener.....Marie Prevost
Merton Torrey.....J. Frank Glendon
Dr. Sherman Moss.....Lloyd Whitlock
Mrs. Keener.....Lillian Langdon
Horace Peabody.....Arthur Hoyt
Editor Needham.....Percy Challenger
Bob Rennesdale.....Harold Miller
Miss Smith.....Marie Crisp
Jim Kernochan.....Harold Goodwin
By Arthur Somers Roche. Scenario by Doris Schroder. Directed by King Baggot. Photographed by Bennie Bail. Produced by Universal.

The Story—Irrepressible girl has own ideas about matrimony although her mother has pledged her to highest bidder, a young millionaire. Girl longs for romance and while attending masquerade ball receives a kiss which indicates to her that she has found her ideal. Thinking the man is the right one she elopes and discovers that his kiss is unlike that received at the dance. Train is held up by a masked bandit who proves to be the young millionaire she had repulsed. He is the ardent youth who kissed her at the ball.

Classification—Romantic comedy-drama revolving around irrepressible girl's escapades and her desire to find an ideal husband.

Production Highlights—Miss Prevost's clothes. Her appealing performance. Scene at masquerade when she is kissed. Scene when she elopes and train is held up by a pseudo bandit who proves to be man she had formerly despised. Good settings. Good titles. Good lighting.

Exploitation Angles—Title will draw the younger set. Needs advertising campaign of a snappy order. Feature star and her wardrobe. Author's name of some value to steady fiction readers. Masquerade ball suggests a prologue.

Drawing Power—In neighborhood houses picture will draw first rate. Rather light for downtown houses. Picture needs a deal of support from rest of program to satisfy audiences.

Kissed

Universal Special Attraction. Story by Arthur Somers Roche. Scenario by Doris Schroeder. Cameraman, Bennie Bail. Directed by King Baggot. Length, 4,231 Feet.

CAST AND SYNOPSIS

Constance Keener, Marie Prevost; Merton Torrey, J. Frank Glendon; Dr. Sherman Moss, Lloyd Whitlock; Mrs. Keener, Lillian Langdon; Horace Peabody, Arthur Hoyt; Editor Needham, Percy Challenger; Bob Rennesdale, Harold Miller; Miss Smith, Marie Crisp; Jim Kernochan, Harold Goodwin.

Everyone in the little town where Connie and Merton Torrey lived considered their marriage inevitable. Everything was so matter of fact that the girl longed for romance and refused to marry Torrey. On the occasion of a masked ball, Torrey was unable to escort her to the dance and she decided to go alone. While standing out on the balcony, someone suddenly seized and kissed her, then disappeared over the railing. She watched to see where he went and discovered that he joined two other fellows who were in identical costumes as his own. Perplexed and interested she sought them out after the dance and finally decided that the thief must have been Dr. Moss. A few days later they plan to elope and after boarding the train Connie receives her first kiss from Moss. She suddenly realizes that she has eloped with the wrong man. Further down the track the train comes to a sudden stop. Torrey comes in and boldly captures his girl. He kisses her and then she is aware that he is unquestionably the thief who had set her heart pounding at the dance and disappeared.

For light frivolous entertainment Marie Prevost's new picture, *Kissed*, offers pleasant amusement. The story runs its own course with a general "much ado about nothingness." It is constructed in a romantic schoolgirl fashion and should readily satisfy an audience who takes amusement for its face value and does not question too deeply the whys and wherefores of the situations. The theme carries a somewhat new finish, but has the familiar mask ball and rejected suitor aspect of many others. However, the story on a whole is entertainingly done and contains material that popular demand praises.

Points of Appeal.—The art of osculation comes in for its full quota of prominence, as suggested by the title. Clever art titling succeeds in supplying the visible evidence of the "kick" derived therefrom where imagination is likely to fall short. The scenes in the hospital nursery also have an appeal.

Cast.—Marie Prevost gives a pleasing portrayal of Constance Keener. She possesses a great deal of charm, which she uses unstintingly in this role. Adequate support is given by other members of the cast.

Photography, Lighting, Direction.—The picture has some attractive night views and good interiors. The lighting is sufficient. Action slow in taking place, but the better part of the story runs a lively clip.



“Kissed”

*Marie Prevost's Personality Helps to Put
Over Light Comedy Distributed by
Universal.*

Reviewed by C. S. Sewell.

Charming as ever is Marie Prevost in “Kissed,” her newest starring vehicle for Universal. This, however, is not one of her best productions; the story is very light and several minor incidents has been given undue footage to make it a production of feature length.

As with this star's previous pictures, this is a light comedy and is entertaining. Director King Baggott has used considerable ingenuity in maintaining the suspense as to who kissed Marie, though the identity of this person can be easily guessed and your surmise is confirmed by a sub-title before his identity is revealed.

Altogether it is an average program picture, the appeal depending principally on the personality of the star, the identity of the “kisser” and the fact that it is based on a successful magazine story by Arthur Somers Roche.

The production is well photographed and the star is assisted by a competent cast, including J. Frank Glendon, Lloyd Whitlock and Harold Goodwin. The story moves along smoothly and easily with no strong moments of either drama or action, and some of the situations are rather far fetched.

The Cast

Constance Keener.....	Marie Prevost
Merton Torrey.....	J. Frank Glendon
Dr. Sherman Moss.....	Lloyd Whitlock
Mrs. Keener.....	Lillian Langdon
Bob Rennesdale.....	Harold Miller
Horace Peabody.....	Arthur Hoyt
Jim Kernochan.....	Harold Goodwin

Story by Arthur Somers Roche.

Scenario by Doris Schroeder.

Directed by King Baggott.

Length, 4,231 Feet.

Length, 4,251 Feet.

The Story

Constance Keener's mother has decided that she shall marry Merton Torrey, a young millionaire. Constance likes him but she longs for romance and tells him so. At a masquerade ball someone suddenly kisses her and flees. There appear to be three possibilities, she soon eliminates two and is eloping with the third when she discovers on kissing him that he is the wrong party. The train is suddenly held up by a masked man who "kidnaps" her and later kisses her. She recognizes by the kiss that he is the right man, and finds out when he unmaskes that it is Torrey, the young millionaire she has turned down because he was so unromantic.

Program and Exploitation Catchlines:

Hungry for Romance, She Was Suddenly Kissed by a Masked Man, Who Was He, and to What Did This Lead?

Charming Marie Prevost in a Delightful Story of Romance, Wherein Her Prince Charming Appeared in the Person of a Masked Dancer Who Kissed Her and Fleed.

Exploitation Angles: Sell this on the star and the kissing episode. You can get a lot out of the latter angle, asking girls if they believe they can recognize men by their kisses. Jazz it up and you can collect.

Moving Picture World, May 27, 1922, p. 417

MARIE PREVOST IN
KISSED
 (UNIVERSAL)

Slight story of no great interest, aside from the piquant Miss Prevost herself, but it winds up with an exciting finish. Adapted from a story by Arthur Somers Roche. A slender comedy idea stressed almost to the breaking point. Directed by King Baggot. Five reels.

While the whole of the production is of a very high standard, with many excellent night scenes with effective lightings, the story is so thin it fails to carry conviction. It seems too bad that stronger vehicles are not provided for this little star. She shows aptitude in the various roles in which she has been cast, but is held back by the very nature of the stories given her.

The title of this one may draw them in, but you can promise little to the more serious-minded patrons. The story is far-fetched and built upon so slight a situation as to appear almost ridiculous.

In Miss Prevost's support appear J. Frank Glendon, as Merton Torrey, a millionaire sweetheart; Lloyd Whitlock, as Dr. Moss; Lillian Langdon, as Mrs. Keener; Arthur Hoyt as Horace Peabody; Percy Challenger, in the role of Editor Needham, and Harold Miller as Bob Needham.

Miss Prevost plays the role of Constance Keener, an irrepressible young lady who has her own ideas about picking a husband. At a masquerade ball she is kissed by a stranger and she thinks she has found her ideal. She is unable to determine which of three men, dressed alike, delivered the kiss, but finally she decides it was Dr. Moss and agrees to elope with him. She discovers, when he kisses her, that he is not the man, but when the train is held up by a bandit and she is kissed by the "highwayman," she finds her ideal—the young millionaire who sought her hand.

THE *Film* DAILY
Sunday, May 21, 1922

On The Order of Star's Previous Pictures

Marie Prevost in
"KISSED"
Universal

DIRECTOR King Baggot
AUTHOR Arthur Somers Roche
SCENARIO BY Doris Schroeder
CAMERAMAN Bennie Bail
AS A WHOLE The usual type of picture that stars Marie Prevost; suitable if they are satisfied with very light stuff
STORY Takes a good deal of padding to stretch slight situation to feature length but you don't tire of the star
DIRECTION Succeeds in holding the interest pretty well in spite of the fact that nothing very much happens
PHOTOGRAPHY Good
LIGHTINGS All right
STAR Pleasing; plays about in her usual style, pouting and vamping the way they like it
SUPPORT Adequate; J. Frank Glendon and Lloyd Whitlock leading men with Arthur Hoyt in a silly comedy role
EXTERIORS Not many
INTERIORS All right
DETAIL Ample
CHARACTER OF STORY Girl refuses to marry suitor of mother's choice because she loves another, only to discover it is the same man
LENGTH OF PRODUCTION 4,231 feet

Marie Prevost's latest release follows along pretty much in the same line as her recent Universal pictures. It is a fairly pleasing offering that serves to exploit the star to the best advantage, and will likely get by with the average audience because it does not tax their imagination, require any strict attention to follow it and at the same time is sufficiently interesting to keep them watching, even though it never grips.

The director has found it necessary to use a good

deal of padding to round out a very slight situation. Usually this results in some dull bits that cause breaks in the continuity. Such is not the case with "Kissed." The padding is obvious but at the same time isn't distracting and since it includes the star, the feature remains good to look at at all times. A day nursery and a masque ball are two unimportant sequences, and Arthur Hoyt is wholly unessential as a sort of self-willed protector of the heroine. He is evidently supposed to offer a comic relief but he is sadly unsuccessful.

The story is of an improbable nature with a surprise finish that is effective but not convincing. It is pretty hard on a railroad president when he has to hold up one of his own trains to kidnap the girl he loves to prove to her that he is the one she loves. Director Baggot puts over the surprise in good fashion, and it isn't probable that many will suspect that the hold-up man is the heroine's millionaire suitor, prior to his unmasking.

Marie Prevost is as attractive as usual and will fully satisfy her admirers in this. She wears some pretty new frocks and is always nicely photographed. J. Frank Glendon is good as the suitor who proves he can be quite romantic and thereby wins the girl, while Lloyd Whitlock is unsuccessful in his attempt to clope with her. Lillian Langdon is the mother.

Story: Mrs. Keener insists that her daughter, Constance, does not know her own mind so she selects the rich Merton Torrey as the girl's prospective husband. He is wrapped up in business and doesn't match up to Connie's romantic expectations. She refuses him and at a masque ball is kissed by a mysterious stranger. Later she believes Dr. Moss is the man of her dreams and she plans an elopement with him, but learns he is not the man when he kisses her. The train is held up by a bandit and Connie kidnapped. It develops that Torrey was the one who kissed her at the ball and also the bandit.

Very Light Material That Will Please If The Others Have

Box Office Analysis for the Exhibitor

You know best what you can do with the Marie Prevost pictures and whether or not they go over. It depends largely upon just what sort of material pleases them. All of the Prevost pictures offer very light entertainment with usually slight story situations, so that if they favor melodramas or entertainment of a more weighty character they are not likely to be satisfied with the type offered in "Kissed."

Catchlines would serve to interest them. Say: "Who was the kiss burglar? She knew him by the way he kissed her although she didn't see his face. See how Marie Prevost comes near eloping with the wrong man in her latest Universal production, 'Kissed'." You can appeal to the flapper crowd especially, and advertise the title for their benefit. Stills of the star will decorate your lobby attractively.

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Comedy
 Gender: Male (Editor Needham)
 Ethnicity: White (Editor Needham)
 Media Category: Newspaper
 Job Title: Editor (Editor Needham)
 Description: Major: None
 Description: Minor: Editor Needham, Positive

The Lights of New York (1922)

Newspaper story reveals that a derelict guest at a dinner is really a well-known Wall Street man before unrequited love ruined him.

Lights Of New York

Fox Photoplay in Six Parts. Director, Charles J. Brabin. Cameraman, George Lane. Running Time, Seventy Minutes.

CAST AND SYNOPSIS

Charles Redding, Marc MacDermott; M s. George Burton, Estelle Taylor; Robert Reid, Clarence Nordstrom; Mrs Reid, Marguerite Seddon; Daniel Reid, Frank Currier; Mary Miggs, Florence Short; Jim Slade, Charles Gerard.

First Story: Robert Reid and his wife conduct a pawnshop on the East Side, New York. They adopt a baby boy left at their door by a woman customer and name him Daniel. He is a good lad but as he grows toward manhood evil companions lead him astray. Jim Slade, gangster, possesses considerable influence over him. His adopted father forbids him to associate with Slade and emphasizes his command by handling him rather roughly. That night Daniel finds himself engaged with Slade in an attempt to rob Mr. Reid's safe. Discovered, Daniel fires a revolver, killing both of his parents. He then awakens, is relieved to find that he has been dreaming and goes straight for the future. In the second story a wealthy young bachelor, due to be wed next day, is giving a dinner, when he discovers that there are thirteen guests. To make up fourteen they bring in a derelict who is passing by. The new guest tells how he was once well-to-do. A shock caused by the elopement of the woman he loved with another man started him speculating in Wall Street, where he lost everything and descended to the gutter. When leaving he recognizes a portrait on the wall as that of the girl he loved. It is the host's mother. The latter sees him go out and her son relates the outcast's tale. Some time later at a Fifth Avenue Club one of the guests at the bachelor dinner reads in a newspaper of the wedding of his former host's mother to a certain Charles Redding, once a well known Wall Street man. In the picture of Redding he recognizes the derelict guest, once more prosperous.

Although listed as a six reel feature, "The Lights of New York" offers two separate stories, each in three parts. There is no connection between the two episodes, excepting as regards location, the producer evidently aiming to present a couple of sketches of supposed life in the great city, seasoned with pathos, highly moral reflections and sunshine climaxes. This he has accomplished, but the net result isn't particularly impressive. Neither of the tales rings true, the dream solution of the first being a threadbare artifice which fails to satisfy in the present instance. In the second narrative the spectator is left wondering how the outcast chap who lost and regained sweetheart and riches managed to retrieve his fortunes. The continuity is badly tangled. The picture is hardly likely to please critical audiences and does not rise above the level of an ordinary program attraction.

Points of Appeal.—The first episode starts off slowly but gets into a quicker stride in the second reel. It gathers melodramatic force in the third, puts over a thrill in the climax, then comes the revelation that the hero has merely been dreaming, a rather commonplace and ineffective ending. The second episode, detailing the addition of a hobo guest to a dinner party of thirteen, flashes back the life history of the bum and later the newspapers print an account of his marriage to his old-time sweetheart. According to a subtitle two years have elapsed, during which period a turn for the better in the outcast's fortune has somehow taken place. The episode isn't lacking in pathos at times but the whole thing is badly tangled and inconclusive.

Cast.—Clarence Nordstrom plays the lead in the first story, giving a capable performance as Robert Reid, Marguerite Seddon, as Mrs. Reid, and Frank Currier, as Daniel, furnish clean-cut character sketches. Marc MacDermott is the George Redding of the second story and does excellent work, with Estelle Taylor filling the heroine role acceptably.

Photography, Lighting, Direction.—The New York views are skilfully filmed, there are some capital light and shadow effects, good interiors and night shots. The continuity is O. K. in the opening episode and very poor in the second. Tolerably fast action prevails.



Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Drama
 Gender: Group
 Ethnicity: Unspecified
 Media Category: Newspaper
 Job Title: Unidentified News Staff
 Description: Major: None
 Description: Minor: Unidentified News Staff, Neutral

Living Lies (1922)

Reporter Dixon Grant (Edmund Lowe). Editor

Reporter Dixon Grant (Edmund Lowe) is assigned by his editor to investigate financiers involved in crooked deals. Grant gets hold of a piece of paper on which the crooks have signed an agreement for a traction deal. The crooks try to bribe Grant and his girlfriend, and then torture him to locate the whereabouts of the paper, but Grant escapes and captures them. The head of the crooks is killed when his houseboat comes lose from its anchor and plunges over a waterfall. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, pp. 43-44.

This States' Rights melodrama was based on the story A Scrap of Paper by Arthur Somers Roche, which ran in the Saturday Evening Post -- or the "Satevepost," as insiders liked to call it back then. Dixon Grant (Edmund Lowe) is a newspaper reporter assigned to investigate a gang of disreputable financiers who are responsible for a number of crooked land deals. He locates the papers that will break the swindle wide open, and the leader of the gang tries to bribe Grant and his sweetheart (Mona Kingsley) to get them back. When Grant refuses, the crooks kidnap him and torture him until he reveals the papers' hiding place. Grant manages to escape and rushes to the newsroom, where the tale of the scheme is published. The gang's leader escapes in a houseboat but while he is sleeping, it slips anchor and goes over the falls, killing him. Janiss Garza, <https://www.allmovie.com/movie/living-lies-v99939#TER3MpfYQPIMwF21.99>

Living Lies

1922 American film (Mayflower Photoplay/5 reels) based on Arthur Somers Roche's story "A Scrap of Paper" and his novel *Plunder*. Newspaper reporter Dixon Grant (Edmund Lowe) investigates a syndicate of crooked financiers headed by evil Masterman. Grant gets a copy of an agreement for an illegal deal but Masterman tortures him until he reveals its hiding place. Later Grant and his sweetheart Miss Rowland (Mona Kingsley) get the evidence needed to publicize the crooked deal. Masterman dies when his houseboat hideout is destroyed. Emile Chautard directed.

Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, p. 127⁴

“Living Lies”

*A Clark-Cornelius Cinemelodramatic
Feature of a Newspaperman's
Adventure*

Reviewed by Roger Ferri.

Clark-Cornelius' "Living Lies" is a screen adaptation of a popular Saturday Evening Post story, "A Scrap of Paper," that will make a strong appeal to those who revel in melodramatic offerings. Cognizant of the public demand today for melodramas, these distributors could not have selected a more opportune time to release such a picture. There is adventure galore, an exciting horse race, a shipwreck, and, in fact, everything that goes to make the sort of melodrama that never misses in throwing the patrons of "nigger heaven" into a spontaneous outburst of applause and cheer.

Without any warning the spectator is treated to a thrilling race and in rapid succession come a series of fistic fights. Despite the fact that "Living Lies" constitutes the mellowest of melodrama there is no gunplay. There is plenty of grappling, but nothing to which even the "bluest" of censors can object is reflected on the silver sheet.

The acting throughout is good, but the cutting can be improved upon with the insertion of several needed titles. Edmund Lowe as the enterprising reporter, who runs down a gang of crooked capitalists, is a complete success and will be admired even by those intimately acquainted with newspaper life. Mona Kingsley as his sweetheart, is charming, while Kenneth Hill makes a crafty crook. The rest of the cast is acceptable. The direction is good.

The Cast

Dixon Grant.....Edmund Lowe
Eustace Bray.....Kenneth Hill
Miss Rowland.....Mona Kingsley

Story by Arthur Somers Roche.

Directed by Emil Chautard.

Length, 5 Reels.

The Story

Dixon Grant, a reporter, is instructed to run down a band of high financiers suspected by the editor of being involved in a number of illegitimate deals. Masterman, the head of the crooked syndicate, effects an alliance with two others in putting over a traction deal. The signed agreement is blown out of the window and onto the street where it is picked up by Bray, who is later tricked into hiding the agreement, which falls into the hands of Grant. This fact is soon discovered by Masterman who offers to bribe the reporter and his sweetheart into surrendering the papers. They are tricked by Bray, who has been brought into the alliance, and tortured until Grant discloses the hiding place of the papers. Masterman sets out to locate the papers. Meanwhile, Grant and his sweetheart escape and manage to secure the necessary evidence to publish the traction scandal. Masterman, who has sought refuge in his house boat, while asleep discovers that the anchor has broken and the craft is headed toward the falls. Before he can escape the boat is caught in the strong current and its destruction follows. Masterman is found dead. The story has been printed.

Moving Picture World, January 21, 1922, p. 322

“Living Lies”

Clark-Cornelius-State Rights—Five Reels

(Reviewed by D. J. Gest)

THIS state right offering, an adaption of the author's Satevepost story, "A Scrap of Paper," has a melodramatic appeal that should put it over extremely well with those audiences that delight in the thriller. And as there seems to be a decided drift toward that sort of picture "Living Lies" has undoubtedly been put on the market at the right time. In rapid succession there is thrust before the view of the spectator a hair-raising, blood-tingling horse race, several two-fisted encounters and a ship-wreck which is executed in first rate style.

It is the type of action that delighted "nigger heaven" in the days of the old-time thriller—that brought 'em on their hind legs howling and forgetting to shuck the peanuts in their enthusiasm to whistle with their fingers. But with all this grand display of erstwhile heroics there is an absence of gun play. The picture has for its hero a newspaper man and he fills the job in a manner that will meet approval from any "scoop hound." The ancient stage type of reporter—who carries the w. k. note-book and resembles a high school fiedgling, has been wisely avoided.

Spectators everywhere will vote it a first class melodrama. It is better handled than most newspaper stories, sticking pretty close to the correct characterization and atmosphere, although it was necessary to inject the romantic element. It could be edited a trifle better thus bringing a compactness which is absent at times. The plot is complicated with adventure and revolves entirely around a young reporter sent out on an assignment. The highlights are the above mentioned snappy horse race and ship-wreck. The cast contributes admirable performances, and the direction is excellent.

The Cast

Dixon Grant.....	Edmund Lowe
Eustace Bray.....	Kenneth Hill
Miss Rowland.....	Mona Kingsley
By Arthur Somers Roche. Directed by Emil Chautard.	

The Story.—Newspaper tale with Dixon Grant, reporter, assigned to run down financial band suspected of crooked deals. He finds signed agreement for traction steal. Grant and sweetheart refuse bribe of gang leader to give up papers. Failing in that enterprise crooks tricks reporter, who is tortured until he reveals hiding place of papers. Hero escapes and prints exposure of scheme while gang leader seeks refuge in houseboat. While he sleeps it slips anchor, and, heading for falls, is destroyed, the crook losing his life.

Classification.—Adventurous melodrama of newspaper reporter sent on assignment. Carries thrills and action, suspense and romance.

Production Highlights.—The thrilling horse race; the ship-wreck as boat plunges toward falls. The capable acting of Edmund Lowe and Mona Kingsley. Exceptionally good photography and splendid direction.

Exploitation Angles.—Title is meaningless. Best plan is to concentrate upon vivid quality of story, which carries the utmost in adventurous action. Should be played up for its thrills and atmosphere.

Drawing Power.—Should go over in the neighborhood house and smaller cities especially well. Will be liked by the gallery gods, who are the boys with the pay envelopes on a Saturday night. Played up for thrills will excite a crowd. A good picture for the men and boys.

Motion Picture News, March 18, 1922, p. 1628

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Dixon Grant, Editor)

Ethnicity: White (Dixon Grant, Editor)

Media Category: Newspaper

Job Title: Reporter (Dixon Grant). Editor (Editor)

Description: Major: Dixon Grant, positive

Description: Minor: Editor, positive

Lola Montez, die Tanzerin des Konigs (1922) (aka Lola Montez, the King's Dancer) – Germany

Journalist Jean Baptiste Rosemond de Beauvallon (Max Gulstorff), the dramatic critic of the *Globe* is involved in a political scandal involving dancer Lola Montez in Paris. He killed a rival journalist who was Lola's lover over a contrived gambling affair. Three weeks after the fatal duel, Lola was hissed during a performance as she expressed her contempt for them upon the stage. So ended her career as a dancer in the French capital. *Summarized* from the book, *Lola Montez: An Adventuress of the Forties*, by Edmund Basil Francis D'Auvergne, pp. 123 to 166

Gypsy Lola Montez is told by an old woman that she will marry a king. This is used to poison the throne-pretendent of Spain, giving the crown to Carlos, but this fails. Lola is arrested, but able to convince the local governor of her innocence. Together they go to Venice, the situation in Spain is becoming too dangerous for him. In Venice, she meets a student from Munich and falls in love with him, but her mentor orders her to follow him to Paris, where she is soon involved with the future ruler, Napoleon III. After a political scandal she leaves for Munich hoping to meet the student again, but trying to get a booking at the Royal theater there, she meets king Ludwig I, who is soon facing political troubles with a rebellious population with a strong dislike for Lola Montez. *IMDB Summary*

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Beauvallon)

Ethnicity: White (Beauvallon)

Media Category: Newspaper

Job Title: Critic (Beauvallon)

Description: Major: Beauvallon, Negative

Description: Minor: None

Love in the Dark (1922)

Editor Dr. Horton (Edward J. Connelly), a minister, takes in Mary Duffy who is released in his care after being arrested and employs her as a companion for his wife.

Mr. and Mrs. Tim O'Brien hire orphan Mary Duffy to care for their son, Red, then desert the two of them when eluding the police. Mrs. O'Brien abandons Tim, who can see only at night, and she is killed by an automobile. After finding a home with the Hortons, Mary discovers that Dr. Horton's son, Robert, is taking European Relief funds from Horton's safe to use for gambling, and she informs Tim of the theft. Tim agrees to recover the money from the gambler's safe, is nearly caught, and is reunited with Mary and Red. *American Film Institute Catalog of Feature Films*

little Irish orphan, bubbling with good humor, which she portrays.

Crooks play a large part in this picture. The leading man starts out as a crook but he goes straight afterwards, though the girl is definitely shown as the cause for his reformation. An unusual twist is given to this character, as he is shown as afflicted with an eye disease which causes him to be practically blind when the sun is shining, though his sight is keen at night with artificial light. This point adds novelty to the story.

Viola Dana puts over her role in fine shape, bringing out the pathos and lovable characteristics of the girl, as well as the humor of the character; however, the role does not afford her as good opportunities for effective work as several others in which she has appeared. The remainder of the cast, headed by Cullen Landis as the crook with impaired vision, is entirely satisfactory, and there is a particularly bright little boy, Bruce Guerir who is unaffected and amusing.

It is a production which from an entertainment standpoint ranks with the better class of program offerings and should prove satisfactory with average audiences, particularly those that like Viola Dana.

The Cast

Mary Duffy.....	Viola Dana
Tim O'Brien.....	Cullen Landis
Mrs. O'Brien.....	Arlene Pretty
"Red" O'Brien.....	Bruce Guerir
Dr. Horton.....	Edward Connelly
Mrs. Horton.....	Margaret Maun
Robert Horton.....	John Harron
Jimmy Watson.....	Charles West

Based on story "Page Tim O'Brien."

by John Moroso.

Scenario by J. G. Hawks.

Directed by Harry Beaumont.

Photographed by John Arnold.

Length, 6 reels.

The Story

Mary Duffy, raised in an orphan asylum, is adopted by the O'Briens to take care of their little boy, Tim O'Brien, who cannot see during the daytime, but who has keen vision at night, is a crook. Double-crossed by his pal, he and his wife make a getaway when the police appear, leaving little "Red" with Mary. Mrs. O'Brien leaves Tim in the lurch when daylight comes and is killed by an auto.

Mary is arrested, but the kind-hearted magistrate discharges her and sends her to a minister-editor, who employs her as a companion for his wife. Mary is happy in her new home, but she longs for Tim, whom she has begun to love. When the minister's son gets into trouble by stealing his father's money and losing it gambling, she summons Tim by means of the prearranged signal—an ad in the paper. Tim, who has reformed, comes to her, and then she pleads for him to open the gambler's safe and get the money back. He does so as she wants to save the minister from the shame. Everything ends satisfactorily with a romance between Tim and Mary.

"Love in the Dark"

Viola Dana's Newest Production for Metro
Is a Light but Amusing Melodramatic
Comedy

Reviewed by C. S. Sewell

Light, but amusing, is "Love in the Dark," Viola Dana's newest starring vehicle for Metro Pictures Corporation. It is in the nature of a comedy melodrama, for although many of the situations are melodramatic, they are not heavy, but handled light-heartedly, and Miss Dana is given opportunities to bring out the breezy and humorous side of the character of the irrepressible

Love In The Dark

Metro Photoplay in Six Parts. Adapted to John Moroso's Story, "Page Tim O'Brien." Scenario by J. G. Hawks. Director, Harry Beaumont. Cameraman, John Arnold. Running Time, Seventy Minutes.

CAST AND SYNOPSIS

Mary Duffy, Viola Dana; Tim O'Brien, Cullen Landis; Mrs. O'Brien, Arline Pretty; Red O'Brien, Bruce Guerin; Dr. Horton, Edward Connelly; Mrs. Horton, Margaret Mann; Robert Horton, John Harron; Jimmy Watson, Charles West.

Tim O'Brien, a crook, and his wife resolve to hire a girl to take care of their little boy. They secure the services of Mary Duffy, who has been reared in an orphan asylum. A peculiarity about Tim is that due to an affliction of the eyes he can scarcely see in the daytime, while at night he possesses the faculty of a cat for distinguishing objects. Tim is anxious to "go straight" but his young wife does not sympathize with this idea and urges him on to perform another "job." Tim's wife and his pal doublecross him, making a getaway when the police appear. Little "Red," the child, is left in Mary's care. Tim, however, makes his escape. His wife deserts him in daylight but is killed by an auto. Mary is arrested but discharged by the magistrate through whom she obtains a position as companion to the wife of a minister. The minister's son steals his father's money and loses it to a gambler. Having previously arranged with Tim to summon him by means of a newspaper ad in case she needs help, Mary sends for him. At her instigation he opens the gambler's safe and gets the money back to save the minister's son from disgrace and his father from a broken heart. Tim and Mary are united.

A bully crook melodrama, replete with thrills, comedy and pathos, "Love in the Dark" should give thorough satisfaction wherever it is shown. The plot develops a good many entirely unexpected angles, in fact the element of surprise bobs up continually and adds to its freshness and interest. The hero who is blind during the day but possessed of sharp sight throughout the hours of darkness is a very unusual character, quite new to the screen but extremely effective. As a vehicle for Viola Dana the story is all that could be desired, it is skillfully directed, the action moves fast and smoothly and beautiful photography holds the eye from start to finish. Considered as a strictly commercial proposition the film should be given a high market rating. It is exactly the sort of thing which will please a majority of the movie fans, thanks to the intensely human atmosphere surrounding even the most melodramatic phases of the yarn.

Points of Appeal.—The heroine wins sympathy at once and all through the play the interest of the spectators in her progress from the asylum and slums to a higher goal and well deserved reward never falters. The redemption of the crook hero is brought about smoothly and without any of those violent, unlikely changes of character which so frequently render it difficult for one to be convinced that a screen criminal has really reformed. Despite the plot's artfully woven complications it is easy to follow, there is no lack of suspense and a snappy, joyful climax is achieved.

Cast.—Viola Dana is irresistibly cute as little Mary Duffy, the orphan heroine. She enters so thoroughly into the spirit of the role, accentuating its comedy with unerring humor, sounding the pathetic chords with such fine art that the performance will surely be considered as one of her best screen contributions by a host of admirers. Cullen Landis limns a clean-cut, natural life sketch of the crook hero, Arline Pretty shines as the scheming wife and well balanced support is accorded the principals by other members of the company.

Photography, Lighting, Direction.—There are many good close-ups in evidence, exteriors and interiors are cleverly filmed and perfect lighting prevails. The continuity is unbroken and the action speedy.



LOVE IN THE DARK

Metro screen classic from the magazine story, "Page Tim O'Brien," by John Moresco, made into film form by Jack Hawkes. Directed by Harry Beaumont, and designated a "Harry Beaumont production." Viola Dana starred, with Cullen Landis heading the supporting company. At the State, Nov. 29.

Viola Dana is here provided with one of the best sympathetic roles that has fallen to her lot in a long, long time. The orphan girl, Mary, is rich in humor, but a gentle, tender sort of fun. It has a healthy laugh, but the suspicion of a tear isn't far away from the giggle. As a co-worker she has one of the cutest baby actors, a two-year-old boy, who doesn't get on the program, but ought to.

The story doesn't amount to much, but a story isn't especially necessary to a character sketch like this. It is sufficient without the help of anything like a dramatic support. Mary is a scrappy kid in an orphanage. A well-dressed woman applies for a girl who can take care of a child, and she looks over the candidates for the job. Mary doesn't wait to be chosen, but audaciously manœuvres the situation for herself.

It turns out that the woman is Tim O'Brien's wife, and is too indolent to care for her youngster. She urges her husband to go after easy money since he is the victim of a rare affliction called "tyctalopia," which makes him blind in the sunlight, although his vision is keen in the dark. She practically demands that he take up a career of crime to provide her with luxuries, and in the meanwhile she has an affair with a crook. Mary falls in love with the O'Brien youngster (who wouldn't with this chubby babe?), and when Tim's occupation gets him into trouble with the police and he has to disappear, she assumes responsibility for him, getting a job as companion to a wife of a kindly old minister. Mary has taken little "Red," as the baby is called, to the movies, and she goes movie mad and handl. her commonplace, every-day experiences as though they were great climaxes of a drama. The minister's son has got into the clutches of gamblers, and in a desperate effort to recoup his losses has taken money from the old man's trust funds.

At this juncture Mary sends for Tim, and together they conspire to rob the gamblers and restore the stolen money to the girl's benefactor without anybody knowing. In this they are successful; Tim reforms; his ex-wife is killed in an auto accident, and the way is paved for a happy threesome of Tim, Mary and the kid on a farm.

The picture is a fine, human comedy, bound to amuse any type of audience, as it did that at the State Monday evening, when the end of the picture brought a demonstration that seldom greets a screen comedy in a house of that sort. Altogether, it is one of the best things of the kind Metro has turned out this year.

Rush.

VIOLA DANA IN
LOVE IN THE DARK

(METRO)

A fairly entertaining film drama of the crook reformation type. It possesses enough suspense and heart interest to intrigue the average picture fan and it abounds in comedy touches typical of Miss Dana's work. It was directed by Harry Beaumont from John Moroso's story "Page Tim O'Brien." Six parts.

An attempt has been made to invest this crook story with comedy touches and heart interest. The comedy subtitles are somewhat forced in this respect.

Miss Dana in the role of Mary Duffy, a little Irish girl who becomes nurse maid to the baby of a couple of crooks, gives her usual whimsical performance and overlooks no opportunity to register her playfulness. Cullen Landis plays the young crook, Tim O'Brien, who has a peculiar eye affliction in that he cannot see in the day time. Arline Pretty is the lady crook and Bruce Guerin a cute, natural baby, "Red."

Ed Connelly plays Dr. Horton; Mar-

garet Mann is Mrs. Horton; John Har-
 ron, the son Robert Horton, and Charles
 West, Jimmy Watson.

Mary Duffy is left to care for "Red" O'Brien, when his father and mother are forced to make a quick get-away. Mary finds a home with an old minister for herself and "Red" and she is instrumental in saving John the son, from disgrace, when funds are stolen from Dr. Horton's safe. Tim O'Brien returns after the death of his wife and marries Mary, thus making a home for little "Red."

“Love in the Dark”

Metro—Six Reels

(Reviewed by Laurence Reid)

THERE are several new wrinkles in this crook melodrama which is based upon the power of redemption when love asserts its influence. The author, who is investigating the Hall-Mills murder case for a local paper, knows something about criminology and he hasn't been afraid to use his knowledge. He has developed a good melodrama and has kept a watchful eye upon straightening out his complications.

What we like particularly about John Moroso's story is the subordination of the romantic element until the moment is ripe for its introduction. The new twist enters in having his hero a victim of blindness during the day, but whose sight returns after night-fall. This youth wants to go straight but his mercenary wife heckles him into doing “one more job.” When they take an orphan girl into their home to take care of their little boy his redemption is in sight, but long before it is accomplished the spectator is in for considerable suspense over the mystifying incident. The director has kept the action progressive throughout. The hero is double-crossed but makes his escape, leaving word with the girl to advertise for him when she gets caught in a jam. Meanwhile she enters a rector's home as companion to his wife. And this influence is sufficient to eliminate her tough mannerisms acquired in the orphanage.

There isn't much coincidence present. The double-crosser re-enters her life. But he serves his purpose in making the girl an amateur detective. She discovers the dominie's weak son stealing from his safe, the money going into the clutches of an oily crook who manages to escape the law. How to restore the money is her problem. So she advertises for the young father who can only see at night. And he returns and does a “Jimmy Valentine” with the two safes.

The concluding scenes show a police raid on the gambling den and the youth expressing his joy over being reunited to his child and finding that orphan girl returns his affection. Oh yes his wife has been eliminated through death in an auto accident. Moroso has kept away from showing the hero having an operation to give him sight during the day. There are too many operations on the screen. And people have tired of such amazing miracles. A snappy picture, well told and acted in a spirited fashion by Viola Dana, who has adequate support from Cullen Landis, and a cute youngster, Bruce Guerin.



Motion Picture News, November 25, 1922, p. 2685

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Robert Horton)

Ethnicity: White (Robert Horton)

Media Category: Newspaper

Job Title: Editor (Robert Horton))

Description: Major: Robert Horton, Positive

Description: Minor: None

Love's Masquerade (1922)

Reporter (Arthur Housman).

Newspaper Reporter (Arthur Houseman) figures at the end of this drama involving a man going to prison to protect Rita Norwood (Florence Billings), who killed her husband. The prisoner escapes from jail and starts over in a small town. He is about to marry a local girl when the jealous Norwood disrupts the wedding ceremony and has him arrested. After he is cleared, he returns to his lover and beats up the reporter who has threatened to expose their affair. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 44.

Russell Carrington accepts the blame for a murder charge to protect Rita, the woman he loves, from being accused of killing her husband. He escapes the police, and in a fishing village he assumes the name of Carr and is about to marry Dorothy Wheeler, the town belle, when detectives hired by Rita break up the ceremony and arrest him. Refusing to defend himself, Carrington is sentenced to life imprisonment but is released a year later as the result of the statement of "Sly Sam," a burglar who saw Rita shoot her husband. Dorothy, who has been living with a wealthy aunt in New York, is about to marry wealthy Ross Gunther, but Carrington is released and visits her home on the night of her engagement party. He thrashes a newspaper reporter who threatens to expose her affair with him, and the lovers are happily reunited. *American Film Institute Catalog of Feature Films*

“Love’s Masquerade”

*Selznick Feature Admirably Suited to
Conway Tearle.*

Reviewed by C. Walter McCarty.

The countless admirers of Conway Tearle no doubt will be most enjoyably entertained with “Love’s Masquerade,” in which he is starred. The story is a vehicle apparently made-to-order for Mr. Tearle and he very capably carries it through. The love element in the picture occupies the major consideration.

The plot deals with the greed and passionate love of one woman, her hate and revenge against the love of the hero and the heroine. It dips in society, fishing villages, and a prison, and includes some highly tense situations, which, in the end, culminate in the proper fadeout with the hero being released from prison and the heroine returning to him. Mr. Tearle is supported by an excellent cast.

The Cast

Russell Carrington.....Conway Tearle
Dorothy Wheeler.....Winifred Westover
Rita Norwood.....Florence Billings
Herbert Norwood.....Robert Ellis
“Sly Sam”.....Danny Hays
Newspaper Reporter.....Arthur Houseman
Ross Gunther.....Robert Shabel
Story and Scenario by Edward J. Montague.

Direction by William P. S. Earle.

Length, 4,300 Feet.

The Story

Russell Carrington shoulders a murder charge to prevent the woman he loves from going to jail for killing her husband. He escapes the police and goes to a fishing village to escape and forget. There he assumes the name of Carr and is just about to marry the belle of the town when Rita Norwood, whose jealousy prompted her to hire detectives to find Carrington, breaks in on the wedding ceremony and orders his arrest.

Carrington refused to put up a defense and is sentenced to life imprisonment. A year later he is released as a result of the statement of a burglar, who had seen Rita shoot her husband. In the meantime Carrington’s fiancée has gone to New York and about to marry a wealthy young man. Carrington, fresh from prison, goes to her home. Contrary to all expectations, Carrington’s sweetheart breaks off her engagement and naturally concludes her part in the story by marrying Carrington.

Love's Masquerade

Selznick Photoplay in Five Parts. Author, Edward J. Montague. Director, Wm. P. S. Earle. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS

Russell Carrington, Conway Tearle; Dorothy Wheeler, Winifred Westover; Ross Gunther, Robert Shabel; Reporter, Arthur Houseman; Sly Sam, Danny Hays; Herbert Norwood, Robert Ellis; Rita Norwood, Florence Billings.

Russell Carrington is accused of slaying Herbert Norwood, whose wife Rita is in love with him and with whom he refused to elope. Although innocent, he runs away and does not furnish evidence which would have implicated Rita as her husband's murderer. He escapes, assumes the name of Carr and in a sea-side town wins the affections of Dorothy Wheeler. They are about to wed when Rita appears and denounces Russell as an assassin. He is arrested, still keeps silence and is sentenced for life. A year passes and a burglar comes to the front who admits having seen Rita shoot her husband. Russell is freed, goes to New York and finds that Dorothy is engaged to a wealthy man. However, she refuses to fulfil the engagement when Russell arrives and she and her lover face a happy future together.

There is a good deal of heart interest in this picture, considerable suspense and fast action. Conflicting passions of love, treachery, revenge, a man's adherence to a high ideal and a scorned woman's malice run riot through the plot, which at times may be a bit far-fetched, but on the whole is cleverly handled, rivets an audience's attention to the close and provides entertainment of more than average quality. The feature is skilfully directed, handsomely photographed and presented by a strong cast, the leading role being peculiarly well adapted to the talents of Conway Tearle, who is always impressive when portraying a hero falsely accused of crime and battling against injustice. Exhibitors will find *Love's Masquerade* worthy their notice.

Points of Appeal. — Although Russell Carrington's stubborn silence in the face of a murder charge may seem a trifle absurd to practical-minded folks, yet it is just this sort of thing that wins sympathy for a hero with most people, especially where it is a case of self-sacrifice to save a woman's name. So it follows that all through the picture he gets a generous share of pity, and, of course, there is universal satisfaction when a burglar, who sneaked into the Norwood residence on the night of the killing, turns up and gives evidence which frees the innocent man and brings about a joyous reunion with the girl he really loves.

Cast.—Conway Tearle plays the part of Carrington with his usual vim and artistic polish? His performance is convincing and full of fire and Winifred Westover, as his sweetheart, shares the dramatic honors with the star. A very forcible bit of acting is that offered by Florence Billings in the character of the jealous and unscrupulous Rita, and well-balanced support is provided by others in the cast.

Photography, Lighting, Direction.—There are many pretty exteriors, with alluring long shots, some handsome interiors and remarkably fine lighting effects. The action is rapid and the continuity unbroken.



CONWAY TEARLE IN
LOVE'S MASQUERADE
 (SELZNICK)

Written around a tragedy, which occurs in the first reel, this story of a self-sacrificing, manly hero holds the interest stimulated in the early footage. Winifred Westover and Florence Billings render excellent support. Directed by William P. S. Earle. Five reels.

Although not one of the strongest vehicles Conway Tearle has had of late, "Love's Masquerade," written by Edward J. Montague, provides an unusual situation that is warranted to catch the attention in the first reel and by reason of Tearle's sincere performance, will hold the interest throughout the five reels. It is one of those quiet running dramas, set among beautiful surroundings, and very capably acted by the entire cast. The direction of William P. S. Earle leaves little to be desired in working up to the climax. Incidentally, it is the last picture in which Winifred Westover appeared before becoming Mrs. William S. Hart. Miss Westover plays the role of an innocent little fishing village girl, while Florence Billings is the villainess. Arthur Houseman appears briefly but effectively in several scenes.

Russell Carrington decides to break up a love affair with a married woman and goes to her home. There he finds her alone, with her husband lying dead. The police arrive and he is accused of the murder, and thinking to shield the woman, he admits his guilt. He escapes, when a thief hidden in the curtains cuts the electric light wires and throws the household into confusion. Years later he meets the woman. He has assumed the name of John Carr and has become engaged to a sweet village girl. On the day of the wedding the woman again appears and stops the ceremony. She has him arrested, and while serving his sentence he meets the burglar, who tells the authorities the truth. He is set free and finds happiness with his true love.

standing quality of the picture is its measure of suspense offered in the opening reels. Inasmuch as the plot revolves around a variation of an innocent suspect of murder it stands to reason that he will command the utmost sympathy for his tragic predicament. Indeed, the hero is drawn with a sympathetic touch and when his trustful nature encourages him to be involved in a domestic affair, it is quite natural that he would be suspected of the crime when the husband is murdered.

The action switches to a small fishing village whither the young man had journeyed to forget the shadow in his life. He falls in love with a native girl and a wedding ceremony is anticipated when the murdered victim's wife appears on the scene and frustrates his marital scheme. She even turns him over to the police for the crime. The heroine, being disillusioned, pledges herself to another. Eventually the hero's innocence is established and a reconciliation is effected.

Summarizing this plot one can see that it is a variation on a tried and true theme. But that is nothing against it. On the contrary, it is a credit to Messrs. Montagne and Earle that they have kept it alive with interesting moments and carried the spectator along on a wave of suspense for a goodly share of the footage. The latter reels are not so forceful, but they serve in clarifying the atmosphere. In the cast are Conway Tearle, who plays his role with his customary restraint, and Winifred Westover, who portrays the village girl with sufficient animation. The picture has been admirably mounted and it contains enough dramatic possibilities to intrigue the mind of the average spectator.

The Cast

Russell Carrington.....	Conway Tearle
Dorothy Wheeler.....	Winifred Westover
Rita Norwood.....	Florence Billings
Herbert Norwood.....	Robert Ellis
Sly Sam.....	Danny Hays
Newspaper Reporter.....	Arthur Housman
Ross Gunther.....	Robert Schabel

By Edward J. Montagne. Scenario by Edward J. Montagne. Directed by William P. S. Earle. Produced by Selznick.

The Story—Sympathetic young man gets involved in domestic affair and as husband is murdered, youth is suspected of crime. Flees to fishing village, falls in love and is about to marry when wife of murdered victim appears and has him arrested. After complications his innocence is established and the youthful lovers find happiness.

Classification—Melodramatic romance based upon an innocent suspect of murder. Hero establishes his innocence after suspensive moments.

Production Highlights—The production. The suspense of the early scenes as hero is suspected of murder. The moment when the victim's wife locates him and has him arrested. The capable work of Conway Tearle. The story interest.

"Love's Masquerade"

Selznick—Five Reels

(Reviewed by Laurence Reid)

WHILE Edward I. Montagne has not fashioned anything novel of theme and characterization in his story "Love's Masquerade," nevertheless his skill at situation and climax, uncovered in many screen plays, is brought forth here in terms that spell interesting entertainment. The out-

THE *Film* DAILY

Sunday, April 16, 1922 13

Conway Tearle Has Self-Sacrificing Role in His Latest

Conway Tearle in
"LOVE'S MASQUERADE"
Selznick-Select

DIRECTOR Wm. P. S. Earle
AUTHOR Edward J. Montagne
SCENARIO BY Edward J. Montagne
CAMERAMAN Jacob Badarraco
AS A WHOLE Satisfying entertainment if coincidence and convenience in situations are no drawback
STORY Includes a variety of elements such as the familiar heroic self-sacrifice of the man who goes to jail for another's crime
DIRECTION Adequate usually; offers good production; sequences finish abruptly at times
PHOTOGRAPHY All right
LIGHTINGS Too dark
STAR Does good work but still retains his sad frown
SUPPORT Winifred Westover very attractive; Florence Billings well suited; others Robert Schabel and Arthur Houseman
EXTERIORS Appropriate
INTERIORS Of the usual order
DETAIL Adequate
CHARACTER OF STORY Man about to marry fishing village girl is arrested for murder he did not commit
LENGTH OF PRODUCTION 4,300 feet

Conway Tearle's current release is a satisfying number that has possibilities of pleasing the majority. It offers a good role for the star, is given a proper and suitable production and a capable cast on the whole. The story is more or less of a familiar "movie" formula with coincidence and convenient twists causing it to lose some of its plausibility. A few of the situations do not turn out as you would expect them to in reality, although they make for an interesting picture if you will excuse the improbabilities.

After Tearle, as Robert Carrington, escapes being convicted for a crime he did not commit and has established a new identity, Robert Carr, and becomes engaged to a young girl in the fishing village where he has sought refuge, he is suddenly confronted by the woman who tried to cause his imprisonment when she found he did not love her. The coincidence in this bit might have been covered up in some way by leading up to the point or providing some excuse for sending the woman to that particular spot. It is much too obvious.

And then, of course, the country girl happens to have a rich aunt in the city to whom she is sent and becomes a social debutante. This is another rather unconvincing and convenient twist, too much of the "movie" formula. The direction is adequate and with the exception of that fact that the woman in the case eventually pays for the crime, she wasn't guilty either, but for all the spectator knows she is convicted.

Conway Tearle fulfills the requirements of the role very well and is supported by a first rate cast. Florence Billings as the woman, Mrs. Nina Norwood, is well suited and Winifred Westover is the pretty fishing village girl. Robert Schabel and Arthur Houseman haven't a great deal to do, while Robert Ellis is the man who is killed early in the picture.

Story: Norwood suspects his wife of being in love with Carrington. He threatens to kill her. They struggle with the revolver; it goes off and Carrington is killed. A burglar hiding in the apartment promises to say nothing of what he has seen if Nina pays him adequately. She surprises him by covering him with the revolver and calling the police. Meantime Carrington, who does not love Nina, arrives. The burglar escapes and because Carrington repulses her, Nina tells the police he killed her husband. A fuse blows out; the room is darkened and Carrington escapes. After other complications he marries the girl he loves.

Likely to Satisfy Unless They Object to Conveniences in Plot

Box Office Analysis for the Exhibitor

You know the desires of your patrons best and the kind of picture that will please them and the kind that won't. If in the past they have found fault with a story such as "Love's Masquerade," it isn't likely they will accept it. But on the other hand if you know they are not hard to suit and can be satisfied by a picture that aims to be entertaining, consists of an agreeable romance, a good cast and nice atmosphere in its rural sequence, there's no reason why it should not do.


Possibly Conway Tearle has a following in your community, in which case use his name prominently telling them that in "Love's Masquerade" he goes to jail for a crime he did not commit, rather than expose the woman, although he did not love her. You can play up the self-sacrifice idea. Winifred Westover and Florence Billings might also be mentioned.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Reporter)
Ethnicity: White (Reporter)
Media Category: Newspaper
Job Title: Reporter (Reporter)
Description: Major: None
Description: Minor: Reporter, Positive

The Lying Truth (1922)

Publisher Bill O'Hara (Pat O'Malley). Sam and Ellie Clairborne Jr. (Charles Hill Mailes, Claire McDowell), owners of the local newspaper. St. Louis Reporter (Peter Schmidt, later Smith).



A Marion Fairfax Production

THE LYING TRUTH

With an all-star cast including
Marjorie Daw, Pat O'Malley, Noah Beery, Tully Marshall

Written and Directed by MARION FAIRFAX

Originality is the keynote of this story. A young reporter, inheriting a run down newspaper, decides upon a bold scheme to boost his circulation. He stages a fake murder and gets out an "extra." It works like a charm—and better, for the investigation that follows uncovers real and sensational news. Then, lo! a body is found in the woods, the body of a well-known young citizen. And those concerned in his expose, seeking to shift the spotlight off themselves, attempt to fasten the guilt on the young publisher and wreck his plant as a demonstration planned to arouse mob passion; things look very dark for the youth when, at the eleventh hour, the mystery is unraveled.

Read These Trade Journal Expressions—

Exhibitors Herald: "If you are in the market for a clean, strong and swiftly-moving story with an element of sentiment and some good acting, don't overlook this one."

Exhibitors Trade Review: "It represents in a forceful way the injustices of circumstantial evidence and the author has woven around the story situations that are compelling and realistic."



In Canada: Canadian Releasing Corporation, Limited

Marion Picture News: "The picture with its thrills, suspense and exciting events, its splendid cast and able direction is a mighty satisfactory entertainment."

Moving Picture World: "An ambitious subject with fine entertainment values. Theme offers good possibilities for drama and shows considerable originality. The picture is at all times sincere."

The Film Dolly: "A rather original story in which the author aims to provide something entirely new in the way of a murder mystery and succeeds."

Exhibitors Trade Review, July 8, 1922, p. 23



Exhibitors Herald, April 15, 1921, p. 64

Bill O'Hara (Pat O'Malley) is an orphan raised by the Clairbornes, owners of the local newspaper. They disown their son, who is a drug addict, and pass the paper on to O'Hara. Although O'Hara loves Sue De Muidde (Marjorie Daw), he attacks her father Lawrence De Muidde (Noah Berry) for renting property to dope peddlers. O'Hara creates a fake murder to increase circulation after the paper is blacklisted through De Muidde's efforts. When the disowned son's body is found in a swamp, Lawrence De Muidde tries to pin the murder on O'Hara. As O'Hara is about to be lynched, his foster mother arrives with the son's suicide note. Pete Schmidt (later Smith), who appears as a reporter, was the press agent for the film company at the time. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 44.

Following the death of his parents, Bill O'Hara is reared by the Clairbornes, owners of the local newspaper. They have a son of their own, Sam. Just before the death of Mr. Clairborne, Bill becomes heir to the estate, and Sam is disowned because of his dope addiction. Because the newspaper is losing money, Bill plots a bogus "murder" to create news, and the town is soon in an uproar. When Sam's body is found in the swamps, evidence points to Bill, his foster brother; and De Muidde, the backer of the narcotics gang, seeks to avenge himself for the exposé by having Bill lynched. Mrs. Clairborne arrives just in time, however, with Sam's suicide note, which clears Bill. *American Film Institute Catalog of Feature Films*

The Lying Truth

Eagle Producing Co., Released Through American Releasing Corp. Written and Directed by Marion Fairfax. Length, 5,338 Feet.

CAST AND SYNOPSIS

Sue De Muldde, Marjorie Daw; Lawrence De Muldde, Noah Berry; Horace Todd, Tully Marshall; Bill O'Hara, Pat O'Malley; Sam Clairborne, Sr., Chas. Mailes; Mrs. Sam Clairborne, Claire McDonald; Ellie Clairborne, Adele Watson; Sam Clairborne, Jr., George Dromgold; Mose, Robert Brauer; Bill O'Hara, Sr., Wade Botler.

When Bill O'Hara's parents died Mrs. Sam Clairborne assumed the responsibility of raising Bill along with her own son, Sam. Bill stayed home and worked in the newspaper office of Mr. Clairborne. Sam's father saved to send his son through college. Just prior to the elder Clairborne's death the old man disinherited his son who was developing into a dope fiend. He left his newspaper office and the responsibilities of his family to Bill, who each day found the paper losing money. Desperate and in an effort to force his circulation he plotted a "fake" murder for news. The town was stirred and the sheriff got on the trail with bloodhounds. Sam's body is found in the swamps and all evidence is against his adopted brother. De Muldee the financial and political backer for the "dope" gang seeks to avenge himself for the expose Bill has brought about through his paper. He leads a mob to lynch Bill but Mrs. Clairborne arrives just in time with a note written by Sam which shows suicide and thereby clears Bill.

The plot of "The Lying Truth," contains a good deal of melodrama; and love, pathos, and humor come in fair sprinklings. It presents in rather a forceful way the injustices of circumstantial evidence and the author has woven around this part of the story situations that are compelling and realistic.

Points of Appeal.—The "faked" murder will cause a good bit of excitement. Following this is the turn of affairs that necessitates Bill's confession that he staged the whole thing. Later the revelation that a real crime has been committed brings about thrills and suspense aplenty. The mob scenes and the near-lynching is one of the biggest thrills in the picture.

Cast.—Majorie Daw is a pleasing type of actress. Pat O'Malley who plays the part of "Bill" makes a sympathetic appeal and seems to have the greatest share of work to do. A capable cast aid very materially in putting the picture over.

Photography, Lighting, Direction.—Good photography is one of the features of the production. The exteriors give a good atmosphere and the interiors, particularly in the newspaper office, are realistic. Generally the details have been consistently worked out. There are, however, some noticeable faults. For instance at the railroad station the name above the door reads "Rivera" and the sheriff is supposed to have just arrived at Harpersville.

These instances are not of sufficient importance to cause any interruption in the continuity. Direction satisfactory.



"The Lying Truth"

*American Releasing Corporation Picture
Has Good Cast and Moments of
Real Entertainment.*

Reviewed by Mary Kelly.

"The Lying Truth" is an ambitious subject, not lacking in entertainment value, but somewhat lacking in finesse. The fault lies mainly in its conception, which shows a loose combination of romance, comedy and sensationalism, the greatest stress being laid upon the last. Romance is not essential to the progress of the story and the comedy has the effect of having been inserted rather than developed naturally. At times, however, the picture, which is at all times sincere, is completely satisfying and the faults seem unimportant.

The theme offers good possibilities for drama and shows considerable originality. A dying newspaper's struggle for existence involves a certain amount of sentiment and suspense and associating the hero with this type of environment is sure to make him an interesting character. A few details have been observed in the scene of turning out the murder edition that caused interested comment and amusement where the picture was first shown. This same regard for details has a less attractive expression at another point in the story in referring to the unlovely manner in which the fake murder was staged.

The cast is one of the best selling points, as it includes Marjorie Daw, Pat O'Malley, Noah Beery and Tully Marshall, besides other competent players. Pat O'Malley bears the brunt of the performance and plays with a directness that makes his work enjoyable.

The Cast

Lawrence De Muldoe.....	Noah Beery
Sue De Muldoe.....	Marjorie Daw
Horace Todd.....	Tully Marshall
Bill O'Hara.....	Pat O'Malley
Sam Clairborne, Sr.	Charles Mailles
Mrs. Sam Clairborne.....	Claire McDonald
Ellie Clairborne.....	Adele Watson
Sam Clairborne, Jr.	George Dromgold
Mose	Robert Brauer
Bill O'Hara, Sr.	Wade Boteler

Story, Scenario and Direction by
Marion Fairfax.

Length, 5,338 Feet.

The Story

Bill O'Hara, foster son of Sam Clairborne, Sr., falls heir to the estate when Clairborne died, because the real son, Sam Clairborne, Jr., has proven that he is a dope-fiend and unworthy. Bill is in love with Sue De Mulde, daughter of the political boss of the community, whom Bill exposes in the town gazette, because he rents out his property to dope-smugglers. News is scarce and the paper is about to go to ruin so Bill fakes a murder just to start some excitement. It proves to be disastrous to his reputation, as the body of a dead man is found on the river bank shortly afterward, and De Mulde, eager to believe the worst of Bill, influences the town to believe that he is guilty and they proceed to hang him. The news that the dead man committed suicide is brought in time to save him.

Program and Exploitation Catchlines:

Circumstantial Evidence. "The Lying Truth." That Misleads Even the Wiest —the Story of an Energetic Young Man Who Wanted to Earn the Reputation of a Successful Reporter and Became Known as a Successful Murderer Instead.

Exploitation Angles: Sell the cast for the chief appeal, but work to get interest in the title. This should bring results if you drive on it.

April 29, 1922

"Lying Truth"

American Releasing Corporation—Six
Reels

(Reviewed by Lillian Gale)

WELL directed, compelling melodrama, good story, capable cast, pleasing photography. "Lying Truth" is a dramatic animation illustrating the injustice of condemnation upon circumstantial evidence. For story value, and by way of arriving at necessary dramatic climax to sustain interest, the misunderstood young life of Bill Claiborne is depicted, along with happenings of singular coincidence, which would point to the assumption that he murdered his foster brother, Sam.

It would appear the boys had been friends since their early years, and that eventually, Sam's father adopted Bill. The own son grew up to be a sort of ne'er do well, while the adopted one became a law student, in addition to his duties on the editorial staff of a small town daily.

Incidentally, the town's richest man is also the father of the most attractive girl, who responds to Bill's obvious liking, the two youngsters intent upon his ultimate success, with a purpose.

Sam likes the girl, too. And when he has become addicted to a drug, by the contamination of unworthy associates, Bill indicates that Sam's attentions are most unwelcome. Girl's father, being the city vice king, resents the admiration of the struggling young business man, accepting in plain preference that of the worthless cad.

With a view to stirring up news, so as to increase the circulation and thereby the business of the "Gazette," Bill stages a bogus murder. It happens about that time Sam, unable to secure any more drug without money, disappears, and when found, would seem to have been murdered. Therefore, suspicion points to the half brother, to whom the father left such property as he had. Then, under the leadership of the rich man, who owns the part of town where a vice crusade might injure his ambitions, public sentiment is turned against the innocent youngster, and he barely escapes being lynched before the mother arrives with a note which clears him, her own son confessing to intended suicide. These intensely dramatic situations work up into a final climax, riding on the wheels of suspense, entertaining and carrying a lesson. Happy ending, the love interest bringing the girl and boy to an understanding, the irate father reconciled.

The Cast

Lawrence De Muidde.....	Noah Beery
Sue De Muidde.....	Marjorie Daw
Horace Todd.....	Tully Marshall
Bill O'Hara.....	Pat O'Malley
Sam Claiborne, Sr.....	Charles Mailles
Mrs. Sam Claiborne.....	Claire McDonald
Ellie Claiborne.....	Adele Watson
Sam Claiborne, Jr.....	George Dromgold
Mose.....	Robert Brauer
Bill O'Hara, Sr.....	Wade Boteler

Written and directed by Marion Fairfax. Produced by Eagle Producing Company.

The Story—Sensational expose of circumstantial evidence, involving two young boys, one a student, striving to improve his position in life. The other, a scape-goat, who becomes addicted to drug habit. Both care for one girl, daughter of richest man in town, who owns all the property in the vice district. Ambitious young man stages artificial murder to get town's interest in his paper being first to get the story. At same time, drug fiend, without money to buy more cocaine, commits suicide. Circumstantial evidence points that foster brother committed the murder. Written confession saves him from lynching, just in time.

Classification—Melodrama, with thrills, suspense and exciting events, crowded into expose of injustice of circumstantial evidence.

Production Highlights—Scene where composing room of newspaper office is wrecked by angry mob intent upon lynching innocent man. Scene where fugitive defends himself from maddened people by throwing heavy sacks from loft, down on them.

Exploitation Angles—Splendid cast, including

several favorite screen players. Sensational expose. Possible newspaper cooperation.

Drawing Power—Depending upon exploitation. Mob scene, leading up to lynching party after their man. Picture will satisfy as film entertainment.

SPECIAL CAST IN **THE LYING TRUTH**

(AMERICAN RELEASING)

Noah Beery, Marjorie Daw, Tully Marshall and Pat O'Malley in a newspaper story that will be generally popular. The production was written and directed by Marion Fairfax, and has a well suspended mystery which moves rapidly to an exciting climax. A clever picture in every way and one that will give complete satisfaction. Five reels.

If you are in the market for a clean, strong and swift-moving story, with an element of sentiment and much good acting, don't overlook "The Lying Truth." It was made by Marion Fairfax for the American Releasing Corporation and this well known writer of screen stories has assembled a most competent cast to interpret the various exacting roles of her story.

The cast alone will give it additional pulling power. First and foremost there

is Noah Beery, who makes a capital Lawrence De Muidde. Marjorie Daw was never more winsome nor appealing than as Sue DeMuidde, the daughter of a wealthy Missourian. Tully Marshall gives a characteristic performance as a newspaper editor, Horace Todd, a man who still believes Bryan's "cross of gold" speech the greatest thing ever written. Pat O'Malley was well cast as Bill O'Hara, and upon his shoulders falls the bulk of the work.

Others who rendered capable assistance are Charles Mailes, as Sam Clairborne, Sr.; Claire McDowell as Mrs. Clairborne; Adele Watson as Ellie Clairborne, and George Dromgold as Sam Clairborne, Jr. Robert Brauer was Mose, a servant, and Wade Boteler was Bill O'Hara, Sr. Peter Grigley Smith played the role of a St. Louis newspaper reporter with all the sureness born of long journalistic training. The sets were in keeping with the production's simple requirements and the atmosphere of small town life was well simulated. Excellent photography throughout.

Bill O'Hare, an adopted boy, lives with the Clairbornes. Sam Clairborne is expelled from college for drinking. His father, owner and editor of a country newspaper makes him swear he will never drink again, but Bill discovers Sam has acquired the drug habit. Sam is employed by Lawrence DeMuidde, and this gives him entree to the DeMuidde home where he attempts to make love to Sue

DeMuidde. Bill runs down a story concerning a notorious gang of dope peddlers and wins the enmity of DeMuidde, political boss and owner of the dives. Sam Clairborne, Sr., dies. - He has cut Sam, his son, off without a cent, leaving the care of Mrs. Clairborne and daughter Ellie to Bill. The newspaper is in debt and to stimulate business Bill stages a fake murder. He also offers a reward of \$1,000 for the arrest of the murderer, and when the body of Sam is found, cold in death, Bill is accused of the murder. He is saved from DeMuidde's lynching party, however, by his foster mother who appears with a note written by Sam giving his reason for taking his own life. His printing plant has been wrecked by the DeMuidde gang but with peace restored and new capital, from DeMuidde—Bill finds happiness in Sue's promise to become Mrs. Bill.

Exhibitors Herald, April 15, 1922, p. 64

A New Twist in This Latest Murder Mystery Story.

"THE LYING TRUTH"

Marion Fairfax Prod.—American Releasing Corp.

DIRECTOR Marion Fairfax
AUTHOR Marion Fairfax
SCENARIO BY Marion Fairfax
CAMERAMAN Not credited
AS A WHOLE Appears to be a sincere attempt in every way but it is rather loosely constructed and toward the end cheerless
STORY Original enough but not the best sort of material for entertainment
DIRECTION Fair; some instances of very good detail and a capable cast; murder mystery sequence inclined to be slightly distasteful
PHOTOGRAPHY Average
LIGHTINGS Frequently poor on interiors
PLAYERS Well known players do good work but are handicapped by unattractive roles; cast includes Noah Beery, Marjorie Daw, Tully Marshall and Pat O'Malley
EXTERIORS All right
INTERIORS Adequate
DETAIL Varies
CHARACTER OF STORY Man "frames" fake murder to sell his newspaper through sensational story but he is held for actual murder of his half brother
LENGTH OF PRODUCTION 5,338 feet

Circumstantial evidence is the meaning of the title as worked out in the development of the plot in "The Lying Truth." The picture offers a fair entertainment despite a rather original story in which the writer aims to provide something new in the way of a murder mystery, and while it succeeds so far as being different is concerned, "The Lying Truth" does not offer a very pleasant entertainment, or anything in the way of a dispeller of gloom. For the most part its situations are heavy and detail, though frequently very good and effective, is occasionally too vividly applied.

In the case of the printing office, there is some fine detail and the methods of acquainting the spectators with facts through the shots of the papers as they come off the press, is a very good hit. But later in planting the murder evidence, the construction is frequently faulty and incidents are unconvincing. Nevertheless the surprise twist may be agreeably accepted if folks are not over critical. The director has concentrated upon the surprise angle thereby sacrificing plausibility to the cause.

Following the discovery of what appears to be an actual murder, the climax is quickly arrived at, and while they delay bringing the murdered boy's mother to the rescue of her adopted son as promptly as they might, not a great deal of footage is wasted once the ending is in sight.

A first rate cast and many well known players are found in the picture. Noah Beery is the villain, of course, though his treachery is more or less confined to words in this case. Tully Marshall has a less important role than he deserves and Marjorie Daw is necessary to the slight romance the story contains. Pat O'Malley has the most prominent role and handles it adequately. An interesting personal note is the fact that a prominent publicity man appears in the cast in a minor part, making his film debut as a St. Louis newspaper reporter. He is even accorded a couple of close-ups and a comic sub-title.

Story: Bill O'Hara, adopted son of Sam Clairborne, inherits the latter's fortune while Clairborne's own son, Sam, is cut off because of his bad habits. Bill is in love with Sue De Muidde, daughter of the town's political boss. Among Bill's inheritance is the town newspaper in which he exposes De Muidde's renting of property to dope smugglers. De Muidde arranges to boycott Bill's paper. In an attempt to make business pay, Bill fakes a murder case hoping to sell his sheets for the sensational story. It happens that Sam is found dead. Bill is accused and threatened with lynching when a note is found which declares Sam a suicide.

Not an Unusual Production But Capable of Holding Them Until the End

Box Office Analysis for the Exhibitor

You have a fine cast to exploit in connection with this title and by mentioning such names as Noah Beery, Marjorie Daw, Tully Marshall and Pat O'Malley it should not be difficult to bring them in to see the picture. Catchlines might also prove attractive. Say: "What is 'The Lying Truth'?" It is circumstantial evidence—that which has sent many an innocent man to the electric chair. See an instance of it at the blank theater."

It would seem that playing up the cast and the title with catchlines are the best bet to exploit this production and if you can get them in they will likely be fairly well satisfied. They may find fault among themselves, but you are not likely to get the kicks and judging from the theater in which it was reviewed, it will hold them to the last.

THE LYING TRUTH

The Eagle Corp. sponsors "The Lying Truth," distributed through the American Releasing Corp. The picture is billed as a Marion Fairfax Production, Miss Fairfax having directed it in addition to writing the story. The feature has a story of small town life not altogether new in its development but sufficiently interesting to hold the attention of screen audiences in houses for which it has been made.

The proprietor of a small town newspaper discovers his publication is losing prestige largely due to the lack of pep on his part and that of his employees. His death is hastened when his wayward son is discovered to be a drug addict. The paper is willed to his stepson who endeavors to put it over, notwithstanding the long list of creditors and the amount of back salary due the crew. He editorially attacks the town powers and becomes involved in various difficulties which terminate in having the paper blacklisted. In order to bring it back he decides to create news and frames a fake murder, offering \$1,000 reward for the capture of the alleged murderer. At the time of developing his scheme a body is discovered and the finders demand the reward. He publicly makes known the supposed murder is a ruse, but upon discovery that the body which was located is that of his step-brother, he is held on a murder charge. The matter is straightened out when a note is discovered written by the dead man, stating he was about to commit suicide. A love angle is introduced here and there and is brought to the front in the final footage.

The cast displays the required

strength. Pat O'Malley easily takes first honors, with Marjorie Daw playing the other lead creditably. Others are Noah Beery, Tully Marshall, Adele Watson, Clair McDowell, Charles Mariles and George Dromgold. Conspicuous among the players is Pete Schmidt, the press agent for the producing company, in a reporter role. The rural settings fill the bill in the production end.

"The Lying Truth" has been made to sell at a price. For houses that do not demand first-line attractions it will deliver the goods. *Hart.*

Variety, April 21, 1922, p. 41

Pete Smith as the St. Louis Reporter.

Pete Smith, publicity manager for Marshall Neilan, was drawn into the grease paint line the other day, in a Marion Fairfax production. Of course, everybody knows that Pete Smith has written copy since "the world began" and when the Marion Fairfax Company wanted a real live reporter on the set where havoc was to reign and the victim had to keep his head, Pete was called in. It proved to be one of the best shots of the picture.

Pete sits at the desk 'phoning in the "scoop" while all around him the office

is being smashed to pieces. The 'phone receiver is knocked from his hand but true to form, Pete picks it up without a change of expression and a book grazes his head, but all is blank to Pete except the boss at the other end of the wire. At last the scene is all chaos and the boss is informed "that they are going out to lynch the guy; will 'phone you later."

Exhibitors Trade Review, November 26, 1921, pp. 1796-1797

Re-Takes

J. R. M.

Pete's an Actor

We hear rumors from the West coast that our old friend Pete Smith has thrown his hat in the ring and become an actor. Yep. When not underwooding snappy stories for Marion Fairfax productions he daubs on the make-up and impersonates a reporter on the scent of a "scoop." Atta boy, Pete.

Exhibitors Herald, May 28, 1921, p. 32

PETE SMITH stepped out of his character as publicity man for Marion Fairfax last week, long enough to become an actor playing a part as reporter in "The Lying Truth." All of the press representatives were invited to attend and we happened to have the pleasure of being one of those who hissed Pete off the set. As an actor Pete is a good publicity man.

* * *

Exhibitors Herald, With the Procession in Los Angeles, E.A.B, June 4, 1921, p. 99

FIRST MARION FAIRFAX

Pete Smith at Last Appears on the Screen.

The first Marion Fairfax production, "The Lying Truth," is being finished this week. As soon as the cutting and titling are completed John Jasper, manager of the company, will take the first print to New York to close releasing arrangements. This will be about two weeks hence.

"The Lying Truth" gave Pete Smith, who is acting as exploitation director for the Fairfax productions as well as handling publicity for Marshall Neilan, an opportunity to satisfy a much cherished ambition to act. The story is a newspaper yarn and Pete played a reporter in it. He says that he wasn't a notebook reporter and carried his wad of copy in his hip pocket and had to search like the devil to find a pencil.

Others in the cast are Tully Marshall, Marjorie Daw, Noah Beery, George Dromgold, Claire McDowell, Charles Mailles and Robert Brower.

On the Newspaper Set:

Newspaper Stuff

I visited the Hollywood studios, where Marian Fairfax was making the final shots for "The Lying Truth." Spent an interesting afternoon at Lasky's, where all sorts of gripping stuff was being ground out, and a happy hour at the Clever Comedies plant, where Webster Cullison is putting on Ellis Parker's Philo Gubb stories, watching Vic Potel do funny stunts with a stepladder, a bucket of paste and a roll of wall paper.

The Fairfax set, which represented a small town newspaper office, was one of the most complete of its kind I've ever seen. John Jasper, head of the Hollywood Studios, had C. D. Hall, technical director of the plant, go over to Downey, a nearby burg, and borrow the entire insides of the local print shop and transfer them to the stage. Miss Fairfax said that a great deal of the action of "The Lying Truth" took place in the newspaper office, and she is absolutely right—a great deal of action took place there the day I was on the set.

A Game Fight

I'm pretty positive that I saw the biggest scene of all and I'm absolutely sure that I saw the last scene. If they wanted any more print shop stuff in that picture they had to build a new print shop, that's all. I've been wondering ever since what kind of an alibi the editor of the Downey California Gazette is giving his subscribers for not getting out the paper.

Pat O'Malley, as the editor of a small town daily, stirs up a mess of trouble by turning the light of pitiless publicity on the doings of some of the citizens of the town, and these people get a bunch of roughnecks to go down to the newspaper office, stage a riot and wreck the place. A gang of thirty tough eggs came in the office and started their dirty work. Pat put up a game fight, but all he got out of it was a blue eye and a cut on his chin.

It was some riot! Presses were overturned, chairs were smashed, type was pied, tables were busted, a linotype machine was tumbled to the floor. The air was full of ink, imprecations and job press parts. In the midst of all this hullabaloo, a tall, pale, but determined, person sitting on a Webster's unabridged dictionary calmly talked into a telephone instrument. If he hadn't been sitting down he would have reminded me of the boy who stood on the burning deck.

Peter Pale But Persistent

It was a noble sight—there he sat, unmoved by the din of battle, oblivious of the dull red door knob on his brow, where an overzealous extra had "smote" him with a zinc etching, calmly phoning his story to the paper he represented. The pale person was Peter Fridly Smith, making his maiden appearance before any movie camera. Pete had the part of a slick city reporter in the film.

Miss Fairfax has a fine cast for "The Lying Truth." In addition to Pat O'Malley and Marjorie Daw, who play the leads, and Pete Smith, there are Tully Marshall, Claire McDowell, Noah Berry, George Dromgold, Charles Mailes and Robert Brown. Rene Guissart does the camera work.

Moving Picture World, Rubbernecking in Filmland – Giebler, July 2 1921, p. 46

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Bill O'Hara, Sam Clairborne, Reporter). Female (Ellie Clairborne).

Ethnicity: White (Bill O'Hara, Sam Clairborne, Reporter, Ellie Clairborne)

Media Category: Newspaper

Job Title: Publishers (Bill O'Hara, Sam Clairborne, Ellie Clairborne). Reporter (Reporter).

Description: Major: Bill O'Hara, Negative

Description: Minor: Sam Clairborne, Ellie Clairborne, Reporter, Positive

Makin' Movies (1922)

Newsboy Johnny Jones (Edward Peil Jr.). When Johnny goes to the coast on a visit and accidentally plays a newsboy in a film, he got the idea that he should shoot movies with his gang of kids including Gertrude Messinger.

"Makin' Movies"—Johnny Jones—Pathe

Type of production.....2 reel comedy

Little Gertrude Messinger and Johnny Jones presents an amusing adventure with films in the second of their series called "Makin' Movies." This time the juvenile stars step behind the scenes and do a little picture all of their own called "Uncle Tom's Cabin." Johnny got the idea when he went out to the coast on a visit and accidentally played a little role of a newsboy. He bought a small camera when he returned home and became his own producer, manager and director. The scenario was culled from "Uncle Tom's Cabin" and the blood-hounds were gathered from all over town. When finished they showed the picture to a selected gathering and expected them all to weep;—but it turned to a comedy. Financial ruin turned to success and the exhibitor promised to play the show all week. The production has not near as many laughs as the first of the series but it does contain a lot of clean and novel fun. It is very different from anything yet done on the screen and will more than please the average audience. Johnny Jones does some clever acting and little Gertrude Messinger is most captivating in anything that she does. Imagine the kid, in the role of Little Eva, chewing gum as she ascends to heaven on the end of a rope!

The Film Daily, August 20, 1922, p. 15

“Makin’ Movies”

“Makin’ Movies,” which is given special prominence on Pathe’s schedule of releases for August 27, is an exceptionally comical film. Children play the greater part, and do their roles well. Johnny Jones is featured. Shots are shown of the making of movies in a large studio, and Johnny Jones balls things up by wandering in front of the camera. The children attempt to make a film of “Uncle Tom’s Cabin,” and by accident make a real comedy of it—giving it a ludicrous touch that makes it a far more agreeable subject than it is in the way it is usually portrayed.—T. S. daP.

Moving Picture World, August 26, 1922, p. 702

“Makin’ Movies”, by Johnny Jones, Has a Touch of Humor

Johnny Jones, described as “the juvenile star of bright business deals on the screen,” follows his *Supply and Demand*, in which he sold mousetraps, with *Makin’ Movies*. Johnny purchases a Moviette camera—the brand is very distinct—on the excitement plan on the promise to pay \$15 as an initial installment and puts on an Uncle Tom show. He knows how to operate the camera, because we are shown in a close-up a copy of the instructions in regular printed form.

The picture possesses elements of fun for the juvenile and some for the adult. One of the latter instances is where Gertrude Messinger as Little Eva, crossing “the ice,” is outdistanced by the “hounds.” A retake is naturally essential. Johnny gets excited and turns his crank about 120 to the minute, as a result of which the picture projected in due course on the screen is so slow as to put the neighbors in fits of laughter. If the regular audience has sufficient knowledge of the technique of the camera to “get” the cause of the effect they certainly will enjoy it.

The picture is in two reels and will be released Aug. 27.

G. B.

Exhibitors Trade Review, August 26, 1922, p. 865

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Drama
 Gender: Male (Johnny Jones).
 Ethnicity: White (Johnny Jones)
 Media Category: Newspaper
 Job Title: News Employee (Johnny Jones)
 Description: Major: Johnny Jones, Positive
 Description: Minor: None

The Man Under Cover (1922)

Newspaper Owners Margaret Langdon (Barbara Bedford) and Paul Porter (Herbert Rawlinson).



Paul Porter (Herbert Rawlinson) and Daddy Moffat (George Hernandez) rob a bank to help bank cashier Holt Langdon (Gerald Pring), who was involved in bad oil investments. When Langdon commits suicide, they make it appear that he died defending the bank from crooks. Porter then helps Pring's sister Margaret Langdon (Barbara Bedford) buy the local paper. Eventually they thwart some con men who have been selling phony oil shares and return the money to the townspeople. The author of the film's story was a "lifer" in the Arizona State Penitentiary. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 44.

Paul Porter and his swindler friend Daddy Moffat visit Paul's hometown and find an old friend, Holt Langdon, local bank cashier, in trouble over oil investments. Because of his friendship and love for Langdon's sister, Margaret, Paul resolves to help him by robbing the bank. Finding Holt a victim of suicide inside the bank, he makes it appear that Holt died defending the premises. Paul determines to reform, and he aids Margaret by buying a local newspaper. When two confidence men induce the populace to invest in a fake oil well scheme, Paul and Daddy Moffat, with the help of lawyer Colonel Culpepper, start another

phony oil well and force the confidence men to buy it out at a high price. Paul returns the townspeople's money and tells Margaret the story; she then agrees to marry him. *American Film Institute Catalog of Feature Films*

The Man Under Cover

Universal Photoplay in Five Parts. Author, Louis Victor Eytinge. Scenario by Harvey Gates. Director, Tod Browning. Camera-man, Virgil Miller.

CAST AND SYNOPSIS

Paul Porter, Herbert Rawlinson; Daddy Moffat, George Hernandez; Mayor Harper, William Courtwright; Jones Wiley, George Webb; "Coal Oil" Chase, Ed Tilton; Holt Langdon, Gerald Pring; Margaret Langdon, Barbara Bedford; Colonel Culpepper, Willis Marks; The Children, Helen Stone, Betty Eliason.

Paul Porter and his pal, Daddy Moffat, crooks, visit the former's little home town. Paul finds an old friend, Holt Langdon, cashier of the local bank, in trouble through investing in fake oil stocks. He is short \$25,000 in his accounts. Because of his friendship for Holt and love for the latter's sister, Margaret, Paul resolves to rob the bank and help him out. With Daddy he enters the premises at night, only to find that Holt has shot and killed himself. To save Holt's reputation they leave evidence which makes it appear that the cashier lost his life defending the bank from a holdup. Paul determines to "go straight," and aids Margaret by buying the little newspaper her brother was running as a side issue. Two confidence men are in town and have induced the inhabitants to invest thousands of dollars in a fake oil well scheme. Paul and Daddy, with the aid of Lawyer Colonel Culpepper, start another fake oil well and reproduce a typical "gusher" blow-off. The confidence men believing there is really oil in the Porter well, buy it out at a high price. Paul then returns the townspeople the money which the crooks obtained from them. He tells Margaret the whole story and she agrees to wed him.

The good-looking crook, who reforms and uses his wits to defeat the mercenary schemes of certain craftsmen belonging to the crook brotherhood from which he has resigned, is a familiar screen type which never seems to lack drawing power in filmland. In the present instance the reformed hero is assisted in gaining popularity by a stout pal, who is an extremely plausible character, and one that helps the story along amazingly. *The Man Under Cover* is a very good picture of its kind, possessing plenty of pathos, a touch of humor which is suggested rather than exploited, not a little suspense and several well accentuated thrills. It affords satisfactory entertainment, is clean and wholesome and should prove a likely box-office asset.

Points of Appeal. — If the hero at the start is a bit of a rascal he more than redeems himself before the play has made much progress, and both he and his fat chum win the sympathy and good wishes of the spectators. The scene where they discover that Cashier Holt Langdon has committed suicide is remarkably well handled, and it may be remarked that the director has the good taste not to inflict any unpleasant details connected with the death upon his patrons. The plan by which Paul Porter turns the tables on the crooks and the hurry-scurry pursuit after the pair of swindlers, with a lively scrap between hero and arch villain at the end, are all admirably developed and a thoroughly satisfactory climax attained.

Cast.—Herbert Rawlinson is an excellent Paul Porter, George Hernandez a likeable, cheerful chap as the rotund Daddy Mof-fat; Barbara Bedford is called upon to do little save look sweet in the role of Margaret Langdon, a feat which she successfully accomplishes, and efficient support is rendered by the rest of the company.

Photography, Lighting, Direction.—The small town atmosphere is skilfully developed, there are many effective country views, with neat long shots, the interiors are adequate and the lighting is of superior quality. There is no break in the continuity and the action travels at a fast clip.



"The Man Under Cover"

Herbert Rawlinson in Romantic Crook
Role in Universal Feature.

Reviewed by Mary Kelly.

With its big dramatic punch, consisting of a scene in which a promoter plays a spectacular hoax on the public to get even with a swindler, this feature has an appeal similar to the Wallingford pictures. It has the thrill of an uncertain business venture, and although not entirely new, is as yet unhackneyed enough to be popular with many.

The way of a faker is usually lined with adventure and when one crook sets out to beat another, for altruistic purposes, he is more than often successful. This is what happens in "The Man Under Cover." Herbert Rawlinson is cast for this romantic part and is as usual his perfect smiling self, rather too ingenuous to be a convincing crook, but attractive enough to hold his own.

He is surrounded by capable players, including Barbara Bedford. The picture has been produced without elaborateness, but has been directed with a sincerity that gets very good results. The latter part shows some effective dramatic touches in connection with the discovery that the "oil" well is a clever contrivance for emitting black water. The story is the work of Louis Victor Eytinge, who is serving a life sentence in the Arizona State Penitentiary.

The Cast

Paul Porter.....	Herbert Rawlinson
Daddy Moffat.....	George Hernandez
Mayer Harper.....	Wm. Courtwright
Jones Wiley.....	George Webb
"Coal Oil" Chase.....	Ed. Tilton
Holt Langdon.....	Gerald Pring
Margaret Langdon.....	Barbara Bedford
Col. Culpepper.....	Willis Marks
The Kiddies.....	Helen Stone, Betty Eliason

Story by Louis Victor Eytinge.

Scenario by Harvey Gates.

Directed by Ted Browning.

Length, 4,544 Feet.

The Story

Paul Porter and his crooked pal, Daddy Moffat, drop into the home town and learn that the whole town has been swindled by a few crooks. To save Margaret Langdon and her brother's children whom she is mothering, Paul decides to outwit the gang and beat them at their own game. He sets up a fake oil well, fools them with a lot of black water and gets the gang to invest all their capital in it. He succeeds in getting back the \$100,000 which they have stolen from the public and returns it to them; also wins Margaret.

Program and Exploitation Catchlines:

He Was a Crook and a Gambler But When He Met a Man More Dishonest Than Himself—He Decided to Reform—He Did, After Beating the Other Crook at His Own Game by a Clever Ruse.

Exploitation Angles: Play up Rawlinson and go on to sell the story angle without telling just what it is the hero does to beat the sharpers at their own game.

HERBERT RAWLINSON IN
MAN UNDER COVER
(UNIVERSAL)

An unusually interesting crook play, issued by Universal as a "special" and one that lives up to that classification. It was written by a convict serving a life sentence in the Arizona penitentiary. Tod Browning's direction is excellent all through. Five reels of logical suspenseful action.

If you are in the market for a refreshingly original crook play, hop out and get this one. Here is a good entertainment for any public. It has about everything the showman wants in the way of plot, sentiment and good swift action. The subtitles are very much to the point and the acting of the star and supporting cast are but one of its outstanding features. Real cleverness is displayed in developing the story on the screen and the value of the good story is fully realized by Director Browning.

Rawlinson gives a careful and finished performance in the role of a crook who sets out to beat other crooks at their own game. Barbara Bedford is charmingly natural in the role of heroine, and a comedy touch is contributed by George Hernandez, as Rawlinson's fellow crook. William Courtwright appears as Mayor Harper; Eddie Tilton as "Coal Oil" Chase; George Webb as Wiley; Gerard Pring as Holt Langdon and Willis Marks as Col. Culpepper.

There are several unusual advertising angles to "The Man Under Cover" that should not be overlooked. Perhaps the biggest of these is the fact that the story was written by Louis Victor Eytinge, a "lifer" in Arizona state penitentiary, who, after fourteen years in prison has astonished the literally world with his pen pictures of underworld life. The story was written for a magazine under the title "The Man Who Knows." Eytinge gives a surprising insight into the workings of crooks and confidence men in this story.

Paul Porter, and his pal Dad Moffat, two crooks, arrive at Paul's home town to find that Holt Langdon, cashier in the local bank and an old comrade of Paul's is in trouble. He needs \$25,000. Paul and Dad decide to "crack" the local bank that night and help Langdon out. When they enter the bank they find Langdon there, a suicide. They find evidence he is short \$25,000 in his cashier's account. Because of Holt's friendship and because of his sister Margaret, Paul's boyhood sweetheart, they "frame" the interior of the bank to look like a hold-up during which Holt has lost his life defending the bank's funds. The circumstances impress Paul so deeply he determines to go straight. He saves Margaret from financial embarrassment by buying

the little newspaper she is running. Paul and Moffat then discover that two confidence men are operating in the town, collecting thousands of dollars in a fake oil well scheme. They decide to outwit the crooks. With the aid of Col. Culpepper, a lawyer, they start a fake well themselves and reproduce a typical "gusher" blow-off. The crooks, fooled into thinking there actually is oil in the land, buy out their well at a high figure. Paul is able to return their savings to the various town-people mulcted by the foiled confidence men. He then goes to Margaret and tells her his whole story. She has learned of her brother's real tragedy, and forgives Paul for his past misdeeds. They find happiness together.

Exhibitors Herald, April 19, 1922, p. 58

"The Man Under Cover"

Universal—Five Reels

(Reviewed by Laurence Reid)

WHEN you get a crook story written by a real "lifer" you've got a taste of realities. That's one thing "The Man Under Cover" has to its credit. The author is said to be serving a life term in the Arizona State Penitentiary and his contribution to the screen should be accepted not only for the publicity value but because he brings an authentic value to the work. The story is a variation of the crook plot wherein the hero after serving a term in jail goes back to his home town with an object of picking up some

easy money. He has his prison pal with him. But after seeing his boyhood sweetheart and learning that she is being swindled along with other relatives he decides to go straight and frustrate the plans of the oil sharks.

He operates a fake gusher and succeeds in spoiling their scheme. They have considerable money which they have mulcted from the townspeople and he sells out for the sum which they have collected. When they attempt to make a getaway he catches them and restores the money to the owners. The idea is not new, nor has it been treated to bring forth any novelty of situation. However, it is well told, progressing to its climax easily and surely and conquering the spectators through its heart interest touches and the intimate local color. There is presented a balancing vein of humor which serves its purpose in giving an even quality to the theme.

Herbert Rawlinson plays the hero-crook with breezy abandon, entering into the spirit of the role with adaptable poise. Barbara Bedford is the heroine, while George Hernandez portrays a character crook in his customary fashion—a portrayal rich in personality. The picture is adequately staged by Tod Browning who has caught the atmosphere of the story so well that the action proceeds like clockwork.

The Cast

Paul Porter.....	Herbert Rawlinson
Daddy Moffat.....	George Hernandez
Mayor Harper.....	William Courtwright
Jones Wiley.....	George Webb
"Coal Oil" Chase.....	Ed Tilton
Molt Lamdon.....	Gerald Pring
Margaret Lamdon.....	Barbara Bedford
Col. Culpepper.....	Willis Marks
The Kiddies.....	Helen Stone
	Betty Ellison

By Louis Victor Eytinge. Scenario by Henry Gates. Directed by Tod Browning. Photographed by Virgil Miller. Produced by Universal.

The Story—Crook with his pal serve term in jail and upon their freedom go to farmer's home town with the purpose of finding "easy pickings." The hero discovers his boyhood sweetheart about to be swindled by some oil sharks. He decides to go straight and help her win back her money. He concocts a scheme whereby he has "discovered" a gusher and swindles the sharks into buying it for the sum they took from the townspeople. They find themselves in a trap and attempt to escape but the hero frustrates their plans.

Clarification—Crook story on human interest theme carrying a sustained note of romance and some comedy relief. Plenty of local color.

Production Highlights—Good human interest values. Scene when crooks turn tables on oil swindlers. Romantic vein. Fine work of cast. The local color.

Exploitation Angles—Title suggests mystery melodrama but it is good crook story. Played up for its theme will draw. Mention should be made that the story is written by a "lifer" in the Arizona State prison. Rawlinson gives a good portrayal.

Drawing Power—This one will please 'em everywhere on account of its heart interest. Real showmen have chance to cooperate with prison and jail authorities in their towns and put over some big publicity.

MAN UNDER COVER

Paul Porter.....Herbert Rawlinson
 Daddy Moffat.....George Hernandez
 Mayor Harper.....Wm. Courtwright
 Jones Wiley.....George Webb
 "Coal Oil" Chase.....Ed. Tilton
 Holt Langdon.....Gerald Pring
 Margaret Langdon.....Barbara Bedford
 Col. Culpepper.....Willis Marks
 The Kiddies.....Helen Stone, Betty Ellason

Herbert Rawlinson is the star of this Universal, which is released under that company's brand name of "special attraction." It is a crook story with the principal action laid in the oil fields, with the star giving a corking clean-cut performance as the reformed crook. The picture is an interesting picturization of a homely tale that is strong enough to stand on its own in the majority of daily change of program houses, although it was shown last week at Loew's New York as part of a double feature bill.

The story is by Louis Victor Eytinge, a "lifer" in the Arizona State Penitentiary. Harvey Gates provided the script and Tod Browning directed the production. All three contribute materially to the success of the tale.

Rawlinson has the role of a one-time crook, who with his pal played by George Hernandez, returns to his home town to find the cashier of the bank, a former intimate, in a jam and needing \$25,000 to cover up a shortage in his accounts. The two plan to crack the safe of the bank to make it appear that the shortage occurred through crooks getting in. When they arrive, they see the cashier has beaten them to it and committed suicide. Then they make it appear that the bank has been "turned off" and the cashier has lost his life defending the property.

The younger crook decides to go straight and carries his pal with him. He buys the local newspaper from the dead man's sister and proceeds to operate it. Later he discovers that a couple of blue sky promoters are shoving oil stock in the town and collecting thousands of dollars. He frames a phoney well and gusher, gets the fakers to buy him out for all the dough that they have collected and run them out of town, returning the money to the victims and incidentally winning the girl from whom he bought the paper.

It is a well told film tale, full of interest and action and well handed as to direction.

In the cast supporting Rawlinson, Barbara Bedford has the lead and gives a winsome performance. Two heavies, enacted by George Webb and Edward Tilton, are also well drawn characters. Willis Marks in a character role manages to fill the picture nicely. An unnamed girl doing a "fat girl" bit comes in for the laughs at the finish of the picture.

Fred.

Variety, April 7, 1922, p. 41

Rawlinson Has Interesting Crook Story for Latest Vehicle

Herbert Rawlinson in
"THE MAN UNDER COVER"
 Universal

DIRECTOR Tod Browning
AUTHOR L. V. Eytinge
SCENARIO BY Harvey Gates
CAMERAMAN Virgil Miller
AS A WHOLE Satisfactory entertainment of
 crook variety; good interest and works to ef-
 fective climax
STORY Contains a rather good suspense and
 mild romantic twist; first rate atmosphere
DIRECTION All right; tells story in straight-
 forward fashion and wastes no time when end-
 ing is sighted
PHOTOGRAPHY Very good
LIGHTINGS Natural
STAR Adequate in the part
SUPPORT Proper types; includes Barbara Bed-
 ford, Geo. Hernandez, Wm. Courtwright, Willis
 Marks and others
EXTERIORS Appropriate
INTERIORS In the minority
DETAIL Ample
CHARACTER OF STORY Reformed crook
 saves townspeople from swindlers by beating
 them at their own game
LENGTH OF PRODUCTION 4,566 feet

The point that Universal is stressing in connection with Herbert Rawlinson's latest feature is the fact that the story was written by a man serving a life sentence in the Arizona state prison for a crime of which he was convicted on circumstantial evidence. And in all probability this will be a good angle to work on in connection with putting the picture over.

The story is interesting and thoroughly capable of satisfying those who like crook stories. The plot is

not unusual but contains a good suspense and some first rate twists such as that in which the swindlers are beaten at their own game. At first it isn't very clear just what hero Rawlinson is going to do, but it develops the interest and arouses the spectator's curiosity. The fake oil well offers a comic touch and George Hernandez, as Daddy Moffat, Rawlinson's pal, usually contributes the laugh.

The director has provided a suitable small town atmosphere with realistic exteriors and towards the end builds to a first rate climax that contains some good action in the way of an automobile chase after the escaping crooks. A good touch is that in which two of the swindled "hicks" start after the thieves in a broken down car. A shot now and then shows the progress they "aren't" making.

Herbert Rawlinson suits the part of Paul Porter, reformed crook, and makes the most of the opportunities the role affords. He would be a whole lot more pleasing, however, if he would occasionally forget that he is an actor and appear a little more natural. He is too fond of showing the whites of his eyes. Barbara Bedford hasn't very much to do as leading lady but wait around to supply the romantic touch at the end. The other members of the cast do good work.

Story: Paul Porter returns to his home town with his pal, Daddy Moffat. Paul is a reformed crook. He learns that Wiley and Lang are selling fake oil stock to the villagers, having already collected a hundred thousand dollars. Paul sets out to beat them by putting up an oil well on Col. Culpepper's property and installing an artificial gusher. Wiley "bites," offers Paul a hundred thousand for it. Paul sells, taking cash only. Wiley rushes back to Col. Culpepper, who holds the money, after he discovers the fraud, steals the money and departs. Paul goes after him and gets the money which he returns to the people, once more gaining their confidence.

Likely to Satisfy the Majority With This

Box Office Analysis for the Exhibitor

This latest Universal release offers a satisfactory entertainment of its kind and you shouldn't have any trouble pleasing them with it, particularly if they have shown a liking for crook stories in the past. If the star happens to be popular with your patrons, of course give his name good prominence and use the title with catchlines that will give them an idea of the story.

Probably one of the best bets for putting it over will be the fact that the author is a life convict in the Arizona state prison. Handled properly you ought to arouse unusual interest because of the connection. The Universal press sheet contains short readers which you might try to get into your local newspaper,

a Couple of Slick Crooks. Nobody Trusted Paul Porter—and Yet He Was the Only Man to Save Them! See Herbert Rawlinson in "The Man Under Cover."

Crooks Cleaning Up the Town. How Did He Beat Them? By Better Crookedness, of Course! See Herbert Rawlinson as a Fine Crook Gone Straight in "The Man Under Cover."

Do You Buy "Phoney" Oil Stocks?

See HERBERT RAWLINSON in "THE MAN UNDER COVER"



HERBERT RAWLINSON
in "THE MAN UNDER COVER"
A UNIVERSAL PICTURE

Even His Girl Had Been One of the Trusting Ones to Put Her Money Into the Crooks' Plan. Paul Porter Saw Things Red When His Crook's Soul Revolted at the Thought of the Deviltry Afoot.

YOUR THEATRE **ALL NEXT WEEK**

(Specimen newspaper ad made by combining scene cut and display line)

THUMB-NAIL THEME

Paul Porter and his pal in slippery deals, Daddy Moffat, had dropped into the old home town where Porter was raised and driven out years before. They looked the old town over. Not much to look at. Paul had found his old chum, Holt Langdon, cashier of the bank and publisher of the newspaper, in serious trouble to the tune of twenty-five thousand embezzled dollars. He had tried to save Holt and hadn't succeeded, though when Holt committed suicide he had rearranged the gun and put a fuse neatly as evidence that the man died defending the bank. One good deed, and that seemed like all there was to do. Holt's sister, Paul's old sweetheart, Margaret Langdon, had three babies at her apron-strings. "Nothing more to do," said Paul to Daddy Moffat. "Let's go!" So they got in a trembling flivver for a good, graceful exit from the town. Then an idea invaded Paul's mind. Crook he might be, and married Margaret might be — but he had to see her once! So he left Daddy Moffat in front of the house and went in. He came out running and slapped his pal on the back. "Daddy, she's not married! We're going to stay here and go straight—and run her paper for her!" he shouted. Moffat looked at him superciliously and inquired, "Say, where d'ya get that 'we' stuff?" But Paul Porter's nimble mind was made up, at last. He was going straight! This is one of the pivotal situations in "The Man Under Cover," a Universal Special Attraction, bringing Herbert Rawlinson as a star to the Theatre next.

Moving Picture Weekly, April 1, 1922, p. 18

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Female (Margaret Langdon). Male (Paul Porter, Holt Langdon)

Ethnicity: White (Margaret Langdon, Paul Porter, Holt Langdon)

Media Category: Newspaper

Job Title: Publishers (Margaret Langdon, Paul Porter, Holt Langdon)

Description: Major: Margaret Langdon, Positive. Paul Porter, Transformative Positive

Description: Minor: Holt Langdon, Positive

The Masquerader (1922)

Journalist John Loder (Guy Bates Post).

A British statesman, whose political career and home life are on the rocks, trades places with his look-alike journalist cousin. Complications develop when the man's wife falls for reporter but the situation is resolved when the statesman dies. This version updated the popular novel and play by using the war to provide a motivation for the journalist agreeing to the substitution. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 44.

A distinguished British statesman, through excessive indulgence, has nearly ruined his political career and his home life. He persuades a struggling journalist, who is his cousin and his exact double, to change places with him and thus redeem his political career. The moral dilemma posed by the wife's love for the double is solved by the statesman's death. *American Film Institute Catalog of Feature Films*



Guy Bates Post
in
THE MASQUERADER™

Richard Walton Tully's
Picture For
First National

The Masquerader

First National Photoplay in Seven Parts. Adapted from Katherine Cecil Thurston's Novel and John Hunter Booth's Stage Play of Same Title. Director, James Young. Camera-man, George Benoit. Running Time, Ninety Minutes.

CAST AND SYNOPSIS

John Chilcote, M. P. and John Loder, Guy Bates Post; Brock, Edward M. Kimball; Eve, Ruth Sinclair; Fraide, Herbert Standing; Lakely, Lawson Butt; Lady Astrupp, Marcia Manon; Robbins, Barbara Tennant; Biessington, Kenneth Gibson.

Debauchery has shattered the nerves of John Chilcote, British member of Parliament and his liaison with Lady Astrupp almost alienated the affection of his wife, Eve. Called upon to make a speech in the House as the World War is about to break, he fails badly. In the fog going home he encounters a cousin unknown to him, one John Loder, struggling journalist, who resembles him strangely. Loder comments scathingly on his failure and remarks that he himself could do better. Chilcote pursues his course of drink and dope, despite the efforts of Brock, the trusted old family butler to prevent him. On the verge of disgrace, unable to respond to the call of duty, he goes to Loder's lodgings and, with the aid of Brock, persuades him to go in his garments to Parliament and make a speech in favor of England aiding Belgium. Chilcote remains in Loder's rooms, the latter makes a thrilling speech which sends Chilcote's name to the height of popularity. Loder goes to his double's home and is warmly received by Eve, who is delighted because he has unwittingly snubbed the advances of Lady Astrupp. She is once more deeply in love with the man she supposes to be her husband. Numerous complications ensue. Chilcote refuses to exchange identities again. Loder, by this time in love with Eve, grows desperate. At a masked ball given by Lady Astrupp, Loder narrowly escapes detection by the siren and Eve begins to suspect that he is not her husband. Finally Chilcote dies in the lodgings in Brock's presence. Brock identifies him to the authorities as John Loder. Returning, he tells Loder he must remain as Chilcote but Loder decides he will enlist as a private in the army. Before leaving he and Eve have an explanation and acknowledge their mutual love. Wounded, he receives the Victoria Cross and comes back to Eve and happiness.

Undoubtedly one of the season's best pictures, *The Masquerader*, which scored such a decided success as a "legitimate" attraction, promises to win as great, if not greater, popularity through the medium of the screen. The work of Guy Bates Post is an artistic treat, he is supported by a rare aggregation of dramatic talent, the photography represents the very acme of camera skill and James Young has directed the feature with unerring accuracy of detail, fine technique and admirable judgment. The net result is a film which no exhibitor will make a mistake in booking and can be depended upon to swell box office receipts to a gratifying extent. It is a truly remarkable offering and a lasting credit to all concerned in its production.

Points of Appeal.—It is an extremely difficult thing to make convincing a film which depends upon a plot dealing with the hero's dual personality, and the fact that this has been done with *The Masquerader* speaks volume for the clever manner in which director and players have handled the story. There is abundance of pathos and suspense, comedy of a delightfully subtle and effective kind and the British atmosphere and local color could not be better.

Cast.—The beauty of Mr. Post's interpretation of the double role is that he succeeds in thoroughly separating the characters of the two men without any seeming effort. Chilcote, the dissipated rake, and the clean, wholesome Loder, are as far apart as the two poles, despite their facial resemblance. It is a wonderful bit of acting which must be seen to be appreciated, as it fairly beggars description. Edward Kimball, as Brock, the faithful old butler, offers an incomparable character sketch, Ruth Sinclair is wistfully sweet in the role of Eve, Lady Astrupp, as played by Marcia Manon, is a witching siren to the life and credit must be given Barbara Tennant for a touching impersonation of the slavey, Robbins.

Photography, Lighting, Direction.—The London night scenes and fog effects are exceedingly fine; there are some pretty garden shots, handsome interiors and the lighting is faultless. Even continuity and rapid action distinguish the entire production.



"The Masquerader"

Famous Novel and Play Made Into Engrossing Picture—First National Release

Reviewed by Fritz Tidden

"The Masquerader" is known in practically every nook and corner of the country. There are few people who have not either read Anna Katherine Green's novel of the same name or seen the stage production which Guy Bates Post used as a vehicle for many seasons on wide tours. In many cases they have done both. With Post in the same dual role he played on the stage the picture has box-office advantages that go without saying. The picture in a theatre should serve as a magnet strong enough to draw everyone in the neighborhood with the price of admission.

Two debuts are made in the screen adaptation of the famous novel and noted play. Beside Post making his first film appearance, Richard Walton Tully is introduced as a producer. Picture enthusiasts will make no hesitancy in acclaiming both welcome to the fold. Tully displays with his initial endeavor that he is capable of transferring his ideas of theatrical showmanship to the screen and that he will give 'em what they want, in high-class productions.

So many are familiar with the story that they already know it has a dramatic vitality that grips and retains the interest. The original plot has been adhered to with unusual faithfulness, a feature that will surely please those who enter the theatre to see the adaptation of one of their favorite novels or plays. A minor change in time has been made that is an improvement as it brings the story up to date. With the decidedly strong foundation furnished by the author of the book and John Hunter Booth, who wrote the play, James Young, the director, has fashioned a production that is artistically mounted and unfolds its tale in a tempo that builds up the interest. Among the technical faults the most outstanding is the presence of entirely too many spotlights singling out the characters and principally the star.

During the first reel the spectator is under the impression that Guy Bates Post is over-acting. But as the film progresses this feeling changes into admiration for a vivid performance given with an emphasis that paints the two characters the actor plays with unusually broad strokes. Edward M. Kimball is superb in his delineation of Brock, the faithful valet. Ruth Sinclair makes Chilcote's wife a weaker character than the author intended.

The Cast

The Cast

John Chilcote	}	.....	Guy Bates Post
John Loder			
Eve Chilcote		.....	Ruth Sinclair
Brook		.....	Edward M. Kimball
Herbert Fraide		.....	Herbert Standing
Mr. Lakely		.....	Lawson Butt
Lady Lillian Astrupp		.....	Marcia Manon
Robbins		.....	Barbara Tennant
Bobby Blessington		.....	Kenneth Gibson

Adapted from Novel of the Same Name by
 Anna Katherine Green, and Based Upon
 Play by John Hunter Booth.
 Scenario by Richard Walton Tully.
 Directed by James Young.
 Length, 7,835 Feet.

The Story

John Chilcote, member of parliament, and John Loder are cousins and physical images of each other. Chilcote has had a mental and physical collapse, due to his mode of living, and Loder is persuaded to assume Chilcote's place in his home and parliament to uphold the honor of the family. No one, not even the estranged wife, knows that he is another man. As Loder adds more and more honor to the Chilcote name his cousin sinks further down in degradation until he dies. Loder decides to remain as John Chilcote, and marries his cousin's wife, who has learned to love him, thinking until the disclosure of the masquerade to her she was experiencing a return of love for her husband with whom she had been estranged.

Exploitation Angles: Even in the small towns they should know this title and respond to its appeal, but that does not lessen the need for putting it over with unusual stress. Because it is so well known, make unusual effort to capitalize the gifts the gods provide. Hammer right at it.

"The Masquerader"

First National—Six Reels

(Reviewed by Eugene Carlton)

TO debate upon "The Masquerader," as far as merit and quality are concerned, would be foolish. That it stands well up among the screen's best productions is free from doubt. It is a question as to which is the better, the spoken drama or the reproduction on the screen. Filled with equally as many tense moments as the play, the picture is one that will live long in the memory of any audience, as well as widely advertise itself through the medium of satisfied patrons.

It need not be said that the acting of Guy Bates Post is masterful—any more than a New Yorker need be informed that "Babe" Ruth is in a batting slump. The screen has magnified the dignity which graced the actions of Mr. Post on the stage. Words need not be spoken—a clever director has seen to that end of the production, with the result that the picture is a complete chain of thought and events, harmonizing to the most minute detail.

The substitution of a member of the English parliament, who has wrecked his life, for a struggling journalist; the journalist's great conquest in parliament, his love for the wife of the man for whom he is posing—all, as in the legitimate play, are brought home with the same dramatic force on the screen as they were on the stage. It is a production, so near perfection, that detailed criticism is a waste of time.

The Cast

John Chilcote.....	Guy Bates Post
John Leder.....	Guy Bates Post
Brock.....	Edward M. Kimball
Eve.....	Ruth Sinclair
Fraide.....	Herbert Standing
Lakely.....	Lawson Butt
Lady Astrupp.....	Marcia Manon
Robbins.....	Barbara Tennant
Blessington.....	Kenneth Gibson

Produced by Richard Walton Tully. Directed by James Young. From the story by John Hunter Booth. Photography by George Benoit.

The Story—Young journalist poses as another person, when the latter dies, leaving open the way for the union of the journalist and the woman he loves, which of course, is the dead man's wife.

Classification—A drama of politics, love and gratified ambition, carrying a strong moral and an abundance of human interest.

Production Highlights—The initial appearance of the journalist under the guise of a member of parliament; scene where the real member of parliament raves in his drugged madness.

GUY BATES POST IN
THE MASQUERADER
 (FIRST NATIONAL)

An accomplished actor in an established dramatic success supplies new and invaluable box office material. Consummate characterization, strictly narrative direction and exceptional production present a plot worthy of the term impressively. A picture with a veritable broadside of exploitation points and qualified to bear out all promises made for it. A feature to feature among features.

Exhibitors may inform patrons through advertising that (a) "The Masquerader" is a stage play enacted with unvarying success for six consecutive seasons, (b) Guy Bates Post, who has enacted the stage role more than 2,000 times, is one of the greatest stage stars of the age, (c) the story is one of the most forceful dramas ever written, (d) the transcription to the screen has been superbly accomplished, (e) James Young has directed many fine pictures but none as good as this, (f) Herbert Standing, Lawson Butt, Ruth Sinclair, Barbara Tennant, Edward M. Kimball and Marcia Macon are competently active in supporting roles, (g) the picture contains the best double exposure in film history, (h) the star's differentiation in the phases of his dual role surpass anything of the sort ever attempted, (i) a great many other things probably mentioned in the press book, (j) the picture will please everybody who sees it, and patrons will thank them when they have seen it.

It's a business picture.

Guy Bates Post is a great actor. Aided by double exposure managed with rare success, he portrays graphically the descent of a Parliament leader to dissolute death under another's name. He portrays with but slightly less conviction the impersonation of the defaulting leader by a newspaper man his double in appearance. Without monopolizing the lens or cutting supporting roles in any degree he overshadows other members of the cast completely.

The scene is London.

The time is just prior to England's entry into the world war.

As John Chilcote, M. P., selected to speak for his party in urging declaration of war, Post depicts a miserable failure as a result of drugs. As John Loder, Canadian newspaper man, Post depicts a brilliant masquerade as Chilcote in which even the latter's wife is deceived. While Chilcote drops lower and lower in the grip of the drug habit, Loder's patriotism forces him to pose as his double, through Loder's impersonation becomes the man of the hour. Chilcote's death and burial as Loder make it possible for Loder to speak of love to Mrs. Chilcote, who has come to love him as himself. Continuing his masquerade on the battlefield (not shown in the picture) he returns to assume the personality of Chilcote permanently.

There is no war in the picture. There

is very little in it that concerns the war. There is just a "rattling good yarn," as the phrase runs, excellently told and interesting every minute.

For best results, exhibitors should set forth very clearly complete data on the production, utilizing all names, including that of Richard Walton Tully as producer (this especially because "Omar The



Guy Bates Post in his dual role in "The Masquerader," a First National feature.

Tent Maker" is coming along) and giving full information as to the type of picture, the play's history and the star's standing. This done, every indication is to the effect that the picture will make records.

EDDIE POLO IN
CAP'N KIDD

(STAR SERIAL SALES CORP.)

This semi-historical chapter-play has given Eddie Polo a great opportunity for the display of his athletic prowess and his histrionic ability.

The initial three episodes take the action back to the days when piracy was at its height. Here the serial proceeds with fury, one thrilling moment piling up on top of another. Fighting aboard ship is spectacular and moves with a determined swiftness that keeps one's interest centered at all times on the screen.

Only three episodes are of a historical nature, the remaining chapters being a modernized version of the original story of "Captain Kidd."

Polo's stunts are executed with such smoothness and swiftness that one can not fail to appreciate the effort expended before a single turn of the crank was made on any scene.

The star is fortunate in the selection of a praiseworthy cast to support him. The picture is being sold on the state right market by Star Serial Sales Corporation.

STERLING PLAYERS SUPPORT GUY BATES POST IN "THE MASQUERADER"

Supporting Guy Bates Post in "The Masquerader," which marks his film debut and also the first screen offering of Richard Walton Tully—to be distributed through First National—is a cast of exceptional merit, fully up to the statement of the personnel of this star's and this producer's stage companies. The film is being directed by James Young, whose most recent post was with Katherine MacDonald on "The Infidel," a forthcoming First National release. Wilfred Buckland is the art director of "The Masquerader;" he will be remembered as the first man in the industry to hold such a position and as the leader in his field today as well. George Benoit, a veteran cinematographer, with a rich experience in France and this country, is at the camera.

Edward M. Kimball portrays **Brook**, the aged and devoted valet to Chilcote, one of the two characters played by the star. Kimball's wide film experience amply fits him for this important role. Herbert Standing, another veteran of stage and screen, soon to be seen in Mack Sennett's second dramatic offering, "For Love of Money," plays **Herbert Fraide** in "The Masquerader. Lawson Butt, especially remembered for his sympathetic performance in "The Miracle Man," will be seen as **Mr. Lakely**, a newspaper publisher. Kenneth Gibson will create the film characterization of **Bobby Blessington**, Chilcote's faithful secretary.

The women in the cast present names of equal prominence on the screen. **Eve**, Chilcote's wife, will be portrayed by Ruth Sinclair. The role of **Lady Astrupp**, the vampire of the story, has been entrusted to Marcia Manon, whose recent performance in "Ladies Must Live," was a memorable contribution. Robins, the devoted landlady of the boarding house where lives Loder—the other character portrayed by Guy Bates Post—will be played by Barbara Tennant, the well-remembered star of Eclair and World Film days.

The story of "The Masquerader" treats of the substitution of one **John Loder**, an ambitious and earnest newspaper writer for his distant cousin, **Chilcote**, the leader in the House of Parliament, who has allowed the morphine habit to drag him down to the lowest stages of depravity. As will be remembered by who have seen the stage play and who have read the original novel, the story affords many opportunities for lavish production as well as highly dramatic acting, not only in the stellar roles but throughout the personnel of the cast.

Film Version Of Successful Stage Play Is Good Dramatic Offering

Guy Bates Post in
"THE MASQUERADER"
 Richard Walton Tully—Asso. First Nat'l Pict.
DIRECTOR James Young
AUTHORS Katherine Cecil Thurston, the novel;
 John Hunter Booth, the play
SCENARIO BY Not credited
CAMERAMAN George Benoit
AS A WHOLE Will best suit those who like
 dual role stories and plenty of dramatic acting
STORY From the stage play; too implausible as
 told here but a good screen vehicle nevertheless
DIRECTION A good production; permits star
 to overact and does not demand enough distinction
 between his two roles
PHOTOGRAPHY Good
LIGHTINGS Usually all right
STAR Does very fine work at times but is pom-
 pous and makes both his characters too much
 alike
SUPPORT An adequate but ordinary cast on
 the whole; includes Edward M. Kimball, Ruth
 Sinclair, Herbert Standing and Marcia Manon
EXTERIORS Few
INTERIORS Suitable
DETAIL Suffices
CHARACTER OF STORY Member of Parlia-
 ment changes places with reporter who assumes
 his identity even after the former dies, then
 marries the other man's wife

LENGTH OF PRODUCTION 7,835 feet

"The Masquerader" is undoubtedly the best known of all stories dealing with dual roles, although similar themes have been used time and again for screen vehicles. However, Richard Walton Tully's selection of the Booth stage play for Guy Bates Post's screen debut was a wise one and a fully appropriate one since Post scored a success in the same role in the stage version.

For those who like stories highly dramatic and pictures generally that contain plenty of dramatic acting, "The Masquerader" should prove thoroughly entertaining. Still it requires a pretty liberal imagination to be entertained by such implausibilities as those set forth in the story. How one man could ever possibly be sufficiently like another in looks, voice and personality to impersonate him even to the other's wife, is beyond the most augmented imagination, but Eve Chilcote never suspects that John Loder is not her own husband until he plays the piano and then she recalls that her "John" did not play.

The dual role of John Loder and John Chilcote marks Guy Bates Post's entrance into films, and it is an auspicious introduction even though the star has not fully adjusted his playing to the requirements of the screen. His work is a bit rough at times and he does not lead enough distinction to the two parts. While he is not masquerading as John Chilcote he frequently forgets to act as John Loder and retains the nervous attitude belonging to the character, John Chilcote.

The story follows the stage play closely except for a slight difference in the ending in which the World War is brought in and John Loder returns a hero to the woman he loves. Ruth Sinclair plays the wife and Marcia Mannon, Lady Astrupp. Others in the cast are Edward Kimball, Lawson Burt, Barbara Tennant and Kenneth Gibson. The supporting company is adequate.

Story: John Chilcote, M. P., realizing he is a failure, persuades his cousin, John Loder, to impersonate him while he remains in hiding, indulging in the things that have caused his ruin. Meanwhile Loder rises to great heights as John Chilcote, until finally the wife of the real John Chilcote discovers the deception. Chilcote dies under the identity of Loder while the latter enters the war, returns a hero and claims Mrs. Chilcote, whom he loves.

A Title That Can Be Made To Work For You

Box Office Analysis for the Exhibitor

In view of the success of "The Masquerader" as a stage play, it is probable that the film version will prove to be a good drawing card, also more particularly since it includes Guy Bates Post, the star of the original. Exhibitors who know their patrons favor dramatic entertainment will do well to show them "The Masquerader," and the title is one that will draw if properly exploited.

Tell them it is the first appearance of Guy Bates Post in pictures and let them know he plays a dual role—this for the benefit of those not familiar with the story. Catchlines of the usual order should attract but above all, display the title prominently and do your best to cash in on its drawing power and the star.



Exhibitors Trade Review, August 26, 1922, p. 885

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (John Loder)

Ethnicity: White (John Loder)

Media Category: Newspaper

Job Title: Reporter (John Loder)

Description: Major: John Loder, Positive

Description: Minor: None

Minnie (1922)

Newspaperman (Matt Moore).

Newspaperman (Matt Moore) loves Minnie (Beatrice Joy), who is regarded as unattractive. She invents a lover who sends her letters and gifts. To avoid exposure by her stepsister, she tells the newspaperman an unidentified body is that of her lover. The reporter investigates, and when he finds out the truth he is so moved he decides not to write the story. Minnie is transformed by plastic surgery and ends up with the reporter, while her father sells an electrical invention to a company run by the newspaperman's uncle. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 44.



Minnie, the ugliest girl in town, pretends to have a lover--complete with letters and gifts. Threatened with exposure by her suspicious stepsister, Minnie tells a newspaperman that an unclaimed body is her dead lover. He perceives her inner beauty, and they fall in love. When the town gathers to celebrate Minnie's father's successful attempts to perfect a wireless-powered machine, excitement is aroused by a handsome young couple--none other than Minnie, transformed by plastic surgery, and her young man. *American Film Institute Catalog of Feature Films*

Cecil B. DeMille was busy developing Leatrice Joy into a glamorous star a la Gloria Swanson when she was loaned out to director Marshall Neilan for this romantic comedy. She played the title character of Neilan's film -- a homely, unwanted girl whose father (George Barnum) has invented a "wireless power machine." Minnie realizes that the only way she'll find a lover is to invent one, so she sends herself flowers and gifts from an imaginary sweetheart. A newspaper reporter (Matt Moore) starts investigating Minnie's story, and when her nasty stepsister (Helen Lynch) discovers her ruse she threatens to expose her. Since Minnie has to dig up a lover from somewhere, she decides to claim an unidentified body at the morgue. It turns out to be a dead Chinaman. The reporter is about to complete his story, but in the end, he sympathizes with her and falls for her himself. With the help of a plastic surgeon, both Minnie and the reporter are fixed up for a glossy

Hollywood-style ending. Neilan was forced to add this artificial tag by DeMille, who threatened to stop the film from being shown unless Leatrice Joy was turned back into the chic star of his own pictures. Janiss Garza, allmovie.com

<https://www.allmovie.com/movie/minnie-v102435#saSORRyMW7F0ogFr.99>

"Minnie"—Neilan—*First National*.

Marshall Neilan has dramatized the tragic comedy of the homely girl and made it very real and alive. *Minnie* is so homely that she hasn't any beaux, and her pitiful attempts to invent a few get her into difficulties which are really hilariously funny. You laugh, but all the time you are sorry for *Minnie*. Leatrice Joy in this rôle does the most wistful piece of comedy acting I have seen on the screen, and Matt Moore is equally good as a reporter who loves *Minnie* because she is as homely and despised as he is. If only they hadn't all turned beautiful at the end! This was a false note and unnecessary. But if you forget the Cinderella finish you will find the picture uncommonly human and simple and charming.

Picture-Play Magazine, The Screen in Review, June 1923, p. 56

Minnie

**Produced by Marshall Neilan. Released through
First National. Story and Scenario by Mar-
shall Neilan. Cameraman, Daivid Kesson.
Directed by Marshall Neilan. Length, —
feet.**

CAST AND SYNOPSIS

Minnie, Leatrice Joy; Newspaper Man, Matt Moore; Minnie's Father, George Barnum; Step-Mother, Josephine Crowell; Step-Sister, Helen Lynch; Chewing gum salesman, Raymond Griffith; Doctor, Dick Wayne; Janitor, Tom Wilson; Local "cut-up," George Dromgold.

Minnie, the homeliest girl in town, devotes her life to work and her father, a discouraged inventor who has been trying for years to perfect a device that will conduct all work by wireless. Minnie, brought to bay by the sneers of neighbors, decides to "invent" a lover. She writes herself love letters and sends herself flowers until Minnie's mysterious "fellow" becomes a by-word in town. Her step-sister suspects the truth and threatens to expose her. Desperate, she claims an unidentified body at the morgue as her lover and reiterates the story to the newspaper reporter, quite ignorant of the fact that the body is that of a Chinaman. Beneath her unlovely exterior Minnie hides a heart of gold that the absent minded newspaper reporter is quick to recognize and he "forgets" all about the big story. Minnie's father continues to meet disappointments in quick order and his wife, Minnie's step-mother, decides to leave him. By a turn of fortune the invention comes through. Minnie's father is turned into a rich man and the residents who helped finance him share in his fortune. Minnie's step-sister, a chewing gum salesman, who is the village cut-up, and others are much interested in the handsome couple who arrive for the celebration that marks the arrival of good luck. Their amazement is increased when they learn that it is Minnie and her husband, the former newspaper reporter, who has gone to science to turn physical ugliness into beauty.

This film is somewhat of a novelty or at any rate it affords a theme that is just a little different from the majority of themes. It is a happy combination of comedy and drama with a rather unusual romance and many bright spots running through the story that should easily provide laughs enough for all. It carries its serious moments too and should prove to be first rate entertainment in practically any locality.

Points of Appeal.—There are many more "Minnies" in real life than most of us ever give any thought to. Perhaps after seeing this picture many more of us will stop to consider other people's feelings. The picture bears out impressively the story it seeks to tell and never once becomes boring with numerous preachments or morals. It is always simply and naturally done. The small town atmosphere is good. The idea of the new invention will also interest, and the automobile rides to Riverboro are amusing.

Cast.—Leatrice Joy is splendid as Minnie. Her emotional scenes are good and her comedy is excellent. Matt Moore as the homely reporter is also good. All other members of the cast lend fine support.

Photograph, Lighting, Direction.—Some of the exteriors and long shots afford beautiful scenic effects. The photography throughout is clear and well lighted. Continuity even and direction good.



“Minnie”

**Marshall Neilan Scores Once Again—As
Both Author and Director of First
National Attraction**

Reviewed by Mary Kelly

Marshall Neilan has distinguished himself once more. “Minnie” is the latest tribute to his creative art. This is a production that offers truly exceptional entertainment in its display of original character studies and situations.

Especially because it is rich in comedy values of a nature that anyone will appreciate, “Minnie” should satisfy all classes of patrons. At times it is uproariously funny and still not broad. Most of the time there is an undercurrent of amusement that is new and delightful. In this consistency of mood and the subordination of the pathetic motive so that there is no effect of depression, Mr. Neilan has shown admirable skill.

“Minnie” is a character that wins your sympathy, even when you are laughing at her. The sentimental appeal is there without calling special attention to it. She is described as the type whom “the Lord has made unbeautiful.” No young man flatters her with attentions except of an undesirable sort. She has no mother and her father is too much engaged in getting married (he tries it seven times) and perfecting his new invention to help “Minnie” improve her looks.

The excellent quality of Leatrice Joy's performance is a revelation even to those who admire her. She goes about the task of impersonating an unattractive girl with a thoroughness that insures success. She makes no miraculous conquest and this is another example of the artistic judgment of Mr. Neilan, who is both author and director. Minnie's one and only beau is another whom the God of Beauty has slighted. Matt Moore plays this part most entertainingly. His make-up, clothes and manner, are a clever caricature of his usual self.

There are many other avenues for comedy, some of the best scenes being those which show "Minnie" broadening her knowledge of men while taking automobile trips. There are screamingly funny situations, heightened by Miss Joy's seriousness. The comedy comes to an abrupt end, however, in a scene that stands out as one of the best in the production. This is where she gets caught in the lie about having a sweetheart, and sobs out the truth about her own life. This sounds a human note that emphasizes the sincerity of the whole picture.

Artistically, the picture seems too long. It should end when "Minnie" learns that at least to one man she is beautiful. However, to please the many who like to see their favorites beautifully and conventionally dressed, the author has added a few scenes showing the physical transformation of the homely couple, after a rather far-fetched explanation.

The Cast

Minnie	Leatrice Joy
Newspaper Man.....	Matt Moore
Minnie's Father.....	George Barnum
Stepmother	Josephine Crowell
Stepsister	Helen Lynch
Chewing Gum Salesman....	Raymond Griffith
Young Doctor.....	Dick Wayne
Boarding House Janitor.....	Tom Wilson
Local "Cutup".....	George Dromgold

Scenario by Marshall Neilan.

Direction by Neilan and Frank Urson.

Length, 6,696 Feet.

The Story

Minnie, the homeliest girl in town, is so completely snubbed at a dance that she resorts to desperate measures. She sends herself love notes and flowers. Her stepsister suspects and, learning the truth, threatens to expose her unless she introduces the admirer within a certain time. Poor Minnie racks her brain, then decides to claim that an unidentified man who was found dead was her suitor. A newspaper reporter wrests the truth from her but is so touched by her unhappiness that he forgets to write the story and marries her instead.

“Minnie”

Marshall Neilan Production-First
National—6696 Feet

(Reviewed by Charles Larkin)

HATS OFF to Leatrice Joy. She was good in “Manslaughter,” but she has arrived in this picture. As “Minnie,” the village ugly duckling. Leatrice contributes to screen literature one of the most human and appealing bits of character portraiture.

Marshall Neilan gave us something different in “Fools First.” He has surprised us again with “Minnie.” Neilan has succeeded in building into his pictures the much desired element of “surprise.” In addition to screening a story of real heart appeal, he has filled it with novel situations. The only fault to find with it is that it is too long in getting started. It could stand editing. Some may object to the scenes in the morgue and the sameness of the automobile rides that “Minnie” takes. There are three of them.

The wireless power machine invented by Minnie’s father is shown in all its intricate phases and this injection of the present radio craze offers possibilities for exploitation. The machine shown here seeks to convince folks that the day is not far away when power will be sent forth without wires. The moments surrounding the completion of the invention are filled with laughable situations.

Minnie’s efforts to find “her man” are heart touching. In her desire for romance she even sends herself letters and gifts from an imaginative sweetheart. All goes well until her jealous stepsister discovers her scheme and threatens to “tell the world,” and Minnie is forced to claim an unidentified body in the morgue as her lover. The body turns out to be that of a Chinaman, but only the newspaper man knows this. It’s all very entertaining and with a little speeding up should find a welcome place on any program.

The Cast

Minnie.....	Leatrice Joy
Newspaper Man.....	Matt Moore
Minnie’s father.....	George Barnum
Stepmother.....	Josephine Crowell
Stepsister.....	Helen Lynch
Chewing Gum Salesman.....	Raymond Griffith
Young Doctor.....	Dick Wayne
Boarding House Janitor.....	Tom Wilson
Local “Cutup”.....	George Dromgold

By George Patullo. Directed by Marshall Neilan and Frank Urson. Photographed by

David Kesson and Karl Strauss.

The Story—Minnie, the homeliest girl in town, sick of work and yearning for romance, decides to “invent” a lover. Threatened with exposure of her love plot, Minnie claims an unidentified body at the morgue as her lover. A newspaper man on the trail of the “big” story is about to write the tale when he remembers that his life has also been one of many hardships and disappointments. He tears it up and falls in love with Minnie, who has been made beautiful by a famous plastic surgeon, who has also transformed the husband’s facial appearance.

Classification—A delightfully appealing romance of a deserted country wallflower who turns out to be a real beauty. A human love story.

Production Highlights—The appealing characterizations contributed by Leatrice Joy as “Minnie,” and Matt Moore as the newspaper man. The moments surrounding Minnie’s plot to write herself love letters. The automobile ride episodes—with Minnie usually walking home in the middle of them—when the drivers “get fresh.” Her dad’s wireless invention—especially when it starts to work.

Exploitation Angles—Since her appearance in “Manslaughter,” Leatrice Joy’s name means something. Use it in big type here and also play up the other noted members of the cast. The title of this picture is rich in exploitation value. Give a special showing for the “Minnie’s” of your town.

Drawing Power—Should find a welcome everywhere.

SPECIAL CAST IN
MINNIE
 (FIRST NATIONAL)

A typical Neilan comedy, directed and written by Marshall Neilan (with Frank Urson, director, assisting) and told with many original touches which raise the production to a high level as screen entertainment. A very capable cast surrounds Leatrice Joy, who has the titular role. It is 5,696 feet in length.

Here's a whimsical little tale about a lonely little girl who, in her search for romance and love, meets a newspaper reporter as unlovely and unloved as herself, and the two ultimately find happiness together.

It allows Leatrice Joy unlimited scope for fine acting and she takes full advantage of it. She makes a very human character of Minnie and it is probably one of the best things she has ever done. Second to share honors in this picture is Lunt Moore, as the forgetful newspaper man who throws over the chance to write a big human interest story to save the clings of his first and only love.

Raymond Griffith was good as the gun salesman, George Barnum excellent also as Minnie's father and Josephine Crowell typical hard-hearted step-mother. Helen Lynch plays the role of the step-sister; Dick Wayne was the young doctor, Tom Wilson the janitor and George Dromgold a town "cut-up." Much good photography is credited to David Kesson and Art Struss. Some pretty exteriors lend a proper atmosphere to the story and the interiors were adequate though not elaborate.

Minnie, heart broken because she is without a suitor, invents one and sends letters and flowers to herself. She gets away with it until her step-sister discovers one of the unfinished letters and when it is threatened with exposure unless she produces the lover before Saturday night, she goes to the morgue and "identifies" a body as her sweetheart. The local paper scents a story and assigns a man to it. He proves to be sympathetic when she confesses the whole story to him, he tears up his manuscript. There follows the usual happy ending, with an added punch when her father comes into long delayed success through the invention of a machine that transmits power machinery located at distant points, through the air.

One of the high points of humor of the story is the gag of the automobile ride, when each explains he has run out of gas and asks Minnie for a kiss. She walks back home each time and the third time a pair of old shoes to save her white slippers. It is full of comedy and not a little pathos, and makes an interesting feature for any program.

THE *Film* DAILY 3

Sunday, December 3, 1922

Neilan's "Minnie" a Sure-Fire Comedy Entertainment

"MINNIE"

Marshall Neilan Prod.—Asso. First Nat'l Pict.

DIRECTORS.....Marshall Neilan and Frank Urson
AUTHOR.....Marshall Neilan
SCENARIO BY.....Marshall Neilan
CAMERAMEN.....David Kesson and Karl Struss
AS A WHOLE.....Original and sparkling comedy feature that offers sure-fire entertainment
STORY.....A first rate idea and contains fine comedy possibilities; it has real laughs and plenty of them
DIRECTION.....Very good; gets genuine humor out of story and plays to the audience from all angles
PHOTOGRAPHY.....Excellent
LIGHTINGS.....All right
PLAYERS.....One of the best acting parts Leatrice Joy has ever done; Matt Moore in just his type of role; Raymond Griffith excellent comedian; fine cast all the way
EXTERIORS.....Many very beautiful shots
INTERIORS.....Look like the real thing
DETAIL.....Ample
CHARACTER OF STORY.....Homely girl's search for happiness which leads into highly amusing complications
LENGTH OF PRODUCTION.....6,696 feet

They are going to get a lot of enjoyment out of this picture, that's sure, because Marshall Neilan's latest, "Minnie," is a sure-fire comedy entertainment that doesn't miss the mark. It hits every time and if they cannot be amused by it, there is something radically wrong. The picture is a genuine comedy number with plenty of real laughs; it doesn't merely try for laughs.

Neilan's basic theme is fairly familiar—the homely girl who is ridiculed and hasn't a beau like the other

girls—but its familiarity ends there. Everything else is original and the idea is certainly cleverly carried out. Neilan has taken the joke about the girl who walked home from an automobile ride and worked it into the story in great style. The first fellow that takes her for a ride runs out of gas and when he asks her for a kiss, Minnie gets out and walks home. The next time she goes for a ride, with another fellow, and they run out of gas at the same place, Minnie knows just what's coming. On the way home she is stopped and invited to ride, but informs the fellow she's just coming from one. But the best laugh comes when Minnie, now in the company of one who loves her, goes riding to the fateful spot and they again run out of gas. Minnie is prepared for the emergency and has brought along a pair of old shoes to walk home in. The telling of this doesn't do the comedy half justice. You have to see it.

Throughout Neilan has taken advantage of every comedy possibility so that the feature offers a first class entertainment with humor that is sure-fire. Besides the troubles of Minnie and her struggle for happiness there is plenty of by-plot. In this connection the director has used a little too much footage in dovetailing the sequences into a climax. Of course it probably gives things a more satisfactory conclusion to finish up each sequence separately and make the hero and heroine beautiful through plastic surgery. However, as far as the comedy goes, it might finish up with Minnie and her lover strolling down the lane hand in hand.

Undoubtedly the role of Minnie gives Leatrice Joy the best opportunity she has ever had for character acting and she does it splendidly. Matt Moore is an ideal hero in a role that just suits him. Raymond Griffith as the fast working gum salesman is fine. The cast on the whole is very good.

If They Want To Be Amused Don't Miss It

Box Office Analysis for the Exhibitor

The story of "Minnie" is a bit too complicated to give an idea of it in a short synopsis, but it is safe enough for you to book it without knowing the story because if you are out for a sure-fire comedy number, you'll want to get it. If your audience appreciates comedy pictures, they'll surely enjoy "Minnie" and you can make promises for its originality and be sure to let them know it has plenty of laughs.

Do your best to assure them of its humor and say that Leatrice Joy appears in a role very much differ-

ent from anything she has done yet. Make promises for her performance and that of Matt Moore, who has the kind of a role that he does best. Use plenty of stills in the lobby and whatever exploitation you can in the way of stunts to get them interested. A girl dressed up like Minnie would attract a good deal of attention and you might invite them in to see how Minnie became the envy of all the beautiful girls. Exploitation should be easy and the results worth your effort. Go after all the "Minnies" in your town.

MINNIE

Marshall Neilan presenting and co-directing with Frank Urson. Released through First National, featuring Leatrice Joy. At the Capitol, New York, week of Feb. 25.

MinnieLeatrice Joy
Newspaper Man.....Matt Moore
Minnie's Father.....George Barnum
StepmotherJosephine Crowell
StepsisterHelen Lynch
Chewing Gum Salesman..Raymond Griffith

Rather a conventional feature contains two or three good laughs, but in no way approaches the pretentiousness or actual entertaining qualities that Neilan and Urson turned out in their previous effort, "The Stranger's Banquet." Carrying a Cinderella-like theme the story is dead open and shut as to its conclusion. The various comedy incidents scattered through the continuity suffice to hold up the interest.

The picture seems to reach its zenith with the trio of instances wherein "Minnie," the ugly duckling of the town, falls for the auto ride gag, walks back twice and the third time takes her walking shoes along. It's a sure-fire piece of business exceptionally well handled and secured heavy returns in each instance before a Sunday night audience at the Capitol.

Other than that Neilan has gone in for brief philosophy that with the pictured examples and reading matter must come close to 500 feet of film before the story to be related is given its sendoff.

The script tells of Minnie, very much neglected and spurned because of her unbeauteous qualities finally spreading the impression of a heavy lover through sending herself impassioned missives along with flowers and candy. Discovered and threatened with exposure by her step-sister, a newspaper item of an

unclaimed body in the morgue prompts the "out" only to lead to complications when a reporter trails the item to play up as a story. The scribe, no raving beauty himself, falls for Minnie. It's all over when her father finally succeeds in perfecting his electrical invention sold to a company of which the reporter's uncle is president. The finish has a surgeon changing the facial expressions of the couple for a return to the home town in triumph.

Leatrice Joy clicks regularly and sincerely as Minnie. A continuation of such performances as this girl has recently been turning in should very soon see her established beyond a doubt. Matt Moore, opposite, in as the absent minded reporter, lends capable support and George Barnum was worthy of attention as the father. Neilan has inserted a dance floor flash, a la "Fools First," with Raymond Griffith as the principal figure. As a traveling salesman and one of the auto ride instigators he protruded at every opportunity afforded.

Neilan is credited with being the author of the story, which, according to a title, is based on facts in its early episodes. The camera work is above the water line although there are no extravagant light effects employed due to the action which supposedly takes place in a small town hotel. The settings are appropriate to the atmosphere.

A First National attraction in the Capitol, a Goldwyn house, may cause some comment amongst picture people. No matter the distributor it would seem as if all the Broadway picture houses are starting their features too late at the last shows. Running 10 minutes over the hour "Minnie" went on at 10.21. It is getting to be nothing unusual for the final evening projections to terminate anywhere between 11.30 and midnight. The cause is easily attributed to the length of the vocal and tab portions of the programs. Good or otherwise the film houses are just letting out when most of the legit theatres have already become dark. *Skig.*

DID"

Variety, March 1, 1923, p. 32

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Newspaperman)
Ethnicity: White (Newspaperman)
Media Category: Newspaper
Job Title: Reporter (Newspaperman)
Description: Major: Newspaperman, Positive
Description: Minor: None

Missing Millions (1922-1923)

Newspaper announces marriage of a woman to Boston Blackie as they are exiting the church. One in a series of films starring Boston Blackie, a gentleman crook.

Mary Dawson is determined to repay Jim Franklin for sending her father to Sing Sing in violation of a promise to drop his charges of theft. She and fellow crook Boston Blackie steal some gold being shipped to Franklin to satisfy his creditors. However, Daniel Regan, the ship's purser who unwittingly aided Mary in her theft, is arrested and accused of the crime. Mary and Boston Blackie return the gold in order to clear Regan, while Franklin commits suicide when the gold is delayed. *American Film Catalog of Feature Films*

MISSING MILLIONS

Alice Brady is starred in this Paramount picture, "presented" by Adolph Zukor. Based on two of Jack Boyle's well known "Boston Blackie" stories, adapted by Albert Shelby LeVino. Joseph Henabery directed. A "crook" meller. Current this week (starting Sept. 17) at the Rialto, New York.

The story carries this feature rather than the cast or star. It is a crook meller which A. S. LeVino has capably adapted from the Jack Boyle originals, a combination of two of the author's published fiction. "Boston Blackie's" yegg exploits are made subsidiary to Mary Dawson's (Alice Brady) motives, but nevertheless have a perverse way of creeping up and above the almost-honorable purpose that has been skilfully woven about the girl's personality, and at times even submerges everything. The breaking into the steamship's stronghold and rifling the rich gold bullion cargo is a breath-taking, enthralling situation that subjugates any and all interest in Mary's motives and her romancing.

Mary is the vamp of the outfit. She has gulled Dan Regan (George LeGuere) into entrusting the strong room's keys to her from which impressions were made. Mary goes across to London on the vessel in the guise of a bibliophile intent on purchasing some valuable first editions. The purser assures her of their safety on the return trip in the ship's hold and secures the keys from the captain to assure Mary thereof. The reason back of the larceny is Mary's motive to revenge herself on Jim Franklin, a figure in Wall Street, whose false accusation and treason had caused the imprisonment of her father which resulted in the failing man's death before the expiration of the 20 years' term. Franklin's creditors have been clamoring and the financier has been compelled to send to London for the bullion to satisfy their demands. The delay of its safe arrival before the first of the month would spell ruin for him and this is Mary and Boston Blackie's purpose. Blackie is Mary's sweetheart and a faithful Romeo who is twice called upon to return his spoils to satisfy the girl's whims. Rather an idealistic Raffles only to be found in fiction, but such inconsistencies are forgivable in the tale's interest. Surely, if one can obligingly forget how a man of Franklin's power and position should find himself in financial straits, so as to suit the story's progress, this is overlookable. The flicker excuse for this is not plausible enough, although it might have been in the story.

When the innocent pursuer is accused of complication in the crime Mary makes reparation in order to release him. She does this despite one of her henchman's objections. He insists on his share of the spoils, and Mary magnificently takes out her checkbook and notes the 24 odd thousand dollar balance. She gives him the 24 "grand" and keeps the change. Her marriage to Boston Blackie is only climaxed by the newspaper announcement, as they are exiting from the "Little Church Around the Corner," of Jim Frank's suicide through financial distress.

Abel.

Variety, September 2, 1922, p. 41

“Missing Millions”

**Paramount Presents Alice Brady in Crook
Drama, Offering Continued Surprise**

Reviewed by Mary Kelly

As a crook drama, “Missing Millions,” in which Paramount stars Alice Brady, strikes the popular note. It is a long time unravelling and provokes much suspense. It does not end with a promised reform and is minus the usual emphasis on a human interest angle except for a touch at the close, where there is just enough pathos and sacrifice to leave a satisfying impression.

This absence of sentiment and undivided attention to the more technical angles of the plot makes the story more plausible and enjoyable. Alice Brady helps to establish this characteristic. She gives an unusually convincing performance of a society crook without spoiling her conception of the part by too many soft touches. She is always the sophisticated, clever conspirator. The cast appearing in her support includes such reliable actors as Frank Losee, David Powell, William B. Mack and George Le Guere, the latter in the most appealing role in the drama.

The scenes on board ship are highly successful from the standpoint of entertainment and suspense. Here the laying of the plot, robbery, the climax and the denouement are revealed in a sequence that will surely hold the interest. Both director and scenarist have done well. The scenes are attractively equipped and Miss Brady stunningly gowned is a brilliant figure.

The Cast

Mary Dawson.....	Alice Brady
Boston Blackie.....	David Powell
Jim Franklin.....	Frank Losee
John Webb.....	Riley Hatch
Handsome Harry Hawks.....	John B. Cooke

Thomas Dawson.....William B. Mack
 Daniel Regan.....George LeGuere
 Mrs. Regan.....Alice May
 Sir Arthur Cumberland.....Cooper Cliffe
 Donald Gordon.....Sidney Dean
 Claire Dupont.....Beverly Travers
 Frank Garber.....Sidney Herbert

Story by Jack Boyle.

Scenario by Albert Shelby Le Vino.

Direction by Joseph Henabery.

Length, 5,870 feet.

The Story

When Mary Dawson, partner of Boston Blackie in high-class crime, learns that Franklin has double crossed her and is sending her father to prison for a crime of which he is innocent, she decides to get even. With Blackie she sails on the ship that is to bring back a huge sum of gold to Franklin. She wins the confidence of the purser and succeeds in getting a large share of the gold. She and Blackie rejoice over their victory but are informed that the purser has been involved and accused of the theft. Mary would not deliberately thrust her guilt upon him and so gives up the whole sum to free the innocent man. She and Blackie face married life cheerfully with \$20.

Moving Picture World, September 30, 1922, p. 396

ALICE BRADY IN
MISSING MILLIONS
 (PARAMOUNT)

Far from being the best thing Alice Brady has done, but rapid action, interesting and mystifying crook situations, coupled with an exceptional cast should make "Missing Millions" a satisfactory offering. Joseph Henabery director. Length, 5,870 feet.

Crook stories have a certain appeal which make them attractive to many amusement seekers, and in transforming Jack Boyle's stories to the screen Director Joseph Henabery has lost no opportunity to make "Missing Millions" an interesting picture.

As Mary Dawson, the co-partner of "Boston" Blackie in criminal operations, Miss Brady gets all there is out of the part, which is not especially adapted for the display of the talent she has shown in many of her former pictures. David Powell is cast as "Boston" Blackie and while he makes a handsome crook, he is not particularly convincing in the part. As Jim Franklin, ruthless money making broker, Frank Lane gives an impersonation that is all that can be expected even from that sterling actor. All the others in the cast are good.

The action is fast—so fast at times as to cause it to lose the point of continuity—and many of the situations are illogical and disconnected. However, in spite of this "Missing Millions" is better than the average crook picture.

The story opens in a fashionable Long Island home where Mrs. Franklin is giving a party. "Boston" Blackie and Mary Dawson, as crooks de luxe, gain admission and with the aid of a confederate, steal Mrs. Franklin's diamonds. Franklin is notified of the loss and starts home from his Wall street office. At the same time Mary's father, Tom Dawson, returns to New York from a sanitarium. Franklin is attacked by a drug, Dawson comes to the rescue, is arrested and convicted of the crime. He is sent to prison where he dies. Mary determines to get revenge and learning in some mysterious way that Franklin is exporting a shipment of gold on a liner, the arrival of which will save him from bankruptcy, plans with "Boston" Blackie to steal the gold. This they do on shipboard by devious and complicated methods, landing the huge bulk of gold in a manner that would make customs inspectors wonder what they were there for. The purser of the ship is suspected and arrested for the theft of the gold.

Mary is advised that the police plan to "railroad" the young purser as they did her father. She tells Blackie that her father would not like this, so they return the gold to Franklin, who has been raided and ruined by his Wall street enemies, the purser is freed, and the romance between the two de luxe crooks culminates in their marriage and a wedding trip to Coney Island with carfare as their entire fortune.

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Crime-Mystery-Thriller
 Gender: Group
 Ethnicity: Unspecified
 Media Category: Newspaper
 Job Title: Unidentified News Staff
 Description: Major: None
 Description: Minor: Unidentified News Staff, Neutral

The Mistress of the World (1922) (original German release in 1919 in 8 installments; Paramount recut the serial to four segments and release it in 1922).

Reporter Jonathan Fletcher of the *World*. Star Reporter Jackson. Editor of the *World*.

NOTE: As far as can be ascertained, the reporters do not show up until Number Four in the series.



Exhibitors Herald, February 25, 1922, p. 5ff



Exhibitors Herald, February 25, 1922, p. 5ff



Motion Picture News, March 4, 1922, Coverff



Motion Picture News, March 4, 1922, Coverff

March 11, 1922

BIGGER —

than the seven wonders of the world



The Temple of the Horns in "The Mistress of the World" is twenty-seven feet higher than the Leaning Tower of Pisa.



The set representing the Great Wall of China covers more territory than the Hanging Gardens of Babylon.



The seven Treasury Rooms of the Queen of Sheba is larger than the Temple of Shaka.



The Temple of Osiris is larger in all its dimensions than the Great Pyramid.



The scene in which the machine-making machine is demonstrated seats 1,000 more people than the Colosseum of Rome.



The underground tunnel is longer than the Catacombs of Alexandria.



The scene of the Sacred Dog of China is more enormous than the ancient Colosseum of Rome.









FOUR mighty motion pictures representing the summit of cinema achievement.

In spectacle, in thrill, in number of persons engaged, in money and time spent, these pictures dwarf every other entertainment in the history of the world.

Each one is complete in itself, and forms a full evening's entertainment.

- No. 1 "The Dragon's Claw"
- No. 2 "The Race for Life"
- No. 3 "The City of Gold"
- No. 4 "Saved by Wireless"

*From the novel by Carl Figlor.
Directed by Joe May*

Hamilton Theatrical Corporation presents

"The MISTRESS of THE WORLD"

with MIA MAY

A series of four
Paramount Pictures

UFA

Motion Picture News, March 11, 1922, p. 1427



Exhibitors Herald, March 25, 1922, p. 61

The Mistress of the World – Number One: The Dragon's Claw (1922)

Reporter Jonathan Fletcher of the *World*. Star Reporter Jackson. Editor of the *World*.

"The Mistress of the World"

Episode 1—"The Dragon's Claw." Paramount Has Novelty in Four Part, Five Reel Per Episode, Serial. Mammoth Production.

Reviewed by Fritz Tidden.

As long as most persons can remember the cry for novelty in films has been a fairly continuous wail. Previous to this year this quality has been rather sporadic. But this season, having the commencement date sometime in the summer, novelty has been provided screen patrons in a more generous quantity than even the most optimistic could hope for. The most recent of the screen novelties is embodied in Paramount's imported serial, which is released in four episodes of five reels each. This has never been attempted before in this country, and a serial has never been produced on such mammoth proportions.

Exhibitors will not fail to realize that by worth-while exploitation they can make "The Mistress of the World" into a valuable piece of property. Get them coming in crowds for the first episode and by maintaining the practical exploitation you will be assured of the same size audience for four weeks, or four days, or whatever series of four you play the production. All of this will take place, of course, if your clientele has its interest in the picture maintained. And judging from the first episode there will be few who will drop from witnessing the cycle. However, interest will be retained more from a production standpoint than from the story angle, and the former is vital enough to make up for whatever shortcomings some persons see in the latter.

Although "The Mistress of the World" is a Continental production, it bears all the earmarks of American serial entertainment, except, perhaps, that the production is on a more ambitious, magnificent and lavish scale. The scenes in the first episode are laid in sets of overpowering size. At the same time in correct, especially in the smaller scenes, is the atmosphere that everything looks like the real stuff and not built scenery. The minutest detail has been carried out to a degree of perfection.

And an aid to the atmosphere is supplied by the choice of players to enact the Oriental roles, from the principals down to the extra people. It might be said that never had there appeared so many Chinese looking Chinese people. Mia May, who plays the leading role, that of the Danish girl who searches for the treasure of the Queen of Szechu, is new to this country. She is striking and develops some convincing acting. The other members of the cast are not given. Incidentally Frauline May is the wife of Joseph May, director of the picture.

The story is typical serial material, full of bad men, sudden deaths by stabbings, intrigue and a modicum of love interest. Within the first episode the story is episodic. Brittle even. And there is junkum galore.

The Cast

Helen Rietzen	.....	Mia May
Hal Poon	}	Not Credited
Dr. Hien Long		
Tsun Tsun		
Long Po		
Frederick Benson		
Ni		
The Hermit of Kuan Pu		
Pattee Ambrose		

Adapted from Novel by Carl Fugher.

Directed by Joseph May.

Length, 5 Reels.

The Story

Helen Nielson, daughter of a government official, is left an orphan when her father commits suicide to avoid accounting for a certain document which he was unable to produce at the proper moment.

Helen was faced with the task of retrieving

the document and among her father's papers finds directions for tracing the fabulous wealth of the Queen of Sheba, which would provide the necessary means. The first link in the chain of these directions is held by a hermit in the remote interior of China.

Responding to an advertising for a governess she journeys to China where she discovers she has been lured into the harem of the Beggar King of Canton. A Dr. Kien Lung, an Oxford graduate, and Frederick Benson, attache of the Danish consulate, effect her escape.

With the aid of Benson and Kien Lung, Helen journeys to find the hermit amidst the ruins of an ancient temple. Benson goes to interview him but he has no sooner dis-

covered the secret of the treasure than the walls of the temple come crashing down upon him and the hermit.

Exploitation Angles: You have one handicap to overcome in that the first episode is by far the weakest of the four, reversing the American plan. You must offset this to some extent by a frank statement of that fact. Play hard on the costly settings and immense mob scenes, of which the first episode is but a foretaste. Drive that in so firmly that you can get them in realizing that there is better to come; not that the first episode, in a production way, does not overshadow the native serials, but because the story is a little slow in getting under way. Make much of the fact that this is a new scheme of release, giving the full story in four weeks instead of fifteen. And keep up your heavy exploitation past the first episode. Don't drop down until after the second.

"The Mistress of the World"

Chapter One—"The Dragon's Claw"— Paramount—Five Reels

(Reviewed by Laurence Reid)

THE much heralded German serial, "The Mistress of the World," which is being offered in a series of four Paramount pictures has reached the screen and after taking into consideration its reception at the Rivoli, New York, one must frankly state that it needs heavy exploitation to attract a crowd. A serial in one of the Broadway houses is a novelty, so much so, that the sophisticated audience on a Sunday afternoon became gallery gods if any one may judge from the good-natured kidding which "The Dragon's Claw" (Chapter one) received. When the final caption was announced asking the crowd to come next week and follow the plight of the heroine in the second chapter, "The Race for Life," they gave vent to their enthusiasm like the boys in an old-time shooting gallery.

The serial, judging from the first chapter, is unadulterated melodrama with thrills assembling in rapid-fire order. But the incidents are so heaped up with so much detail that the thread of the story is hard to follow. After a time you fail to take it seriously. It seems more like a burlesque of a serial. At least the audience accepted it in that spirit. One thing it has in its favor—a genuine background. Joe May, the director, has taken his principal players to China where he has succeeded in collecting real atmosphere—not only in the sets and locations, but in the vast assembly of extras, all of whom are Chinamen. It is when the story swings into its action that makes this picture look like a weak runner-up to the poorest American serial.

Mia May, the star, does not take a close-up, but the medium shots show her in deadly earnest. Her leading man performs like the rawest amateur as he is given to posing and acting all over the place. He it is who suggested to the audience that the whole affair might be a burlesque. Thus at a vital scene in which murder and mystery and intrigue are dominant he spoiled the whole effect and destroyed the suspense because of his silly postures. The heroine is searching for the hiding place of the queen of Sheba's jewels. One loses interest in her exploits after a time because of the poor work of the cast. There is no spontaneity in the action because of the many subtitles which break up the sequence of plot. And the lighting is extremely poor. Comedy captions would have made it a sure-fire success as far as a Broadway audience is concerned. It resembles the first days of the nickelodion.

The Cast

Helen Nielsen Mia May
 Tai Fung, King of the Beggars
 Dr. Kien Lung
 Tsay Tsaih, a slave girl
 Ling Po, her sweetheart
 Frederick Benson, Danish Consulate Attache
 El, father of Kien Lung
 The Hermit of Kuan Fu
 Father Ambrosius
 By Carl Higdor. Directed by Joe May. Edited
 and titled by J. Clarkson Miller, Peter Milne,
 Ben De Casseres, Elizabeth Cohen. Produced
 by U. F. A.

The Story—Danish girl in search of Queen of Sheba's jewels, learns the hiding place is in the interior of China. Journeys to the Orient and encounters a series of startling adventures. Oriental intrigue, mystery, melodrama, and thrills follow through chapter one of the story—the chapter being entitled "The Dragon's Claw."

Classification—Serial story filled with mystery and intrigue with locale laid in the Orient. Picture being presented in series of four chapters. Made by U. F. A.—German producers.

Production Highlights—Exceptionally good atmosphere collected against real backgrounds in China. Genuine locations and Chinese extras.

Exploitation Angles—Has been widely publicized with considerable expense spent upon exploitation. Should be played up for its thrills, intrigue, genuine atmosphere and background. Suggests good prologue with dancer executing

Chinese dance. Opportunities for circus campaign in every direction.

Drawing Power—This will please them more in the small houses which have featured serials. Not an attraction for the high class house as audiences are liable to treat it lightly.

Motion Picture News, March 18, 1922, p. 1627

MIA MAY IN THE MISTRESS OF THE WORLD

(PARAMOUNT)

Under the title, "The Dragon's Claw," this is the first episode of a four-part melodrama which was tried with indifferent success, as an experiment, in making this variety of entertainment a Broadway feature. With proper exploitation it may do well in localities where serials with plenty of thrills have the call. It is to be shown in four episodes of six reels each.

German producers have sent us many kinds of pictures, but it remained for Joseph May to send us, via Paramount, a real, old-fashioned melodrama in serial form, reminiscent of the "Perils of Pauline" period.

"The Dragon's Claw," the first episode of the thriller, has little to recommend it over the old-time serial, except more elaborate settings and more people in the mob scenes. On the other hand, few if any of the old-time thrillers were built around more wildly improbable themes. During the showing of the first episode at two Broadway theatres, those in attendance were kept guessing all the time. When not guessing what thrill was next on the list, they were guessing as to whether or not it was all intended to be taken seriously, or whether it was a burlesque of a melodrama.

Mia May, a newcomer to the American screen, is the featured player, and the only one named in the cast. The rather bovine beauty of the blonde Mia is not set off to advantage by the Psyche knot and curly bangs of a long bygone day, nor are her long, full skirts, high collars and high black shoes calculated to put Gloria Swanson off the map. They may appreciate that kind of a dashing heroine in Germany, but her chance of ousting Poli Negri from her pinnacle of popularity in brought-over films does not appear to be very promising.

The story opens in Copenhagen, where Mia May as Helen Nielson, mistress of many languages and an authority on Chinese, discovers an old tale of China telling that one who is known as "The Hermit" of Huan Fu, believed to be living somewhere in the interior of China, has in his possession the secret of the lam, an

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hiding place of the fabulous treasures of the Queen of Sheba.

With this as the start, Helen takes off for China and her adventures begin. For the remainder of the episode, poor Helen finds herself in more hair-raising, heart-palpitating and death-defying situations than ever Pauline or even Eddie Polo ever thought of. Being thrown into dark dungeons, given "water cures," captured by Chinese hordes, charged with witchcraft and threatened with terrible deaths are everyday occurrences with the pudgy heroine, and she meets them all without the quiver of an eyelash.

Finally Helen's latest champion, Benson, finds the hermit among the stucco ruins of Kuan Fu, and the hermit at once tells him the story of Sheba's treasures, gives him the jewel containing the map to the hidden treasure trove. Here ends the first episode with the heroine hiding from the maddened Chinese in the home of the old priest, Benson making ineffectual efforts to climb over the stucco ruins, the jewel in his teeth, and Dr. Kien Lung, another friend of the heroine, about to start to the rescue.

Exhibitors Herald, March 25, 1922, p. 61

"THE MISTRESS OF THE WORLD"
CHAPTER ONE—"THE DRAGON'S CLAW"
 Paramount

"The much heralded German serial, 'The Mistress of the World,' which is being offered in a series of four Paramount pictures, has reached the screen, and after taking into consideration its reception at the Rivoli, New York, one must frankly state that it needs heavy exploitation to attract a crowd.

"The serial, judging from the first chapter, is unadulterated melodrama with thrills assembling in rapid-fire order. But the incidents are so heaped up with so much detail that the thread of the story is hard to follow.

"One thing it has in its favor—a genuine background. Joe May, the director, has taken his principal players to China where he has succeeded in collecting real atmosphere—not only in the sets and locations, but in the vast assembly of extras, all of whom are Chinamen."

—Motion Picture News.

"The German producers, in the making of 'The Mistress of the World,' have not done anything that has not already been accomplished in this country. There have been any number of serials just as thrilling and stirring as this one. Perhaps the variety of backgrounds and unusual natural setting which are found in this will have a tendency to distinguish it for pictorial appeal, but otherwise it does not surpass native product.

"There are many splendid Chinese players in 'The Dragon Claw' episode."

—Wid's.

Camera! April 25, 1922, p. 14

THE *Film* DAILY

Sunday, March 12, 1922

Genuine Serial Atmosphere With All the Thrills and Improbabilities

Hamilton Theatrical Corp. presents
"THE MISTRESS OF THE WORLD"
 "The Dragon's Claw"—Chapter No. 1
 U. F. A. Prod.—Paramount

DIRECTOR Joe May
AUTHOR Carl Figdor
SCENARIO BY Not credited
CAMERAMAN Not credited
AS A WHOLE Purely melodramatic hokum that furnishes the thrills and excitement usually associated with serials
STORY Doesn't differ greatly from the various perils of Pearl White in the early days of the "movies"
DIRECTION Has "delivered the goods" as far as getting the "meller" over is concerned; production spectacular and with quite a little pictorial appeal
PHOTOGRAPHY Varies; sometimes all right but frequently very poor
LIGHTINGS Also varying
PLAYERS Mia May, the featured player, seems able to fight her pursuers off better than she does; one or two other principals whose names are not mentioned and numerous Chinese extras do satisfactory work
EXTERIORS Quite elaborate and frequently picturesque
INTERIORS All right
DETAIL Some of it very good
CHARACTER OF STORY Chapter one deals with an English woman, captured by a Chinaman for his bride and rescued by a native
LENGTH OF PRODUCTION 5,647 feet

When the picture business first got under way one of the exhibitor's best box office bets was the serial and through this medium it was that Pearl White became the famous heroine of the serial for her many "perils" and "exploits," continuous stories that brought

patrons back week after week to relieve their curiosity as to how the heroine escaped from the clutches of the villain. And every serial had its villain and his band of wicked accomplices.

Paramount is releasing, in four parts, this German-made melodrama after cutting it from much greater length. Instead of putting it out in the regulation serial style, two reels each week, the production is being offered in the way of four separate features of about five reels each. The difference is only that instead of the plot reaching one climax—at the end of the second reel—there are several climaxes in each installment and each offering is complete in itself.

The German producers, in the making of "The Mistress of the World," have not done anything that has not already been accomplished in this country. There have been any number of serials just as thrilling and stirring as this one. Perhaps the variety of backgrounds and unusual natural settings which are found in this will have a tendency to distinguish it for pictorial appeal, but otherwise it does not surpass native product.

The director shows a keen judge of melodramatic values, puts over the thrills in realistic fashion and has selected a good cast headed by Mia May, who seems to be well suited but lacks the agility of some of our own serial heroines. She is quite a big woman and in the incident of her capture by the Chinese King of Beggars she might easily have overpowered the weak-looking Chinaman in comparative size. There are many splendid Chinese players in "The Dragon's Claw" episode.

Helen Nielsen, an English girl, finds in the diary of her dead father facts which send her to China in search of the buried treasure of the Queen of Sheha. Captured by a Chinaman who wants her for his wife. She suffers many hardships until finally rescued by an English-educated Chinaman, a friend whom she had met on the steamer.

If Your Crowd Goes In for Serials They Ought to Be Satisfied

Box Office Analysis for the Exhibitor

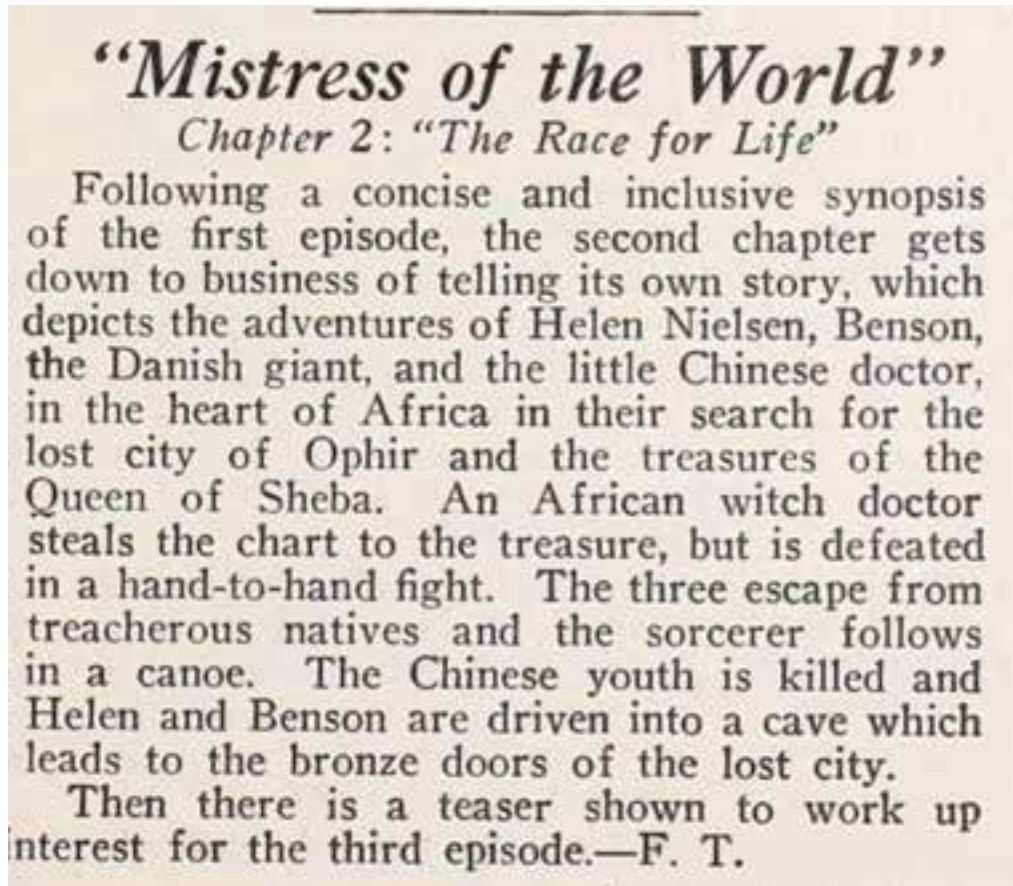
You know pretty well just how this type of entertainment would go with your clientele. If they have shown a liking for serial "mellers" in the past, if they have reveled at the captures and escapes of Pearl White and some of the other serial stars, they will be equally well pleased with "The Mistress of the World" and perhaps you will have something a little unusual to offer them in the way of pictorial appeal. Then, too, they will have the whole story complete in four features instead of waiting a much longer time if the

release was only two reels a week.

Judging from the reception accorded the first feature, "The Dragon's Claw," in the Broadway houses, it would appear that this kind of entertainment was hardly the thing for metropolitan first run audiences. They refused to take it seriously the way they do in the smaller or neighborhood houses. Its appeal is directed more especially toward the cheaper trade. But as such it should go big enough. You're the judge in this case.

The Mistress of the World – Number Two: The Race for Life (1922)

Reporter Jonathan Fletcher of the *World*. Star Reporter Jackson. Editor of the *World*.



Moving Picture World, March 25, 1922, p. 405

The Mistress of the World – Number Three: The City of Gold (1922)

Reporter Jonathan Fletcher of the *World*. Star Reporter Jackson. Editor of the *World*.

The Mistress of the World – Number Four: Saved by Wireless (1922)

Reporter Jonathan Fletcher of the *World*. Star Reporter Jackson. Editor of the *World*.

Mistress of the World

Paramount Serial. Third and Fourth Installments—"The City of Gold." Author, Carl Figdor. Director, Joe May. Running Time About Fifty Minutes. Length, 4,350 Feet.

CAST AND SYNOPSIS

Helen Nielsen, Mia May; Frederick Benson; David Karpen; Bomba, King of the Slaves; Fletcher, of the *World*; Jackson, star reporter.

Helen is saved from death by the jewel she wears about her neck, the sacred emblem of the Orphirites, and is proclaimed Queen. She is unable to learn the fate of Benson until she meets Karpen an inventor who has been held a captive for many years. The two men are to be given over to the black slaves as sacrificial offerings. Before the altar Benson resists his black ruler and overpowers him by his great strength. A ruling of these people is that the strongest shall be the leader. Therefore, Benson is made king of the blackmen. Karpen discovers his wireless apparatus hidden in the palace and manages to get through a message. The editor of Fletcher's *World* sends a giant aeroplane to the rescue. Meanwhile Benson, Karpen and Helen have located the hidden jewels of the Queen of Sheba and upon sighting the aeroplane prepare to make a getaway with their treasure. The blacks are angered when they see their King deserting them and after Karpen and Helen are safely in the ship Benson goes back to reassure them. A terrific earthquake occurs and he is buried beneath the ruins. The ship gets off safely and finally they return to civilization where Fletcher has planned a warm reception for them. Helen and Karpen have fallen in love with each other and decide to continue their lives together.

The combination of the third and fourth episodes of *The Mistress of the World* brought this serial to a close at the Rialto and Rivoli on Broadway, at which theatres it played for three weeks. Scarcely anyone has taken the picture seriously.

The situations wherein the hero and heroine are saved from death are of such flimsy and weak substance and so typical of the early days of the cinema art, that the audience appears to have entered into the spirit of the thing just for the fun of it more than anything else. All the way through the picture the splendid groupings and combats are worthy of praise. The photography usually is clear and great effort has been spent on detail.

In the final episode, *The City of Gold*, some stupendous sets have been arranged with good effect, and at most times the lighting is adequate. The main trouble with the whole story is that it is too highly improbable and is never capable of getting away from the "faked" atmosphere to create sufficient enthusiasm to be convincing. As a melodrama it loses its power in the absurd effort to bring about semi-climaxes, but at the same time the picture offers a relief from the usual type of what is shown in our theatres to-day.



"Saved by Wireless," which presents the denouement of the interesting plot which runs through the entire series of "The Mistress of the World," is perhaps the most exciting of all the four pictures. In this picture the pinnacle of realism is said to be reached in an earthquake scene.

In this picture, the heroine, Helen Neilsen, portrayed by Mia May, is rescued from the city of Ophir by a giant airplane which is sent out by a European newspaper in response to a wireless message sent by her fellow prisoner, Karpen. This huge air machine, a model of luxuriousness and mechanical genius, wings its way to Europe where the final scenes of the drama are enacted.

Motion Picture News, April 1, 1922, p. 1964

MISTRESS OF WORLD

("The City of Gold")

Famous Players' serial, "Mistress of the World," passed into Broadway history this week with the showing of the final episodes, "The City of Gold," at both the Rivoli and the Rialto. At the last minute the scheme of pairing the last two chapters into one of about seven reels was resorted to, presumably to get the agony over with all possible speed. Originally the third episode had been cut to around four reels and the last one to a little over three.

Sunday evening the Rivoli was crowded, weather conditions probably having something to do with the attendance. The usual Sunday night crowd was on Broadway, and when it began to rain just after 8 o'clock the people scurried for shelter. The showing of the last chapter of "The Mistress of the World" developed into a merry kidding party in passages where no comedy was intended.

Helen and Benson were taken captive by the strange people of Ophir and were about to be sacrificed on the blood altar. When the high priest and ruler pronounced the doom on Benson, "The slaves are becoming restless. Let them have the man for a blood sacrifice," the crowd burst into hilarious laughter

and there was tumultuous applause. But that wasn't a patch on their unseemly behavior when the screen recorded the fateful title "The end." It was the feature of the evening. Francis X. Bushman in a personal appearance never got any more enthusiastic applause than the announcement that the U. F. A. serial was over and out of the way.

From first to last the final episode was a lark. The Rivoli audience gave itself up throughout to the hazing of the picture. Its pompous dramatics called down a storm of sarcastic laughter and applause, and the gathering stopped just this side of disorderly conduct. It was a gleeful occasion for the crowd bent on showing its resentment against having the wretched thing slammed at them for three solid weeks. The attitude of that Sunday night gathering ought to be rich in significance to the Rivoli and Rialto director. It supplies a pretty definite line of evidence against that ancient dictum, "There's one born every minute and they're thickest on Broadway." That's something.

The last episode is introduced briefly with a series of titles of the utmost crispness, a model of clear-cut titling. Two title sheets sufficed. Then the picture started with a repeat of 100 feet or so of the preceding chapter. This episode has some very big spectacular effects, involving huge numbers of supers and a lot of expensive sets, showing the strange city of Ophir in the mid-African mountains. Upon the appearance of the strangers among the worshipers at the pagan shrine Helen and Benson (it is to be remembered that the Chinese hero was killed last week) are made prisoner.

Helen is about to be executed as a living offering to propitiate the deity when the high priest sees around her neck the sacred jewel taken from the Chinese temple in Chapter I and a duplicate of the sacred emblem of the temple. In the twinkling of an eye Helen is released and made queen of the City of Gophir, while the Broadway fans rocked in delight. Meanwhile Benson has been cast in prison with the black slaves. It is here that his destruction is ordered and it is here that the hilarity reached its first semi-climax, although the whole episode was a series of unintended climax.

In prison there is another white man, one Karpen, a scientist, who ventured into the wilderness and was captured when he entered the forgotten city. Benson is about to be sacrificed by the black slaves, but with his tremendous strength he overcomes the strongest of his captors and they with one accord make him their chief, obeying the ancient rule that the strongest shall lead them. Karpen and Benson thereupon begin to scheme escape. They go to the queen's palace, where Helen now presides, and there find a complete wireless outfit, brought years before when Karpen was captured, and preserved as strange magic.

Somehow the wireless outfit in the Queen of Sheba's throne room didn't get a giggle. Perhaps it made them numb for the minute. Anyhow Benson and Karpen construct a dynamo, using a sort of well-wheel arrangement driven by a couple of hundred black slaves to supply power to turn it. With this aid they broadcast a radio call for help. It is picked up by a European wireless operator, relayed to an enterprising newspaper editor and he dispatches a relief expedition in an airship in charge of a comedy trick reporter, who furnished the only intentional comedy, and didn't arouse a ripple.

The airplane alights in Ophir just as the adventurers have located the Queen of Sheba's ancient treasure. They load the plane with untold riches and are about to start when an earthquake rends the ground. A temple collapses and Benson is buried in its ruins. The others depart with their loot, and out of the odds and ends in the airship Helen manages to collect a perfectly fitting afternoon dress, coat and set of white fox furs, so that Karpen is bowled over by her beauty and makes love to her. The finish shows them on a ship, presumably back to Copenhagen, sweetly silhouetted against the setting sun and in affectionate embrace.

Up until the last moment the Rivoli had advertised "The Red Peacock," a new feature starring Pola Negri, as the supplementary attraction, but Betty Compson in "The Green Temptation" was substituted. The Pola Negri picture would have put four German film features in Famous Players' Broadway houses, counting "The Loves of Pharaoh" at the Criterion, two prints of the U. F. A. serial and the Negri film.

Rush.

THEY NEED THIS COMEDIAN OUT IN HOLLYWOOD

By McELLIOTT.

An American reporter in an American film is funny enough, heaven knows! But an American reporter in a foreign picture—ye gods, what rare bird is this?

There is one such queer fish in the last episode of "The Mistress of the World." You don't know what that is? Well, boys and girls, it's just another of those fur-rtners, much heralded and sadly disappointing when here. The picture market is flooded with them. A Paris label on a piece of luggage is as nothing as a French or Italian or Swedish label on a film. Distributors fall for the fascination with a dull, hard thud. It's hard, all right, and it's dull, all right, if you care to take it from me.

But that's not what I started to talk about. The real subject of this thesis is the burlesque of an American newspaper man in the last episode of that film. As a burlesque it's funnier than Chaplin.

The man chosen to play a typical reporter is, first of all, a Mack Sennett type. Unable to "place" the picture up to this moment, you find your feet on the ground when he, "Bullock, with a nose for news," is introduced. A great light breaks. "Ah, it's a foreign Mack Sennett," you tell yourself.

From that point the picture is a riot, a walkaway, a scream, as the vaudeville men have it. It is not meant to be any of those things, but it succeeds by its very effortlessness. When the demon reporter (his nationality is established by the fact that he wears a straw hat, sleeps with a giant perfecto in his mouth, and eternally hitches his belt in place) appears on the scene, all is merry as Max Linder or Harold Lloyd.

The heroine is about to be rescued from Fura Mountain environs and all manner of dangers. Does Bullock leap to her aid? He does not. He is busy adopting one of Babe Ruth's favorite poses, taking notes meantime in a voluminous notebook. Always he keeps the player's pose, though. It seems to be necessary to his wellbeing and happiness.

Some one should import the gentleman (his name is not mentioned in the cast) to Hollywood. They need him in the business.

AT THE GRAND.

In these days when a camera is as necessary as a handkerchief, it is somewhat odd to encounter a person, well advanced in years, showing amazement at his first glimpse of a camera. Yet there is pictorial proof that such people exist, and that when shown the power of the camera, suspect it of being an instrument of the devil.

The most recent of these people to display this amazement was an African potentate, fleeing from his people with two white fugitives on board a giant aeroplane. While still in his native attire an enterprising reporter photographs him, but it is not until he sees the finished print that he falls to his knees, shivering and chattering with fear. This strange creature is depicted in all his glory in "Saved by Wireless," the fourth and final chapter of Paramount's "The Mistress of the World." The place and the time are, respectively, the Grand Theater today and tomorrow.

Marshall News Messenger, Marshall, Texas, May 17, 1922, p. 2

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Jonathan Fletcher, Jackson, Editor)

Ethnicity: White (Jonathan Fletcher, Jackson, Editor)

Media Category: Newspaper

Job Title: Reporters (Jonathan Fletcher, Jackson). Editor (Editor)

Description: Major: None

Description: Minor: Jonathan Fletcher, Jackson, Editor, Positive

Movie Chats (aka Urban Movie Chats; Official Urban Movie Chats; Charles Urban Movie Chats) (1922)

Interviewers for cinemagazine series, *Movie Chats*. Charles Urban was one of the major figures of early cinema who did much to establish the documentary, news, travel and educational film.

VITAGRAPH RELEASE

52 (Single Reel) Features

URBAN

POPULAR CLASSICS

First Weekly Release July 30

In every respect the URBAN POPULAR CLASSICS will differ from the *Official Urban Movie Chats* except in one—the same high standard of quality.

A full description of each reel will be contained in a booklet now in preparation. Every exhibitor will receive a copy.

The vast scope and variety of this series of 52 subjects are readily noted by a perusal of the following list:

1. Paucity in India
2. U. S. Battle Fleet on the High Seas
3. "Roving Thomas" being New York
4. Alexander Hamilton
5. The Maverick
6. The Towering Woodpile of Utah
7. The Abysmal Zee
8. "Roving Thomas" being Aeroplane
9. Grandfather's Clock
10. Better Milk
11. Nature's Wild Babies
12. Spending Six Million a Day
13. Reeling the Tug
14. "Roving Thomas" on a Fishing Trip
15. Abraham Lincoln
16. Dwellers of the Deep
17. Hunting Ground of Hicawaka
18. The Carry and the Hat
19. "Roving Thomas" in Nova Scotia
20. Pirates of the Air
21. The Bull at Life
22. Bobbin's Ark
23. Nature and Poet
24. Bart Parts Concerning Bears
25. Bivouac Franklin
26. William Tell
27. "Roving Thomas" in Banff, Canada
28. Seeds and Seed Dispersal
29. The Silvery Salmon
30. George Washington
31. Nature's Handiwork
32. "Roving Thomas" in San Francisco and Chinatown
33. Thomas Jefferson
34. The Hunt and the Tortoise
35. The Power of the Clouds
36. Science at Home
37. The Lion and the Fly
38. Fishing in Many Waters
39. "Roving Thomas" in Montana, Utah and Colorado
40. Nature Lovers' Rambles
41. The County Fair
42. Little Old New York
43. Bounties of Prey
44. "Roving Thomas" from Vancouver to Prince
45. Daniel Webster
46. The "Woodland League of Nature"
47. Newspaper Paper
48. Sage Brushing Through Yellowstone National Park
49. The Perils of a Dying Bird
50. "Roving Thomas" in Chicago
51. Last Days of the Red Man
52. Modern Tanking



KINETO COMPANY OF AMERICA

INCORPORATED

71 West Twenty-Third St.


PRESIDENT

New York City

Exhibitors Herald, August 3, 1922, p. 18

Official Movie Chats No. 12 (aka Official Urban Movie Chats No. 12) (1922)

Interviewer questions the head of the United States Steel Corporation, Elbert H. Gary who talks on the business situation and outlook. He answers in five sub-titles. He recommends more work, economy, less extravagance and the establish of peace conditions.

OFFICIAL MOVIE CHATS NO. 12.—
 Distributed by Hodkinson.—A novelty in this issue of the M. P. T. O. A. organ is an illustrated interview with Elbert H. Gary, head of the United States Steel Corporation, who talks on the business situation and outlook. Gold mining in Idaho is illustrated, and so also is the way gold is handled at the Sub-Treasury. Women who are unacquainted with the making of a “permanent wave” will be interested in the close-ups of the machinery and the operator that make it possible. We see Indian children at school, squaws weaving baskets and bucks working with the plow. Under natural history we are introduced to a trained raven.

Exhibitors Trade Review, April 22, 1922, p. 1482

“Official Urban Movie Chats” No. 12—Hodkinson
 Type of production.....1 reel magazine
 In this number of the Official Movie Chats Elbert H. Gary, head of United States Steel Corporation, is asked: “What in your opinion are the present business conditions in this country?” His reply fills the first five sub-titles. He recommends more work, economy, less extravagance, and the establishment of peace conditions. The industrial division of this number of the Chats shows gold mining in Idaho while in the fashion section the art of “permanent waves” is recorded. The reel closes with some shots of a pet raven and a message from the M. P. T. O. A. for the public to patronize Uncle Sam’s Parcel Post. The reel holds the attention but is certainly not up to the high standard set by the first few numbers of this series.

The Film Daily, April 23, 1922, p 18

Urban Movie Chats No. 12

An unusual, if not initial, proceeding is carried on in this film. It is an interview done in moving pictures. Judge Elbert H. Gary, head of the United States Steel Corporation, is seen being questioned by Louis Weslyn, assistant editor of "Movie Chats." And, by the way, Judge Gary makes it known that the outlook for progress and prosperity is better than ever before.

The looker-on at one of the "Chats" is carried down to Texas and given a view of the way in which the juvenile of those parts has fun with a burro. In other "Chat" feminine "fans" will look with jealous eye at one of her sex having permanent waves put all over her head. There are also interesting shots of a variety of other subjects.—T. S. daP.

Moving Picture World, April 22, 1922, p. 877

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Reporters (Interviewer)

Description: Major: Interviewer, Positive

Description: Minor: None

Movie Chats No. 13 (aka Official Urban Movie Chat No. 13) (1922)

Interview with Samuel Gompers, the president of the American Federation of Labor sets forth the present position for the wage earner on the problems of the day. (Note: some publications called this No. 15.)

Girl Reporter for Movie Chats illustrates incorrect deportment at the table in a segment on how to deport one's self in public. The authority is Miss Marguerite Walz and in this week's reel she takes up table manners as the topic of discussion.

Gompers in "Urban Chats"

Labor Leader Gives Views of How Prosperity Can Be Had

SAMUEL GOMPERS, president of the American Federation of Labor, has a message for the American public in the forthcoming issue of the Official Urban Movie Chats. Gompers gives his idea of how nation-wide prosperity can be brought about, following the statement of Judge Elbert H. Gary in the previous issue of the Movie Chats.

This reel of the Motion Picture Theatre Owners of America is broad in its scope. There are sections devoted to the manufacture of steel, to Natural History, to the beauties and Industry of Idaho, and another instalment of the series on social etiquette. In this instalment Miss Marguerite Walz, an authority, shows how a guest should be received in one's home, how to walk, how to sit down and how to shake

hands. The Public Forum closes the reel.

Aywon Announces Sales Made During April

Nathan Hirsh, president of the Aywon Film Corporation, New York City, announces the following sales on the three Snowy Baker and six Big Boy Williams series of Western pictures during the month of April:

Big Feature Rights Corporation of Kentucky, for the territory of Kentucky and Tennessee.

Royal Pictures, Inc., of Washington, D. C., for the territory of Delaware, Md., District of Columbia, and Virginia.

Minter United Amusement, Inc., of Detroit, for the territory of Michigan.

Motion Picture News, May 20, 1922, p. 2861

Urban Movie Chats No. 13

Many different subjects are covered in this review, and spectators will find something interesting in each. What will probably carry a particular appeal for feminine "fans" are pictures which illustrate different angles of etiquette, such as the proper way to receive a guest, the way to be seated, the proper manner in which to arise from a chair and other incidents which are the stamp of good breeding.

Particularly timely at the present moment of the coal strike, and the textile strike are pictures of Samuel Gompers, president of the American Federation of Labor, and captions containing some of his statements. There are also other films of diversified interest—T. S. daP.

Official Urban Movie Chat No. 13

(M. P. T. O. A.—Hodkinson—One Reel)

STARTS off with view of Samuel Gompers in the midst of delivering some information straight from the shoulder to the American public. The sub-titles quote what he is saying in part, with some pertinent information, the subjects.

The manufacture of steel requires men to work in furnaces that the camera only can comfortably describe.

What is a manatee? It is a sea-cow, if difficult to capture, make the best of a hopeless bargain when finally prevented from wandering at will.

Follows a chic reporter claiming an interview with Miss Marguerite Walz, teacher of social etiquette and poise. Most well bred women know instinctively the teachings, but being reminded of them is amusing and shows the visiting girl off to advantage.

Concluding with scenes in the Great Outdoors, showing the Snake River, a stream flowing through the Box Canyon in Idaho. No. 13 is a lucky one reel, which will possibly claim the attention of thousands.—LILLIAN GALE.

Motion Picture News, May 6, 1922, p. 2588 - *Moving Picture World*, May 6, 1922, p. 93

URBAN MOVIE CHATS NO. 15, M. P. T. O. A.—Distributed by Hodkinson.—There is an illustrated interview with Samuel Gompers, in which the president of the American Federation of Labor sets forth the present position of the wage earner on the problems of the day. Striking views are given of the interior of a steel mill, showing an open hearth furnace, pouring of molten ore, ingots being made into rails, and the making of steel plates. Close-up shots are given of the manatee, tame and frolicsome, and at home on land or in water. Under Public Welfare a young woman teacher of etiquette gives illustrations of how not to do as well as correctly to do little things in everyday life. Also there are fine views of Snake River, in Idaho.

Exhibitors Trade Review, May 6, 1922, p. 1637 (Wrong No. Should be No. 13)

Proper Deportment Told in “Movie Chats”

The forthcoming issue of the Official Urban Movie Chats gives a few more authoritative ideas of how to deport one's self in public. The authority is Miss Marguerite Walz and in this week's reel she takes up table manners as the topic of discussion.

The demonstration takes place at a choice cafe situated on the banks of the Hudson, the girl reporter for Movie Chats illustrating incorrect deportment at the table.

Other features in the new issue of the Movie Chats include an interview with Charles M. Schwab, sections devoted to the plate glass making industry and to fishing in the Sandy River in Oregon.

Motion Picture News, May 6, 1922, p. 2588

Urban Movie Chats Will Demonstrate Everyday Etiquette

In the next issue of Official Urban Movie Chats of the Motion Picture Theatre Owners of America there will be a section devoted to etiquette. The demonstrator is Miss Margarite Walz of Philadelphia, an authority on social etiquette. She demonstrates to a girl reporter for the Official Urban Movie Chats how a woman should properly receive a guest, the correct way to enter and to leave a room, how to walk and sit and stand—

Exhibitors Trade Review, April 22, 1922, p. 1481

Teaching Etiquette New Movie Feature

In the next issue of Official Urban Movie Chats of the Motion Picture Theatre Owners of America there will be a section devoted to etiquette. The demonstrator is Miss Marguerite Walz, of Philadelphia, an authority on social etiquette. She demonstrates to a girl reporter how a woman should properly receive a guest, the correct way to enter and to leave a room, how to walk and sit and stand—seemingly little things, but all the same, things which bother all of us when company comes.

Correct social manners are what everybody wishes to master and Official Urban Movie Chats will teach them from week to week. The best authorities on social etiquette will personally appear and show exactly how, for instance, a girl should walk across the street with a man, how a man should help a girl board a street car, how one should sit comfortably and correctly, why a girl should never cross her legs when sitting down.

Motion Picture News, April 22, 1922, p. 2326

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Female (Girl Reporter). Group.

Ethnicity: White (Girl Reporter). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Girl Reporter, Interviewer)

Description: Major: Girl Reporter, Interviewer, Positive

Description: Minor: None

Movie Chats No. 16 (aka Official Urban Movie Chats No. 16)

Interview with Charles M. Schwab, President of the Bethlehem Steel Corporation, when he is about to grant an interview to one of the movie Chats editorial staff. The subtitles indicate Mr. Schwab as a great optimist for he ends by saying that “You cannot force bad times on this country. We are going ahead, irresistibly by force of our own resources. (Note: some publications refer to this as No. 13.)

OFFICIAL URBAN MOVIE CHATS
OF M. P. T. O. A. No. 16.—Distributed
 by Hodkinson.—There is a striking illus-
 trated interview with Charles M. Schwab,
 president of the Bethlehem Steel Corpor-
 ation, and one of America's real captains
 of industry. The talk is on business con-
 ditions and radiates optimism, one
 declaration being “There is no stopping
 business in this country.” A woman
 teacher of etiquette gives advice. The
 making of plate glass is illustrated.
 Scenes of fishing for smelt show how
 these tiny fish are captured by the thou-
 sands in Oregon.

Exhibitors Trade Review, May 27, 1922, p. 1897

“Official Urban Movie Chats”—No. 16—Hodkinson

Type of production.....1 reel magazine

Charles M. Schwab, president of the Bethlehem Steel Corp., opens this number of the Official Movie Chats with a few optimistic remarks about business. In the social etiquette chapter you are shown that it is bad manners to use your knife for a fork, and blow into your soup to cool it, because if you do it is apt to spot the table cloth. You are also shown how a napkin should behave, and how to break bread without a knife. The industrial section takes you on a personally conducted tour through a large glass foundry. You see the molten glass poured into sheets and polished on large revolving tables. In the section called “The Great Outdoors,” you see fishermen angling through the ice, and you also see the big smelts run in the Sandy River. Thousands of smelts are bailed out by hundreds of fishermen along the banks. The magazine closes with an appeal against censorship. With the exception of the industrial and outdoor sections, all the other chapters of this reel have a preaching attitude.

The Film Daily, May 21, 1922, p. 19

Movie Chat No. 13

(Urban—One Reel)

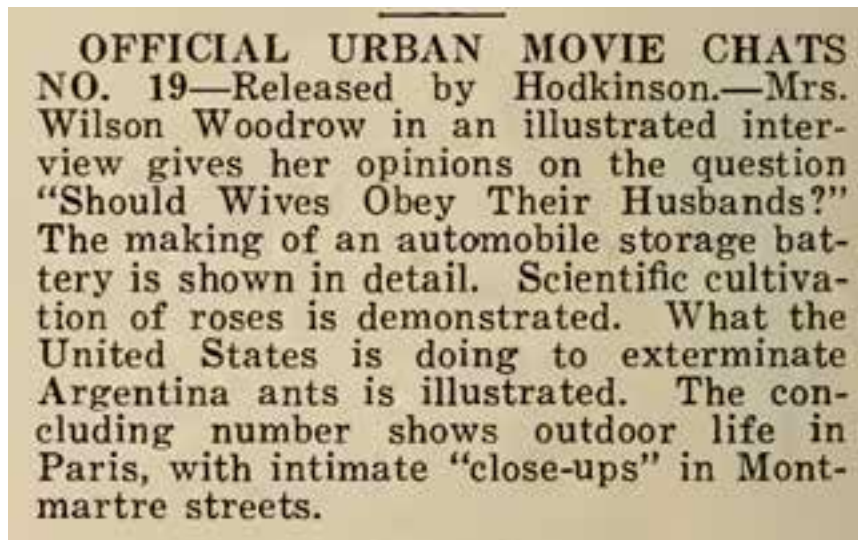
COMMENCES with a close up of Charles M. Schwab, President of the Bethlehem Steel Corporation, when he is about to grant an interview to one of the Movie Chats editorial staff. The subtitles indicate Mr. Schwab as a great optimist for he ends by saying that "You cannot force bad times on this country. We are going ahead, irresistibly by force of our own resources." If your patrons are suffering from an attack of "blues," this will have a tendency to cheer.

The last half of the reel is one made up of shots from the different industries of the country in the work, the connecting link being more views of the lesson in etiquette, a series started in Movie Chats some time ago. This lesson is one upon table "don'ts."—*LILLIAN GALE.*

Motion Picture News, May 27, 1922, p. 2968 (Wrong number. No. 16)

Movie Chats No. 19 (aka Official Urban Movie Chats No. 19) (1922)

Mrs. Wilson Woodrow in an illustrated interview gives her opinions on the question, "Should Wives Obey Their Husbands?"



Exhibitors Trade Review, June 17, 1922, p. 154

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified.

Media Category: Newspaper

Job Title: Reporter (Interviewer)

Description: Major: Interviewer Positive

Description: Minor: None

Movie Chats No. 30 (aka Official Urban Movie Chats No. 30) (1922)

Interview with Congressman Fess of Ohio who pays his respects to the motion picture as an educational factor. He also congratulates *Movie Chats*.

OFFICIAL URBAN MOVIE CHATS—
Hodkinson release.—No. 30 opens with an illustrated interview with Congressman Fess of Ohio, who pays his respects to the motion picture as an educational factor. Many views are shown of the manner in which coal is mined by the surface process. There is a brief lecture by L. S. Rowe, director of the Pan-American Union, and also there are several shots of the big structure that houses the institution. Other subjects treated are motorboat racing and some character sketches of a little Tennessee mountain town.

Exhibitors Trade Review, September 2, 1922, p. 926

"Official Urban Movie Chats" No. 30—Hodkinson
Type of production.....1 reel magazine
Here is a typical number of the chats. It opens with a few words from Congressman Fess of Ohio who takes the opportunity to congratulate the "Movie Chats." The industrial section illustrates the mining of surface coal at Wilkes-Barre. Views of the Pan American Building in Washington are next in line. A title tells you that a good portion of the expense of this building was contributed by Andrew Carnegie. The sport section shows some very thrilling motor boat races while the travel chapter takes you to the Blue Ridge Mountains of Tennessee and introduces you to some of the natives. The magazine as a whole is varied and contains some interesting material which should please the average audience.

The Film Daily, September 3, 1922, p. 18

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Reporter (Interviewer)

Description: Major: Interviewer, Positive

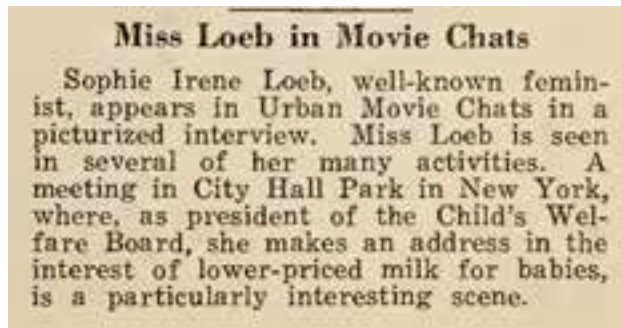
Description: Minor: None

Movie Chats No. (No Number if Given) (1922)

Interview with Sophie Irene Loeb, feminist, in a picturized interview. “What woman wants is equal opportunity without any silly notions that she can stand everything equally with men. Every woman should learn something about national and international affairs in the interest of herself and family. She can be a good housekeeper and still know what is going on in the world.”



Exhibitors Herald, August 19, 1922, p. 60



Exhibitors Trade Review, August 12, 1922, p. 755

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Reporter (Interviewer)

Description: Major: Interviewer, Positive

Description: Minor: None

Ned of the News Series (1922-1923)

Police Reporter Ned Hargraves (Percy Pembroke) of the *News*.

The experiences of a newspaperman on a metropolitan daily. Ned travels out of “Central” with the Flying Squadron of Police. Editor-Publisher.

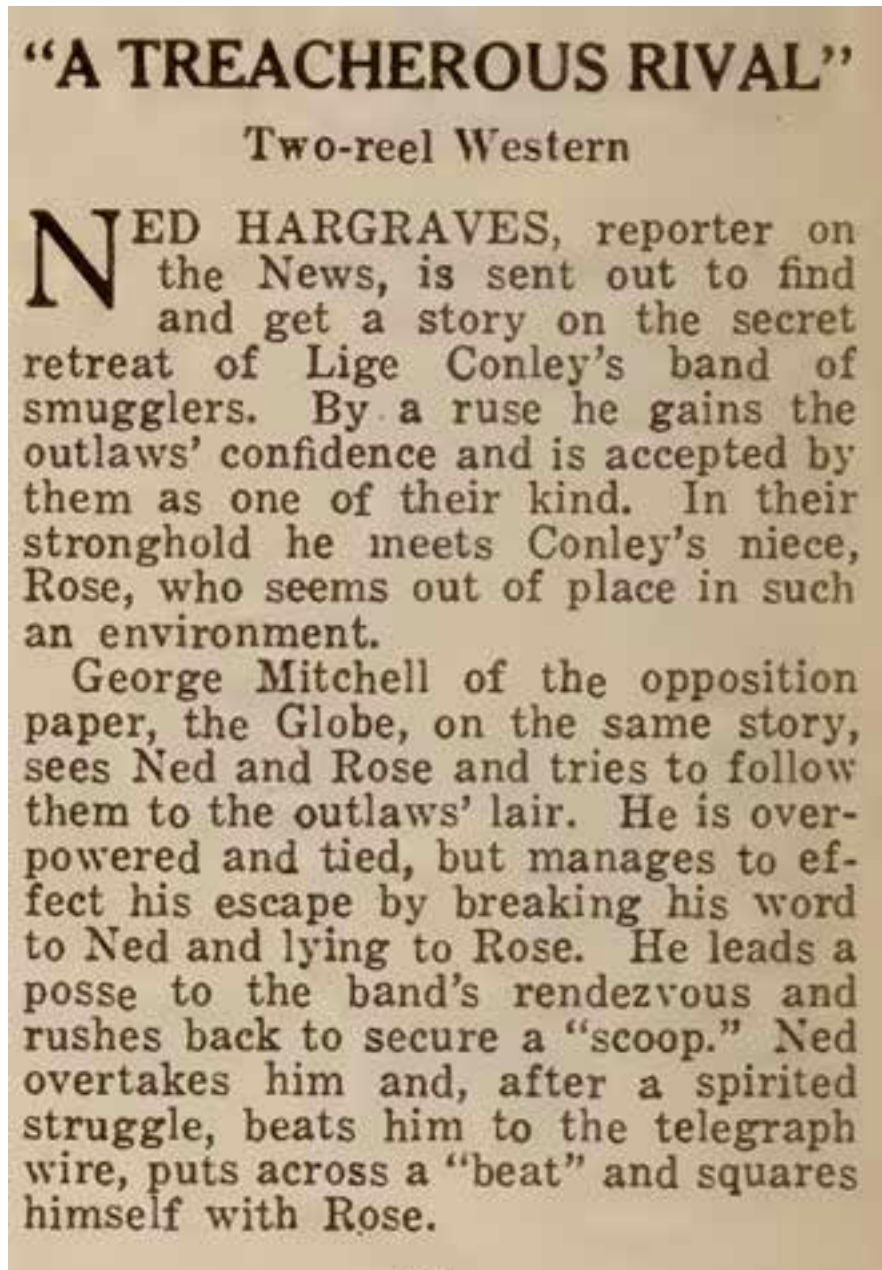
There are news stories saying there were 12 films made featuring Ned of the News. But only three were reviewed and can be verified. There is no record in the newspapers or magazines about the remaining nine films or if they were ever made. One film was released in 1921 and is included in that appendix. The other two follow below. Films #4 to #12 were never verified and because of this were not encoded.



Exhibitors Herald, January 7, 1922, p. 50

Ned of the News #2: Treacherous Rival (1922)

Police Reporter Ned Hargraves (Percy Pembroke) of the *News*. The experiences of a newspaperman on a metropolitan daily. Ned travels out of “Central” with the Flying Squadron of Police. Editor-Publisher. Hazel Couzons (Laura La Plante), the newspaper editor-publisher’s daughter. Reporter George Mitchell of the opposition paper, the *Globe*.



Moving Picture Weekly, March 4, 1922, p. 40

"A Treacherous Rival"—Universal

Type of production.....2 reel western

This two reeler combines a newspaper story with the usual western stuff. The action is brisk and the suspense is kept up to the end. Percy Pembroke plays the role of the young reporter who is sent out to get the story of the band of smugglers. Suspicion falls in his direction and he joins the smugglers in their fight against the sheriff's posse. The girl is the niece of the leader of the gang. Opposition comes from the rival reporter, the sheriffs and also the smugglers when they find out who the reporter really is. In the fights that follow he wins out and beats his rival to the telegraph office, thus scoring a "beat" for his paper and winning the girl. Some of the situations in this two reeler are exciting and will hold the attention of western fans.

The Film Daily, April 23, 1922, p. 20

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Ned Hargraves, George Mitchell, Editor-Publisher).

Ethnicity: White (Ned Hargraves, George Mitchell, Editor-Publisher)

Media Category: Newspaper

Job Title: Reporter (Ned Hargraves, George Mitchell). Editor (Editor).

Description: Major: Ned Hargraves, Very Positive. George Mitchell, Negative.

Description: Minor: Editor, Positive

Ned of the News #3: The Call of Courage (1922)

Police Reporter Ned Hargraves (Percy Pembroke). The experiences of a newspaperman on a metropolitan daily. Ned travels out of “Central” with the Flying Squadron of Police. Editor-Publisher. Hazel Couzons (Laura La Plante), the newspaper editor-publisher’s daughter.

In “Call of Courage” Universal Has Short Worth While Drama

George Morgan of the Universal’s western scenario staff scores another point in his series of two-reel western dramatics under the brand name of Ned of the News. *The Call of Courage*, which is the third of the series so far seen by this reviewer—and all of which, by the way, have been worth while—is a newspaper story. The locale is a small western town, with its country printing office, equipped with cases of type and old hand press.

The leading players are Perc Pembroke and Laura La Plante, the former a young man of good presence whose role is that

of Ned Hargraves, a reporter on a newspaper in another community who has come to the little town in search of a feature story. Miss La Plante is Hazel Couzens, daughter of the local publisher and the possessor of both youth and charm.

Ned is stopped by a bandit and compelled to change his fresh horse for the spent animal of the outlaw and also to swap his coat and hat. Overtaken by the sheriff, Ned's story is not believed. He is placed in jail.

It is the day before election, and the local newspaper is fighting the re-election of the present administration. In order to prevent the printing of a story that will cost the officeholders the election the publisher is kidnapped and taken to an outlying shack.

Ned escapes from jail and is pursued and wounded in the getaway. He comes across the bandit and a fight ensues. At the same time the publisher starts a rough-house with the two who are guarding him, with the result that we see alternating views of the two fights in progress. The pursuing sheriff comes upon Ned and the outlaw, the scrappers are separated and Ned is released. The publisher wins his battle and hurries back to the office. There he finds Ned, whose wound previously had been bound up by the daughter, who in spite of his injury turns in and grinds the hand press. The paper is issued on time and the crooks lose. *The Call of Courage* is a fast moving story.

“THE CALL OF COURAGE”

Two-reel Western

NED HARGRAVES, reporter on the News, held up by and forced to change clothes with a horse thief, is arrested by the sheriff of Homesville and thrown into the calaboose. John Couzens, editor of the local paper, is lured away on a pretext and made a prisoner by “Bad” Hawkins, candidate for sheriff, to keep him from printing an exposé of Hawkins before the election.

Ned is shot while escaping from jail and is helped by Couzen’s daughter, Hazel, to elude the posse. While fleeing from his pursuers, Ned runs into the horse thief and grapples with him. The posse arrives and arrests the bandit, releasing Ned. Couzens manages to escape from Hawkins and rushes back to his printing office, where, with Ned’s aid, he gets out the paper, exposes Hawkins and defeats him at the polls. Ned’s gratitude to Hazel ripens into love.

Moving Picture Weekly, March 4, 1922, p. 40

“The Call of Courage”

(Universal—Western Drama—Two Reels)

THIS is a slight variation upon the western, insofar as it fails to depict a honky-tonk life in Alaska and also does away with the usual cowboy-bandit feud. Instead you follow the exciting adventures of a young newspaper reporter who is searching for a feature story. The love interest centers around the personality of the daughter of a country newspaper editor—a man opposing the political crooks of the county. The reporter is held up by a bandit and forced to exchange clothing with him. Which of course complicates the situation, for he is unable to offer his true identity.

The plot revolves around an election campaign and the crooks are determined to prevent the publication of an article which would mean their political ruin. The hero is about to be arrested when he locates the bandit and his identification is complete. So he lends a willing hand to help the editor issue the extra which will frustrate the crooks. This has its influence in winning the girl's affection. “The Call of Courage” is a snappy western with a good amount of swift action, fair suspense and a pleasing vein of romance. It carries the typical backgrounds, atmosphere, and incident. Percy Pembroke and Laura La Plante are the stars of the offering.—*LAURENCE REID.*

Motion Picture News, March 18, 1922, p 1630

“The Call of Courage”—Universal

Type of production.....2 reel Western

Perce Pembroke takes the part of the reporter of The News searching for a feature story in the West. Laura La Plante plays opposite in the role of the daughter of the old newspaper editor who is opposing the political crooks of the county. To complicate the situation an escaped bandit holds up the reporter and forces him to change clothes with him. This makes it doubly hard for the hero to help the girl's father. The action takes place the day before election and the concentrated efforts of the gang are centered around the little country newspaper office in an effort to prevent the publication of an article which would spell political ruin. But just as Ned is about to be arrested he discovers the bandit, and in his clothes his identification papers. He is then free to help the old man get out the thrilling extra which will ruin the political boss, and at the same time win the love of the girl. The action is swift and will please those who like westerns. It contains the usual horseback riding, escape from jail shots and some pleasing western photography.

The Film Daily, March 5, 1922, p. 19

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Ned Hargraves, John Couzons). Female (Hazel Couzons).

Ethnicity: White (Ned Hargraves, John Couzons, Hazel Couzons)

Media Category: Newspaper

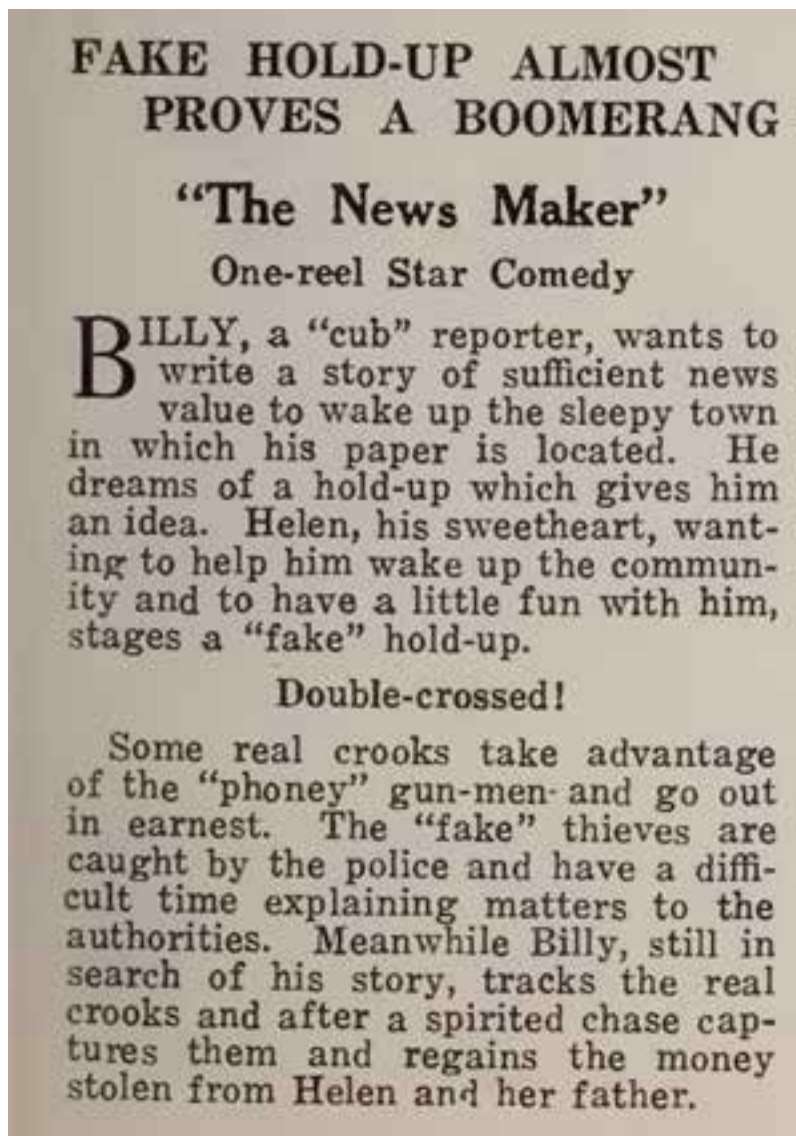
Job Title: Reporter (Ned Hargraves). Editor (John Couzons). News Employee (Hazel Couzons)

Description: Major: Ned Hargraves, John Couzons, Very Positive

Description: Minor: Hazel Couzons, Positive

The News Maker (1922)

Cub Reporter Billy (Eddie Boland) wants a scoop that will wake up the sleepy town in which his paper is located.



Motion Picture Weekly, January 18, 1922, p. 33

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Billy)

Ethnicity: White (Billy)

Media Category: Newspaper

Job Title: Cub Reporter (Billy)

Description: Major: Billy, Positive

Description: Minor: None

Notoriety (1922)

Newspaper publicity becomes an addiction to a girl of the tenements who craves notoriety. Newspaper stories and headlines are seen throughout the film.

Pigeon Deering, a girl of the tenements, while watching a society ball through a window, witnesses a murder and is arrested. Because she craves notoriety, Pigeon confesses to the crime. During her trial, attorney Arthur Beal exposes the murderer and urges her not to accept any offer from theatrical producers hoping to cash in on her "fame." When Pigeon rejects his advice, Arthur fakes an offer, which she accepts, and has her brought to his country farm for "rehearsals." An attack by a hired man, who assumes from her publicity that she is susceptible, finally convinces Pigeon of her mistake, and she accepts Arthur's proposal of marriage.

American Film Catalog of Feature Films

Press Comment.—"Notoriety" shows by a shooting, a murder trial and a terrific fight in a barn just how wrong it is for young girls to seek to get written up in the newspapers.—*Evening News*. The picture is filled with dramatic situations, is lavishly staged and has story that holds the interest from beginning to end.—*Express*. Three times last night the audience caught its breath when three different climaxes in "Notoriety" came to pass.—*Evening Times*.

Exhibitors Trade Review, February 17, 1923, p. 621



Exhibitors Trade Review, November 4, 1922, p. 10



Exhibitors Trade Review, November 4, 1922, pp. 9-10

Clever Prologue for "Notoriety"

L. Lawrence Weber, the prominent Broadway producer, and one of the country's leading legitimate showmen for the past generation, has brought his dramatic experience into play by arranging a realistic prologue for the independent feature which he and Bobby North are releasing, "Notoriety," directed by Will Nigh.

The prologue does not duplicate any scene in the picture, as this would be needless repetition. It plays up the vital importance of notoriety as the great human ambition and weakness of the day. It is symbolic in treatment, and consists of four short episodes, each five minutes in length. The prologue follows:

The first scene opens on a supper-table with four members of the family reading the evening paper after finishing their meal. The daughter reads aloud: "I see where that girl who left college to become a waitress is marrying a count." The stage grows dark and the scene described in the newspaper headline is reproduced on the stage, with the four members of the family now taking the roles called for in the marriage episode. A waitress is seen taking off her apron and slipping on a lavish gown and hat, just as a richly dressed count appears in a high hat and tuxedo to escort her to the wedding. The stage is dark again, and after the necessary interval, the family scene is repeated. This time the son of the family reads from the evening paper: "Millicent Van Nest Engaged to Football Star." The stage grows dark again and the scene referred to in the headline is enacted, with the son taking the part of the football hero, clad in the regalia of that sport. The society belle, who is the daughter in the family scene, is accompanied by her mother and father, and rushes down the landing of a grandstand to meet her gridiron hero.

The scene changes back again to the supper-table, and the father reads this time: "Broker Elopes With Private Secretary." The scene shifts and the episode in question is enacted, the father taking the part of the broker, and the daughter im-

personating the secretary. He is making preparations to leave, and is seen packing his bag, while the toot of an automobile horn is heard without. The lights go out and the family scene opens up once more. The mother now reads: "Tenement Girl Swears Falsely to Society Crime." The mother reads further and the details of the story are those of the picture, "Notoriety."

She does not read very far, when she suddenly notices that her daughter is missing. "Where's Kate?" she asks anxiously. The father and son turn around and are also surprised. Kate is gone. The mother calls out for her, but there is no answer. A note is discovered on the table, left by the daughter. It reads: "I am tired of being ignored and unnoticed. I want to be famous. I want to be talked about. I want to be popular. Other girls gain notoriety by committing something sensational, and I want to do the same. When you hear from me again, it will be through the newspapers. I'll make everybody talk about me, and then I'll come back. I'll be somebody then."—Kate.

The prologue ends in consternation on the faces of the family, and the last thing seen is the mother tearing the newspaper to bits. As above outlined, the prologue on "Notoriety" will carry the message home. It will make the audience realize that the picture they are about to see is based on actual events of daily life.

News Trailer for "Notoriety"

Unique Exploitation Stunt Permits Tie-up with Live News of the Day

THE Advertising and Exploitation Department of L. Lawrence Weber and Bobby North have added an extra trailer to the regular film teaser accompanying the accessories on their Will Nigh release "Notoriety." The second trailer is purely an exploitation "stunt" and was suggested by the title of the picture.

The connection of the daily newspaper with the title of the Weber & North release is natural, as the word notoriety automatically recalls newspaper headlines. With this association as their basis the propaganda staff of Weber & North have devised a publicity tie-up that combines the advantages of a screen announcement and a local newspaper hook-up. The exploitation trailer is simple and inexpensive and can be put in practice in every type of house and town, with minor changes due to local events.

The Trailer, which is altogether about 300 feet, opens up with the question—"Did you read this morning's Herald?"—The mention of the paper is part of the local press tie-up. Following the question a flash of the front page of the paper in question appears. The day's accounts of divorces, crime and sensations are prominent in the paper. Where there are not enough of such "notoriety" stories on the front page, the inside pages are flashed, with close-ups of the desired stories.

After each newspaper flash of a notoriety story, the printed account is illustrated with a scene. A murder story is followed up with a murder scene, taken from the picture "Notoriety," showing the society clubman in the story being shot in his room. A divorce headline in the local paper is illustrated with a scene of Maurine Powers, star of "Notoriety," showing her on the witness stand, defended by Rod La

Rocque. Other parts of the film, such as the cabaret scene, the stage-dance, and the tenement house scene where the girl's guardian reads of her ward's involvement in the society crime, are also used to illustrate any similar episodes in the headlines of the local paper.

Territories Sold for Dick Talmadge Films

Phil Goldstone announces the sale on the first series of Richard Talmadge pictures for the Denver and Seattle territories to the Arrow Photoplays Company, of Denver; to Mr. Zambreno, of the Progress Feature Company of Chicago, for Northern Illinois and Indiana; Western Pictures Company of Cleveland for Ohio.



3—Witwer has flung open the treasure chest of "FIGHTING BLOOD" stories. He is giving them his personal, heart-and-soul treatment. PICTURES THAT EVER BORE HIS PICTURES but wonderful love stories which they are appearing RIGHT NOW in Collinwood, Gale, the knockout kid himself; for "Rags" Dempster, Nate Shapiro and K. all masterfully directed by Mal St. Clair.

“Notoriety”

(Apollo-State Rights—3600 Feet)

(Reviewed by Leon J. Rubinstein)

THE author and director seem to have determined on getting away from the usual, at the same time taking a wallop at a question which has never before been handled in pictures. The fact that a great deal of newspaper notice has been known to bring joy and sorrow to those who have become its subjects is the theme. The logic is correct and the producer takes the stand here that the desire for publicity works peculiarly on the human mind.

In this case a gutter-snipe finds herself lionized merely because she is the innocent victim of circumstances, which make her an object of public notice. The story shows that rather than relinquish the attentions thus paid her, she lies by “confessing” to crime. To those to whom this may appear to be an incredible procedure, it need only be said that publicity obtained through lies and maintained through more lies is considered the usual thing. The girl here has merely borrowed a tenet from the press agent’s code.

The story hinges well together and the characters are convincing.

William Nigh has incorporated a full quota of his well-known touches. Particularly commendable is a corking fight scene which carries action plus. The technical side of the production is excellent.

Maurine Powers in the leading part shows promise for the future and Rod La Roque comes up to all expectations in a difficult part. George Hackathorne likewise distinguishes himself in this picture. What completely overshadows cast, story and eye appeal of the production is the tremendously heavy dramatic effort which has been expended.

The Cast

“Pigeon” Deering	Maurine Powers
Ann Boland	Mary Alden
Arthur Beal	Rod La Roque
“Batty”	George Hackathorne
Horace Wedderburn	J. Barney Sherry
Tom Robbins	Richard Travers
Dorothy Wedderburn	Mona Lisa
Van Dyke Gibson	John Goldsworthy
Theatrical agent	Anders Randolph
Mrs. Beal	Ida Waterman
The hired man	William Gudgeon

By William Nigh. Directed by William Nigh.
Produced by Lawrence Weber and Bobby North.

The Story: Centers around young orphan girl of the tenement district who yearns for notoriety and who is encouraged in her desire by youth living in same tenement. A murder is committed and the girl, craving publicity, confesses to crime, though she is innocent. She dreads going back to her drab life, though in the end she is convinced that it holds considerable love for her.

Classification: Melodrama based upon craving for publicity by girl who is innocent of crime, though she pleads guilty.

Production Highlights: The unusually vivid fights. The skilful handling of plot. The good work of cast. The atmosphere and technical detail.

Exploitation Angles: Play up Nigh as director of "Rags to Riches." Feature the big fight scenes. Link up with press. Title suggests some snappy ideas.

Drawing Power: Will go in any kind of house.

Motion Picture News, October 21, 1922, p. 2043

“Notoriety”

Will Nigh Makes His First North-Weber Release The Best Production Of His Career

Reviewed by Roger Ferri

Will Nigh is concededly the business man's director. In this particular instance, business man is synonymous with exhibitor. And Mr. Nigh is the exhibitor's friend, if that gentleman ever had a true blue friend. With Mr. Nigh picture making is a god-darn serious business proposition. He loves art and, like all successful directors, has a maximum value for art and all that it implies. But without financial support, with public endorsement, without exhibitor patronage, no picture ever will reach the heights to which the truly worthy ones are deserving to attain, and, apparently, no one is better acquainted with this fact than the man who insists on setting precedent after precedent. He set a precedent when he made "My Four Years in Germany" and again when he made "Why Girls Leave Home" and later repeated when he produced "School Days."

Now comes "Notoriety." The release of this picture is a blessing to the independent market. But its value reaches outside the boundaries of the independent market, for "Notoriety" is truly a masterly production. And when the term production is used, one should not construe it to mean that it is "one of those pictures." For "Notoriety" isn't. The pity is that there are not more productions like it. It is not melodrama, nor hokum. It's good, clean, wholesome common-sense stuff, blended into a picture that will live for no brief period. It delivers a message entertainingly and interestingly without taxing the mentality of the individual who is looking on, without burdening his imagination.

"Notoriety" is episodal in presentation, for it deals with two varied episodes in the life of a sweet innocent young girl. It deals with a phase in every day life that is so common that the wonder of it is that no one thought of the theme before. But, then again, it's the little things that count in life—and the picture business is seemingly a very vital part of this existence called life. And Will Nigh, who conceived the story, borrowed one of "these little things," incorporated it into an intelligent, easy and smooth-moving story that made the best picture he has ever offered his public. He found characters that live their roles, that are so real one often forgets that, after all, the story is being unfolded in celluloid form. It's that real.

Commercially, Mr. Nigh has taken into consideration his public from every angle, for he

has combined in "Notoriety" all the elements of intelligent drama. It is clean, wholesome, and superlatively entertaining, with pathos, thrills and enjoyable humor running through it at such a pace that one does not realize the length of the feature until after the Ingersoll is brought into play. Then comes the realization that the picture as it stands now can stand a little more cutting.

But "Notoriety" as it was shown to New England exhibitors on Tuesday, October 3, in Boston, under the auspices of Sam Grand, of Federated Exchange, that city, represented, in the humble opinion of this writer, the very best work of Mr. Nigh. He combined showmanship with art, backed with an ever present knowledge of the commercial value of the celluloid product, and by these applications produced a picture that should gloriously survive any test. Its exploitation possibilities are innumerable, for there is not an item in any newspaper that cannot be intelligently tied up with this story.

"Notoriety" is replete with thrills, this writer counting no less than five powerful punches. One of these comes in the early stages of the production when the defending attorney makes a heart-rending appeal to a jury for the exoneration of a publicity-seeking young girl, who is charged with murder. Another is the scene wherein Mary Alden, as a mother of the tenements, discloses herself as a once famous star of the stage. Then comes the unexpected regeneration of a typical Broadway cake-eating "promoter," quickly followed by as realistic and desperate a battle as has ever been shown on the screen. Another is the surprising "confession" of the girl that she did commit murder.

The photography is flawless with picturesque shots frequent. There are plenty of luxuriously elaborate settings. The lighting is good, but the direction, as stated above, is a work of art.

The cast is a splendid one, with Maurine Powers as "Pigeon" Deering carrying off the premier honors. She is childish and plays her role with an air of understanding that makes her work stand out pleasantly. But there is no one who hogs the histrionic faction, for all contribute consistently and do their work creditably well. Mary Alden as Ann Boland is lovably motherly, while Rod La Roque never gave a better characterization than that of the "divorce expert." Richard Travers as Tom Robbins was wonderful. George Hackathorne as "Batty" does well, as do J. Barney Sherry, Mona Lisa, John Goldsworthy, Anders Randolph, Ida Waterman and William Gudgeon.

The Cast

"Pigeon" Deering.....	Maurine Powers
Ann Boland.....	Mary Alden
Arthur Beal.....	Rod La Roque
"Batty".....	George Hackathorne
Horace Wedderburn.....	J. Barney Sherry
Tom Robbins.....	Richard Travers
Dorothy Wedderburn.....	Mona Lisa
Van Dyke Gibson.....	John Goldsworthy
Theatrical Agent.....	Anders Randolph
Mrs. Beal.....	Ida Waterman
The Hired Man.....	William Gudgeon

Story and Direction by Will Nigh
Length (tentative), 8,000 feet.

The Story

This is the story of "Pigeon" Deering, a misled young orphan girl, who mistakes notoriety as the quickest road to fame. She is absolved of murder and is about to be entangled in another complication when the folly of her ways is forcibly brought to her attention and she concludes that ill-fame leads but to one goal—disaster and eternal oblivion.

SPECIAL CAST IN
NOTORIETY
(WEBER & NORTH)

Here is an audience picture away above the ordinary and one which has a sufficient number of excellent exploitation angles to make it easy to put over in a big way. Has a good holding story, finely photographed and skilfully directed. Directed by Will Nigh. Eight reels.

Will Nigh has made many good pictures but it remained for "Notoriety" to provide him with an opportunity to make one which stands out by itself. "Notoriety" has every ingredient a winning picture needs to make it a big box office attraction and its advent should prove a boon to buyers of state right attractions.

"Notoriety" is the first of four productions to be made by Mr. Nigh for distribution by L. Lawrence Weber & Bobby North and was given its first public showing in Boston last week. This showing was given under the auspices of Sam Grand, who has bought the production for New England, and several hundred of the leading exhibitors of that section were Mr. Grand's guests at the projection and party which followed. The visitors were loud in their praises of the picture.

The theme selected by Mr. Nigh is one that enters strongly into every day modern business and social life—the craving for notoriety which is frequently credited with leading to tragedy. As portrayed it has every element of good drama, verging at times on the melodramatic but never quite crossing the line. There are thrills aplenty, clever dramatic situations excellently handled and with sufficient good clean comedy to relieve tenseness.

The cast is a notable one, containing such names as Maurine Powers, Mary Alden, Mona Lisa, J. Barney Sherry, Rod LaRoque, George Hackathorne, Richard Travers and John Galsworthy. The premier part is given to little Maurine Powers, and as Pigeon Derring she cleverly plays the unsophisticated child who mistakes notoriety for the quickest road to the fame that will bring her the many things she has envied in others but never hoped for herself.

Pigeon is a young girl of the tenements whose ambition for publicity is inspired by a young "cake-eater." While peeping in a window watching a social function a murder is committed and Pigeon is arrested charged with the crime. In jail she is showered with attentions from the morbid. Flowers and various presents are sent to her cell. At the trial she discovers there is no evidence against her and she sees visions of losing all the attentions which have come to her through the notoriety of being held for the murder. In her simplicity the only way to hold these attentions is to confess herself guilty of the crime, which she does in open court. The real murderer is arrested, and through the interest of a young attorney who has defended her, Pigeon is taken to the country where she finally awakens to an understanding of what notoriety has done for her.

Exhibitors Herald, October 21, 1922, p. 62

<h3>NOTORIETY</h3> <p>William Nigh production, presented by Lawrence Weber and Henry North. Screen high tech action and director. Sound through Apollo. Length, nine reels.</p> <p>Cast:</p> <table border="0"> <tr><td>.....</td><td>Maurine Powers</td></tr> <tr><td>.....</td><td>Mary Alden</td></tr> <tr><td>.....</td><td>Rod LaRoque</td></tr> <tr><td>.....</td><td>George Hackathorne</td></tr> <tr><td>.....</td><td>J. Barney Sherry</td></tr> <tr><td>.....</td><td>Richard Travers</td></tr> <tr><td>.....</td><td>Mona Lisa</td></tr> <tr><td>.....</td><td>John Galsworthy</td></tr> <tr><td>.....</td><td>Anders Randolph</td></tr> <tr><td>.....</td><td>Ma Waterman</td></tr> <tr><td>.....</td><td>William Gudgeron</td></tr> </table> <p>Another William Nigh independent made feature which should be a knockout in certain sections. At present the production seems a little out of focus, but this can easily be straightened up. It is a typical Nigh picture, which should be enough to make an average exhibitor, who knows that this director has turned out a number of money getters, and "Notoriety" should not fall behind the pack. The story itself is a new</p>	Maurine Powers	Mary Alden	Rod LaRoque	George Hackathorne	J. Barney Sherry	Richard Travers	Mona Lisa	John Galsworthy	Anders Randolph	Ma Waterman	William Gudgeron	<p>subject for pictures, and it is well handled.</p> <p>There is only one false note, the casting of Maurine Powers as "Pigeon" Derring. On the screen one cannot get away from the impression she is a child of about 14, and this cannot be reconciled with a man of at least 30 and a successful lawyer wanting to marry her. At 16 or 18, yes, but dressing as she does doesn't jibe with the other.</p> <p>The tale hinges on the fact that notoriety never does any one any good; that reputations dragged into the public prints can never be patched up again. The heroine is a little girl of the slums with theatrical ambitions. Boarding in the same house is a small timer who preaches that the way to become a headliner is through newspaper notoriety. One evening the kid creeps into the garden surrounding a mansion and witnesses a shooting. Is arrested and charged with the crime herself.</p> <p>Eventually she is acquitted, but the taste for notoriety lingers. She</p>	<p>determines to win her way to the forefront of the stage through more of it. The lawyer who has become interested in her brings about a reformation in time.</p> <p>It is a picture that has everything that has ever been screened. There is slum stuff, society, murder, court room, rural atmosphere and sex stuff. Nothing is left out that the average exhibitor will want in. On the title alone it should be a money getter for the average house.</p> <p>The cast is a strong one, with Rod LaRoque playing the lead opposite to little Maurine Powers. Mary Alden does corking work and George Hackathorne as a "dippy" kid is fine.</p> <p>One thing about Nigh when he does a picture, and that is that one can be almost certain he will grind out a box office product. Even with that he has turned out a picture in this that has certain artistic merits that will be enhanced with a bit of judicious cutting.</p> <p style="text-align: right;">Fred.</p>
.....	Maurine Powers																							
.....	Mary Alden																							
.....	Rod LaRoque																							
.....	George Hackathorne																							
.....	J. Barney Sherry																							
.....	Richard Travers																							
.....	Mona Lisa																							
.....	John Galsworthy																							
.....	Anders Randolph																							
.....	Ma Waterman																							
.....	William Gudgeron																							

Variety, October 20, 1922, p. 41

Corking Fight Features Nigh's First Special

William Nigh presents
"NOTORIETY"

Apollo—State Rights

DIRECTOR William Nigh
AUTHOR William Nigh
SCENARIO BY William Nigh
CAMERAMAN Not credited
AS A WHOLE..... Remember "Gallagher?" This is a female version and has a corking good fight to help out
STORY Fair, but drags at times
DIRECTION..... Contains some of Nigh's well-known touches. Excellent fight. Court room sequence much too long
PHOTOGRAPHY Excellent
LIGHTINGS Usually good
PLAYERS..... Maurine Powers good as Pigeon, the girl of the tenements who craves notoriety. Many good names in cast. Few have much to do but Rod LaRoque as the hero. George Hackathorne very well cast
EXTERIORS Some beautiful locations
INTERIORS Look natural
DETAIL Well handled
CHARACTER OF STORY..... Unnecessary attack on girl in barn may be disliked by patrons of some neighborhood houses
LENGTH OF PRODUCTION..... 8,600 feet

There is a whale of a fight in Bill Nigh's first special, "Notoriety." This has to be stressed because it is probably what will put the picture over big in some places. The way Nigh puts this fight on—well, it has the "Tol'able David" fight skinned. That should be enough. Otherwise many of the expected touches and titles that have made Nigh stand out during the past several successes are not as evident as was hoped for. Perhaps this is due to the fact that when the picture was shown it was admitted that it should be cut, and perhaps the necessary cutting will speed this up in the

spots where it drags. But it is much too long, especially in the courtroom sequence, although this is well done.

In fact the entire production is well handled. Nigh knows his types and knows just what effect he wants. Usually he gets it. But there are too many titles, too much argument in the courtroom scene, and then it ends suddenly, too suddenly considering how much has been put into it. You discover Pigeon, the little wail who wanted notoriety, only because it gave her something she had never before had—some attention, and consideration from the world—then realizing that it is all to be taken from her. This is a fine touch and skillfully handled.

If the unnecessary footage can be removed—and there is no reason why it should not be easily done—then "Notoriety" is going to attract a lot of attention.

There is a tremendous lot of action in the fight which is staged in the barn when the hired man goes after Pigeon. There are three fights in all, not including the one Pigeon puts up for herself, and finally the bad man is sent reeling down the railroad tracks into the great nowhere. But he certainly puts up a smashing fight before hero finally sends him to cover. And before then the half wit boy, and the good for nothing sport, splendidly played by Richard Travers, also puts up a real fight.

Story: Pigeon, a tenement wail, who has nothing to awaken or interest her in life, while peeping at a big dance in a mansion, becomes involved and is accused of murdering a philandering social pet. In a moment her whole life changes, and the notoriety attendant upon her arrest for the murder of this well known social butterfly puts into her life all that had heretofore been missing. When she is about to be freed of the charge, realizing that she is going back to her dreary, slow life, she tries to claim being the murderess, but is acquitted, and finally, on the arm of her hero lawyer she realizes what life and love hold for her.

Use Nigh's Name and Remind Them of His Recent Successes

Box Office Analysis for the Exhibitor

You have Will Nigh's name to work with in this and that should help a lot. Tell your people he made "School Days" and other successes last season for the Warner's, and you can add that he also wrote the scenario for "Rags and Riches" which looks like another hit, and has just been released. His name should mean a lot in the box office. You can talk about some of the better known players, and then center everything on the big fight. It should get them in. You also have

a great chance to have the newspapers working for you both because of the title and also what is back of it.

Some neighborhood houses with a peculiar clientele might well consider the attack on the girl by the hired man. Some particular people might not like it. You will have to consider this as it is the basis for a big punch in the production. There are ample possibilities for catchlines and lobby display.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Group-4
Ethnicity: Unspecified-4
Media Category: Newspaper
Job Title: Unidentified News Staff-4
Description: Major: None
Description: Minor: Unidentified News Staff-4, Neutral

The Open Wire (1922)

Reporter Helen Dare (Ellen Sedgwick) of *The Chronicle*. Star Reporter Harden. City Editor of *The Chronicle*.

Star Reporter Harden of *The Chronicle*. The film takes its name from the fact that while the girl is attempting to phone the story to the city editor she is prevented by the bad men and when she drops the receiver her boss realizes that something is up and sends for the police. The star reporter is badly hurt in the fighting climax but when he awakes in the hospital, he finds the girl reporter bending over him.

THE OPEN WIRE (Newspaper story in two reels released by Universal).—George Morgan and George H. Plympton have written a story around a newspaper office and two of its workers that will be liked. Eileen Sedgwick has the role of Helen Dare, a reporter. In investigating the status of an "investment" company the officers of which are about to flee, Helen is locked in the room of the president. Harden, another reporter on the same paper, gets word of her danger and rushes to her aid. He gets tangled up

with the two crooks, is bound and likewise locked in a room. Helen gets out of her room, releases Harden, and a stiff fight starts when the two find Harden. While the scrap is in progress Helen gets the office on the wire, and by the time the police land the two crooks in the station the "story" is on the presses, Harden is in the hospital with a bad bump and Helen is fluttering around him. It's a happy ending.

Exhibitors Trade Review, February 15, 1922, p. 898 is there to comfort him.

REPORTER'S WIT SAVES FUNDS OF OIL COMPANY

"The Open Wire"

Two-reel Western

HELLEN DARE, sob sister on The Chronicle, is sent by her city editor to investigate an oil company. The star reporter is in love with her.

She finds the company upset. Arranging with a frightened stenographer to get the list of stockholders, Helen interviews the president. He learns she has obtained the list and lures her to his home on the pretext of giving her complete data on the status of the company. Actually, he has sent his secretary home ahead of him to get all the funds of the organization so they can make a get-away before the police get them. They mean to take the lists from Helen and keep her prisoner until they get away.

The Rescue

The stenographer, who has lost money invested in the organization, tips off the paper. The star reporter hurries to the president's home. He is pitted against the two fugitives, but manages to hold them off until Helen can telephone to the office for help. Police arrive, pinch the crooks, and rescue the funds. The star reporter has been badly beaten, but the big story comes out as he is carted to a hospital.

When he comes to, he finds Helen bending over him, all ready to go to press.



“The Open Wire”

(Universal-Western Drama—Two Reels)

THIS Universal two-reeler, starring Eileen Scdgvick, is a convincing story based upon the activities of crooks and a newspaper investigation. The heroine, a reporter, is assigned to interview the president of a company and succeeds in having the stenographer give her the list of the stockholders. To score a complete “beat” she follows them home for they are planning a get-away. The paper, learning of the crooks and the girl’s predicament (she has been made prisoner) hustle their star reporter who rescues the heroine and brings the crooks to the long arm of the law.

It is a real scoop for the paper and the romance comes at the finish when the star reporter wakes up in the hospital and discovers his co-worker at his side. The title has its meaning in the sequence showing the girl attempting to phone the story to the city editor. She is prevented by the villains and when the receiver drops the boss realizes that something is wrong. So he sends for the police. The offering gets away from the stereotyped western and flashes some snappy action and a zippy conclusion. There is something doing every minute.—*LAURENCE REID.*

"The Open Wire"—Universal

Type of production.....2 reel drama

Eileen Sedgwick plays the leading role in this two reel drama dealing with crooks and a newspaper investigation. She interviews the president of the company and induces the stenographer to give her a list of the stockholders. To prevent a get-away she follows them home, where she is made prisoner. The newspaper learns of this and sends out the star reporter who saves the girl and delivers the crooks into the hands of justice. Although the star reporter is badly hurt in this fighting climax the story scores a "beat" for his paper and when he awakes in the hospital he finds the girl bending over him. "The Open Wire" takes its name from the fact that while the girl is attempting to phone the story to the city editor she is prevented by the bad men and when she drops the receiver her boss realizes that something is up and sends for the police. The production breaks away from the typical western while at the same time it contains plenty of action and a swift finish. The climax scenes are thrilling and will keep your folks sitting on edge. The story is convincing and not in the least exaggerated.

The Film Daily, February 19, 1922, p. 17

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Female (Helen Dare). Male (City Editor, Harden)

Ethnicity: White (Helen Dare, City Editor, Harden)

Media Category: Newspaper

Job Title: Reporters (Helen Dare, Harden). Editor (City Editor)

Description: Major: Helen Dare, Harden, Positive

Description: Minor: City Editor, Positive

Our Leading Citizen (1922)

Editor (Lucien Littlefield), the rustic editor of a small town newspaper.

At the outbreak of war, Dan Bentley, small town lawyer and celebrated fisherman, enlists and goes to France. There he meets Katherine Fendle, who is in Red Cross work. She is the sister of a wealthy citizen of his hometown. Dan distinguishes himself and is given a reception upon returning home. Katherine persuades him to run for Congress against Blagdon, the regular nominee and machine man; and Oglesby Fendle and Colonel De Mott offer to finance him if he agrees to protect their interests. Dan refuses, believing that Katherine has used him to further her brother's ends, and disappears from town. Blagdon sides with the schemers, but Katherine gets Dan back in the race; when he is elected, Dan goes to Washington with his new bride. *American Film Institute Catalog of Feature Films*

Scenes in a newspaper office and a Woman's Club in a small town occupied the attention this week of the company making "Our Leading Citizen," by George Ade, with Thomas Meighan as star. Alfred Green is directing this production and Lois Wilson has the feminine lead. Theodore Roberts and others appear in the cast.

Camera! The Digest of the Motion Picture Industry, February 18, 1922, p. 9

"Our Leading Citizen"

Paramount—Five Reels

(Reviewed by Laurence Reid)

A MERICA'S leading humorist, George Ade, is responsible for this one—his first screen play written with the silversheet in mind. Even were his name absent in the

leader one could not fail to recognize his brand of humor, which continually crops out in the captions, in the small town incident and in the plot and characterization. "Our Leading Citizen" is not unlike his "County Chairman" in its depiction of "back country" politics. He has crowded it full of charming incident, considerable local color and as fine a sample of homespun realism as has come forth in some time.

The figure of the lazy lawyer who would rather fish than argue a case—whose idea of life is to live it in sweet contentment after the manner of a grown-up barefoot boy is one who will win instant admiration. Success in the war does not turn his head. He receives the decorations and praises but his eyes are cast toward yonder bank where a "bite" has caught on the end of his fish-pole. The picture contains a host of such humorous scenes. What about the subtitle later which says "his former associates are happy—Dan is back." The shot reveals a couple of fish remarking upon Dan's long vacation from his favorite sport.

The story is not original. What is original is the novel treatment. And some of this credit goes to Waldemar Young who co-operated with Mr. Ade in the continuity. The former has united the scenes so that the action is always even and progressive. But the titles read like the author's own. His sweetheart employs him to look after her interests. And she urges him to run for Congress. The ensuing scenes are rich in human interest and humor. The conflict between the rival candidate dressed in the orthodox fashion and campaigning the countryside while the lawyer runs into debt through hiring a flivver—this is a touch which radiates the picture with a happy glow. The lazy fisherman who is constantly intruding and imploring the counselor to cast a mean line in the waters is a rich specimen. Guy Oliver makes this sketch stand out vividly. You will recognize him if you live in the country. Theodore Roberts is there too, in a political role—with plenty of cigars to chew and smoke. It is his plan to play politics along with the girl's brother so that the moneyed interests will be well represented.

Ade plays safe with his plot. The hero runs away but is brought back to answer the charges that he is a coward. The subsequent scene in the hall will invite a hearty chuckle. The author finishes his story with one of his morals. Thomas Meighan plays the lawyer in most appealing fashion. The entire cast is perfectly natural and splendidly directed. Conspicuous among them is Lucien Littlefield who contributes a great character sketch as a small town editor.

The Cast

Daniel Bentley, a lawyer.....Thomas Meighan
 Katherine Fendle, his fiancée.....Lois Wilson
 Oglesby Fendle, a capitalist.....William P. Carleton
 Col. Sam de Mott, a politician.....Theodore Roberts
 Cale Higginson, Dan's friend.....Guy Oliver
 J. Sylvester Dubley, a law student....Laurance Wheat
 Hon. Cyrus Blagdon, a Congressman.....James Neill
 The Editor.....Lucien Littlefield
 The Judge.....Charles Ogle
 Boots Monego.....Thomas Kennedy
 Mrs. Brazey.....Sylvia Ashton
 Eudora Mawdle.....Ethel Wales

By George Ade. Scenario by George Ade and
 Waldemar Young. Directed by Alfred Green.
 Photographed by Guy Wilky and William
 Marshall. Produced by Famous Players.

The Story—Treats of a humdrum lawyer in
 a small town whose hobby is fishing—and
 honesty of purpose. He goes to the war and
 wins a reputation that, with the aid of the girl
 of his dreams, sends him to Congress. How-
 ever he refuses to go because of certain corrupt
 politics demanded of him. He wins the elec-
 tion and weds the girl.

Classification—Human interest story in Ade's
 best manner. Homespun realities as they con-
 cern small town politics are revealed. Plenty
 of romantic appeal.

Production Highlights—The comedy-romance
 which carries homespun values. Some scenes
 which carry amusing moments. Excellent work
 of cast of all-star proportions.

Exploitation Angles—You might tell them

that America's supreme humorist, George Ade,
 is responsible for the story which is in his char-
 acteristic style. Linking up with an effective
 prologue put over in the manner of a small
 town political campaign will provide the local
 color. Have your leading citizen make an ad-
 dress. Get the indorsement of your leading
 citizens in all branches of business. Play up the
 homespun humor.

Drawing Power—Meighan has a definite fol-
 lowing. Tell them that Ade wrote the story.
 After which you should do a good business with
 all classes of patronage. Will draw well in
 most localities, big time or small time.

“Our Leading Citizen”

*George Ade's First Original Screen
Story a Delightful Comedy Drama
Paramount Release.*

Reviewed by Fritz Tidden.

“Our Leading Citizen” is the picturization of the first story written directly for the screen by the man many persons consider the foremost humorist in this country, George Ade. It is, as someone said, as though Ade wrote it in proof of the unending argument that it is not the plot but the telling of it that makes for fine entertainment. He has taken a tried and true theme, and you wouldn't know the darn thing. It's all in the handling.

“Our Leading Citizen” has the human touch. That much to be desired quality that promotes a close affinity between all types of onlookers and the screen. Not only is the story human but it is infused and stimulated by homely humor. It is typical Ade stuff, told in the best manner of the Hoosier humorist, which not only speaks in recommendation, but shouts. It is wholesome, clean and amusing, with a dash of thrill and a charming love interest.

Not all the credit for the enjoyment of this picture should go to Ade. His basic material has received uncommonly fine treatment in all the departments of production. Thomas Meighan, the star, is ideally cast and displays the natural, lovable characteristics of the leading figure in the story who, among the town's lawyers, is the best fisherman. He is supported by a cast headed by charming Lois Wilson and contains such well-known names as Theodore Roberts, Will Carleton, Laurence Wheat, Charles Ogle, Guy Oliver and Lucien Littlefield. Miss Wilson and Oliver come near to running away with the picture.

Alfred Green has handled the direction with admirable results. He displays absolute technique but is not so technical that the humaneness of his material is lost sight of. The atmosphere is delightful.

The sub-titles were written by Ade. Need more be said on that score?

The Cast

Daniel Bentley, a lawyer...Thomas Melghan
Katherine Fendle, his fiancée...Lois Wilson
Oglesby Fendle, a capitalist...Wm. P. Carleton
Col. Sam de Mott, a politician.....

..... Theodore Roberts
Cale Higginson, Dan's friend.....Guy Oliver
J. Sylvester Dubley, a law student.....

..... Laurence Wheat
Hon. Cyrus Blagdon, a Congressman.....

..... James Neill
The Editor.....Lucien Littlefield

The Judge.....Charles Ogle

Boots Monego.....Thomas Kennedy

Mrs. Brazey.....Sylvia Ashton

Eudora Mawdle.....Ethel Wales

Story by George Ade.

Scenario by the Author and
Waldemar Young.

Directed by Alfred Green.

Length, 6,634 Feet.

The Story

"Our Leading Citizen" is the story of a young lawyer in a small town, who is devoted to fishing and who, at the outbreak of the World War, enlists and returns a hero. In France he meets again a girl he has admired back home. She returns first and paves the way for his reception, but his modesty prompts him to hide his light under a bushel. Finally he is caught and properly "received" by the populace. He is groomed for Congress, but refuses to agree to certain corrupt demands and learning, as he believes, that the girl has urged him on to further her brother's ends, disappears from town. Later he is brought back, wins the election and weds the girl who was always true to herself and to him.

Our Leading Citizen

Paramount Photoplay in Five Parts. Author, George Ade. Scenario by Waldemar Young. Director, Alfred Green. Cameramen, L. G. Wilky and William Marshall. Running Time, Fifty-Two Minutes.

CAST AND SYNOPSIS

Daniel Bentley, Thomas Meighan; Katherine Fendle, Lois Wilson; Oglesby Fendle, William Carleton; Colonel Sam de Mott, Theodore Roberts; Cale Higginson, Guy Oliver; J. Sylvester Duhley, Laurance Wheat; Honorable Cyrus Blagdon; James Neill; The Editor, Lucien Littlefield; The Judge, Charles Ogle; Boots Mnoego, Thomas Kennedy; Mrs. Brazey, Sylvia Ashton; Eudora Mawdle, Ethel Wales.

Dan Bentley, lawyer, in the town of Wingfield, is more celebrated for his talent as a fisherman than his legal lore. War breaks out and he enlists and goes to France. There he meets Katherine Fendle, engaged in Red Cross work, and sister of Wingfield's wealthiest citizen, Oglesby Fendle. Dan distinguishes himself abroad and is given a great reception when he returns home, but slips back into his lazy groove and goes fishing again. Katherine persuades him to run for Congress against old Blagdon, the regular nominee and machine man of Wingfield. Dan has no money to pay campaign expenses. Oglesby Fendle and Colonel de Mott offer to provide him with cash if he agrees to protect their interests. He refuses and supposes that Katherine has used him as a tool for her brother's sake. But Blagdon signs an agreement with the schemers, who swing their support to him. Katherine gets hold of Dan in time to fight the election. Dan proves victor, finds that Katherine paid his expenses after all, but goes to Congress with clean hands and happy in the fact that he is going to marry her.

George Ade's first original story for the screen has been shaped into a very pleasing comedy-drama by Director Alfred Green. It provides excellent entertainment for the heated term, bubbling over as it does with delicious humor, tinged here and there with the subtle irony so characteristic of the author. The action takes place in a small Hoosier town and deals with a series of political complications, while an unbroken thread of love interest prevails to the finish. The principal character, lazy Dan Bentley, a youthful lawyer, who prefers fishing excursions to wrangles in the courts, is an original creation that catches an audience's fancy at once and as played by Thomas Meighan, delightfully convincing. The feature was given a hearty welcome when shown recently at the Rivoli Theatre, New York, and ought to prove a lucrative box-office attraction.

Points of Appeal. — Not the least of the picture's good qualities is the sub-titling, which carries the genuine George Ade mark. These sterling flashes of wit are tersely put, brilliant, and of great help in developing the action, which never drags from the first to the final reel. The gradual awakening of hero Bentley, through the energetic efforts of his resourceful sweetheart, to the fact that there is something in life better worth doing than playing with hook and line is smoothly outlined, and a big "punch" registered when he suddenly reappears in time to contest the election and defeat his opponents, incidentally winning a wife as well as a seat in Congress.

Cast.—Thomas Meighan fits the role of Bentley like the proverbial glove. His portrayal of the erstwhile unambitious young lawyer is one of the best contributions he has yet made to the silent drama. Lois Wilson plays the part of heroine Katherine Fendle with infinite charm and a keen sense of its quiet comedy possibilities. Lucien Littlefield as a rustic editor, and Theodore Roberts as a wily politician, give excellent performances and

capable support is rendered the principals by others in the company.

Photography, Lighting, Direction.—The small town atmosphere is well developed and maintained, there are many pretty long shots and the lighting is adequate. Smooth continuity and fast action distinguish the entire five reels.



George Ade's First Screen Story Gives Meighan Good Vehicle

Thomas Meighan in
"OUR LEADING CITIZEN"
Paramount

DIRECTOR Alfred Green
AUTHOR George Ade
SCENARIO BY George Ade and Waldemar Young
CAMERAMEN L. Guy Wilky and Wm. Marshall
AS A WHOLE A satisfying comedy offering containing some typical George Ade humor; should please
STORY Offers good entertainment and is interesting except when it drags once or twice
DIRECTION Good for the most part although it could have been speeded up through the use of less footage
PHOTOGRAPHY All right
LIGHTINGS Up to usual standard
STAR Very agreeable and well suited
SUPPORT Lois Wilson pleasing and several less important but good performances by William P. Carleton, Theodore Roberts, James Neill, Lucien Littlefield and Guy Oliver
EXTERIORS Good
INTERIORS Appropriate
DETAIL Ample
CHARACTER OF STORY War hero boosted for Congress by those who wish to buy his services, is elected, but on his own merits

LENGTH OF PRODUCTION 6,634 feet

George Ade offers his first story for the screen in "Our Leading Citizen," starring Thomas Meighan. It is a first rate comedy number and presents Meighan in an atmosphere that suits him very well. It contains a romantic twist and there's some home-run cracks on politics and politicians in general. The subtitles have a good deal of Ade's philosophy and on the whole, the picture is one that offers a pleasing entertainment.

For the most part Director Green keeps it moving along at a good pace but there are one or two sequences that are too long drawn out. The first four or five reels gets off in good style, but when they get to the point where hero Tom goes fishing instead of attending to his nomination for Congress, the story drags because too much footage is consumed in getting him back to fight those who refused to support him when they found he couldn't be bought to do their bidding. The ending, while good and containing some real humorous business, is somewhat anti-climactic. "Our Leading Citizen" is a good picture but it might have been a whopper if it wasn't so long.

Many of the laughs in the picture come through the hero's weakness for fishing. He just can't keep away from it, with Guy Oliver, as Cale Higginson, his chief tempter. The role of "lazy Dan" Bentley gives Meighan one of the biggest hero parts he has ever had. He's a hero in every inch of the film, from start to finish. There's a lot of fun in the sequence where he returns from France and dodges the celebration which his townspeople have arranged to welcome him home. The romance that is woven in gives Lois Wilson plenty of opportunity to be appealing.

Meighan makes a very likeable hero even if it is a bit exaggerated. The role carries with it a good audience appeal and gives the star things to do that gains for him the admiration of his audience. Even though George Ade originated them, it will be Meighan who gets the applause. "Our Leading Citizen" promises more of the Ade humor for the screen.

Story: Dan was a lawyer, also lazy, but when the girl he loved, chided him about not doing big things, he went to it and put his home town on the map. Then the girl's brother proposed that he run for Congress and Dan agreed until he learned that his services were to be bought. How Dan wins the nomination on his own merits, as well as the love of the girl and the support of her brother, completes the tale.

Pleasing Comedy Offering That Should Go Well

Box Office Analysis for the Exhibitor

You can undoubtedly please your crowd with this latest Meighan picture. It offers wholesome comedy and presents the star in a particularly fine part, one that suits him very well and will likely gain more admirers for him. If he has a following already it will grow with the showing of "Our Leading Citizen." If he hasn't, here is a good time to get them interested in him and at the same time make his name mean something to you at the box office.

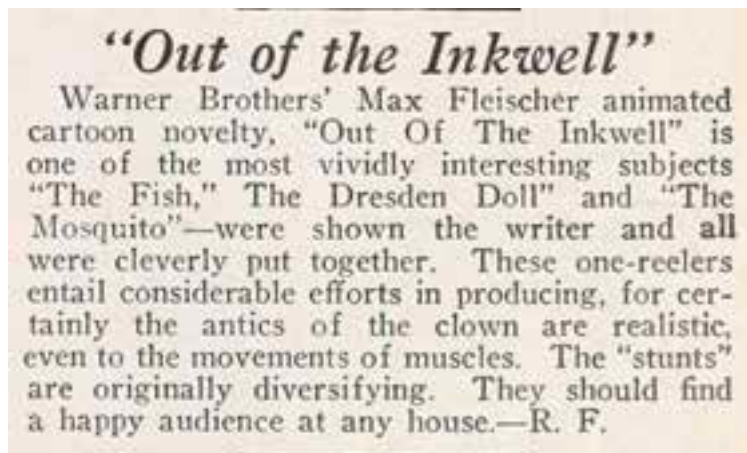
Be sure to tell them it is a George Ade story—his first for the screen. He is such a well known humorist that the mention of his name, without further explanation, should be sufficient. Exploitation stunts should suggest themselves readily from the press sheet synopses of the story. It should be worth your while expending a little effort to put the picture over.

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Drama
 Gender: Male (Editor). Group.
 Ethnicity: White (Editor). Unspecified.
 Media Category: Newspaper
 Job Title: Editor (Editor). Miscellaneous.
 Description: Major: None
 Description: Minor: Editor, Positive. Miscellaneous, Neutral

Out of the Inkwell Series (1922)

Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series of the 1920s. These cartoons begin with live action showing Max beginning his day. He begins by opening his inkwell and eventually drawing the clown who comes to life on the drawing board and eventually ends up running around the room or ending up with some other live environment such as the beach. The *Out of the Inkwell* series lasted from 1921 to 1926.



Moving Picture World, January 7, 1922, p. 115



Exhibitors Herald, October 21, 1922, p. 10


22 EXHIBITORS HERALD January 14, 1922

EXHIBITORS !

The spice of YOUR program

A SINGLE REEL COMEDY
**THE GREATEST ACHIEVEMENT IN PEN-
 AND-INK PRODUCTION FOR THE SCREEN**

OUT OF THE INKWELL
 By **MAX FLEISCHER**



ONE EVERY MONTH **HUMOROUS FASCINATING**

<p>FOR STATE RIGHTS ADDRESS OUT OF THE INKWELL COMEDIES 220 WEST 42ND ST. NEW YORK, N.Y.</p>	<p>FOR BOOKINGS IN NEW YORK / NEW JERSEY ADDRESS WARNERS EXCHANGE, 1600 BROADWAY, N.Y.</p>
<p>FOR BOOKINGS IN CALIFORNIA, NEVADA & ARIZONA ADDRESS S. L. WARNER SUNSET BLVD. LOS ANGELES, CAL.</p>	<p>FOR BOOKINGS IN WISCONSIN, ILLINOIS & INDIANA ADDRESS CELEBRATED PLAYERS FILM CORP. 2310 S. WABASH AVE. CHICAGO.</p>

Exhibitors Herald, January 14, 1922, p. 22

Out of the Inkwell: The Birthday (aka Koko's Birthday) (1922)

Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series.



The cartoonist and the clown add a new hat, fireworks and a paperhanger to the birthday celebration.

Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Max Fleischer)
Ethnicity: White (Max Fleischer)
Media Category: Newspaper
Job Title: Cartoonist (Max Fleischer)
Description: Major: Max Fleischer, Positive
Description: Minor: None

Out of the Inkwell: Bubbles (1922)

Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series.

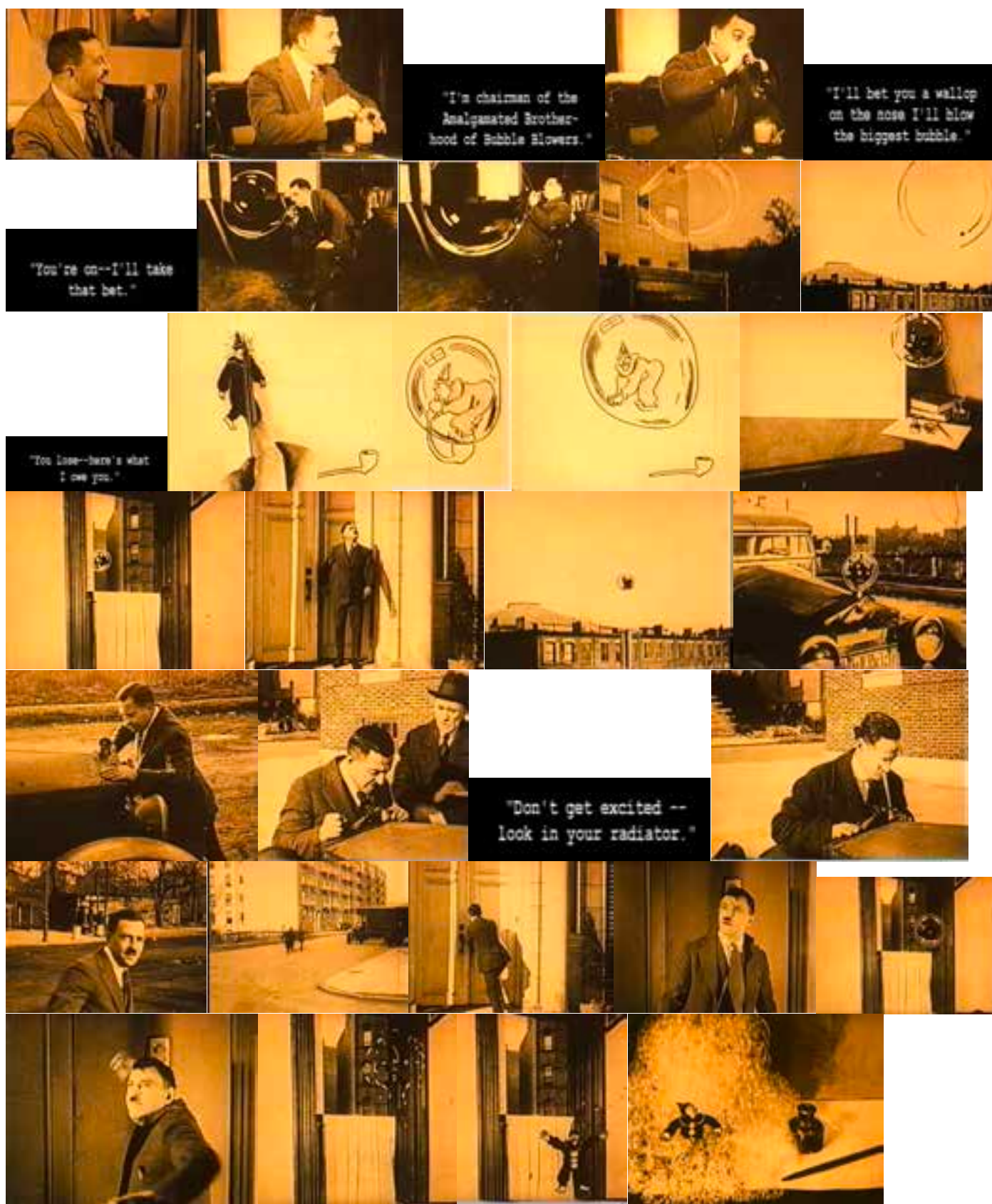
After the Clown cries because he cannot have a bubble, he's provided with a special pipe that enables him to blow all he desires. Each bubble takes on a life of its own, and provides The Clown (as well as his creator) with a challenge. *Big Cartoon Database*

Cartoonist Max teaches the clown how to blow bubbles and then they have a bubble-blowing contest with each other.

The cartoonist starts the film by pouring black and white paint on the drawing board. He then creates the clown with his brush. A little girl is blowing soap bubbles and one of the bubbles comes near the cartoonist's drawing board: "Oo-oooh-look – a bubble! Get it for me!" cries the clown. The bubble bursts and the clown cries. "Now, don't feel bad about it. You can have all the bubbles you want," Max tells him. He draws a pipe and tells the clown, "Blow on that as hard as you can." The clown does that and a bubble pops out. He plays with the bubble. The cartoonist laughs. He gets up and leaves while the clown keeps blowing bubbles. He then returns with his own soap-bubble-blowing pipe: "I'm chairman of the Amalgamated Brotherhood of Bubble Blowers," he tells the clown. Max blows a bubble and says to the clown, "I'll bet you a wallop on the nose I'll blow the biggest bubble." "You're on. I'll take that bet," says the clown.

We see the cartoonist and the clown blowing big bubbles. The clown's bubbles turn into objects as he frolics about. Cartoonist Max blows a huge bubble. It is so big it leaves the house and goes into the air. "You lose – here's what I owe you," Max says to the clown. The clown blows up a bubble, is inside it, and floats away outside. Max follows him. The bubble goes into a car's radiator. Max runs outside and looks into the radiator. He is joined by another man who also looks into the radiator and gets a squirt of water in his eye. He chases after Max who escapes into his house. The clown in the bubble returns. Max breaks the bubble and the clown jumps back into the inkwell. Max puts the cap on. The End. *Viewing Notes*







Scenes from *Bubbles* (1922)

Status: Print exists

Viewed on DVD

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleischer)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleischer)

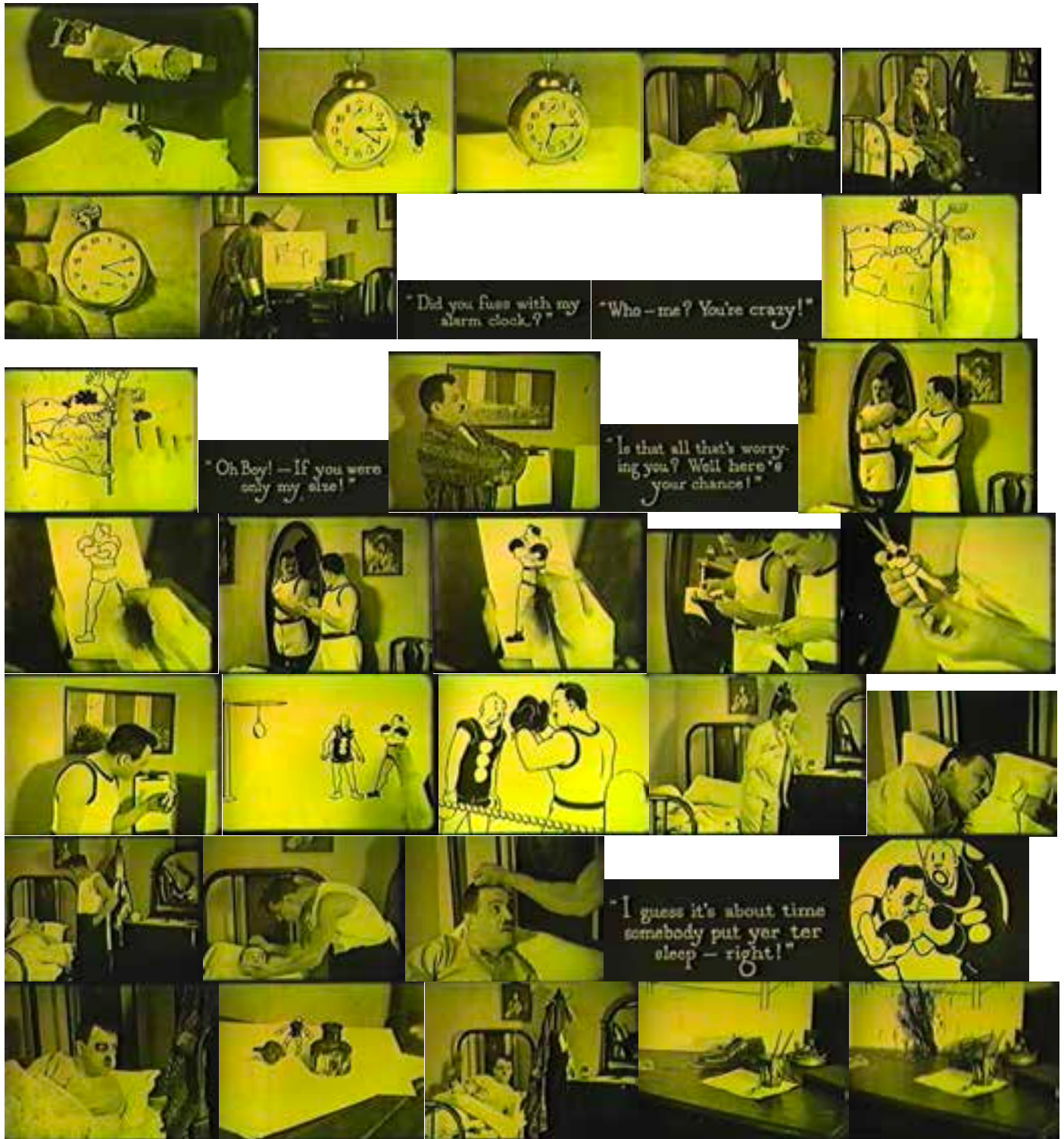
Description: Major: Max Fleischer, Positive

Description: Minor: None

Out of the Inkwell: The Challenge (1922)

Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series.

The clown wakes the cartoonist up and when he scolds him, the clown makes a slurring remark about the difference in their sizes. So Max draws a cartoon of himself and in a prize fight chastises the clown who finally runs for safety by going back into the inkwell.



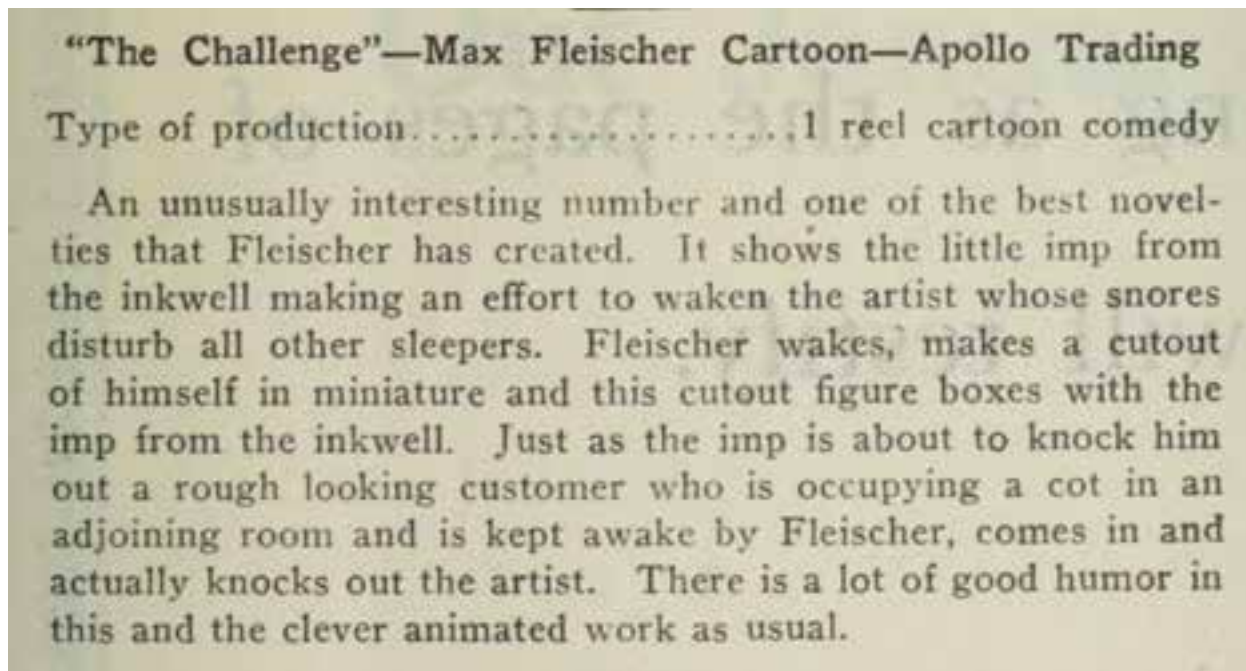


Scenes from *The Challenge* (1922)

“The Challenge”

Here is another exceedingly clever “Out-of-the-Inkwell” cartoon comedy by Max Fleisher. As an actor, Mr. Fleischer shares honors with his clever little clown, the hero of this series. The clown wakes Fleischer up and when he scolds him the little fellow makes a slurring remark about the difference in their sizes. The artist then draws a cartoon of himself and in a prize fight chastises the clown who finally seeks safety in the inkwell.—C. S. S.

Moving Picture World, October 7, 1922, p. 509



The Film Daily, September 24, 1922, p. 15

Status: Print exists

Viewed on DVD

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleischer)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleischer)

Description: Major: Max Fleischer, Positive

Description: Minor: None

Out of the Inkwell: The Fish (1922)

Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series. Max Fleischer is listed as "live character."

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleischer)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleischer)

Description: Major: Max Fleischer, Positive

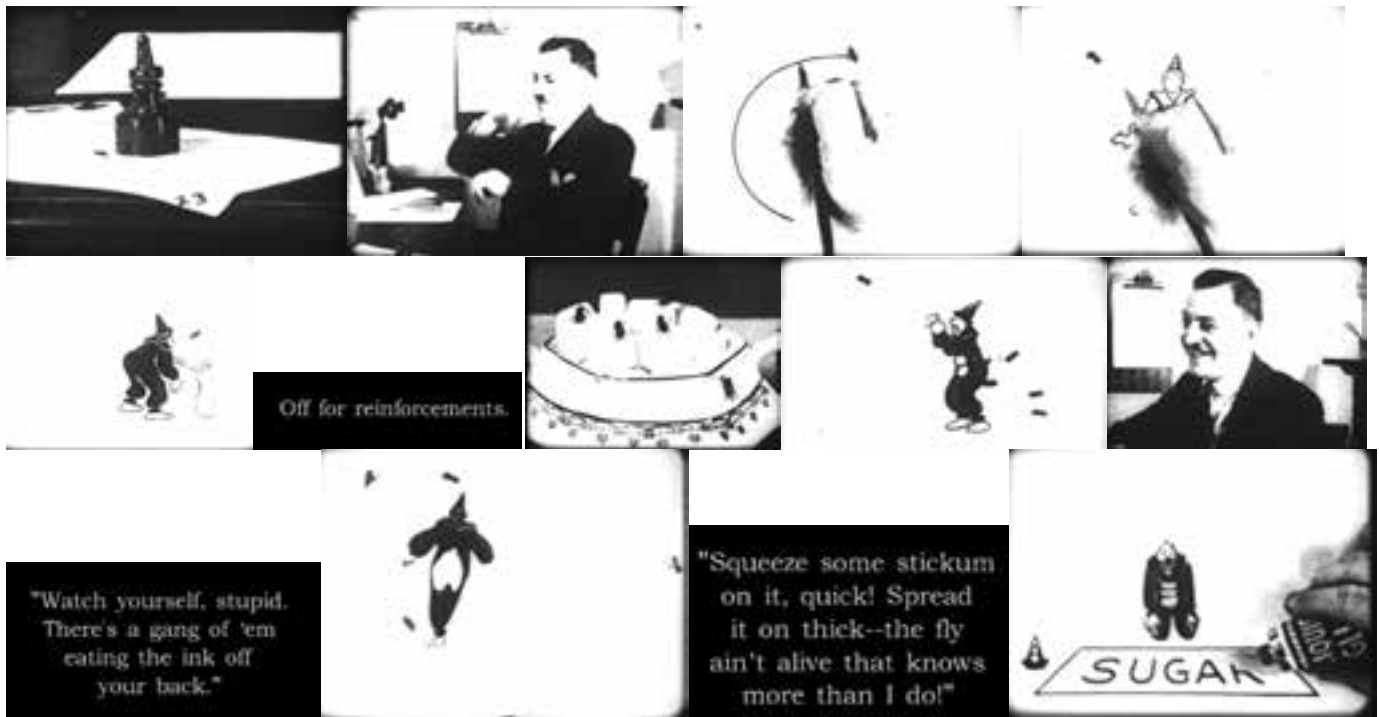
Description: Minor: None

Out of the Inkwell: Flies (1922)

Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series. The clown and his animator are annoyed by flies.

Max is chasing away a fly. He opens the inkwell. The fly lands on his hand. He draws a circle, but the fly escapes. He then draws the clown while the fly buzzes around his drawing hand. The fly buzzes around the clown who chases him. Max is laughing. Now there are two flies buzzing around the clown. “Off for reinforcements.” More flies arrive. “Watch yourself, stupid. There’s a gang of ‘em eating the ink off your back,” Max tells the clown. Max crumbles up the paper. “Where were you when they handed out brains? You’re a darned sight worse than the other pests,” he says to the clown. Max repaints the clown’s backside. The clown paints a box and labels it sugar. Says to Max: “Squeeze some stickum on it, quick! Spread it on thick – the fly ain’t alive that knows more than I do!” Max does just that. The fly attacks the clown and the clown jumps on the stickum and gets stuck. “I take my hat off to you – that was a peach of an idea!” Max sarcastically says to the clown. The cartoonist gets some fly paper. The clown draws a clown-scarecrow on a stick. Max brings over the fly paper. The fly attacks the scarecrow-clown. Max fights off the fly. Many flies attack the scarecrow-clown. The flies go into a barrel and the clown draws a cork and seals up the barrel. But the flies escape from the bottom of the barrel. “The Inkwell Quick!” says the clown. Max’s face is covered with ink. He sits on a piece of fly paper by mistake and the clown jumps back into the inkwell.

Viewing Notes





Scenes from *Flies* (1922)

Status: Available
On DVD

Type: Movie
Genre: Animation
Gender: Male (Max Fleischer)
Ethnicity: White (Max Fleischer)
Media Category: Newspaper
Job Title: Cartoonist (Max Fleischer)
Description: Major: Max Fleischer, Positive
Description: Minor: None

Out of the Inkwell: The Hypnotist (1922)

Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series. Max Fleischer is listed as a “live action” character. No synopsis available.

Status: Print exists at the UCLA Film & Television Archive Animation Division

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleischer)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleischer)

Description: Major: Max Fleischer, Positive

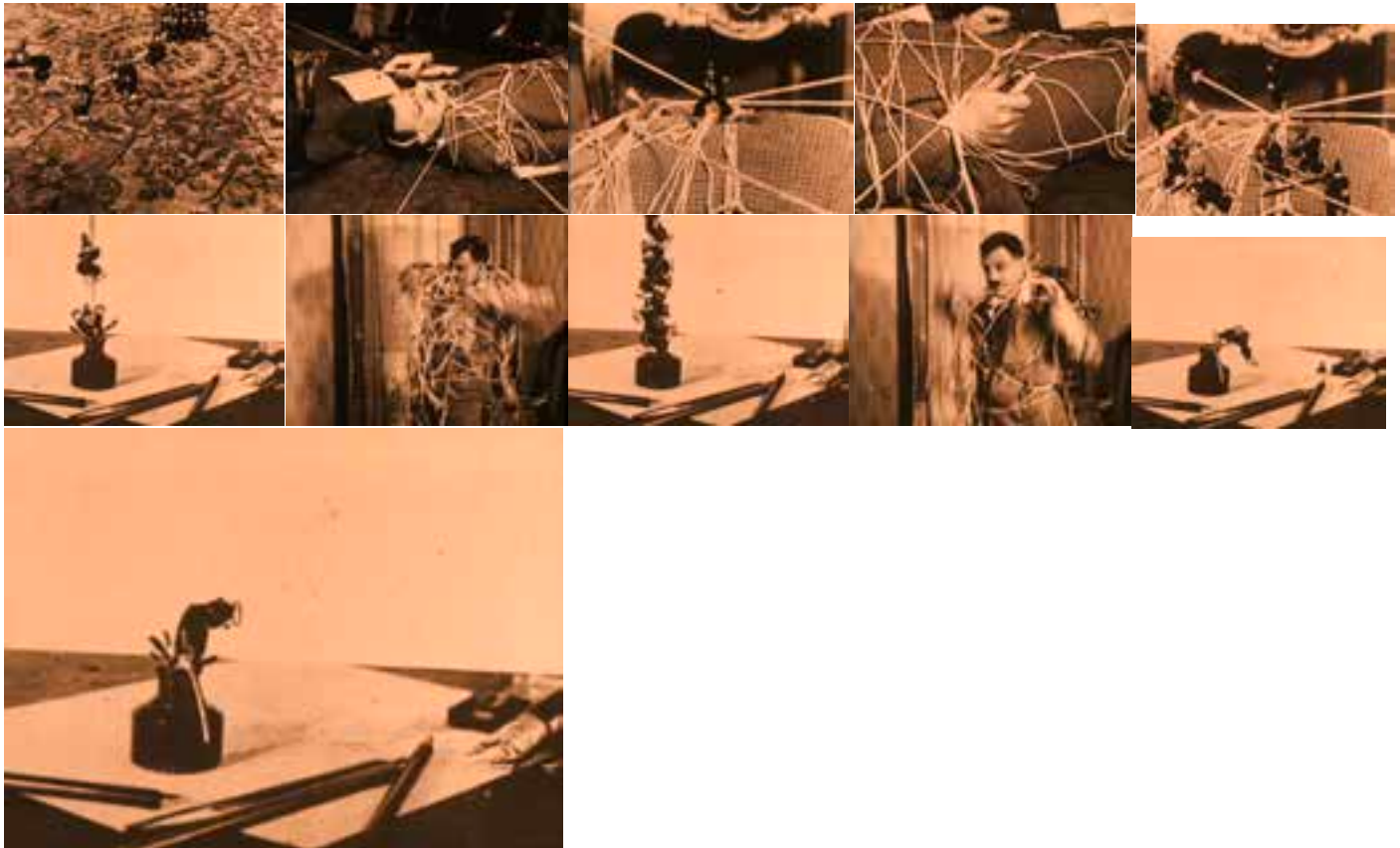
Description: Minor: None

Out of the Inkwell: Jumping Beans (1922)

Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series. A live-action Max gives “jumping beans” to the Little Clown who plants the beans and creates total chaos.

Max draws a landscape and then the clown (shown in detail). He holds a string to his head with his brush and then cuts it off so the clown can move around by himself. Max takes out a box of “Mexican Jumping Beans.” He opens it up and drops the contents on his desk. The beans start jumping. One jumps onto the drawing board and chases the clown: “Hey! Take it away. Take it away !!!!!!!” Max throws all of the beans onto the drawing board and the clown is attacked by them as Max laughs. After being chased by the beans, the clown picks up one, plays with it as Max keeps laughing. Max then plants one of the beans and it grows and grows and grows far into the sky. The clown starts climbing up the gigantic vine like Jack and the Beanstalk. Max waves goodbye. The clown keeps climbing. He is far above the Earth looking down but keeps climbing. He reaches a sign: “Woe Be It to Him Who Climbs Further Than This.” The clown keeps climbing until he reaches a city way up into the heavens. He meets a giant face: “Fe – Fi – Fo – Fum. I Smell the Ink of a Little Bum.” The clown is scared. He runs away. The giant follows him. The chase is on. He reaches the bean stalk then falls back to Earth. Down and down he goes. He lands with a thud on the drawing board, makes a large hole and climbs out of it with a ladder: “Just wait, I’ll fix you for this,” he says to the cartoonist. The clown draws a stamper with his likeness on it and then a stamp pad and makes one clown after another who get ready for action. “Get that guy with the moustache,” he tells them. They run off the board and attack Max. “What are you up to now?” says the cartoonist, standing up. The army of clowns marching in unison advance on the cartoonist who keeps backing away. One group of clowns lassoes him around the neck, another around the body, and another again and now he is all tied up. The clowns put one rope after another around Max’s body until he falls down covered in ropes tied around his face, his body, his legs. The clowns then crawl all over him. Max pulls out a pen-knife and starts cutting the ropes. The clowns run away climbing on the ropes until they get back to the drawing board and into the inkwell. Max frees himself of all the ropes. All the clowns have put themselves back into the ink well. *Viewing Notes*





Scenes from *Jumping Beans* (1925)

Status: Print exists

Viewed on DVD

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleischer)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleischer)

Description: Major: Max Fleischer, Positive

Description: Minor: None

Out of the Inkwell: The Mechanical Doll (aka The Dresden Doll, The Dancing Doll) (1922)

Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series.

After drawing the clown, Cartoonist Max sends him via telephone wires to the movie theater where his own movie is playing. Once onscreen, the clown is smitten with the mechanical doll the clown has drawn for himself to dance with, but the projectionist spoils the clown's wedding plans.

The clown runs on the telephone wires to the movie theater where he meets the projectionist. The clown pushes the "Sorry to keep you waiting" sign off the screen and draws a mechanical doll. He oils her joints. He then watches the doll dance. The projectionist puts up a sign on the screen: "Put some clothes on her. Where do you think you are?" The clown draws clothes on the doll. The music starts and the doll dances while the clown conducts. The clown is smitten with love for the doll and proposes. The projectionist oils the machine and a drop of oil dissolves the dancer. The clown returns with a minister to see a puddle of black. The clown tosses the blob of oil and hits the projectionist in the face. The projectionist puts another drop of oil in the machine and both the clown and the minister end up in a black blob. *Viewing Notes*



Scenes from *The Mechanical Doll* (1922)

"OUT OF THE INK WELL" (Max Fleischer animated cartoon, released by Warner's Exchange, Inc. Directed by Dave Fleischer).—The little clown figure that emerges mysteriously from Max Fleischer's inkwell wants to do some stage stunts in this one. He tells Fleischer that he's full of pep and is going to look for a job. So Fleischer is seen reaching for a telephone and calling the operator in a nearby movie theatre. The operator agrees to put the clown on the screen. The little figure dances off the drawing board, and follows the telephone wires until he finally arrives at the theatre where, on the screen, he goes through all sorts of stunts. His zealous lovemaking to the dancer, however, proves his undoing, and he is straightway poured into the inkwell again.

Exhibitors Trade Review, January 7, 1922, p. 102

Status: Print exists

Viewed on YouTube

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleischer)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleischer)

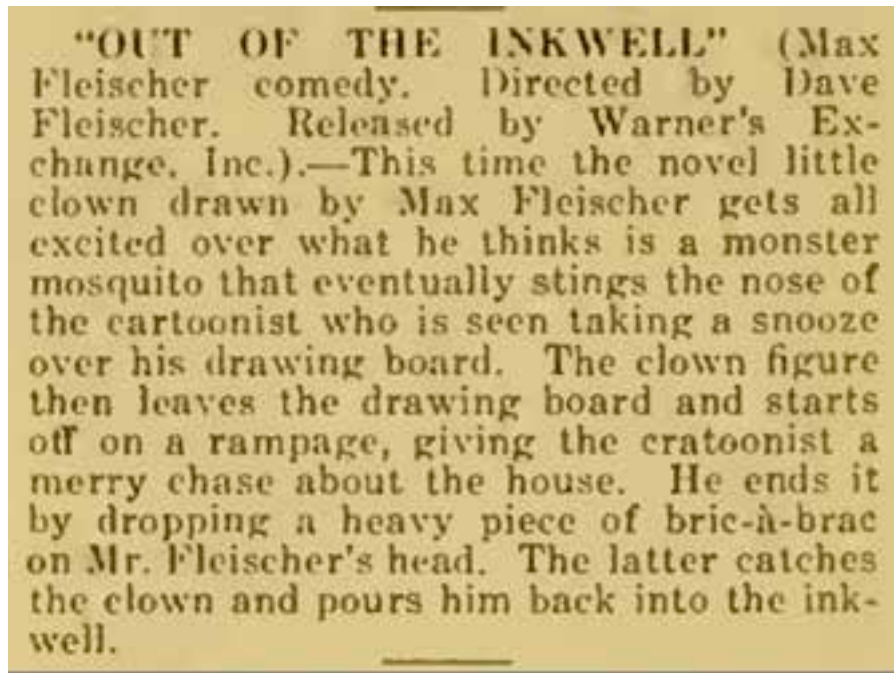
Description: Major: Max Fleischer, Positive

Description: Minor: None

Out of the Inkwell: The Mosquito (1922)

Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series.

A mosquito stings the cartoonist's nose who is seen taking a snooze over his drawing board. The clown leaves the drawing board and gives the cartoonist a chase about the house. He ends it by dropping a heavy piece of bric-a-brac on Max's head. The cartoonist catches the clown and pours him back into the inkwell.



Exhibitors Trade Review, January 7, 1922, p. 102

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleischer)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleischer)

Description: Major: Max Fleischer, Positive

Description: Minor: None

Out of the Inkwell: Pay Day (aka Payday) (1922)

Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series.

The clown wants to get paid like everyone else in the office. But Max maintains “only people who work get paid” and draws clown a scene where he can make little ones out of big ones, but burglars appear and the clown has to escape from them.





Scenes from *Pay Day* (1925)

Status: Print exists

Viewed on DVD

Type: Movie

Genre: Animation

Gender: Male (Max Fleischer)

Ethnicity: White (Max Fleischer)

Media Category: Newspaper

Job Title: Cartoonist (Max Fleischer)

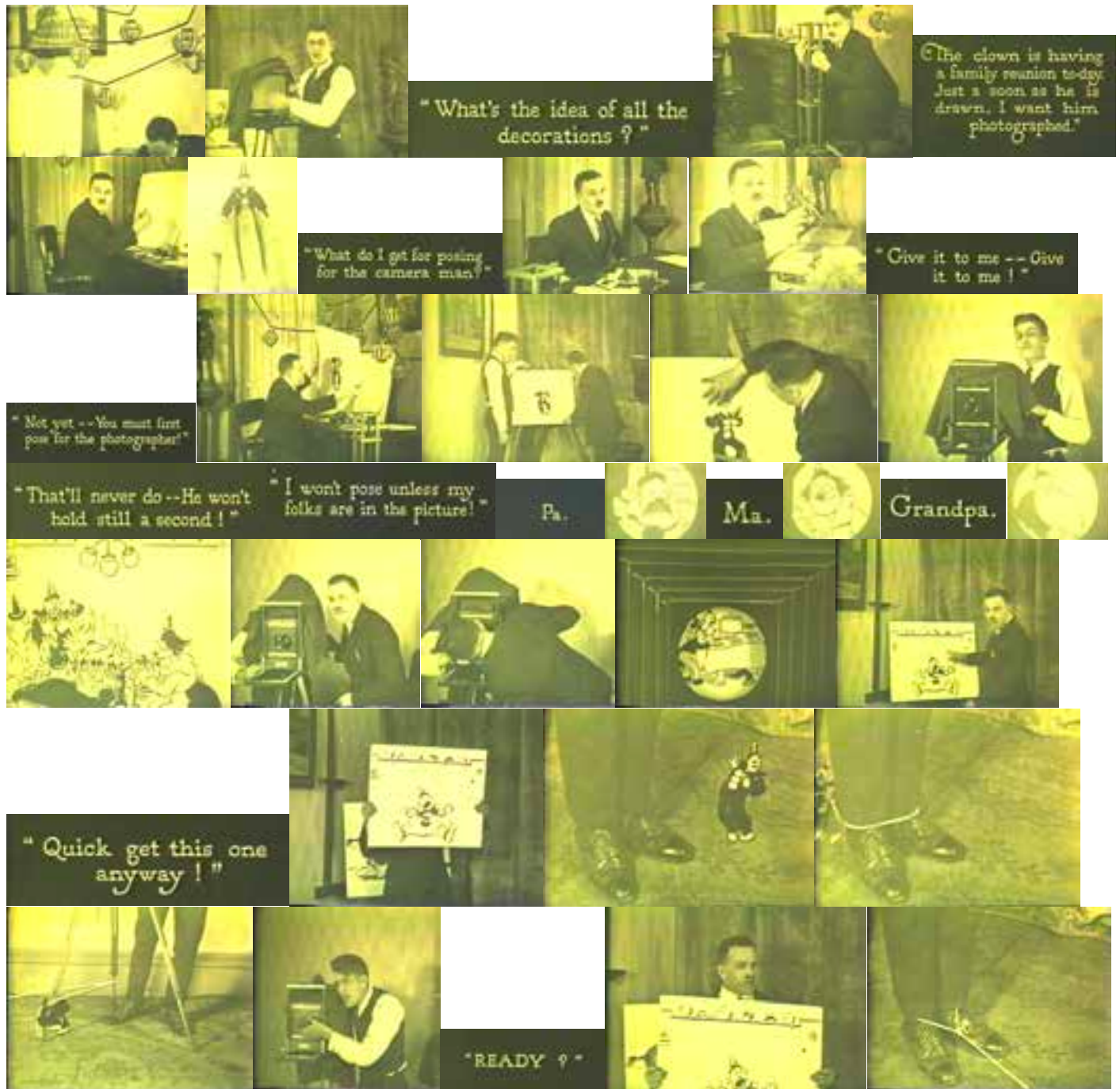
Description: Major: Max Fleischer, Positive

Description: Minor: None

Out of the Inkwell: The Reunion (1922)

Cartoonist Max Fleischer interacts with his cartoon character, the Clown, who comes to life and causes all kinds of mischief in this animated series.

The clown has a reunion party with all of his clown friends. Max helps the clown prepare for a family reunion. When they get together inside the camera – it turns out to be a family of clowns.





Scenes from *The Reunion* (1925)

Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Max Fleischer)
Ethnicity: White (Max Fleischer)
Media Category: Newspaper
Job Title: Cartoonist (Max Fleischer)
Description: Major: Max Fleischer, Positive
Description: Minor: None

Pathe Review No. 146 (1922)

Fields and Stream Editor Eltinge F. Warner offers an interesting study of crows.



Pathe Review No. 146 contains an interesting variety of subjects, featuring "The Oyster's Rival," in which the secret of manufacturing pearls is disclosed. Other subjects included in the offering are: "The Shot That Echoed Round the World," showing present day scenes in and about Concord and Lexington; "Who Would A-clowning Go," the latest Capitol Trave laugh by Hy Mayer; "The Robber Crow," an interesting study of crows by Eltinge F. Warner, of "Fields and Stream"; and "The Land of Long Ago," Pathe-color scenes of ancient Gascony.

Motion Picture News, March 11, 1922, p. 1517

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Eltinge F. Warner)
Ethnicity: White (Eltinge F. Warner)
Media Category: Newsreel
Job Title: Editor (Eltinge F. Warner)
Description: Major: Eltinge F. Warner, Positive
Description: Minor: None

Pathe Review No. 147 (1922)

Camera Interview with Max Bohm of the National Academy.

Pathe Review No. 147 features a Pathe slow motion novelty, "The Jiu Jitsu Girl," in which a girl athlete demonstrates the different holds of the Japanese form of wrestling. Other subjects included in the current issue of the screen magazine are: "Little Things in Holland," giving an intimate glimpse of the Dutch kiddies; "Six-Foot Art," in which Max Bohm of the National Academy submits to a camera interview; "The Free-Lunch Trees" showing two of Florida's best bets; and "The Sapphire Cities of Italy," a Pathecolor study in beauty.

Motion Picture News, March 18, 1922, p. 1639

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Interviewer)

Ethnicity: White (Interviewer)

Media Category: Newsreel

Job Title: Reporter (Interviewer)

Description: Major: Interviewer, Positive

Description: Minor: None

Pathe Review No. 148 (1922)

Editor Eltinge F. Warner of *Field and Stream* reveals the high spots in West Indian fishing by hauling in barracuda with the aid of a hook, and showing disappointment when he inadvertently gets on his line a young shark.

Camera Interview with Richard E. Miller, National Academy on “The Business of Art.”



Pathe Review No. 148 leads off with "Getting Them In," a thrilling fishing trip in the South Seas with Lord Waldorf Astor and Eltinge F. Warner, of "Field and Stream. Other subjects included are: "The Business of Art," a camera interview with Richard E. Miller, of the National Academy; "The Vanished Border," views of the Canadian American border, the world's greatest object lesson in the Art of Peace; "The Mysteries of Silk," in which the camera visits a great silk mill; and "The Stork Towns of Alsace," a Pathecolor presentation

Motion Picture News, March 25, 1922, p. 1774

“Pathe Review 148” Shows What Artist Can Do with Camera

Pathe Review No. 148 sustains the high average of this contribution to the short subject division of the industry. The opening incidents are “Getting Them In,” and show us some of the high spots in West Indian fishing. The bit was “produced” by Eltinge F. Warner, of *Field and Stream*. We see him hauling in the barracuda, with the aid of a hook. The fisherman registers disappointment when inadvertently he gets on his line a young shark.

“The Business of Art,” which is a camera interview with Richard E. Miller, N. A., is the medium which brings to us some remarkable photographs of light and shade. It is the painter for the moment turned director, and he stages his model according to his idea and according to what very likely will be the idea of everyone who is so fortunate as to see the number. Paul Bartlett, famous sculptor, is another member of the Cape Cod art colony who is introduced.

“The Mysteries of Silk” gives an insight into the work of a big silk mill. The material is shown as it comes from Japan and China, ready for the spinning machines, and we are permitted to follow it “through the works,” right up to the completed goods.

“The Vanished Frontier” gives views of abandoned fortifications on the United States-Canadian border.

“The Stork Towns of Alsace” is a fine bit of Pathecolor, with many views of the quaint towns and structures of the restored province.

G. B.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Eltinge F. Warner, Interviewer)
Ethnicity: White (Eltinge F. Warner, Interviewer)
Media Category: Newsreel
Job Title: Editor (Eltinge F. Warner). Reporter (Interviewer)
Description: Major: Eltinge F. Warner, Interviewer, Positive
Description: Minor: None

The Pauper Millionaire (1922-1923) – English (1922 release).

Newspaper story about an American multi-millionaire announcing his disappearance is read by the man in question who promptly falls off a ladder and must go to the hospital. The millionaire had been robbed, mistaken for a crook, and forced to work for a living. He was cleaning windows when he read the article causing the accident. Story of how a father tries to stop his son's marriage.

PAUPER MILLIONAIRE

London, June 1.

Another first-class picture from the Ideal studios. The story is an exceedingly well-done adaptation of Austin Fryer's novel. Its continuity is much better than is usually seen in British pictures. Deals with the adventures in London of an American multi-millionaire who through a chapter of accidents finds himself penniless in the Metropolis.

The production work of Frank Crane is excellent. He has paid great attention to minute detail; there are no mistakes. What exteriors there are, are either pretty rural scenes or well-known parts of London.

Hearing of his son's love affair with an English girl, Pye Smith the millionaire sets off, after a stormy scene with his son, to see the girl for himself. Immediately everything goes against him.

Things get worse and worse until at last he is driven to window-cleaning. While engaged on this he sees a newspaper announcing his own disappearance and in his excitement falls off the ladder. He is taken to the hospital where his son's sweetheart is a nurse and his troubles are soon at an end.

The picture leaves him wondering why on earth he didn't "ask a policeman" when his troubles started. The story is not a very probable one, but so well has it been treated it's improbabilities seem most natural.

The acting is of a very high order. C. M. Hallard, on whom all the work rests gives a finely thought out performance of Pye Smith, and his support is far above the home average. From the first foot to the last this feature reflects the greatest credit on its American producer, Frank Crane.

Gore.

Variety, June 16, 1922, p. 40

A Pauper Millionaire

A Playgoers picture produced with a special cast by Frank H. Crane from the novel by Austin Fryers.
Scenario by Eliot Stannard. Physical Distributors Pathe.



Exhibitors Trade Review, February 18, 1923, p. 593

A Pauper Millionaire

Playgoers Pictures Photoplay in five parts.
Author, Austin Fryers. Scenario by Elliot Stannard. Director, Frank H. Crane. Cameraman, William Shenton. Running time, fifty-five minutes.

CAST AND SYNOPSIS

John Pye Smith, C. M. Hallard; Mrs. Pye Smith, Norma Whalley; Harry Smith, J. P. Roberts; Hilda Martin, Katherine Blair; Jenks, Jeff Harlow; Old Sally, Polly Emery.

John Pye Smith, American millionaire, secretly sails for England with the intention of investigating the girl whom his son insists upon marrying. Accident deprives him of his valet, without whose trained aid he is singularly helpless. In London, while awaiting a train, he has his beard shaved off. A porter refuses to give him his suitcase, not recognizing him as the bearded owner. He goes without it and then discovers that it contains his money, passport and bank book. His trunk is stolen, nobody believes the story of his misfortunes and he is stranded in London. He undergoes all kinds of hardships, tries to get work, accepts charity from drunken Old Sally and finally lands a job washing windows. He falls from a ladder, is injured and taken to a hospital. Then matters mend, for his nurse, Hilda Martin, turns out to be the girl his son Harry intends to wed. She has a cable from Harry to the effect that he and his mother are sailing for England. John Pye Smith thankfully accepts Hilda as a daughter-in-law and his troubles are at an end.

The rich parent who objects to his son and heir marrying a poor girl is a common enough figure in fiction and on the screen, but quite out of the common are the adventures which befall the obdurate man of wealth who would fain balk his young hopeful's intended marriage in "A Pauper Millionaire." The idea of a plutocrat being stranded in a big city, unable to prove his identity and compelled to taste the bitterness of poverty while working in a menial capacity is likely to catch the fancy of most movie patrons and please a large majority. For it is only human nature to find satisfaction in the demonstration of the fact that a millionaire stripped temporarily of his dollars is a pretty ordinary sort of person after all. Despite the numerous complications which surround the checkered career of John Pye Smith, the plot is simple and easy to follow and holds its interest well from start to finish. There is some timely comedy relief: the picture, which was made in England with a British cast, is beautifully photographed, skilfully directed and provides excellent entertainment.

Points of Appeal.—One alternately sympathizes with and is amused by the bewildering circumstances which involve the leading character like a net cast by capricious Fate. The British atmosphere is, as might be expected, splendidly developed and maintained, a touch of humor here and there lightens the sorrows of the busted millionaire and a good surprise climax is furnished when an accident lands him in a hospital and the nurse in attendance proves to be the lady his son wishes to marry.

Cast.—C. M. Hallard plays the role of John Pye Smith with intelligence and a keen sense of dramatic values, although discerning fans will probably pronounce him as being stamped with an English, rather than a U. S. trademark. Katherine Blair is a very attractive "Hilda Martin" and the work of the supporting cast is all that could be desired.

Photography, Lighting, Direction.—The English views are capital, those of London in one of that city's proverbial fogs, being particularly well done. The lighting is adequate, the continuity even and the action moves rapidly.



“A Pauper Millionaire”

**Interesting Theme and Characterization in
Release from Playgoers Picture**

Reviewed by Mary Kelly

A situation that will be interesting to almost anyone is developed in detail in this release from Playgoers Pictures. It will be particularly entertaining to those of a thoughtful bent as the director has concentrated on the execution of a single idea.

The action shows what happened to a millionaire who is deprived of all belongings and identification while travelling in a foreign country. Every attempt to get assistance is a disappointment. The picture handles the theme painstakingly, shows a neat construction of events, and is not without comedy touches.

As most of the emphasis is upon characterization, the action is more or less conservative. C. M. Hallard gives a thoughtful performance that sustains interest in the chief role. The other players are pleasing in parts that are not especially significant.

It is an attraction that will appeal to those who enjoy a quiet, finished production that shows a closer attention to logical construction than to getting big dramatic effects.

Cast

John Pye Smith	C. M. Hallard
Mrs. Pye Smith	Norma Whalley
Harry Smith	J. P. Roberts
Hilda Martin	Katherine Blair
Jenks	Jeff Barlow
Old Sally	Pollie Emery

Based upon Novel by Austin Fryers.

Scenario by Elliot Stannard.

Photography by William Shenton.

Direction by Frank H. Crane.

Length, 4,804 feet.

Story

An American millionaire sails for England to find out if the girl his son is in love with is a fortune hunter.

When his valet gets left behind, his troubles commence, for he is so helpless without his servant that he eventually finds himself walking the streets of London, foot-sore and hungry. Only by hard labor does he extricate himself from the dilemma.

"The Pauper Millionaire"

Playgoers—Five Reels

(Reviewed by Laurence Reid)

HERE we have the wealthy-father-determined-to-prevent-his-son's-marriage-to-a-girl-beneath-his-station formula—an old and obvious formula, incidentally, which becomes so involved that it never seems to get anywhere. It is an English production, carrying an English cast and is quite ordinary in most every department. Poor continuity seems to be a fault with these English productions—though once in a while one of these importations register sufficiently to pass muster—particularly if it contains players who are fairly well known and is directed by some one who knows how to put it over in the American way.

"The Pauper Millionaire" is slow-moving and after the theme is introduced it gets off on another tack without any of the situations being cleverly dovetailed. Such a type of story needs to be balanced with a humorous vein, but most of the action here is heavy with plot. The millionaire, an American, goes broke in London and suffers a deal of hardships before he is able to admit his failure in preventing the romance. In fact, the girl, a nurse, brings him back to health. And so he grants his consent to her becoming a member of his family.

The most pleasing highlights of the picture is some first rate atmosphere of London during one of its enveloping fogs. The acting is only fair—the millionaire suggesting a Britisher more than he does a New Yorker. Katherine Blair as the girl is charming and deserves a more outstanding part, while the rest of the cast is competent without displaying unusual qualities of screen pantomime.

Once in a while some praiseworthy incident flashes through the sequences, but there are not enough of them to carry the picture through a winner. The title and the theme should have been treated in a semi-humorous fashion, and the chances are it would have offered far better entertainment.

The Cast

John Pye Smith.....	C. M. Hallard
Mrs. Pye Smith.....	Norma Whaley
Harry Smith.....	J. P. Roberts
Hilda Martin.....	Katherine Blair
Jenks.....	Jeff Barlow

By Austin Fryers. Scenario by Elliot Stannard.
Directed by Frank H. Crane.

The Story—New York millionaire is determined to break up his son's engagement, and goes to London to "settle" with the pretty nurse to whom the youth is engaged. Through a stress of circumstances he loses his money and becomes injured. But the nurse brings him back to health and the father grants his consent to the boy's marriage.

Classification—Based upon conflict of father versus son because latter is determined to marry.

Production Highlights—English atmosphere.

Exploitation Angles—Title looks like best feature to exploit here, since cast is unknown.

SPECIAL CAST IN
**A PAUPER
 MILLIONAIRE**
 (PLAYGOERS)

Here is a good entertaining feature with many commendable qualities. While it is an English production and the cast probably unknown to American theatre-goers, it is a picture of much merit, with a good story and action that should prove generally satisfactory. From the novel by Austin Fryers, produced by Frank H. Crane. Five reels.

Without going into a discourse on the value of foreign-made pictures in theatres here, it must be admitted that overlooking the English flavor in this new Playgoers offering, it has every element of an interesting screen play. The story attracts and entertains, and the actors perform more in the way to which American audiences are accustomed to seeing screen players act than in the greater majority of foreign product.

Once accustomed to the appearance of the principals, "A Pauper Millionaire" is absorbing entertainment, ably handled, with the action moving fast and pleasantly. The story has a note of originality as a screen play and aptly introduces humorous and pathetic situations most effectively.

From a box office standpoint, while the cast offers little in the way of exploitation, a preview of the picture will undoubtedly suggest many worth while ideas.

The story tells of John Pye Smith, an American millionaire, whose son Harry falls in love with an English girl while abroad. Consent to their marriage is refused by the father who believes the girl is only after money and he goes himself to meet her. His theory that the poor of the populace are but lazy folks and unwilling to work is exploded on arrival in England where he has his beard of long standing shaved off, and then discovers that he is without funds and his business connections and others who have known him are no longer able to recognize him. His efforts to convince others of his identity and his attempt to keep from starving to death in spite of his wealth are told in many well developed situations. The culmination of many incidents lead to the climax through which he meets the girl his son is anxious to marry.

Sunday, February 4, 1923

THE *Film* DAILY

English Production That Doesn't Get Far As Entertainment

"THE PAUPER MILLIONAIRE"

Playgoers—Associated Exhibitors

DIRECTOR Frank H. Crane
AUTHOR Austin Fryers
SCENARIO BY Elliot Stannard
CAMERAMAN Wm. Shenton

AS A WHOLE Slow-moving picture that is poorly constructed and doesn't stick to any one line of thought; an Eng'ish production

STORY Occasionally contains good incident but lacks strength of feature material

DIRECTION Ordinary for the most part; doesn't sustain interest satisfactorily

PHOTOGRAPHY Fair

LIGHTINGS Fair

PLAYERS C. M. Hallard does satisfactory work but hardly fits the part of a New York millionaire; Katherine Blair attractive but has too little to do

EXTERIORS Typical foggy London

INTERIORS Adequate

DETAIL Fair

CHARACTER OF STORY New York millionaire goes broke in London while looking up poor girl his son wants to marry

LENGTH OF PRODUCTION About 5,000 feet

Associated Exhibitors' latest Playgoers release is an English import that doesn't hit any high spots either in presentation or acting. It is quite an ordinary attraction and one that will hardly satisfy audiences here. At the outset the picture promises to be one of the familiar order in which a millionaire parent decides to prevent the marriage of his son to a poor girl and goes about it in the usual way—buying the girl off. But once the father lands in London on his errand the story takes an entirely different turn and the remainder

of the feature consists of the hardships endured by the millionaire who goes broke in London and is unable to convince anyone that he is really the wealthy John Pye Smith.

In this respect the theme is not unlike one of our recent releases in which a rich westerner comes to New York and, not being able to get any ready cash, is forced to mingle with the poor, thereby learning the conditions of those less fortunate than himself. But there is no comparison in the way both themes have been handled. This one is by far inferior and has not been given the skillful treatment that would make it a satisfying picture. There is no humorous relief in this to fill out a plot that certainly needed some trimming to make it worthy of feature length.

There is insufficient situations and incident to give it much entertainment value and the director has not injected any particularly effective bits to round it out. Some of the atmosphere is quite realistic and interesting but there is nothing very outstanding. The exteriors offer some fairly good shots of London on one of its typical foggy days and, on the whole, the locations are first rate. Photography is about fair.

Of the players, C. M. Hallard, as the millionaire father, has the most to do and he does it well enough except that he is never convincing as a New Yorker. He looks just the English actor that he is. Katherine Blair is pretty and deserving of a more conspicuous part than she is given. The remainder of the cast is adequate.

Story: John Pye Smith, New York millionaire, goes to London to "buy off" Hilda, the pretty nurse, to whom his son is engaged. Through unusual circumstances Smith is left stranded and penniless in London. He is injured and nursed back to health by Hilda who is then welcomed into the family.

Build Up Your Program With Good Short Stuff If You Use It

Box Office Analysis for the Exhibitor

This does not look like a very sure thing if you know they want and demand good entertainments. In the first place the picture is obviously foreign and they have quite enough poor American features to put up with without your giving them some weak imports. But it is mostly a matter for your own judgment so it would be well to take a look at the picture yourself before you decide.

If you know they are not very critical and can build your surrounding program up with good short reels, it will help cover up the feature's shortcomings. A good comedy, educational subject and the usual news weekly will make up for the other if you pick them with care. There are no names to use so it is up to the title and catchlines to let them know what you are offering.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral

Pop Tuttle's Movie Queen (1922)

Newsreel. Projectionist Pop Tuttle has trouble with the news reel in the projection room.



Exhibitors Herald, September 16, 1922, p. 55

**"Pop Tuttle's Movie Queen"—F. B. O.—Paul Gerson
Pictures Corp.**

Type of production.....Two reel comedy

Dan Mason is the proprietor of a rural picture house in this Plum Center Comedy in which there is a contest for patronage between the place of amusement and meeting of the "blue" element. The principal is given an opportunity to go through a series of antics and gags relative to the out-of-date features of his theater. His use of the sprinkler, running the slides upside down, the tearing of the celluloid and efforts to pass a waitress off as a genuine screen performer from Hollywood should amuse those who find "rube" comedy entertaining. The titles are written in a light vein, and while much of this is slapstick stuff, there is enough of a plot to hold the bits together and it should register nicely. Mason is funny and the offering can be used to advantage after a feature in which the city is the locale. Robert Eddy directed, A. H. Giebler wrote the scenario and Roy Vaughan was at the camera.

The Film Daily, February 4, 1923, p. 9

“Pop Tuttle’s Movie Queen”

(Plum Center Comedy—Two Reels—
Released through F. B. O.)

OUR old friend Dan Mason, whom we last saw as the Skipper in the Toonerville Trolley series, has returned in a series of rustic comedies which Film Booking Offices is releasing, and judging from the first, he is going to hit a thousand per cent in the entertainment league. “Pop Tuttle’s Movie queen” is the funniest rube comedy we have ever seen. It is the richest in gags, the cleverest in titles, and at the same time the most convincing in its story and characterizations. It is so easy to make a “rube” so thoroughly burlesqued that the effect is anything but funny, and the wonder is that Mason can keep from straining the credulity of the audience and still hit the laugh gong. Probably his long experience and the guiding hand of Robert Eddy, who directed him in the first of the Toonerville series, are the responsible factors.

“Pop Tuttle” hits the trail that “Chic” Sale blazed in “His Nibs” in this comedy, and in some scenes goes ahead of him. A good part of the action is laid in a small town movie “palace,” where “Pop” is manager, billposter, projectionist and announcer. Scenes of New York during the Third Liberty Loan Drive and the latest Kalem drama are on the program. He proves his worth as an exploiter by introducing a “famous movie star in person.” He atomizes the entire theatre immediately before the showing, and he fights the reformers who try to stop his show. His official capacity is that of bus driver, where an actress named Wilma Hervey acts as a splendid foil. Every title is a laugh. And a great many of the gags have never before been seen on the screen in any shape or form.

If the Paul Gerson Pictures Corporation, producers of these comedies, can keep up the pace, they are going a long way towards giving the exhibitor a short subject series that will command a big following.—LAURENCE REID.

Motion Picture News, September 10, 1922, p. 1390

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Comedy
 Gender: Group
 Ethnicity: Unspecified
 Media Category: Newsreel
 Job Title: Unidentified News Staff
 Description: Major: None
 Description: Minor: Unidentified News Staff, Neutral

The Radio King (1922) – Serial: Ten Chapters Reporter Ruth Leyden (Louise Lorraine)



Reporter Ruth Leyden aids the heroes, who have invented a super radio designed to help military bases communicate. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p.763.

Released barely two months after the first long-distance wireless tests in the USA, this short serial posits the possibility of instant worldwide communication via wireless radio. As so often in these films revolving around a wonderful invention, it is the military aspect of its uses which is offered as the reason why we, the audience, should care what happens to the device and who controls it. The inventors of the super-radio, Brad and John (Roy Stewart and Al Smith) present the device as a way for US military bases throughout the world to communicate with each other instantaneously, while the villain, Marnee (Sidney Bracey) wants the device to overthrow the US government. The conflict is fought out with the aid of numerous other electronic gadgets including remote-controlled doors which

eventually trap the villain and his gang. Brad and a woman reporter (Louise Lorraine) provide the happy ending as military domination of the world has been secured for the US establishment. Phil Hardy, *Science Fiction Movies*, p. 68⁵

A 10-chapter serial. Episode One: A Cry for Help. Episode Two: The Secret of the Air. Episode Three: A Battle of Wits. Episode Four: Warned by Radio. Episode Five: Ship of Doom. Episode Six: S.O.S. Episode Seven: Saved by Wireless. Episode Eight: The Master Wave. Chapter Nine: The Trail of Vengeance. Chapter Ten: Saved by Science.

Brad Lane (Roy Stewart) was a brilliant and muscle bound inventor and detective who used radios and radio technology to fight crime. His weapons included bugs, microphones, wiretaps, and other technology that was virtually unheard of at the time. He is also built an android duplicate of himself to fool a would-be assassin. He stopped the Communist Russian agent Marnee in his attempt to use the "Master Wave" weapon to shut down all communications and electronics across the globe! *Public Domain Super Heroes*, http://pdsh.wikia.com/wiki/Radio_King



Motion Picture News, September 23, 1922, p. 1478



Exhibitors Herald, September 30, 1922, p. 52

“ The Radio King ”

(Universal Serial)

A SENSATIONAL, forceful but withal a weird sort of melodrama, the first three episodes of which grip the interest and up to the concluding fade-out, fail to let go of it. One might say that it is “ electrical,” which of course, it is, being founded upon the subject of the modern discovery. However, the abuses of “ radio ” as applied by a fiend scientist, whose ambition is not to bring the possibilities of the discovery further to light with a view to benefiting mankind, but on the contrary to do his utmost to distribute harm, forms the basis of the story. He is, in addition, the leader of a gang of anarchists and bad men, a powerful personage of the underworld, whose misdemeanors have attracted the attention of “ the radio king.” The staging of the quarters wherein these experts operate, is an out-of-the-ordinary departure from the usual serial entanglement, but it offers the same mysterious angles, involves all the characteristic thrills followers of serials enjoy, and at the same time expounds a lot of worth-while information about “ radio.”

This chapter play has been well directed, and may boast of a splendid cast. The title role is enacted by Roy Stewart, the hero-radioman, whose skill in the final analysis will undoubtedly bring the fiend and his followers to justice. But up to the end of the third episode, Roy has succeeded only in getting some valuable evidence against the plotters, escaping from electrocution, and fighting his way to save the child whose message, via radio, led Roy to the hot-bed of crime. His sweetheart is trapped there, ad interim and in the efforts of the “ Radio King ” to escape further violences upon those whose interests he is protecting, he ensnares himself into a trap where the girl, the boy and the hero are caged—until the following episode. Corking good serial idea.—LILLIAN GALE.

Motion Picture News, September 30, 1922, p. 1626

1130. THE RADIO KING. NOVELIZED BY GEORGE BRONSON HOWARD FROM THE UNIVERSAL CHAPTER PLAY OF THE SAME NAME BY ROBERT DILLON. *Radio News*, November-December 1922. Ill. with stills from the motion picture. An old-fashioned cliff-hanging movie serial produced jointly by Universal Studios and *Radio News*. It is divided into chapters that may indicate serialization parts. The narrative is difficult to follow, since the novelization is a wretched piece of work, but it must be admitted that the story is so ridiculous and so complicated that making any sense of it at all is an achievement. * The villain is one Marnee, a wicked, half-mad criminal of science. A series character who has appeared in at least one other film, he is crippled and works for the Russian Communists. The hero is "radio detective" Bradley Lane, a muscular he-man who is also a great inventor. Other characters are John Leyden, a great scientist, and his beautiful daughter Ruth, who is engaged to Lane. There is also a masked man called the Man-in-the-Cloak; to anticipate one of the secrets of the play-- he is really two persons in disguise, one good and one bad, and it is usually impossible to determine which one is doing what. * Apart from a general feud between Marnee and Lane, the aftermath of their previous encounter, the raison d'être of the story is old John Leyden's invention of an apparatus that will pick up radio broadcasts of the past. He has received and recorded (on an Edison cylinder) instructions from Russia to Marnee, giving details of a plot against civilization. * Marnee is desperate to gain possession of the message and prevent its disclosure. This leads to an incredible sequence of captures, escapes, confrontations, physical assaults, electrical assaults, and much else. Leyden is killed during the clashes, and Lane escapes death on one occasion by sending out a look-alike robot against a would-be assassin. The Edison cylinder, in the meanwhile, together with dummies and duplicates, passes back and forth among the characters. * As a second element, when it becomes clear that his plot against civilization will fail, Marnee decides to perfect his apparatus for the Master Wave, which will nullify radio and electricity all over the world. * Eventually the apparatus for the Master Wave is destroyed; John Leyden turns up alive (he was one of the two men who masqueraded as the Man-in-the-Cloak) and releases the secret message; the Communists are defeated in their plots; and Marnee goes mad, presumably from frustration. * Scattered though the story are little puffs for *Radio News*. For example, when two juvenile characters who serve as *dei ex apparatu* build a crystal set, they follow instructions published by the magazine. * I can only regret that prints from *The Radio King* motion picture have not survived; it would have been a wonderful spectacle for a modern viewer.

“The Radio King”—Universal

Type of production.....10 chapter serial

Taking advantage of the current popularity of the radio, Universal has turned out a serial which offers numerous exploitation possibilities and which the capable showman should be able to present to his advantage. From the beginning of the first episode to the end of the third—all that were shown for

review—almost every bit of action concerns itself in some manner with the use of electricity. The arch villain in the offering is an electrical wizard, the detective knows a thing or two about the wireless also and in addition there is an inventor who perfects a method of recalling radio messages. Much of the plot deals with the efforts of anarchists and the chief evil-doer to learn the secret of the latter device.

In the battle between the scientific detective, in which role Roy Stewart is starred, and the principal heavy, electrical apparatus constantly appears and that should appeal to most serial fans. The episode endings which show in turn, the attempted electrocution of the hero, the assault on the inventor and the trapping of the detective, girl and a youngster will probably induce them to come again.

The Film Daily, September 24, 1922, pp. 15-16

In The
MOVIES

THRILLS FROM SCIENCE
IN "THE RADIO KING"

Radio science beyond the control of man, an unharnessed power that slays him who attempts to buckle it, a continual harassment and danger even to its inventor—that is the science about which is wound the story of "The Radio King," Universal's latest chapter play, starring Roy Stewart, which opens at the Caldwell theatre next Friday.

Written and adapted to the screen by Robert Dillon, and directed by Robert F. Hill, himself an ardent student of radio communication, "The Radio King" reveals many hitherto unknown secrets of the powers in the air and methods by which they can be used for good or evil.

A notable cast for a serial story is presented in "The Radio King." In the starring and title role is Roy Stewart, a typical he-man type, suited perfectly to the part he plays. Opposite Stewart, Louise Lorraine has the leading feminine role. She is vivacious and overflowing with personality. Sidney Bracy plays the part of the half-crazed scientific maniac. He is one of the best known and ablest character players on the screen. Others who have important parts in the supporting cast are Ernest Butterworth, Jr., popular sixteen year old screen juvenile, Al. Smith, Fontaine LaRue, Clark Comstock, Slim Whitaker, Helen Brunneau, D. J. Mitsoras, Marlon Faducha, Fay Taylor and Joseph North.

One of the most powerful radio stations on the Pacific Coast was built at Universal City especially for "The Radio King," the first chapter play to be filmed based on the infant science of arial communication.

"THE RADIO KING" AT ALPHA MONDAY

Many new phases and angles of the science of radio are brought out in "The Radio King," a chapter play starting at the Alpha Monday.

It is the first authentic production based on the greatest discovery of the age. Several new devices for better transmission were discovered during the picture's making, for which patents have been applied. It is a true revelation of radiocraft, and its future is strikingly shown.

Along with the radio science runs a love story that abounds in thrills. Roy Stewart has the leading role, with pretty Louise Lorraine in his support. The settings range from narrow, dirty thoroughfares in New York to speeding revenue cutters far out on the sea.

Master Wave in Ether May Halt All Industry

Is such a thing possible, in accordance with the laws of energy, as a master wave which will nullify all electric force and stop industry?

Scientists have debated the question since Ben Franklin hoisted his kite on a stormy day.

Robert Dillon and Robert Hill, author and director respectively of current Universal scientific serial, "The Radio King," are of the opinion that something of the sort will become known to scientists within a few years. When it does—

Goodby great war weapons, submarines, fighting aeroplanes, poison gas, giant guns!

For the nation owning this stupendous bit of knowledge can cripple all industries on the face of the earth except its own. And that will be the end of war, for there will be no deaths except among great dynamos and generators.

Another invention, that of a static amplifier to "jam" the air routes with static current and prevent radio messages, is suggested in the story of "The Radio King," and may become an actuality within a few years.

Roy Stewart is the star, Louise Lorraine the leading woman and Sidney Bracy, Clark Comstock, Al Smith and Ernest Butterworth, Jr., principal players in the serial of science, which is in its fourth week of production at Universal City.

○ ○ ○



IMDB - Internet



IMDB – Internet

October 7, 1922 EXHIBITORS TRADE REVIEW 7

NOW you can "flash" your whole town the Big NEWS:

The RADIO KING is here!

featuring

ROY STEWART
as *The Radio King*

LOUISE LORRAINE
as *The Girl in the Case*

SIDNEY BRACEY
as *Marnie, The Wizard of the Air*

ERNEST BUTTERWORTH, Jr.,
as *Jimmy, The Boy Detective*

Directed by ROBT. MILL

We've given you the real thing and are putting it over for you!

HERE is the most timely, the most thrilling of all Chapter Plays! It comes to you backed with the most practical exploitation ever conceived for a continued feature.

It's a Box-Office Feature that will back up all your statements. Look at your Exploitation Hand Book—at the wonderful tie-up Universal has made with the biggest of radio publications, THE RADIO NEWS; and at the innumerable exploitation ideas.

It'll stir up more interest in your town than the circus. Count the radio fans among your own patrons—figure that they are yours if you beat your competitor to this ten episode attraction.

SEE YOUR
UNIVERSAL EXCHANGE
Presented by
CARL LAEMMLE



UNIVERSAL'S STARTLING CHAPTER PLAY

Exhibitors Trade Review, October 7, 1922, p. 7

The Radio King: Chapter One: A Cry for Help (1922)

Reporter Ruth Leyden (Louise Lorraine)

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Ruth Leyden)

Ethnicity: White (Ruth Leyden)

Media Category: Newspaper

Job Title: Reporter (Ruth Leyden)

Description: Major: Ruth Leyden, Positive

Description: Minor: None

The Radio King: Chapter Two: The Secret of the Air (1922)

Reporter Ruth Leyden (Louise Lorraine)

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Ruth Leyden)

Ethnicity: White (Ruth Leyden)

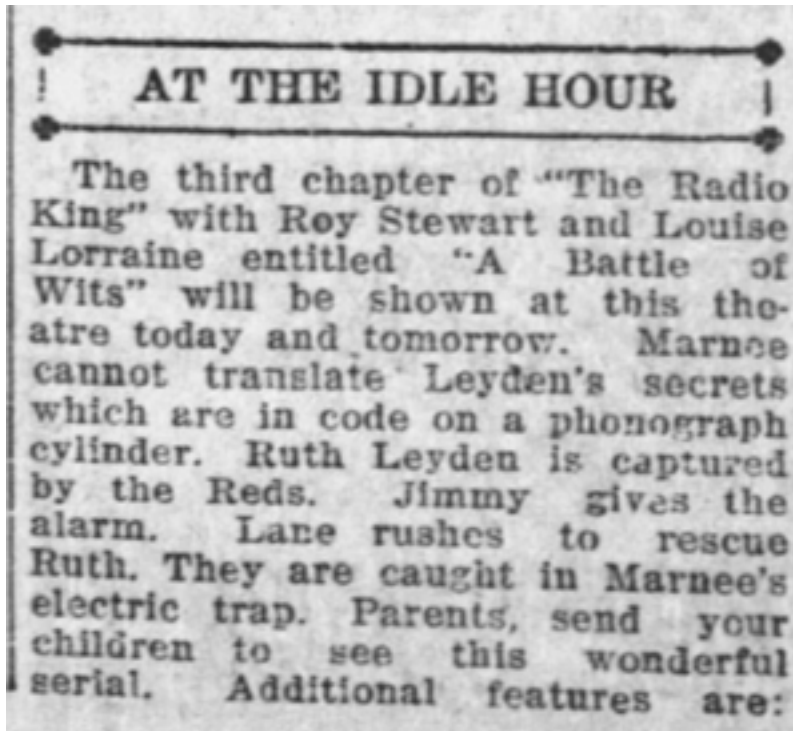
Media Category: Newspaper

Job Title: Reporter (Ruth Leyden)

Description: Major: Ruth Leyden, Positive

Description: Minor: None

The Radio King: Chapter Three: A Battle of Wits (1922)
Reporter Ruth Leyden (Louise Lorraine)



The Sheboygan Press, Wisconsin, November 3, 1922, p. 8

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Ruth Leyden)

Ethnicity: White (Ruth Leyden)

Media Category: Newspaper

Job Title: Reporter (Ruth Leyden)

Description: Major: Ruth Leyden, Positive

Description: Minor: None

The Radio King: Chapter Four: Warned by Radio (1922)
Reporter Ruth Leyden (Louise Lorraine)

THE RADIO KING.—Universal serial.—
“Warned by Radio,” Episode 4, again
brings into play the large amount of elec-
trical paraphernalia which Universal has as-
sembled for the making of this serial in
which Roy Stewart is starred. There is a
thrilling escape of Lane, played by Stew-
art, from the trap laid by Marnee, por-
trayed by Sidney Bracey. It is one that
even a layman may comprehend—the simple
method of causing a short circuit. It is
easy to understand why the radio partisans

Exhibitors Trade Review, November 4, 1922, p. 1467

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Ruth Leyden)

Ethnicity: White (Ruth Leyden)

Media Category: Newspaper

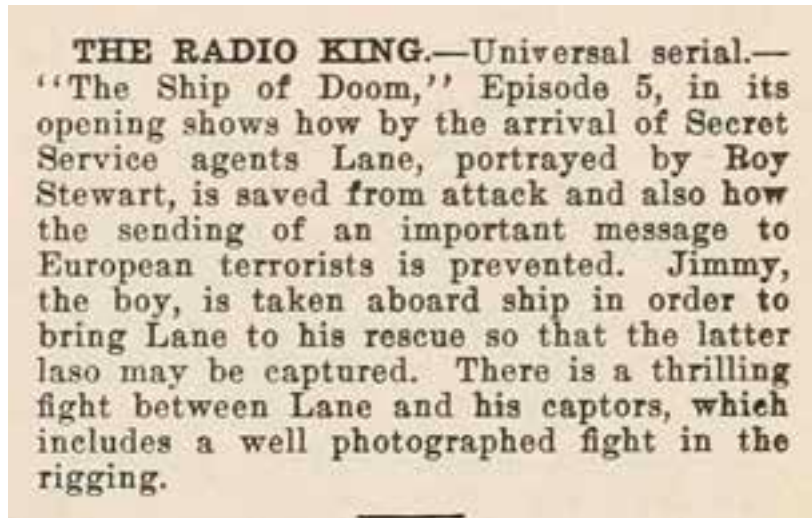
Job Title: Reporter (Ruth Leyden)

Description: Major: Ruth Leyden, Positive

Description: Minor: None

The Radio King: Chapter Five: Ship of Doom (1922)

Reporter Ruth Leyden (Louise Lorraine)

*Exhibitors Trade Review*, November 11, 1922, p. 1523

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Ruth Leyden)

Ethnicity: White (Ruth Leyden)

Media Category: Newspaper

Job Title: Reporter (Ruth Leyden)

Description: Major: Ruth Leyden, Positive

Description: Minor: None

The Radio King: Chapter Six: S.O.S. (1922)

Reporter Ruth Leyden (Louise Lorraine)

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Ruth Leyden)

Ethnicity: White (Ruth Leyden)

Media Category: Newspaper

Job Title: Reporter (Ruth Leyden)

Description: Major: Ruth Leyden, Positive

Description: Minor: None

The Radio King: Chapter Seven: Saved by Wireless (1922)

Reporter Ruth Leyden (Louise Lorraine)

*Exhibitors Trade Review*, November 25, 1922, p. 1635

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Ruth Leyden)

Ethnicity: White (Ruth Leyden)

Media Category: Newspaper

Job Title: Reporter (Ruth Leyden)

Description: Major: Ruth Leyden, Positive

Description: Minor: None

The Radio King: Chapter Eight: The Master Wave (1922)

Reporter Ruth Leyden (Louise Lorraine)

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Ruth Leyden)

Ethnicity: White (Ruth Leyden)

Media Category: Newspaper

Job Title: Reporter (Ruth Leyden)

Description: Major: Ruth Leyden, Positive

Description: Minor: None

The Radio King: Chapter Nine: The Trail of Vengeance (1922)

Reporter Ruth Leyden (Louise Lorraine)

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Ruth Leyden)

Ethnicity: White (Ruth Leyden)

Media Category: Newspaper

Job Title: Reporter (Ruth Leyden)

Description: Major: Ruth Leyden, Positive

Description: Minor: None

The Radio King: Chapter Ten: Saved by Science (1922)

Reporter Ruth Leyden (Louise Lorraine)

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Female (Ruth Leyden)

Ethnicity: White (Ruth Leyden)

Media Category: Newspaper

Job Title: Reporter (Ruth Leyden)

Description: Major: Ruth Leyden, Positive

Description: Minor: None

Radio News ran a novelization of the serial in two issues – November and December 1922

There is no mention of Ruth Leyden as a reporter, only as a devoted daughter and then loving wife of the hero.

Radio News continued to run its share of short radio stories, but these were seldom of a speculative nature, and in fact rarely took themselves seriously. 1924 and 1925 were dominated by two series of humorous stories. The first by Ellis Parker Butler—a famous name guaranteed to give status to the magazine—ran to sixteen spoof radio invention stories in much the same format as his own famous “Pigs Is Pigs.” The second was by Robert Francis Smith, whose tales cleverly lampooned noted books or plays, with such titles as “The Wail of the Lonesome Shrine,” “A Midsummer Night’s Scheme,” “Gentlemen Prefer Broadcasts,” and “He Bloops to Conquer.” Only one story published in the whole of *Radio News*’s history really qualifies as science fiction and that was an adaptation of a silent movie. “The Radio King,” serialized in the November and December 1922 issues, had been adapted by George Bronson Howard from the movie serial by Robert Dillon. Government official Bradley Dane and scientist John Leydon team up to combat the mad scientist Marnee, “Wizard of the Electrons” who, with his Russian and Chinese communist accomplices, threatens to take over the world. Throughout the serial is an impressive array of inventions including a radio which can receive broadcasts from out of the past.

Gernsback was now giving emphasis in his serious science fiction to the novel-length work. There were probably two reasons for this. One, the sound commercial sense that a serial sustained readers from issue to issue and thus maintained and maybe even increased circulation. The second was that the novels allowed a greater development of scientific ideas rather than concentrate on one single invention or theory. There was possibly a third reason, and that was that he was more likely to attract the professional writers who would be more interested in the accumulated payment for a serial than for one-off short stories.

Mike Ashley and Robert A.W. Lowndes, *The Gernsback Days: A Study of the Evolution of Modern Science Fiction from 1911 to 1936*, p. 71⁷

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Radio News for November, 1922

"The Radio King"

Novelized by George Bronson Howard From the Universal Chapter Play of the Same Name
by Robert Dillon



Here Are Those Who Will Give You a Thrill When You Read the Story and See the Picture on the Screen at Your Favorite Movie Theater. You Will See How Bradley Lane, the Detective Shown Here in the Center, Rescues Ewery, the Boy Prisoner of Marnes. They Are Shown in the Upper Right-Hand Photograph in the Subterranean Laboratory Where the Crime Master is Perfecting His Marvellous Wave. Ruth Leyden, the Detective's Sweetheart, is Here Shown Talking With Him by Radio. In the Lower Left-Hand Corner is Again Marnes the Wicked With His Infernal Machine.

CHAPTER I "A CRY FOR HELP"

"He-er. S-o-u-p-u-! Crack. Br. 2430 Mombing Avenue, sub-cellar, Prisoner of Marnes, Help." Br. Crack—

Two exceptionally sensitive receiving sets recorded the startling message for understanding ears. One set was in the wonderful radio laboratory of Bradley Lane, international radio detective and the other was in Police Headquarters. Marnes's whereabouts had been eagerly and fruitlessly sought by both for years. Marnes—what a name—what a man.

Ever since the war, anarchy had stalked through exultant disarmed countries:

sometimes in cellars and garrets, secret, silent, insidious; sometimes openly, boldly, on the streets.

From the great Mother of Anarchy, Moscow, its tentacles were groping slowly but surely after bigger game. In America the strongest, most astute, most daring, and yes, even the most learned, of all the Anarchist group had gathered. For did not the Central Group there hold "Marnes," the so-called "Wizard of the Electrons," the scientific malcontent, the international scourge; doubly, trebly, quadruply dangerous because of his undisturbed high attainments in applied physics and chemistry? And did not "Marnes" have for his right-hand man Ivan

Resally, "Ivan of the Silver Tongue," whose persuasive, illogic and mesmerizing speech brought men to the slavish state where they were ready to risk life and liberty to do his will?

Behind the locked and bolted doors, the nailed-down, close-shuttered windows, of an ancient house in one of the greatest of American metropolises, Ivan Resally addressed a committee of the chosen, on a certain day of December in the early years of the third decade of the twentieth century.

They listened, eyes aglow, lips parted as though drinking his words thirstily; while he concluded a peroration that had already lasted long:

*A Super Serial Production. Published in Collaboration with the Universal Film Corp.

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WORLD DOMINATION

And so, comrades, the world shall be divided up into provinces, each with one of the Brothers for Governor. The General Strike shall be declared at seven o'clock. But a word shall mean on the radio to bring soldiers against us, while we at our leisure loot the Exchange, seize the Main, and with them at our command—the rest of Power. But two dangers threaten us. Bradley Lane, the equal even of Maroon, is scientific power. Is only awaiting his chance to get evidence that will commit us to grace before our great plans go into effect. And if this John Leyden, inventor of reading from the air, these messages directly sent to even asleep and put to rest, Bradley Lane will have the evidence he needs; the evidence of the messages that have been exchanged between the Brothers of the various cities; the instructions sent out by Maroon and me.

Even as he spoke, though his very face, in the afterglow of the room, showed the strain of the work, his eyes were fixed on the radio beneath the white mesh of the driven curtains, who, for all the bright and beauty of his white forehead, seemed hardly human, with his glowing eyes and twisted mouth, leaped from his seat, before one of the most elaborate radio sets ever devised and, flinging off the receiver, executed a weird dance of triumph. In the dimly light that poured half into a pool on the marble floor, his shadow was like that of a giant jumping jack.

He was of the staff of which signifiers are made, the grotesque misshapen head of prey—the furred and bared "Maroon."

"I've jammed his signal," he yelled, his face as the leader of his crew. "He's jammed again—again!"

Not half a mile away, old John Leyden, whose years time, finally had told the Brothers they had so much cause to fear, also sent the receivers from his ears.

"I can't understand it, Ruth," he murmured, as his daughter came into the room on tip-toe. "The air seems full of static. Nothing intelligible can get through. And yet, it isn't possible. My invention has been so thoroughly tried."

"I just don't understand it," she said, and he heard Maroon, and watched his manipulation of a certain switch, he would have understood. As it was, he tried and tried again without result, and finally discontinued his efforts with a weary shrug.

Maroon, satisfied, recalled the last he had allowed to grow cold on his tray, brought as long before, and began munching and crunching like an animal. As he ate, he fell into a rapid retrospection, his eyes glowing intensely.

THE GREAT OPPORTUNITY

It was the chance for which the boy had been waiting; the boy who shared that advertisement piece with him, a prize, lodged in the safe, but of twelve, a victim of one of Maroon's insane whims. The Jimmy's mother had injected Maroon in favor of the boy's father, and, believing a wise because of his misdeeds, from Maroon had bided his time and stolen her child, wanting his mind and soul should be as mischievous as Maroon's body—or his mind, for that matter.

So far he had not succeeded. The boy's sturdy beauty had prevailed. But he remained a prisoner of fate, waiting his chance to be free.

Jimmy had joined together the tale he heard, knew Bradley Lane was the money Maroon most feared. He had watched the wireless, measured codes and calls. Now, waiting his first opportunity while Maroon sat, staring vacantly, he slipped to the shining radio cabinet, and began jamming down the key.

The Maroon speaking call brought Maroon back to the present but not before the boy had broadcasted the message that both Lane and the police had picked up.

"24th Mending Avenue, sub-office, Prisoner of Maroon, help."

Maroon sprang across the room, hurling the boy backward, spread-eagled him against the concrete wall. As he seized the receiver, the nearest door.

"Bradley Lane, coming! Courage!"

For a moment, Maroon's sign was a terrible thing to see. Then, with a switch, he sprang to the wall, pressed a button, let down a flight of stairs, and ascended to the street where Jimmy addressed the Brothers.

WE are pleased to announce to our readers the first combination show-play and aviation ever attempted by any radio publication. A super-sized play, entitled "THE RADIO KING," has been produced by the Universal Film Company in collaboration with RADIO NEWS, and the scenario is by Robert Gilson. Some scenes have been run in picture theaters, but this is the first time that it has been attempted in a radio magazine.

The film has been produced under the supervision of RADIO NEWS and is a double-banded melodrama in which radio plays a wonderful role. There is hardly a moment on the screen when something or other is not being accomplished by radio. The story takes place in the Jones and is ending enough to satisfy the most blood-thirsty fan.

"THE RADIO KING" will be produced all over the country, beginning in October, and will run serially at the better moving-picture houses for two weeks, one episode a week. The entire story will run in two installments in RADIO NEWS, of which this is the first.

A novel idea in connection with this production is that at all the moving-picture houses showing "THE RADIO KING," every patron will be handed a question blank on which certain simple radio questions are printed. For the best answer, the manager of each theatre will give the winner, as a prize, a yearly subscription to RADIO NEWS.

EDITOR,

"Bradley Lane is coming here. We must prepare his welcome accordingly."

THE OLD FIGHT

Bradley Lane had marched with Maroon before, when, as a high ranking officer of Military Intelligence during the Great War he had believed he had him trapped in Paris. But, in the end, Maroon had escaped and Bradley Lane believed that, until he had him safely jailed for life, the peace of the world was in danger.

He had sought him far and wide. This curt message from Jimmy was his first indication of Maroon's presence in the same city with himself, and he was quick to take advantage of it. He did not pause to ask for assistance from any of the great departments ready to aid him. He was afraid. If he delayed, his money would vanish.

So, rising from his wireless instrument, he caught up his hat and stick and ran about to leave when a white and a black, wearing him. He glanced at his "airwave detector," annexed to the way up. He pressed a button; a side-furnished alarm a perhaps across—showed a man in a military case buttoned up above the chin, making his ready way up the stairs. Undoubtedly as money. Friends did not approach in this fashion.

Bradley Lane pressed another button, pulled a switch. Outside, in the hall, it seemed as though Lane himself, walked out at a lightning speed.

Silently, the Man-in-the-Clark grappled with the figure. For figure it was, at least, soon learned—electrically controlled substance that listened its nerve about the invader with the crushing grip of a grapple.

As he struggled, Lane made his exit by a second door and hurried to a hotel, his promise to "Maroon's" prisoner. But, at the moment, he watched away the clock from the hallway and noticed that he wore the same shape of hat. The dagger was perfect and delivered the hapless air's character. Lane was conducted immediately to the place he wanted to reach.

But if he had hopes of surprising the band he was mistaken. As soon as the key had freed himself he rushed to Bradley: "Lane coming in my disguise and in my car."

Good, remembered, prepared, Lane walked into the trap and as he did so, he momentarily withdrew the clock to take a picture of the "group" in a camera whose lens projected from his belt, beside. Then he advanced triumphantly to the standing microphone.

"Gentle of mystery, what have you to report?" asked Bradley.

"All is well" came the answer.

"Go below and report to Maroon, that all is well."

He descended. As his foot touched the carpet four below, Jimmy, the boy, ran to him with a glad cry. But Bradley's eyes had fastened on the microphone, related thing he knew for Maroon; who, with a bath-towel, had moved toward a switch.

Quickly he tore it away, revealing a sphere, somewhat of the shape of a schoolroom globe. His other hand reached toward a switch.

"Is my turn—this time—Mr. Bradley Lane," he screamed in wild triumph, and pulled the switch!

Bradley had barely sufficient time to hurl the boy out of danger before the globe became one of being

fun; which, as Maroon proved the authenticity, began to shoot out flashes a foot long, increasing in number.

Bradley's weapon dropped from his sud-dently motionless hand. He heard it drop. Then, all over his body, he felt a thousand stabs. His knees weakened. Gradually, he sagged—feebly collapsed, pinching himself in the face.

Now the living flames played about him! His last conscious remembrance was the glowing face of his enemy.

THE SECRETS OF THE AIR

"Something terrible has happened to Bradley Lane," gasped Ruth Leyden, as she came rushing into her father's laboratory on the morning after Lane's encounter with Maroon. She pointed to the newspaper headlines that told of the half-happenings to Mending Avenue the night before.

Bradley Lane, the famous Assistant Chief of Police, Officer, U. S. A., and later a sub-Chief in the Bureau of Chemical Warfare, whose research work and invention, particularly in the use of radio, were of such material help in the closing days of the war, lay as dead's door as a result of his encounter with that international criminal, the mad scientist who chooses to manipulate under the moniker of "Maroon."

"Don't worry on him," Leyden breathed; (Continued on page 848)

The Radio King

(Continued from page 849)

"For if Bradley Lane is taken from us, there will be no one with the knowledge, the skill and the courage to combat Maroon. If he dies—but he cannot die, he must act."

He clapped the receivers of his radio-phones to his ears, tuned on the wavelength and called Bradley Lane; knowing that if the young scientist-detector failed to answer this, then the secret was to be believed.

But John Leyden's confidence in the Almighty was justified. Weakly, feebly, but finally, the answer came:

"Tell Ruth not to worry. I will come tonight if I can."

Bradley Lane referred to the hall to be given that night at the Leyden's, primarily to demonstrate the practicability of the Leyden amplifier connected to the radio-phones. This invention, connected to an ordinary instrument which was reproducing the music of any great band at any distance, would duplicate for an entire hall-room the precise sounds, at the exact pitch, of the original; the band might as well have been in the next room.

"No, you must not come, Bradley. Tell him not to, father," urged Ruth, who had listened in.

"Must?" came the voice over the air circuit. "Afraid they'll see that as an excuse to come disguised as guests—Maroon, you know. Really—come of that lot. Don't argue, Ruth, dear."

Then to John Leyden:

"The Government informs me your name have been successful. Watch your revealing secret. Get it on record and into a safe place as soon as you can. I will take charge tonight and convey it to the War Office."

Bradley Lane hung up. The young scientist-investigator and researcher of crime lay stretched on a chair-lounger that had been moved into his laboratory. He had yet to recover from the shock of Maroon's attempted crime. But he had the vigorous frame of the athlete who keeps his body in perfect condition; he was in form, he had a well-appointed kitchen and besides he did not yet know the full extent of his nervous exhaustion.

Recovered or not, he was determined to be present at the Leyden ball that night.

Had John Leyden obeyed Bradley Lane's suggestions, all might have been well. But, with the removal of Maroon from the picture from a position where he could, as he put it, "jam the air," Leyden's arrest of revealing previous radio messages from the air was working so inconspicuously well that the old scientist, fascinated by his success, remained in his laboratory hour after hour wrestling away the air's secrets, until the pile of messages grew under his hand, silent after sheets of closely written radiograms.

John Leyden was continuing his quest until he should pick up at least one of the messages that he knew would incriminate Maroon and give Bradley Lane the evidence against that malefactor that would result in his incarceration for life.

At last he got it; a message to the brothers in Chicago, signed with Maroon's name and Kennedy's. In code, of course, but one easily read by an expert like Leyden.

"Monroe gold arrived; sending your allotment; distribution. Middle-Western centers; enough to arm and supply with

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a thousand rounds of ammunition every other brother at various centers. Make ready for The Day."

Had Leyden been Marnee, he would have screamed in diabolical joy. As it was, he none realized so time was to be lost getting no record the secret that would consist that mad genius. The mindless wizard would stop at nothing to get his withered talons on this. So John Leyden touched the lever of a dictagraph and began transmitting his secret to the waxen cylinder.

Had he known that seven ears had been listening while he decoded the Marnee message, he would have hesitated. For besides his own dictagraph in the room, there was a dictaphone of which he knew nothing; one that had been installed by Marnee's orders in the dead of night a week before; cunningly concealed and connected up with the wire of a nearby house.

As Marnee heard the air give up his secret, he fairly howled his rage. Flung down the dictaphone receiver, he signed for his return to follow him. Again he sought the note; again he descended through a transept—this time the one to Leyden's house.

All unknowing, the old scientist continued dictating.

There was no sign of weakness apparent in the scuffed six feet of well-tailored clothing when the hush at the Leyden's door admitted Bradley Lane.

He made his way to the bathroom, where, in all intent and purpose, he was disconnecting the living saccharine measures of a Strauss waltz. Ruth Leyden, the hostess, signed to her dancing partner that she wished to greet her most welcome guest.

"Bradley: thank God you're—"

She had only begun her sentence when the music ceased abruptly. The suddenly stilled ballroom became tense, expectant, the dancers stood still.

Then a high scream: "Listen to Marnee—"

"Your father—quick: where is he?" Bradley Lane demanded, taking Ruth's arm.

As though in answer to his question, the hateful yelp of triumph continued: "Look in John Leyden's room. There are two things you won't find there. One is his precious secret. Ha, ha; ha, ha; ha, ha, ha!"

Brushing the others aside, Bradley Lane, his weakness forgotten, leaped up the broad stairway, taking three steps at a time. Bursting into the laboratory of John Leyden, a north-light studio affair, he recoiled in horror and consternation at what the moonbeams that flooded the dark floor just beneath the great glass pane overhead revealed.

The stark sprawling figure of John Leyden, legs askew, hands a-splay!

"The other thing that Marnee meant was—his life," muttered Bradley Lane. His features grew rigid, his mouth became a straight line.

"From now on, Marnee, it's a personal matter between us. This world isn't big enough to hold us both!"

And, turning, he caught the weeping trembling girl, who had followed, as she would have fallen to the floor beside her father.

Chapter III A BATTLE OF WITS

If John Leyden were dead, as Bradley Lane and Ruth had had every reason to believe when they discovered his senseless body in his own laboratory and the disc containing his secret gone, what had become of his body?

This was the question Bradley Lane was asking himself ten minutes later; when, returning from an exhaustive search of the house in the hope of discovering some trace of Marnee, his evil genius, he found no trace of John Leyden; the body was gone.

Had Lane been present at the impromptu meeting held at Marnee's second retreat, another subterranean chamber close to the river, he would have abandoned his theory that Marnee had spirited away John Leyden's body. For, of all the people in that city on that particular night, no one was more anxious to locate John Leyden than Marnee, himself.

And this is why:

When the conspirators stood grouped about the dictagraph in Marnee's laboratory upon which they had placed the waxen disc, the needle went its way silently. No sound issued from the machine's horn. In a paroxysm of rage, Marnee clicked off the lever.

"What's to be done now, Renally? Evidently John Leyden has some specially constructed machine. Without it, this cylinder is useless to us. What are we to do?"

"There's his daughter, Ruth," Renally suggested. "He confided everything in her—"

Marnee raised one of his hands in unholy triumph, then beckoned to the Man-in-the-Cloak.

"Get your car. Take Boris and Vladimir with you. One moment. Wait! Here, you Peter Petrovitch, imitate this handwriting of Bradley Lane's—"

Marnee flung down one of a packet of letters he took from a file-box: a note stolen from Lane's desk.

"Write this. Address the envelope:

'Miss Ruth Leyden, 125 Connemara Street.'

"Then say:

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Dear Ruth:

Come at once with the heater to my laboratory. Something has happened that requires your immediate presence. Don't delay.

And sign it, 'Bradley.' They're on every afternoon terms, I hear."

He gave an ugly laugh.

Lane, partially disabled and desperately seeking some trace of Marnee, would have smiled had he been aware of the yearning for a radio set that fairly ate up the heart of Fatty Lewis. "Fatty" lived in the suburbs. His family was poor and totally unresponsive to Fatty's interest in radio. Vainly he read his copy of *Radio News*. The ads thrilled him until he came to the price. It might just as well have been a million dollars.

"Hey, Fatty, will you sell me a radio?" For a moment Fatty was tempted, but before the purchase was out of the yard he had recoiled.

"No, I can't let poor 'Bones' go, much as I want a radio. Here's your money back, mister."

And Fatty again applied himself to theoretical radio. Suddenly he saw an article telling how any boy could make a set out of makeshift material. Fatty was just as ingenious as the average American boy, and though his eyes looked out of his cheeks like a corn-fed porker's there was no fat inside his cranium.

"By jigger," he said aloud as he slipped his fat thigh. "I'll build me one, radio."

Jimmy Lawton, no older than Fatty, was thoroughly familiar with the radio. He had watched the cruel Marnee carefully, and his captor's cruelty to him had made him keen as a whip. After he had called Lane to his assistance, Marnee had told him in a fit of cruel confidence that he was seeking vengeance on him for the slight his mother had given him in preferring another. And now Marnee had even more to avenge on the helpless boy. So when the scientist's den he sought an opportunity to send a warning. He forced his opportunity just as Lane, using a fence calling on "ground" and his body as "antenna" was "tuning in" with an instrument concealed in a walling case.

Here's what he heard:

"I'm Jimmy Lawton—need help to the river front. Marnee is having the girl brought here—ware him—save me— and then the message stopped abruptly.

Lane would still have been unable to locate the place on the "river front" had he not seen, just then, a closed car pass at such speed as to attract his attention. And just as he looked the curtain was raised a trifle and he saw the strange eyes of the "Man-in-the-Cloak." A stop in traffic enabled him to watch on in the car.

As Bradley Lane looked through the half opened door in the water front hotel, he saw an excited group about a dictaphone. He recognized Marnee, Renally—and yes, poor little Ruth—in mourning for her father and yet subject to acute mental anguish in the endeavor to extract from her the secret of the cylinder.

"But you will make the cylinder talk to save the man you love." The voice of Marnee and the better in Ruth were too much and Lane stepped into the room, a gun in each hand. Nothing was said. Nothing need be said. Jimmy and Ruth, obeying unspoken commands, came to his side and fled before him through an ivy-door. Lane sprang through after them and behind the door. As he did so he heard Marnee scream in grief.

"They have walked into my trap."

And so they had. All the windows were barred with iron. But Lane was equal to the emergency. With a pinch of powder of his own invention he instantly burned out the iron, leaving the bars as flimsy as willow wands. Lane bent them back

making a space large enough for a man to crawl through. But just as he was passing Jimmy through, Marnee threw a switch which lit up every metal rod in the room and in the next room with sputtering, darting flame. Like hunted animals they drew back to the center of the room.

The situation bristled with danger. Renally and his men were using every means in their power to break down the door. Marnee sat at his switchboard throwing the power of his dynamite into the far-side room, which was their only possible means of exit.

To pass through this electrical tempest was plainly impossible.

The bolted door was slowly yielding. Then a possible solution flashed upon him. Seizing the insulated copper wire, he made for the window.

"No, Bradley, no," Ruth moaned, all her love for the gallant young scientist in her voice. "You must not—shall not sacrifice your life."

But Lane saw the door slowly bending and knew that in a few minutes Marnee's men would be in the room. Standing on the window sill, just beyond the death-dealing volts, he noosed a section of copper wire for a throw. The first cast fell short, but a second loop fell over two of the terminals, short-circuiting the current. A terrible screech from behind told him that the current had boomeranged and had hurled Marnee from his position at the switchboard, at the same time creating havoc with the generators and other apparatus.

Lane dragged Ruth through the still intensely heated room, Jimmy Lawson following. They passed through the intended death-chamber into another room whose walls appeared to be absolutely blank. The fugitives stared at each other in despair. They had braved so many dangers, only to find themselves in a cul-de-sac.

A whirr and a click followed and a panel slid back, and the man whom they knew as one of their deadly enemies stood revealed—the Man-in-the-Cloak.

Bradley, with a stifled exclamation of rage, was about to hurl himself upon the foe, when, to his surprise, the person bowed profoundly and signaled them to pass. Suspecting a trap, Lane whipped his automatic from his holster, and bade the others follow him.

Hurrying to his laboratory Bradley Lane concluded one of the most strenuous days of his career, and Jimmy for the first time in years had a home.

Puzzled as they were at the action of the Man-in-the-Cloak, they would have been infinitely more puzzled if they had seen what happened after they left him, for this strange character, as soon as they were gone, crept back to the first room they had entered.

Renally and the others were trying to revive Marnee, whose face, twisted and contorted at its best, was now a veritable study of the grotesque, the pallid mask of a living gargoyle.

Fearful of losing their leader, they had devoted their whole attention to him. The Man-in-the-Cloak's eyes lighted upon the disc that contained John Leyden's secret. It lay under the needle of the abortive telephone.

Whipping it off and into one of his pockets, the Man-in-the-Cloak was about to steal away when Renally happened to glance in his direction.

"Get him quick!" Renally screamed. "The traitor! He's stolen the Leyden disc."

Then the Man-in-the-Cloak did a third astounding thing. He raised the disc high above his head and hurled it on to the concrete floor, smashing it into a hundred fragments.

"Take your damned disc," he snarled, and heaving a shoulder against the trap-door, he sprang up and out, slamming the door behind him, and fled from the neighborhood.

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In spite of which the greatest problem in Patty Everts' young life was how to make a crystal detector from his father's junk pile.

The following morning found Lane closeted with high officials of the Department of Justice. While engaged in a description of the doings of the previous night, and showing them the picture he had made of the Anarchists, a code message was received from Scotland Yard, London, which was handling the English end of the vast conspiracy of which Marnee and Renally were the chief American agents.

Decoded, it read:

"Reds make temporary seizure English Channel Broadcasting Station, island of Sark; Watch Montauk Point, the only Radio station near you to receive and send such messages. Relieve plot to seize it simultaneously with Sark."

Bradley Lane, with an exclamation, hurried to the Radio room, where tuning into the Television, the machine that permits one to see scenes at distant points as though looking at a moving picture, he picked up the Montauk station. A number of men were stealthily approaching the station on the sand-dunes.

"I'm off," shouted Lane, "send your best men after me. Get Jimmy Lawson and tell him to bring me my Static Magnifier. The apparatus I showed to him last night. It's behind the Blue Boy in my room. Tell him to hurry."

But Jimmy was not destined to reach Montauk. He had no sooner seized the camera-like box containing the magnifier and hurried on his way, when that ever astounding person, the Man-in-the-Cloak, sprang upon him to wrest the box away.

Jimmy leaped upon a motorcycle that happened to stand nearby and sped away, the Man-in-the-Cloak following in his motor car. Making the best of his start, Jimmy had turned several corners ahead of his pursuer and was actually outdistancing him.

Suddenly, however, as his car swung around a corner, he saw a collision of an oncoming car with the motorcycle.

Poor Jimmy had been hurled among the stubble of a wheat-field, but as he went over he hurled the Static Magnifier into a brook.

Just as the Man-in-the-Cloak was picking up Jimmy's senseless body and placing it unresisting in the limousine, Lane himself arrived at a point near the Radio station.

The Reds, having surprised the station and captured the operators, had left a pair of guards outside to ward off interference. These thing themselves upon Lane, front and rear. He struck out at the first one, but the other brought a black-jack upon the head of the young scientist.

Lane fell face foremost in the sand.

Chapter V.

THE SHIP OF DOOM

The blow from the black-jack would have killed Lane had his head not been protected by a cap heavily padded for such emergencies. As it was, he was but momentarily stunned, and when his wits returned he thought it prudent to lie still, permitting his assailants to think they had accomplished their purpose.

When their backs were turned to him, Lane repaid his assailants in full. His stout walking-stick fell across the base of one Red's neck, and the other, wheeling, caught a second blow full on the forehead. Bradley hurried to the steps of the Radio station, drawing his automatic. Several of the Reds rushed towards him but being met with "Hands up quick," suddenly drew back. Then a whistled signal, which he knew came from a Department of Justice man caused him to glance behind, where scattered in a line of skirmishers, the Federal men came running to the station.

The Radio station was saved. No Radio messages would be received there for the Reds or sent overseas to the Island of Sark. Renally, running to a window, escaped, and with his remaining henchmen reached a waiting boat.

Had any been in the secret of the double of the Man-in-the-Cloak he would not have been surprised to have seen him make a sudden appearance at the Leyden house at about the time Lane and the Department of Justice forces had driven Renally from Montauk. But Ruth was not in the secret.

At the first sight of him Ruth drew back. Here was the man who had kidnapped her. Then she remembered that he had also befriended her when she had been caught in Marnie's stronghold.

With his hat pulled down and huge collar turned up, he took the disc containing her father's secret from the folds of his cloak and addressed her.

"They think this is destroyed," he said. "It was a dummy I smashed before their eyes. Here is the real disc. Guard it well until Lane can get it to Washington. I am your father's friend. Farewell."

The real Man-in-the-Cloak, while en route with Jimmy Lawton to Marnie had seen his double. Leaving Jimmy in the custody of the chauffeur he had hurried to Leyden's house in a cab and had admitted himself to the house by a false key. In fact, he was in the very room when his double had delivered the true disc to Ruth.

The moment he knew his double had departed, he had leaped at Ruth and tried to snatch the disc from her.

Ruth wrenched herself free and rushed to the door.

"Thank God, Bradley," she murmured, for there was Lane, who had hurried to the house from Montauk, when assured that the Radio station was safe.

Entered another hand-to-hand conflict, Bradley hurled himself upon the Man-in-the-Cloak. As Lane advanced upon him, jaw set, muscles tensed, the Man-in-the-Cloak with a cry of terror turned and fled. Only one way was open to him—the window.

He leaped through curtains and glass landing on the soft earth of the garden below, and, dazed though he was, took to his heels. And in the meantime Patty Evans had completed his radio set and set up the antenna. The crystal detector having been accomplished by aid of a safety pin as shown in his beloved Radio News.

* * *

Meanwhile, back in the Leyden laboratory, Ruth heard the sparking of an invasion of her father's by which one was instantly notified of a call by radiophone—Leyden's own special code-number.

She answered it to hear Jimmy's voice: "Marnie's got me again. Down at dock 11. The Sea-Gull—a big schooner. Going to sail any minute now. They expect to hold up some big transatlantic liner and use her wireless to get in touch with Sark. Hurry or—"

There was an abrupt cessation of his voice. Ruth knew he had been detected and was reaping the consequences.

"Bradley," she implored, "they've got poor little Jimmy again. We've got to hurry, or they'll be far out to sea before we can save him."

Lane told her briefly to get ready while he notified the Department of Justice. But, for some reason, he was unable to get them and he knew that he dared not wait. So, taking the desperate chance single-handed, he hurried down to his car.

"Ruth," he said sternly, as he whirled toward the docks, "you are not to accompany me on board. As soon as we reach there, drive to the nearest police-station and get help."

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But Ruth would not let Bradley out of her sight. So she went on the *Sea Gull* without any police assistance only to be captured ignominiously by the Reds and forced to watch her sweetheart, single-handed, battle the desperate and vengeful anarchists. By applying a fire axe to the lock of his room, Jimmy had made his way on deck just in time to intercept a knife which was aimed at Lane and instantly the two were the center of a wildly scrambling melee. Except for the dark, the confusion and the danger of hitting each other the anarchists, twenty to one, would have had an easy time. As it was, Lane and Jimmy found only one avenue of escape—up the rigging.

For a moment only they were safe. Then the Reds came swarming up the lines like rats, one with a coiled rope in his hand. Lane saw what he would do and swung Jimmy far out in the attempt to land him on the dock from which the big schooner was rapidly pulling away. The attempt was too late. Jimmy fell into the bay instead. An instant later Ruth, paralyzed with fear, saw the sailor lasso Lane and his pinioned body plunge toward the deck below.

(To be concluded in the December Issue.)

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Radio News for December, 1922

“The Radio King”

Novelized by George Bronson Howard from the Universal Chapter Play of the Same Name
by Robert Dillon



Above Is Bradley Lane Fighting the Anarchists When They Entered the Big Radio Station to Communicate With Their Friends in Europe.

Below Is Marnes, Master Criminal, Near the Special Apparatus For Receiving Messages Invented by Leyden.



Above Is The Man in the Clock Trying to Obtain the Precious Cylinders.

Below Are John Leyden and His Daughter Ruth.

On the Left Are Marnes and His Accomplice in Leyden's Laboratory When the Set Is Destroyed.



CHAPTER VI S. O. S.

The "Sea-Gull" was now headed for the open sea under its auxiliary power, as Bradley Lane hung suspended between the cross-tree and the deck; a noise thrown

from above the crow's-nest having arrested his drive from the mainmast to the water. "This time," Marnes shouted jubilantly, "this time you shall not escape. Renally! Fire!"

It was then that Ruth Leyden, brought to deck by the two ruffians who had seized her on the dock, broke from their grasp and running to Renally, pulled down his pistol-arm.

"No, no," she implored. "Don't shoot! I will tell anything, do anything, if you will spare him."

"What have you to give when the cylinder containing your father's secret has been destroyed?"

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Ruth was in a quandary. She knew the truth about the cylinder. But what was it worth beside Bradley's life? Just then the man in the cloak offered an explanation.

"The cylinder my double intended was a fake—the know where the real one is now."

Now it was Marnoe who had to make a decision. Of all things he desired Lane's death, yet the anarchists' cause might well depend on the Leyden cylinder.

"Where is the cylinder?" asked Marnoe, his eyes leaving Lane's like those of a cat giving a mouse its liberty. In vain Lane refused Ruth to tell. His life was her whole thought.

"The cylinder is—in the wall safe—in Mr. Lane's laboratory."

With a thrust to Ruth, she and Lane were led away in opposite directions. Lane to be securely bound in the hold and Ruth locked in the cabin. Mounting the boat came to a stop and a small launch was sent ashore to secure the cylinder, while the plot to seize an incoming liner to radio the English Channel went on apace.

And what of Jimmy Lawton? No one had seen him come up from his drop into the water as the big schooner cast off. But Jimmy was an expert swimmer, and he very luckily came up so near the ship that he

could reach a rope ladder and could not be seen from the deck. After he had satisfied himself that he had boarded the right vessel, Jimmy lay in hiding until the small launch pulled out, but he had heard everything and he knew the arrangement of the cabins where his friends were imprisoned. Also he knew the radio room—if he could only get to it. But it was well guarded and he waited with what patience he could muster. As soon as he saw his chance he slipped into the cabin, using a key he had taken out of Renally's pocket while the latter stood in the darkness only two feet away. In less than half an hour he had both Lane and Ruth free. It was fully half an hour more before Lane could walk, so stiff had he become in the ropes by which he had been bound. Just as they were emerging from the cabin all three smelled smoke. A new terror had been added to their dire predicament, but the new danger held just as much menace to the captors as to the captives. The three therefore bent all their energies toward reaching the radio.

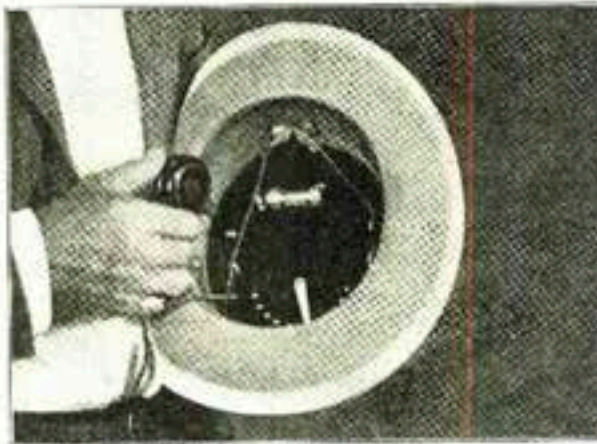
The spy sent away from the schooner had been successful in his task. Without any opposition, he easily opened the safe in the laboratory and found the precious cylinder. With a grunt of joy he turned only to find himself face to face with his double, a man choked and salted like himself. A fierce struggle ensued from which Comrade X at length emerged the victor and made good his escape with the precious disc.

CHAPTER VII SAVED BY WIRELESS

In spite of the raging passions and cruel anxieties that so lately had possessed those on the big schooner, the elements were now in full control. World power, unlimited wealth, revenge, all were sweet, but life was sweeter, and that now was threatened by the remorseless advance of the foe. As they hurriedly left the vessel one satisfaction alone remained. Lane, the girl and the traitorous young rascal, Jimmy Lawton, would all perish like rats. Their own safety they entrusted to the floating mine and rockboats.

Warned by Fatty Everts, the police in a harbor launch were rushing to the location given in the ringing message that the least

expensive set on the whole Atlantic Coast had picked up. For Fatty's set had been built from scraps and instruction books. But another boat was far faster than the police launch and this vessel, a lean prowed runner was just as anxious to reach the big schooner. It contained the Man in the Cloak, and this servant of Marnoe had safely in his possession the real cylinder containing John Leyden's secret of recalling messages from the air. As the two smaller boats converged on Lon. 73° 32' west Lat. 49° 23' a tremendous flash of flame lit up the sky, and an instant later a deafening roar told the racing boats of a terrific explosion. When the Man in the Cloak reached the scene he was so closely pursued by the police launch that he had time only to pick up Marnoe, Renally and a few of the anarchists. The fire of the police was unpleasantly close and there was not room for all, anyway. So he opened up the throttle and left a score of his comrades to their fate. The police realized that it would be useless to pursue so swift an enemy and turned their attention to the abandoned Reds. What was their amazement, however, on approaching the wreck of the schooner to see the three they set out to rescue floating on an overturned table.



Inside View of the Special Receiving Set that Bradley Lane Used. It is Hidden in His Hat and is Always Ready to Receive a Warning or Communication From His House.

Ruth, Bradley and the boy had jumped just in time and the explosion had provided several articles on which they had been supporting themselves ever since.

The next morning saw the diminished band of Reds safely ensconced in Long Wong Foo's den in Chinatown. Marnoe, Renally and the Man in the Cloak, and before them the precious cylinder with its record of recalling messages. To them, however, it was a closed book. Ruth Leyden was the only one who knew how to read its secret. To this puzzled trio was admitted after due precautions a newcomer. Undismayed by her surroundings, Doria Valerian had brought important messages from the ringleader in Moscow to Marnoe. The European branch felt that Marnoe's master wave might bring them to the apex of their power. And in his opinion now was the proper time to put it into operation because the band had been forced into hiding abroad and this messenger was sent to urge him on, and to assist in any way. To Marnoe it looked like the very thing—this feminine touch. Ruth Leyden had escaped and she was still the only one who knew the cylinder's secret. Furthermore, she would not suspect Doria Valerian. She looked like Ruth's own kind.

So Doria was dispatched to decoy Ruth, using feminine wiles if she could, force if necessary, and the Man in the Cloak and

a chauffeur were sent with her. All unaware of the danger, Lane had left the girl, who was now able to sit up in bed, in charge of Jimmy, while he went to a conference of detectives to try to locate Marnoe.

But one eye was still on the crafty Reds, and that befell to the mysterious double of the Man in the Cloak. The loss of the cylinder in Lane's laboratory had made him still more determined that it should never be used by Marnoe. He had located Marnoe by his unusual experiments, and had made his entrance to the Chinatown den. Here he overheard much that took place. And so it was that the headquarters radio caught this message:

"You will find Marnoe hidden in Long Wong Foo's den in Chinatown. Also cylinder of John Leyden's secret."

Without an instant's hesitation a group of detectives, Lane at their head, dashed into the slant-eyed quarter of the city. Through secret doors and winding alleys on the heels of flying Celestials the detectives crashed. But the warning had been given and the Reds were on the run again. As Lane broke into Marnoe's improvised radio workroom Marnoe was just leaving it by another door. But as he jumped to intercept him his own private call sounded from Marnoe's own magnifier.

"Renally and Man in Cloak and a girl are smashing down door—Ruth in grave danger."

Love or duty? Which to follow? But he had little choice. The way to get out was to follow Marnoe. And the way led to the roof. As he reached it he saw Marnoe just crawling to safety from a pair of cables which he had just crossed. Without a moment's hesitation he started to cross after him. To his astonishment Marnoe no longer fled. He had stopped and was waiting in his characteristic pose of menace. As Lane reached the center of the space he saw why. Marnoe had a pair of lineman's nippers and was cutting at the cable. It gave way. Lane almost lost his hold. Four stories above the street and only one cable to support him and Marnoe cutting on that. Would he reach the other

roof in time? Hand over hand he worked his way in frantic haste. Methodically Marnoe cut at the cable. Snip, went the last strand of the cable and down went Lane.

CHAPTER VIII THE MASTER WAVE

Had it not been for a passing wagon full of empty bins, that fell from the severed wire would have seen the end of Lane and the triumph of the diabolical Marnoe, who had cut the cables on which the detective had sought to follow the misshapen anarchist. As it was, he was only stunned. When he had regained his senses he saw the operatives herding a band of the Reds into police wagons. But Marnoe and Renally were not among them. Again the master minds had escaped, only the underlings had been caught. Instantly he had a mental picture of Ruth in danger. Telling the headquarters' men that he would be down to prefer charges, Lane hurried away to the Leyden home.

His worst fears were confirmed. As he dashed around the corner of Grove street, he saw a crowd about the Leyden home. Following their gaze he saw to his horror Jimmy Lawton suspended by his jacket-collar to

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an iron hook from the third-story window. As he looked, undecided what to do, his enemy, Renally, the mysteriously cloaked man and a foreign-looking woman dashed out of the door. As Jimmy's clothes tear and he starts to fall, the two attack Lane. But he is equal to the emergency. When Jimmy comes hurtling down he falls into the upstretched arms of his patron, and Renally staggers away from Lane's pile-driven blows.

"Tell me what happened," gasped Lane as Jimmy tried to patch up his coat going up the stairs. In eager, half-finished sentences, Jimmy recounted how Renally had broken into the Leyden apartment with the cloaked man and a woman, had overcome him and a nurse after he had sent the message that Lane received on the radio set fitted into his hat.

How the second mystery man had appeared and how Renally had thrown him through the window just as he was about to grasp the revolver that was always in old John Leyden's desk.

"Renally must have seen you as he tried to hit me from the window sill. Then they all fled down the stairs. Here's Miss Ruth now."

"Thank God you're safe," breathed Bradley as he took the weak and badly shaken girl in his arms.

In another part of the city, on the water front, Doris Valerian was reporting her own failure to Marnee and urging him to perfect his Master Wave, that terrible engine of science whereby the anarchists hoped to conquer and control the entire civilized world. Gradually the customary confidence of the twisted countenance of Marnee returned. By good luck more than good planning both he and Renally had escaped. Their luck might hold until they could put over the greatest stroke the world had ever seen, the absolute suspension of all electrical energy by means of a "master wave," which was the supreme conception of this diabolical genius. But the master wave had not been perfected and with such facilities as the waterfront offered there was little chance to perfect it. But Doris pointed out that both Lane and Leyden had excellent laboratories and Lane had driven Marnee out of both his. Why not take one of these?

Bradley Lane was making his will. Fully realizing that he had but a short time to live, he wished to make provision for the two persons he loved best in all the world. His meter had told him that his collapse might come at any time. So intent was he on the serious work in hand that his usually keen premonitive sense was not working. Over his shoulder another pair of eyes were reading and this is what they read:

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"I, Bradley Lane, knowing that my time in this world is drawing to a close as the result of an electrocution by Marnee, do hereby bequeath all my property real and personal to Ruth Leyden, my executors to enjoin upon her my request that she rear and educate one Jimmy Lawton, an orphan, whom I love as dearly as though he were my own son."

"Forgive me, Bradley, for reading it,"—The interruption was from the radio.

Lane jumped up to turn in.

"It may be another ruse of Marnee's," cautioned Ruth. But Bradley Lane had no fear. However, he did take the precaution to use his visualizer, an invention by which he could see who was talking before even hearing the voice. It was headquarters and the chief wanted Lane. But before he could turn away from the instrument the room suddenly became alive with men. Caught, utterly unarmed and unprepared, Lane felt the unmistakable muzzle of a gun in the small of his back.

"I've come to use this laboratory, since you have taken mine," snarled Marnee. It was Renally, however, who held the gun. "Here in the workshop of my victim, Leyden, I shall perfect my master wave. And when I do, my revenge on the world—on you, shall be complete. I will stop industry, transportation, ships—I will nullify radio communication and all electrical energy. Airplanes shall drop from the sky like rain—nothing is impossible to me—Marnee."

The deformed anarchist struck an attitude that expressed both heroic accomplishment and grotesque buffoonery. Then his expression of exaltation changed to one of hate and malice as he saw Jimmy and Ruth.

"Look," he commanded, "for the last time upon the boy whose mother flitted the deformed Marnee."

And to Ruth—

"Look for the last time upon the man you love. And look now upon Marnee, whose servant you shall be and whose bidding you shall do."

Beside himself with rage and fury, Lane broke from the grasp of Renally and grasped Marnee about the throat. In one jump Renally had brought down his revolver butt on Lane's head. He sank senseless to the floor.

CHAPTER IX

"THE HAND OF VENGEANCE"

Bradley Lane's failure to appear in answer to the urgent headquarters' radio message was sufficient reason to send a detail to the Leyden home where he had picked up the official communication.

Had they any suspicion of the real danger which threatened the master death, they would have violated all traffic laws to reach the Leyden laboratory.

Barely conscious, Bradley Lane lay helpless on the floor of the laboratory from the blow of Renally's pistol. Marnee was undisputed master of the situation.

With an imperative gesture to the Man-in-the-Cloak, Marnee spoke: "Take him away; and if you are faithful to Fran Kronski never let me look upon his face again."

But Ruth, facing the terrible threat which Marnee had just made to her, was thrown into a paroxysm of anxiety by this threat, which was even more terrifying to her.

"Stop!" she cried, as she leaped to the side of her helpless fiancé. "I will give you anything, ask what you will,—as the price of his life!"

Marnee was on the point of refusing. With his arch-enemy in his power, what had she to stay his hand? He had everything to gain and nothing to lose. But Renally, unflinched by personal feeling in the matter, realized that only Ruth knew the re-calling secret imbedded in the Leyden cylinder already in their possession. He whispered to Marnee. Reluctantly the deformed demon signed to his followers to put Lane down.

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In absolute silence, but with a menacing look at Ruth he slipped the cylinder which had baffled his every effort to make it talk, on the roller of the dictograph. Again he turned the switch.

"Not that way," exclaimed Ruth, "reverse the roller and it will give its message."

With an annoyed look, Marnee turned off the switch, reversed the roller, and turned it on again.

With varying emotions, the occupants of the room awaited the result. Even Lane was coming back to consciousness of what was going on. The Mystery Man, who was dressed as like the Man-in-the-Cloak, showed every sign of desperation, and, had Marnee and Renally not been so absorbed in what they were doing, they would have paid more attention to this remarkable act.

Suddenly, the whirr of the needle gave place to words—

"I, John Leyden, discoverer of the secret of recalling lost messages, do hereby make record of it, and record to be delivered to the President of the United States . . ."

So close was the anarchists' concentration that they didn't notice the Mystery Man cautiously possessing himself of a wrench from the table back of him. The cylinder continued—

"My secret of recalling lost messages is done by . . ."

A quick movement from the Mystery Man, and the traitorous cylinder flew into a thousand pieces from the wrench he had hurled at it.

In a fury, all of the anarchists hurled themselves at the Mystery Man. Lane, neglected for a moment, reached his hand through a panel and made a sign to Jimmy Lawton, who threw a concealed switch in the outer room. Instantly blinding flashes of light from hidden places in the laboratory darted about the room. In terror, the anarchists crouched from these unexpected laboratory defenses.

Into this tense situation, headquarters' detectives entered. With this reinforcement Lane himself threw off the switch.

The anxiety for Lane's safety enabled most of the Reds to escape down the hall, and among those who escaped were Marnee, Renally, the Mystery Man and Doris Valerian.

"Don't mind me, get Marnee," said Lane, reeling unsteadily. It was too late. They had made good their escape at the expense of the foremost detectives who tried to intercept them.

All efforts of headquarters to locate the new refuge of the anarchists availed them nothing. Until Lane recovered from his most recent experience, which weakened his electrofluid constitution still farther, they virtually had given up hope of discovering Marnee's whereabouts.

But their radio told them unerringly that the scientist was continuing his experiments in some unlocatable laboratory. As a matter of fact, Marnee had established a workshop in a cabin just outside the city, but in a locality in which no one would ever look for him.

His wonderful genius had supplied in a very short time the instruments which he needed to develop his master wave.

But Marnee had one enemy even more implacable than Lane. It was the man who had three times baffled him through his resemblance to the Man-in-the-Cloak. At the very moment when Marnee was chucking over his two-fold success in hiding and all but perfected master wave, this individual was stealthily looking into the window of the cabin. As he did so, he heard Marnee exclaim to Renally, "I have done it. Another day and my master wave will be able to nullify all electrical energy. You will see."

As he said so, he switched on the current and both anarchists laughed in glee as the tremendous flashes of light responded to the instruments. But this experimenting had also

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its danger and Marnee knew it. He switched them off quickly. Its temporary effect on radio activity, however, was noticeable in every set in the United States.

In Lane's apartment a headquarters' man was explaining this growing menace at the very moment of Marnee's latest experiment.

"Unless we find this man immediately he will have every electrical instrument in the world at his mercy," exclaimed the detective.

"It's Marnee," growled Lane. "It's possible that I will be able to locate him with this finder." So saying, he picked up an odd, complicated device and adjusted it to the tuning-in instrument.

After a few manipulations of the visualizer, Lane gave an exclamation of satisfaction: "There he is! I see him perfectly."

"But what kind of an instrument is that?" said the detective.

"This is an invention of my own. When I have it thoroughly perfected, we will be able not only to see our friends with whom we are talking, but we will be able to see moving pictures, as well as to see concerts by radio, right in our own homes. But that is in the future. Now we are concerned with Marnee."

The delicate instrument in Marnee's cabin had recorded the action of the visualizer, however, and Marnee knew that he was on the point of discovery.

"We must act immediately," he said to Renally, his face perturbed with anxiety. "I think someone is very near us now. Go out and see."

As Renally walked down the path, Lane was controlling, by radio, a strange-looking automobile. The door of the garage rolled back, and without any driver a smart-looking automobile, with a strange aerial apparatus, turned the corner and drove itself down the street to Lane's home and stopped in front of his door.

A hundred yards from the cabin, the second Mystery Man jumped on Renally from the rear. The sound of the struggle attracted Marnee, and he dashed out of the improvised laboratory to be of what assistance he could. He found the senseless form of Renally and his absence gave the Mystery Man an opportunity to get into the cabin.

In the meantime, the real Man-in-the-Cloak was following the radio-controlled car from the city, and in order to intercept him, Lane jumped on an overhanging branch of a tree in a part of the road which was extremely rough and rutty, and permitted Ruth and Jimmy to continue to the cabin.

As the Man-in-the-Cloak slowed down for the rough road, Lane dropped on him from above. A short struggle and he had assumed the strange disguise of his antagonist and was hurrying in pursuit of his own car.

As he turned the corner, he beheld a horrifying sight—the car with Ruth and Jimmy in the front seat was just disappearing over a cliff.

Chapter X. "SAVED BY SCIENCE"

For once it seemed that Marnee and Renally were to be victorious. It appeared impossible that any human aid could reach Ruth Leyden and Jimmy Lawton, as the car containing the pair, bound and helpless, tore down the slope of the steep hill, at the bottom of which great jagged rocks and sinister boulders loomed up menacingly.

But Lane did not despair. Ruth and Jimmy were in the radio equipped and controlled touring-car that the Man-in-the-Cloak had seen approach the Leyden garage without a driver; being guided automatically by radio through an invention of Bradley Lane's.

Throwing off his coat, his back might have been seen to be equipped with a flexible steel plate extending from the top to the bottom of his waistcoat. This was fastened to his body by steel-mounted straps that disappeared beneath his clothing through little slits cut in it. With this plate were connected switches

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and terminals that ran to his feet and around his shoulders—although most of these were also concealed by his attire.

Instantly, he "threw" the switches!

The car, tearing along at its mad pace, was headed directly for an enormous boulder. But, just as destruction appeared unavoidable, just as Marnee and Renally were about to vent their evil triumph in loud jeers at Lane's helplessness, an almost incredible thing occurred.

The car stopped. It was as though a giant's irresistible hand had reached out and caught the car from behind. Then, it began to move—backward! Bradley Lane, for the first time in the history of the world, had shown that it was possible to overcome the laws of gravity without the aid of either engines or dynamo!

Neither Marnee nor Renally could take their eyes from the car as it moved steadily back up-hill. When, finally, it reached the spot where Bradley Lane stood, their eyes turned to him in wonder and amazement. Then they flung themselves upon him. But Lane was ready for them. Swinging on his heel, he delivered a terrific "pivot-blow," directly under Marnee's jaw-bone, dropping him like a tree under the final crash of the woodsman's axe. His second blow, a short-arm jab with his left, caught Renally in the solar-plexus and sent him staggering backward.

But, just as he imagined he had temporarily put his enemies to rout, Comrade "X," the Man-in-the-Cloak, who had disappeared from sight a moment or so before, now leaped upon Lane just as he turned again to free Ruth and Jimmy. Renally, recovering slightly from the blow he had received, reached for his automatic and levelled it at Lane.

But Lane, too, had an ally in hiding. That person who had duplicated Comrade "X's" appearance, so far as attire went, and who had hurried to the scene of conflict after setting fire to the laboratory in the hut, sprang on Renally, also from behind, bringing down his pistol-arm.

But, for all that the altruistic impostor who wore the cloak and the soft broad-brimmed hat was the weaker man, he fought with a rage and a fury that made up for his deficiencies. Renally staggered back before the furious onslaught of the avenging arm. Back to the very edge of the cliff, reluctantly, the false Man-in-the-Cloak drove him on. Clutching wildly at the empty air, as the imitation Man-in-the-Cloak suddenly let loose his hold, Renally lost his balance altogether and plunged headforemost down to the sharp and jagged rocks below. It was the end.

Meanwhile Lane was struggling with the real Man-in-the-Cloak. Not until he had well nigh choked the life out of him was he able to unfasten the cloak which had disguised him so long.

Unspeakable amazement sat on the faces of Ruth and Bradley Lane.

It was the Leydens' butler.

Instantly many things which had been mysterious, became clear to them. No wonder their plans had been known to Marnee before they could be executed. No wonder the attack on the old scientist had been so easy and successful. But the thought of Ruth's father galvanized Lane's astonishment into activity. Shaking the treacherous butler like a bundle of rags Lane sternly demanded:

"Where is John Leyden?"

"John Leyden is dead," replied the shaken butler with dignity of a losing cause fast crumbling before his certain fate. "We did away with him because he was a menace to Ivan Kramski's plan to rule the world."

So intent were they all that no one had noticed the pseudo Man-in-the-Cloak who had just wreaked vengeance, full and complete, upon Renally and who now stood before him.

"John Leyden is not dead," said the soaked figure. And with the words he undid the high collar of his cloak as a victorious rouser of old might have lifted his visor. "I am John Leyden."

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The astonishment and relief were too great. With a glad sob Ruth fainted in the arms of the father she had feared was dead. The butler was the first to recover and made a break for freedom but Lane was too quick for him. In three steps he had recovered his grip on the treacherous servant. But Marnee had disappeared.

With the aid of Doria Valerian he fled to the hut, or rather to where it had been, for the hand of vengeance had done its work well and the humble building that had housed the greatest invention of Marnee, The Master Wave, was smoldering in ruins. Without money and with the band either in custody or in hiding, and in momentary fear of arrest, he knew his present plans had all come to naught. In utter despair the twisted soul and the twisted body both failed. He sank down on what had been the doorstep and his nerveless hand aimlessly picked up a still smoking lever handle. Doria Valerian tried in vain to rouse him. Then she too thought of her own safety. With a shrug of her shoulders and without even looking back she left the defeated inventor to his reflections. And they were bitter. For here was a brain of extraordinary quality, which, if turned into useful and beneficial channels might have brought their owner to the highest acclaim of the scientific world. And now that world was only concerned with capturing and punishing him.

"I was just coming back to consciousness when you found me in my laboratory after they had felled me and stolen the cylinder that held my secret," John Leyden was explaining, meanwhile. "But I realized that, if the secret was to be recovered, you, too, must think I was dead—everyone—even my little Ruth here. So I held my breath when they examined me; I knew well how to feign the other manifestations of death and did so. So you, too, were convinced I was dead."

"As they talked, I lowered myself to the cellar of my house by a secret panel into a stairway that no one has yet discovered. That was how I was able to make those sudden appearances and disappearances, guarding Ruth and the cylinder, after I recovered it. I knew they would be after her as soon as they found the cylinder would not work for them, so I was forever on guard, but now I think it is safe for me to come to life again."

But there was one more necessity for John Leyden's ever unfolding genius. Lane's physical condition was such that the doctors had absolutely given him up and Lane would not marry Ruth under such circumstances. Leyden was equal to this supreme test. When all medical science had failed he discovered still another secret of electricity by which he was able to nullify the electrocution to which Marnee had subjected Bradley Lane. And in saving his life he not only confirmed Ruth's profound belief in Providence but removed much of the danger that had attended the handling of huge currents of electricity.

The rest is like the histories of all peaceful countries and no country was ever more happy than the life history of Bradley and Ruth. They were married as soon as Bradley was strong enough, and both Jimmy Lawton and Patty Rvarts were at the wedding. Once, a little later, Lane thought he saw Marnee; the figure, bent and limping, cringing and furtive, had a look of such familiarity that Lane was tempted to stop the car, but then it might have been a tramp shuffling along in the gony conglomeration of rags and patches. Anyway Kramski had been killed trying to evade arrest and the pathetic figure evoked no alarm, only compassion. He didn't even mention the matter to the most contented looking of all women—Mrs. Bradley Lane.

THE END.

Rent Free (1922)

Illustrator Buell Arnister Jr. (Wallace Reid) gets a job on a newspaper. Art Critic Count de Mournay (Clarence Geldart).

Buell Arnister, Jr., prefers poverty as an artist to the lawyer's career planned for him by his father. Dispossessed of his studio, he camps on the rooftop of a nearby mansion, where he meets Barbara Teller, who has been cheated out of her inheritance by her stepmother and is likewise forced to tent on the roof with her friend Justine Tate. During a storm, he invites the girls to take shelter in an unoccupied bedroom. Buell finds in the pocket of a dressing gown a note addressed to his father and signed by James Teller, stating that his last will gives Barbara her rights. During the absence of Mrs. Teller, Buell and Barbara fall in love, and Buell begins doing newspaper sketches--among them, one of the Count de Mournay, Mrs. Teller's new husband, whom he invites to dinner. Mrs. Teller has Buell and the girls arrested, but Buell produces the note, which leads to the discovery of a second will by which Barbara regains her property. *American Film Institute Catalog of Feature Films*



Exhibitors Herald, January 14, 1922, p. 54

Rent Free

**Paramount Photoplay in Five Parts. Authors,
Maun Page and Izola Page. Scenario by
Elmer Rice. Director, Howard Higgin.
Cameraman, C. E. Schoenbaum. Running
Time, Sixty Minutes.**

THE CAST

Buell Arnister	Wallace Reid
Barbara Teller	Lila Lee
Buell Arnister, Senior	Henry Barrows
Justine Tate	Gertrude Short
Maria Tehbs	Lillian Leighton
Count de Mourney	Clarence Geldart
Countess de Mourney	Claire McDowell
Betty Briggs	Lucien Littlefield

SYNOPSIS

Buell Arnister's father quarrels with him because the son decides to be an artist instead of a lawyer, like his parent. Buell is unable to pay rent for his attic studio and his landlady locks him out, so he camps on the rooftop. Across the way Barbara Teller and her chum, Justine Tate, are in a similar plight and living in a tent on the roof. Barbara has been cheated out of her inheritance from her dead father through a stepmother's influence. Buell arrives on the roof of the Teller mansion, finds the owners are away and occupies an empty bedroom. In a storm he makes the acquaintance of the two girls and takes them into the Teller house as his guests. Later he admits to Barbara that he really hasn't any right there. Buell finds a note in the pocket of a dressing gown, addressed to his father and signed by James Teller, stating that he had made another will giving Barbara her rights. Barbara meets Mrs. Tehbs, the housekeeper, and tells her Buell is a friend of hers. Mrs. Tehbs explains that Mrs. Teller is in Europe. Buell and Barbara fall in love. Buell gets a job sketching on a newspaper. He sketches the Count de Mourney, the new husband of Mrs. Teller, and invites them to dine with him. Mrs. Teller sees the invitation and recognizes the address as that of her own house. The next day Buell and the girls are arrested and find that Buell's father is to prosecute the case. Buell senior remarks that he never could understand why Barbara was disinherited. Buell then remembers the note, which leads to the discovery of the second will by which Barbara regains her property and the lovers are united.

Romance and comedy are agreeably intermingled in this picture, which speeds along with pleasing dash and vim and may be set down as one of the best contributions Wallace Reid has made to the screen. It abounds in most amusing complications, yet so well has the continuity scribe performed his task that one never loses track of the main thread of the story. The theme is certainly original, a sort of a house-top idyl with situations laughable almost to the verge of absurdity, but thanks to good direction and capable acting it holds its interest without a break and the spectator accepts the progress of events as quite convincing. There are no dull moments in the film, which is admirably photographed and was given a hearty reception when shown at the Rialto Theatre, New York. It has all the earmarks of a valuable box office asset.

Point of Appeal—The adventures of the hero and his feminine friends on the roof, their meeting in the rainstorm and successful planning to live rent free are incidents full of dash and merry suggestion, while on the other hand a very pretty love romance is developed and with the finding of the will swings into a satisfactory climax.

Cast—Wallace Reid's engaging smile and magnetic personality were never displayed to better advantage than in his portrayal of the happy-go-lucky youth who practiced art under such difficulties. Lila Lee is an illuring figure as Buell's sweetheart, Gertrude Short gives a capable performance as her chum and the supporting cast is excellent.

Photography, Lighting, Direction—The camera work throughout is of the best quality, there are many attractive exteriors, the rainstorm is particularly effective and good lighting prevails. The continuity is unbroken and the action moves swiftly.



“Rent Free”

*Wallace Reid in Lighthearted Paramount
Comedy.*

Reviewed by Sumner Smlth.

Anxious seekers of apartments—and there are many of them these days—won't find a practical solution of the home problem in Paramount's "Rent Free" but they will find an hour's relief from their perplexities. This picture provides comedy of the sort easiest to follow, for at no time does it tax the well-known gray matter, depending on a number of highly amusing situations and the clean, wholesome good looks of the star. Wallace Reid isn't even called upon to act, it seems; he's merely a lighthearted chap taking daring chances with convention.

The picture gets under way slowly, but with such promise of the most unconventional complications that a suspense is created and maintained. In about the middle, things really begin to happen and the rising action is fast and furious until the final clinch.

There's no depth to "Rent Free," but a lot of laughter, and so it admirably fulfills its sole intention—that of amusing. The star's support is good. Lila Lee, like Reid, isn't called on to express any particular emotions and so she merely looks satisfactorily charming. Gertrude Short, a chubby person, makes the most of her comedy bits as the girl with an insatiable appetite. Lucien Littlefield scores by burlesquing a whiskered Blue Law gent persuaded to pose in an emergency as a butler. The subtitles are excellent. The picture is the first directed by Howard Higgin, for many years production manager for Cecil B. DeMille.

The Cast

Buell Arnister, Jr.....	Wallace Reid
Barbara Teller.....	Lila Lee
Buell Arnister, Sr.....	Henry Barrows
Justine Tate.....	Gertrude Short
Maria Tebbs.....	Lillian Leighton
Count de Mournay.....	Clarence Geldart
Countess de Mournay.....	Claire McDowell
"Batty" Briggs.....	Lucien Littlefield

Story by Izola Forrester and Mann Page.

Adapted by Elmer Rice.

Directed by Howard Higgin.

Photographed by Charles Schoenbaum.

Length, 4,661 Feet.

The Story

Buell Arnister, Jr., prefers poverty as an artist to the lawyer's career planned by his father. Dispossessed, he moves into an unoccupied mansion, inviting two girls, also dispossessed, to share the mansion with him. He does not know that the father of the prettiest of the two originally owned the property, but left it to her stepmother, upon his death. Arnister meets an art critic in the person of Count de Mourney and invites him to dinner at the mansion. The count is the husband of the stepmother. Arrests follow, and the truth—and a new will—come out.

Program and Exploitation Catchlines:

You Home Seekers, See Wallace Reid in "Rent Free," Learn How to Baffle the Landlord and Let Laughs Drive Away Your Troubles.

If Your Rent Is Too High, Go Up to the Roof Tops to Lie, As Wallace Reid Does in "Rent Free," and Perhaps Romance Will Follow You.

Exploitation Angles: Doorknob every house in town with a "Rent Free" sign, with the house advertising in very much smaller type below. Then break into a straight sale of Reid, Miss Lee and the comedy idea, without telling too much of the story.

Motion Picture News, January 7, 1922, p. 17

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Buell Arnister Jr., Count de Mourney)

Ethnicity: White (Buell Arnister Jr., Count de Mourney)

Media Category: Newspaper

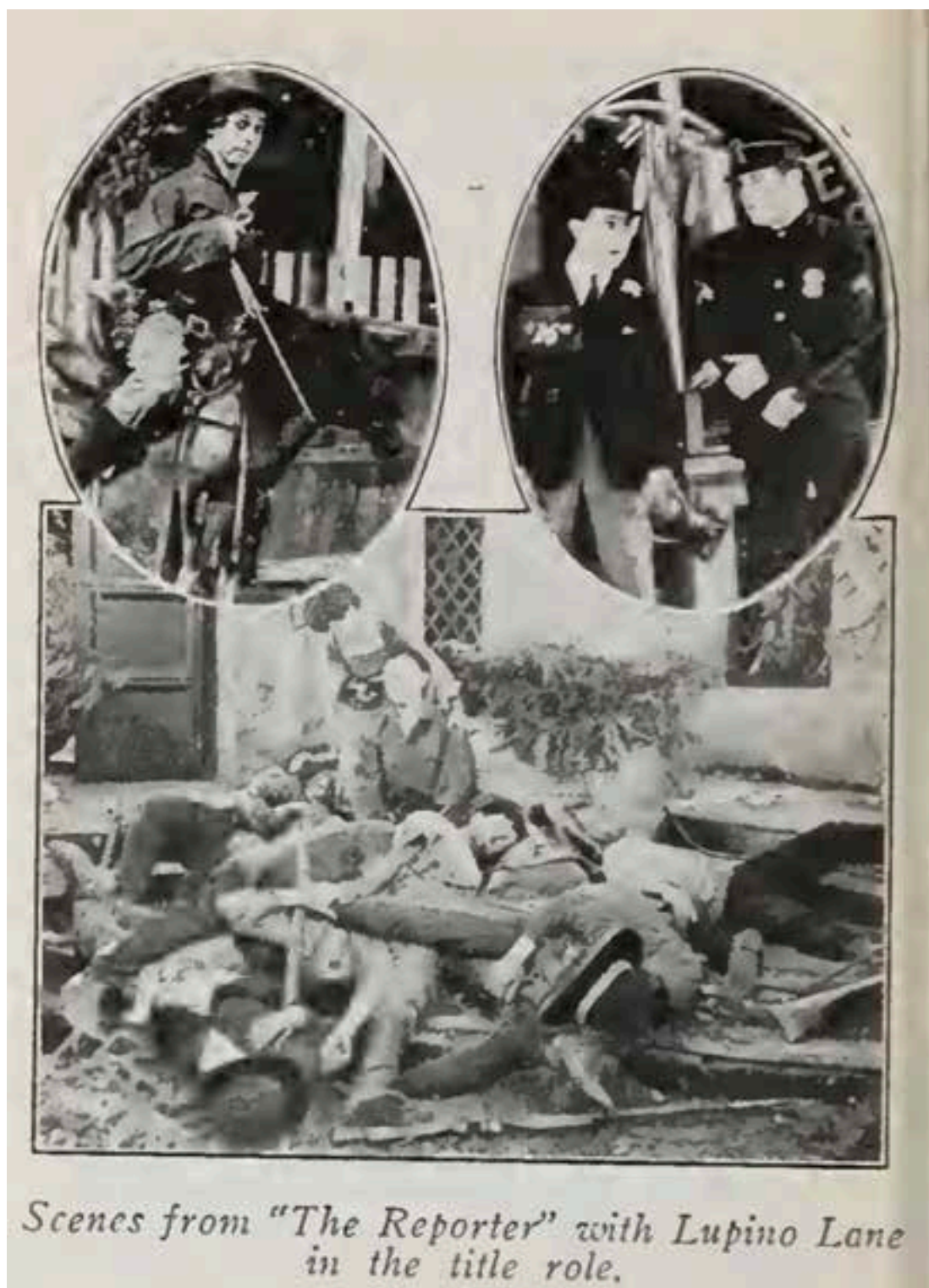
Job Title: Illustrator (Buell Arnister Jr.) Art Critic (Count de Mourney).

Description: Major: Buell Arnister, Jr., Positive. Art Critic, Positive.

Description: Minor: None

The Reporter (1922)

War Correspondent (Lupino Lane as the Reporter) of *Old People's Journal* is sent to cover a story of a revolution in Mexico.



Motion Picture News, August 19, 1922, p. 866

THE REPORTER

(FOX)

This is Lupino Lane's first starring comedy for Fox and if it is an indication of what is to be expected from the famous English comedian we predict that he is due to make a name for himself in the

American comedy field. Lane introduces a bagful of new tricks in "The Reporter" and also proves himself a versatile athlete at any kind of rough stuff.

His initial offering is sure to provide chuckles for any audience. The story is laid in Mexico, where as a reporter for an "Old People's Journal" he has many chances to display his ambidexterity, fighting and foiling desperadoes and finally winning the heroine. The production was directed by Jack Blystone.

Exhibitors Herald, September 8, 1922, p. 49

Slapstick comedy has a clever new exponent in Lupino Lane. The famous English knockabout comedian, who made a decided hit in this country when he appeared in "Afgar," proves that William Fox made a wise decision when he engaged him for a series of two-reel comedies. The first of these is "The Reporter." If you want slapstick, it's worth your time and money.—M. K.

Moving Picture World, August 19, 1922, p. 641

"The Reporter"

Lupino Lane is featured in this Fox comedy as a pink-blooded reporter sent to cover a story of a revolution in Mexico. The leader of "yesterday's revolution, who expects to be president tomorrow," proves a formidable foe and really furnishes the reporter with a wonderful story, if he only had time to put it down. He decides he would rather live than write, however. Lupino Lane's performance brings increasing enthusiasm as it progresses, and the comedy, as a whole, is a worth-while number.—M. K.

Moving Picture World, August 26, 1922, p. 703

“ The Reporter ”

(Lupino Lane Comedy-Fox—Two Reels)

THE much advertised Lupino Lane and his first comedy will be accepted as clever entertainment everywhere. The English comedian has seemingly set a high standard for himself with his initial effort. If the succeeding pieces toe the mark as well as “The Reporter,” then it won’t be long before people will be flocking to see him quite as much as they do Clyde Cook, Buster Keaton and the others. Lane has something of Doug’s agility to execute stunts. He is not only a stunt artist but he knows something about novel and up-to-date gags. One stunt, especially, will earn a big laugh. It shows Lane plodding along with a telegraph pole tied to his back and tumbling about the ground. His effort to adjust himself by pulling one leg over the other is good for a large guffaw anywhere.

Patrons who see “The Reporter”—even though they have witnessed all the trick comedies of the past three years—will remark that it gets over with its original gags and stunts. Lane has arrived. Now it’s up to his sponsors to keep him going.—*LAURENCE REID.*

Schedules Lane Film

August 20, has been designated by Fox Film Corporation as publication day for the first Lupino Lane special comedy to be produced in America.

"The Reporter" promises to introduce a distinct individuality in the constellation of screen luminaries, according to Fox. Lupino Lane, who is a Londoner and a member of the renowned Lane family of pantomimists, was engaged by William Fox early this year following the success of the comedian in the leading comedy role of "Afgar."

* * *

Before appearing in America, Lane was the idol of the London Hippodrome and Drury Lane, where at various times in his career he has been featured in such productions as "Little Johnny Jones," "The League of Nations," "Watch Your Step," "Follow the Crowd" and "We're All In It."

So remarkable was his performance in "Afgar" in New York, that American newspaper reviewers of one accord classed him as "a comedian with a new and refreshing spirit who promises to eclipse the work of America's foremost fun pantomimists."

"The Reporter" is the first of a series of three special two-reelers which will be ready for distribution during the early part of the 1922-23 season. The other two are "My Hero" and "The Pirate." The three productions were directed by Jack Hlystone at the Hollywood studios of Fox.

* * *

Each vehicle possesses a brand of humor, it is said by those who have seen it, that will at once make popular a unique screen personality. There are strange contortions of body, characteristic grimaces, haunting smiles, boyish simplicity and withal an air of naivete about Lupino Lane which stamp him as an original and stimulating interpreter of the comical situation.

In his first comedy, Lane is cast as an American newspaper correspondent on the battle front of a Kaleidoscopic Mexican revolution. His difficulties with the bold, bad villain, who plans to marry a beautiful senorita, are especially clever.

Lupino Lane in "The Reporter"—Fox

Type of production.....2 reel comedy

Here is a mighty fine bit of amusement. If all of the Lane comedies, or any part of them measure to the standard set by his then they are going to be a decided addition to any program. This was caught at the Strand and during his activities several in the audience could be heard audibly commenting that Lane seemed like Doug Fairbanks. As a matter of fact either he, or if a double was used, the double does a lot of stunts more or less of the Fairbanks variety. They are all good, too, and some of the gags pulled by Lane are not only new but exceedingly funny. He is a scream when he plods along with the telegraph pole tied to his back, and when he is on the ground and tumbles and pulls one leg over the other in an effort to adjust himself, your crowd surely will laugh. There are more good gags in this than in the average and if the Strand crowd is a criterion then your people are going to like it a lot.

The Film Daily, October 8, 1922, p. 20



Exhibitors Herald, August 26, 1922, p. 87



Motion Picture News, August 12, 1922, pp. 688-689



Exhibitors Herald, July 15, 1922, p. 10ff

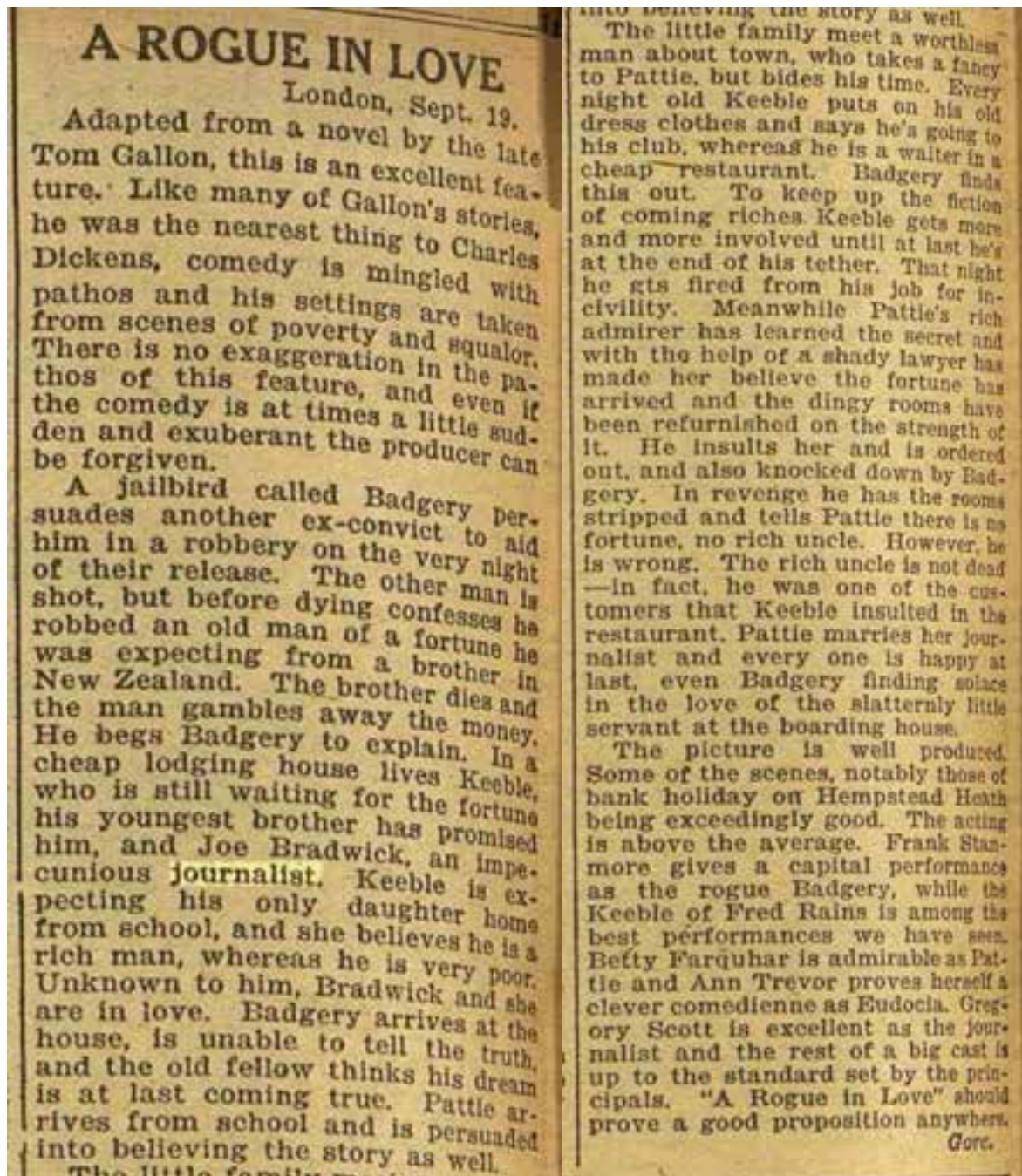
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (The Reporter)
Ethnicity: White (The Reporter)
Media Category: Newspaper
Job Title: War Correspondent (The Reporter)
Description: Major: The Reporter, Positive
Description: Minor: None

A Rogue in Love (1922) – British

Journalist Joe Bradwick (Gregory Scott), an “impecunious journalist.”

“On the first floor...lived Mr. Joseph Bradwick, who, being comparatively young, and living alone, appealed more strongly to the feminine mind of the servant-maid than another might have done. Mr. Bradwick was a journalist of small order – a man who, having to fight his own way in the world without assistance, had drifted into journalism, as other men drift into debt – and with equally disastrous results, so far as his peace of mind was concerned. He was a big, heavy, good-natured fellow, slow of speech and movement; with a strong, rather humorous face, cleanly shaved, and lit by a pair of singularly honest clear brown eyes. His hair, which was rather long, had an untidy fashion of falling into his eyes – to be shaken back, as often as it fell, by an impatient movement of the head. He worked hard, and he worked late.... People who knew him intimately called him ‘Joe’; and the name seemed, somehow to fit him pretty accurately. From the novel on which the film is based, *A Rogue in Love* by Tom Gallon, pp. 41-42.⁸



Variety, October 27, 1922, p. 42

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Joe Bradwick)

Ethnicity: White (Joe Bradwick)

Media Category: Newspaper

Job Title: Reporter (Joe Bradwick)

Description: Major: Joe Bradwick, Positive

Description: Minor: None

Rouletabille Among the Gypsies (aka Rouletabille chez les bohemiens (1922) – France

Reporter Joseph Rouletabille (Gabriel de Gravone) is a handsome and energetic young reporter, solving cases using pure logic and deductive reasoning. In this film, Rouletabille recovers the “Book of the Ancestors” stolen from the Gypsies and thwarts Madame de Mayrens, aka La Pieuvre (The Octopus).

Hubert first takes Odette to an abandoned tower and asks him to marry him. Faced with the young girl's refusal, he threatens her: "What I cannot obtain of my own free will, I will get it from the gypsies who will unite us." Meanwhile, Jean is captured by Andrea and accused of having helped when Odette was kidnapped, he was sentenced to starve. Shortly after, Hubert made a triumphant entry into Sever-Turn as he brought back the queen that was believed to be lost. At this moment, Rouletabille arises and he protests against Odette's kidnapping. She is explained that she is the Queen of Bohemians. And an old man asks him even if he knows the mother of Odette de Lavardens. *Unifrance.org*

<https://www.unifrance.org/film/44737/rouletabille-chez-les-bohemiens>

Unifrance.org



unifrance.org

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Joseph Rouletabille)
Ethnicity: White (Joseph Rouletabille)
Media Category: Newspaper
Job Title: Reporter (Joseph Rouletabille)
Description: Major: Joseph Rouletabille, Positive
Description: Minor: None

A Self-Made Man (1922)

Society Reporter Jack Spurlock (William Russell).

The title to this comedy is self-explanatory, and while the plot -- which came from a Saturday Evening Post story -- is nothing new, William Russell adds a bit of verve. Jack Spurlock (Russell) puts business before pleasure, and his hedonistic life causes his father -- a Wall Street financier -- to disown him. His girlfriend Anita Gray (Renée Adorée) isn't thrilled with his laziness either, and she breaks up with him. But it turns out that Jack is meant for something better than his frivolous job as a society reporter: While attending a party thrown by Anita, he finds out that rival financier Hugo Bonsall is out to ruin his father. With Anita's monetary help, Jack comes to his dad's aid, going head to head with Bonsall's son to gain control of the stock in question and winning. Having proven himself, Jack is welcomed back to his family and back into Anita's arms. Janiss Garza,

www.allmovie.com/movie/self-made-man-v109432#kWfu0KxqjJpTVvAP.99



SilentHollywood.com



Internet



SilentHollywood.com

“A Self-Made Man”

*Favorable Production of Popular Magazine Story Stars William Russell
Made by Fox.*

Reviewed by Mary Kelly.

A popular story has been interpreted on the screen, in this, with an unusual amount of snap and good taste. William Russell, as the hero of George Horace Lorimer's novel that attracted attention first in the *Satevepost*, knows what to do with this exceptionally likable role. His performance, thanks partly to fine directing, is the most interesting which he has recently offered.

From the model screen he-idol to the typical he-graduate of our modern colleges is quite some jump, and the screen version is a triumph in not coloring the original material. Jack Spurlock, Jr., is thoroughly human and lacking in some of the highly-esteemed virtues. He thinks life was invented to furnish him with pleasure, but when he finds he is mistaken in this, he is not the least embittered. When he is called upon to earn his own living he does so in the most entertaining ways possible. As a prize-fighter, as a reporter, then as a stock-broker (all three times he takes part in some scenes that are original and amusing).

You can appeal to men, particularly, in exploiting this picture. Almost everything it contains in the way of dramatic interest, its style of humor and general motive mark it as a man's picture. But the light and pleasing manner in which the material has been handled will bring appreciation from feminine fans, too. The sub-titles contribute a certain smartness and are not too long.

The Cast

Jack Spurlock.....	William Russell
Anita Gray.....	Renee Adoree
Aunt Lydia.....	Mathilde Brundage
Jonas Spurlock.....	James Gordon
Hugo Bonsall.....	Richard Tucker
Detective	Harry Gribbon
Kato	Togo Yamamoto

Adapted from the Stories, "Jack Spurlock, Prodigal," by George Horace Lorimer.

Scenario by Monte M. Karterjohn.

Direction by Rowland V. Lee.

Length, 4,920 Feet.

The Story

"A Self-Made Man" describes the adventures of a young man who is sole heir to his father's fortune. The son drives a fast car and studies art with a capital A, but has little use for business. He breaks into the newspaper headlines because of his peculiar exploits, and his father, in an angry moment, disowns him. Then his sweetheart turns him down. The future seems black, but events prove him to be a go-getter, and he comes out at the top of the heap.

Program and Exploitation Catchlines:

He Was An Artist—He Painted His Name
On Another Man's Canvas—He Was a
Prize-Fighter, But He Couldn't Fight;
Then He Decided to be a Reporter, But
He Couldn't Write—Then He Played the
Stock Market and the Gods and the
Right Girl Smiled On Him.

Moving Picture World, July 22, 1922, p. 308

"A Self Made Man"

Fox—4920 Feet

(Reviewed by Laurence Reid)

THIS is a typical Satevepost story in that it concerns the making of a man—the type of story which is invariably found in every issue of the publication. Since none were forthcoming at the appointed time George Horace Lorimer, the editor, wrote one around the character of the millionaire's son who conquers his indolence and goes to work. Patrons who have been looking at William Russell's pictures the past season and

remarked about the absence of colorful action and incident need have no fear that these qualities are missing. After a rather poor start the feature swings into high and finishes with a fine burst of speed.

The introductory footage is disappointing because you expect a quota of heroics. Instead you see a sample of comedy which is not ingenious in conception, nor spontaneous in execution. The hero, the son of a Wall Street magnate, has a trained bear in his apartment, and the animal and the antics of the owner are supposed to provide the humor. After this episode is completed the story presents its conflict and your interest is awakened. It is a simple theme, showing the hero's father in competition with a rival financier. The latter's son is pictured as a chip of the old block—willing to work for the success of the business while the hero is given to pursuit of pleasure.

Since Russell is the star and plays the part of the indolent youth—and since the title informs you of the development of the story, it stands to reason that you can anticipate the ending. There is some smashing incident which introduces a fight between the two sons for control of a certain stock. While slightly under five reels in length, the director has managed to keep it moving with very little recourse to padding. The love interest involves a quarrel which is patched up when the heroine aids the youth to get on his feet, financially. Thus he saves the business and with the girl's encouragement wins back her love.

Least it be forgotten, we might add that the hero's father had disowned him for his frivolous habits. The story is not original but it provides a good program picture for the star. Russell makes his work convincing and Renee Adoree as the heroine is attractive and spirited enough to make any youth hustle to win her affection.

The Cast

William Russell
Richard Tucker
James Gordon
Harry Gribbon
Renee Adoree

By Geo. Horace Lorimer. Scenario by Monte M. Katterjohn. Directed by Rowland V. Lee. Photographed by David Able. Produced by Fox.

The Story—Girl breaks engagement with rich man's son because of his refusal to work. When latter is disowned he comes to his senses and with the girl's financial aid saves his father from ruin. He conquers his indolent habits and wins her affection.

Classification—Story of business entanglements centering upon disowned son who goes to rescue of parent and saves him from ruin. Romantic interest.

Production Highlights—The work of William Russell who portrays a self made man in convincing fashion. The fight between the two sons. The exciting climax. Plenty of action once story gets started. Competent support.

Exploitation Angles—This one should succeed with your patrons who are not too discriminate in their taste. The action and incident should please the masculine portion of your audience.

Play up the title and use the theme for newspaper copy and a teaser campaign.

Drumming Power—Good for second class downtown houses and in all houses where Russell's pictures are popular. Will please the average audience.

WILLIAM RUSSELL IN
A SELF MADE MAN
(FOX)

Of its type this is good entertainment. Story of a rich man's son, who, when disowned by his irate father, whips a prize fighter in the ring and then saves his father's fortune in Wall street. Action is brisk and Russell gives a good performance. Directed by Rowland V. Lee, from a "Saturday Evening Post" story. Five parts.

George Horace Lorimer's delightful short story, "Jack Spurlock, Jr.," makes capital screen material and gives William Russell one of the best vehicles this popular Fox star has had of late. The scenario was prepared by Monte M. Katterjohn and aside from a marked tendency to make a pun of every subtitle, which becomes rather tiresome with too much repetition, it is a smooth-running continuity working up to a logical and very pleasing climax. There is plenty of action throughout the five reels and it is well acted and well photographed. The story is well told and holds the interest, although no attempt has been made to delve too deeply into character. The role of the detective, played by Harry Gribbon, was a good piece of work.

Russell appears in the role of Jack Spurlock, idle son of a rich Wall street broker, who goes in for art, puts on wild parties in his studio and finally brings down the wrath of his father upon his head. The father cuts his allowance off, goes fishing and leaves his business to the guidance of a weak secretary. Hugo Bonsall, son of a rival broker, engineers a deal whereby he endeavors to gain control of the D. & G. Railroad, in which the elder Spurlock has his money invested. Jack, to earn money, agrees to fight a two-round bout with a professional prize fighter for \$50, but when he whips the pug, the gang chases him from the hall. He then becomes a society reporter, and while attending an affair at his former fiancée's home he learns of the deal young Bonsall is engineering to ruin Jack's father. He borrows enough money from Anita Grey to stem the tide and whips Hugo when he refuses to deliver Anita's D. & G. shares to her. His father's timely arrival finds Jack in full charge and he gives the happy couple his blessing.

While Russell appears to take an awful beating in the ring he comes away without a mark. The ring battle is well staged. Renee Adoree appears in the role of Anita Grey, and is a pleasing little figure. Mathilde Brundage gives a good performance as Aunt Lydia; James Gordon is Jonas Spurlock; Richard Tucker the son, Hugo Bonsall; John Cossar is the elder Bonsall and Togo Yamamoto appears as a valet, Kato.

Exhibitors Herald, July 15, 1922, p. 47

THE *Film* DAILY

Sunday, July 2, 1922 7

Russell Has Good Role in Latest Release

William Russell in
"A SELF MADE MAN"
Fox

DIRECTOR Rowland V. Lee
AUTHOR Geo. Horace Lorimer
SCENARIO BY Monte M. Katterjohn
CAMERAMAN David Able
AS A WHOLE..... Starts off as weak comedy; works up to live, actionful feature that will appeal to lovers of hero tales
STORY..... Not startlingly original but serves as good vehicle for star and will satisfy his admirers
DIRECTION..... Fair at first though very good in working up to exciting climax
PHOTOGRAPHY Average
LIGHTINGS All right
STAR..... Has plenty of good opportunities in this and makes good use of them
SUPPORT..... Adequate; includes Rence Adoree, James Gordon, Richard Tucker and Harry Gribbon
EXTERIORS Few
INTERIORS Fair
CHARACTER OF STORY..... Wall St. man disowns son not inclined to work, goes away and returns to find his son has saved his business from ruin

LENGTH OF PRODUCTION 4,920 feet
 William Russell has about the strongest hero role that he has had in some time in "A Self-Made Man," his latest Fox release. The story is based on one by George Horace Lorimer which appeared in the Saturday Evening Post. It offers Russell a thoroughly appropriate role with a good variety of opportunities which he makes good use of. The prize fight sequence will offer a first rate thrill for the men and there is sufficient action in the film to make it a satisfying number for any average crowd.

At the onset the picture doesn't promise very much because the comedy business is made up of silly situations in which the star is a pleasure loving son of a rich Wall St. man. A trained bear in the hero's apartment is the only instrument of amusement, and the animal's owner hiding under a bear rug is supposed to be another mirth provoker. But once this sequence is closed, the picture becomes interesting and more a comedy-drama than a straight comedy.

The director has gotten in enough action to keep it moving and builds successfully toward the climax. He does not keep the denouement entirely concealed, but this is due partly to the fact that a title gives it away. You are presented with the facts: two brokers, each with a son; the first man's son is in partnership with his father and working for the business, while the second man's son prefers pleasure before business. Since the second man's son is the star of the picture and recognized hero of the story, you know he's bound to turn out all right, especially after the first man says "this is the kind of a son I have." The spectator knows he's bragging too early in the picture.

However, the fight between the two sons for control of a certain stock, in the absence of their respective parents, provides good excitement and a picture that will satisfy Russell's admirers particularly. Rence Adoree is hero's sweetheart who lends him the money to put over the deal.

Story: Because of a misunderstanding Anita Gray breaks her engagement to Jack Sparlock and following that Jack's father disowns him. Jack is working as a society reporter and attends a dance given by Anita. He overhears a conversation in which Hugo Bonsall, son of one of his father's competitors, is planning to ruin the elder Sparlock. Jack decides to fight and with Anita's financial help, he saves the business and wins back the girl's love.

Average Crowd and Star's Following Will Be Suited

Box Office Analysis for the Exhibitor.

If you cater to an average audience and one that is not hard to please you can satisfy them with "A Self-Made Man." Where Russell has a following, it will go very well and you can appeal particularly to his admirers. It should be easy to get the men in by telling them about the fight sequence and using stills in the lobby that will let them know the picture contains something that will appeal to them particularly.

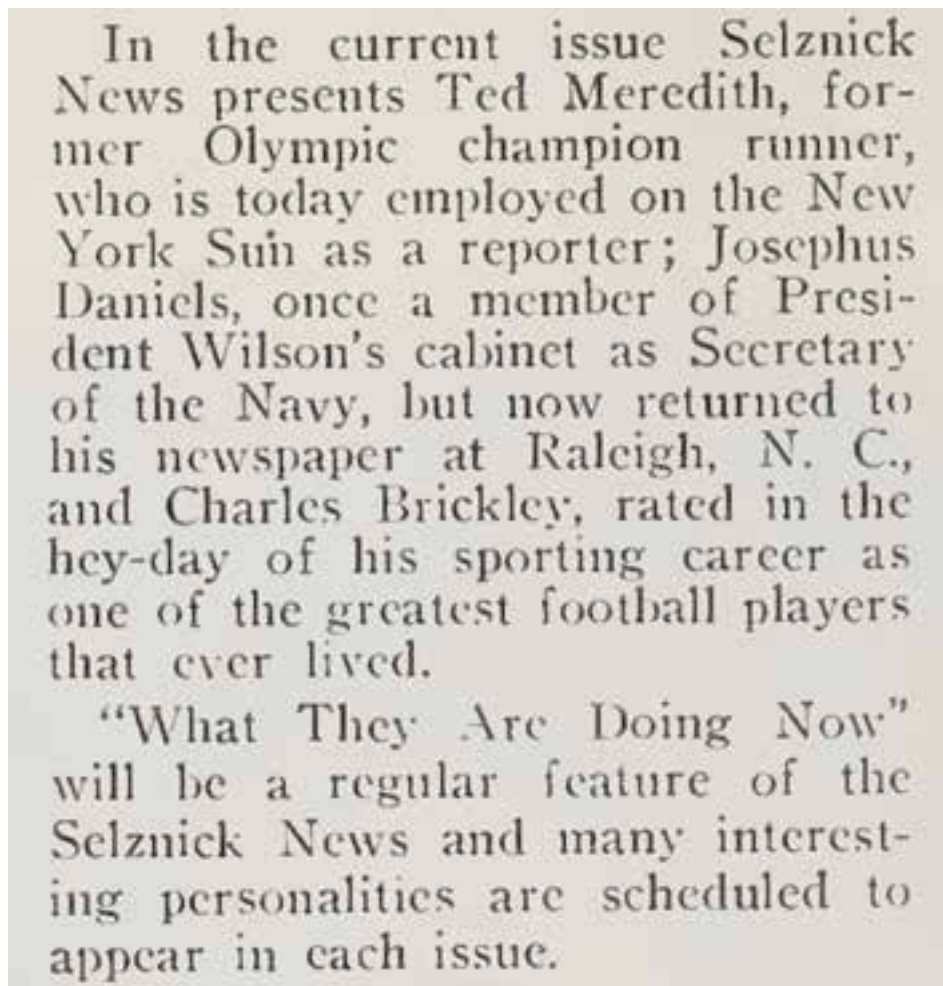
Say that in "A Self-Made Man" Russell plays the part of the son of a Wall St. man who was disowned because he preferred pleasure to his father's business but later saved his father's company from ruin. You can make promises for the stock market fight and give the title good prominence. It is a good one and can be effectively exploited.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Jack Spurlock)
Ethnicity: White (Jack Spurlock)
Media Category: Newspaper
Job Title: Reporter (Jack Spurlock)
Description: Major: Jack Spurlock, Positive
Description: Minor: None

Selznick Newsreel Edition (No Number) (1922)

Reporter Ted Meredith on the New York Sun is a former Olympic champion runner. Newspaperman Josephus Daniels, once a member of President Wilson's cabinet as Secretary of the Navy, has returned to his newspaper at Raleigh, N.C. as editor and publisher.



In the current issue Selznick News presents Ted Meredith, former Olympic champion runner, who is today employed on the New York Sun as a reporter; Josephus Daniels, once a member of President Wilson's cabinet as Secretary of the Navy, but now returned to his newspaper at Raleigh, N. C., and Charles Brickley, rated in the hey-day of his sporting career as one of the greatest football players that ever lived.

"What They Are Doing Now" will be a regular feature of the Selznick News and many interesting personalities are scheduled to appear in each issue.

Motion Picture News, February 18, 1922, p. 1138

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Ted Meredith, Josephus Daniels)
Ethnicity: White (Ted Meredith, Josephus Daniels)
Media Category: Newsreel
Job Title: Reporter (Ted Meredith). Publisher (Josephus Daniels)
Description: Major: Ted Meredith, Josephus Daniels Positive
Description: Minor: None

Selznick Newsreel Edition (No Number) (1922)

Cameraman for Selznick News poses a mysterious young lady and her identity at this writing is not known to the editors of the News Reel. The model was arranged by Howard Chandler Christy, whose American Girl has adorned the front page of smart magazines.

Illustrator Charles Dana Gibson is asked to give his conceptions of facial beauty.

Beauty Novelty in Selznick News Reel

The Selznick News Reel in its next twice-weekly release will inaugurate another novel achievement—getting nationally known creators of feminine loveliness to give their conceptions of pretty women. This unique feature will have for its first release Howard Chandler Christy, whose American Girl has adorned the front page of smart magazines. Mr. Christy has arranged with a mysterious young lady to pose for the Selznick News cameraman, and her identity at this writing is not known to the editors of the News Reel.

Charles Dana Gibson, James Montgomery Flagg, Florenz Ziegfeld will be asked to give their conceptions of facial beauty. Presidents of girls' colleges will each select one girl from these institutions of learning, as representing beauty. Well known novelists, W. L. George and Mary Roberts Rinehart, will attempt to select a type based along their creative theories of beauty.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman, Charles Dana Gibson)
Ethnicity: White (Cameraman, Charles Dana Gibson)
Media Category: Newsreel
Job Title: Newsreel Cameraman (Cameraman). Illustrator (Charles Dana Gibson).
Description: Major: Cameraman, Charles Dana Gibson, Positive
Description: Minor: None

Selznick News No. 1013 (1922)

News Cameramen for Selznick News claimed another “beat.” After newspaper reports that the body of Evelyn Nesbit, a model and actress, has been found in the Potomac River, a Selznick News cameraman discovered Miss Nesbit alive and safe in New York City beating every reporter of the daily press and scoring an exclusive.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newsreel
Job Title: Pack Journalists (Cameramen)
Description: Major: Pack Journalists, Positive
Description: Minor: None

Selznick News No. 1028 (1922)

News Cameraman exercises ingenuity to secure exclusive pictures of Prince Eitel Friedrich, son of the ex-Kaiser who is now in retirement. The Prince has steadfastly refused to pose for news films. The cameraman got shots of the Prince busy at spring planting in his garden.



Motion Picture News, April 22, 1922, p. 2338

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman)

Ethnicity: White (Cameraman)

Media Category: Newsreel

Job Title: Newsreel Cameraman (Cameraman).

Description: Major: Cameraman, Positive

Description: Minor: None

Selznick News No. 1087 (1922)

Commentator Will Rogers discusses the News of the Day.

Selznick News, 1087-C: — Gloucester, Mass., tie between Ford and Bluenose; Eskdale, England, your choice in railways; New York, fashions, by Sally Milgrim, America's foremost fashion creator; San Francisco, Cal., Matzenauer says her husband gave money to rival; Los Angeles, Cal., students start foot-ball season with celebration; New York, Will Rogers remarks on the News of the Day; Hollywood, Cal., Charles Chaplin entertains the Mountbattens; New York, Broadway camel meets a haughty camel from zoo; New York, New York, yesterday and today; On the Bhosphorus, Turkey, Americans perform heroic relief work in Turkey.

Motion Picture News, November 11, 1922, p. 2446

Subtitles for Weekly Edition of *Selznick Newsreel*
10 November 1922
[New York, N.Y.]

Several months had passed since Rogers had last written a series of on-screen gags for motion picture theaters. David O. Selznick, a young man of twenty and a son of pioneer film mogul Lewis J. Selznick, approached the comedian in New York and asked him to produce some humorous topical comments for a new semi-weekly production, Selznick Newsreel.¹ The following was Rogers's first batch.

Sent Selznick, Nov 10th.

1. Miller made a mistake in the election² he announced no crooked business.
2. Smith didnt do anything like that he said just go ahead and get all you can . Stick to the old Tammany Policy.³
3. I met some Women friends the night after the eleaction and they said they were all in from changing clothes and voting all day.⁴
4. Dr Copeland from New York was elected⁵ that means an Apple a day for all of us
5. Going to be a lot of trouble over that election the Republicans are claiming now that the democrats didnt notify them what day they were holding it on Just like those Democrats kinder dirty that way.
6. I dont know how that one fellow in N Y found it out that voted for Miller.
7. This election people getting all worked up over it will make a lot of change in our lives. the whole thing is Apple Suuce anyway.
8. Feel sorry for Pres H[arding]. Freylingh [Frelinghuysen]⁶ only fellow he could beat playing _G[olf].

TD. OkClaW, Early Articles by Will Rogers, Selznick News, 1922-23.

The Papers of Will Rogers, Volume Four: From Broadway to the National Stage, September 1915 – July 1928, edited by Steven K. Gragert and M. Jane Johansson., p. 247⁹

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Will Rogers)

Ethnicity: White (Will Rogers)

Media Category: Newsreel

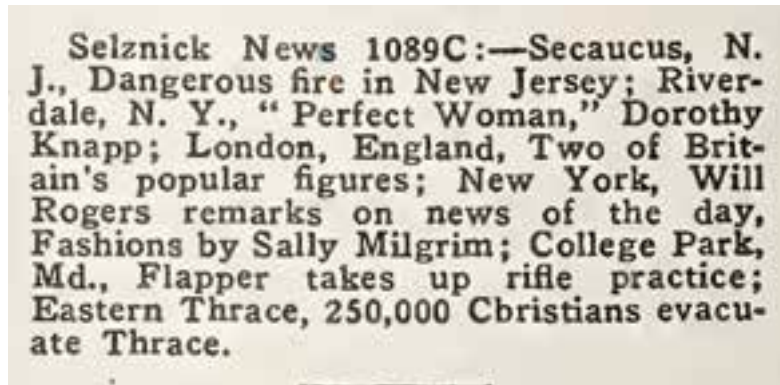
Job Title: Commentator (Will Rogers)

Description: Major: Will Rogers, Positive

Description: Minor: None

Selznick News No. 1089 (1922)

Commentator Will Rogers discusses the News of the Day.



Motion Picture News, November 18, 1922, p. 2557

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Will Rogers)

Ethnicity: White (Will Rogers)

Media Category: Newsreel

Job Title: Commentator (Will Rogers)

Description: Major: Will Rogers, Positive

Description: Minor: None

Selznick News No. 1091 (1922)

Commentator Will Rogers discusses the News of the Day.



Motion Picture News, November 25, 1922, p. 2674

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Will Rogers)

Ethnicity: White (Will Rogers)

Media Category: Newsreel

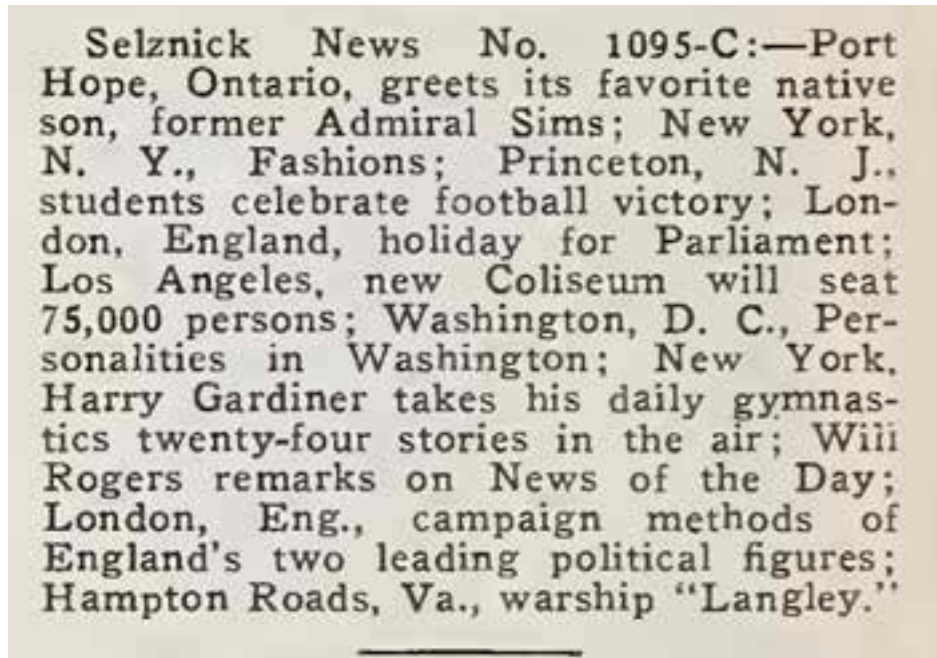
Job Title: Commentator (Will Rogers)

Description: Major: Will Rogers, Positive

Description: Minor: None

Selznick News No. 1095 (1922)

Commentator Will Rogers discusses the News of the Day.



Motion Picture News, December 9, 1922, p. 2950

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Will Rogers)

Ethnicity: White (Will Rogers)

Media Category: Newsreel

Job Title: Commentator (Will Rogers)

Description: Major: Will Rogers, Positive

Description: Minor: None

Selznick News No. 1099 (1922)

Commentator Will Rogers discusses the News of the Day.

Selznick News, No. 1099-C:—Pasadena, Cal., youngest bandmaster in world, and the kinderband; they are all under seven; Chicago, Ill., at live-stock

show: prize-winning animals from all country on display in Chicago; New York, Fashions; San Gabriel, Cal., Indians construct a theatre of own with adobe bricks; Washington, D. C., Clemenceau pays visit to Washington; London, Eng., the stylish prince; Westchester, N. Y., Theda Bara takes her first swing at a golf ball; New York, Will Rogers remarks on news of the day; new type of fighting tank swims Hudson River in first public test.

Motion Picture News, December 23, 1922, p. 3231

IT'S an enterprising move on Selznick's part to present Will Rogers' merry quips on topics of the day in its News Weekly. The genial Will is rapidly coming into the foreground as America's foremost humorist. Whatever he says or writes about is not only timely but is twisted into a quaint and humorous wheeze. It's a gift. If Lincoln were alive he would drop Artemus Ward and pick up Will Rogers. There is scarcely a banquet in New York which does not have the pride of Oklahoma as one of its after-dinner speakers. And because his sense of humor colors his conversation, a banquet in which he sits at the big table is a treat indeed. Rogers' quips in the Selznick News Weekly enliven the program.

Motion Picture News, December 9, 1922, p. 2900

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Will Rogers)

Ethnicity: White (Will Rogers)

Media Category: Newsreel

Job Title: Commentator (Will Rogers)

Description: Major: Will Rogers, Positive

Description: Minor: None

Silver Wings (1922)

Newspaper. A story about a mother who has been reduced to poverty and is taken ill in the street appears in a Sunday paper. Two of her children read the story and come home to take care of their mother. A wayward son is found and the family leave New York and go to Kansas City to start a new life. (Some reviews refer to a story in a magazine, not a newspaper.)

When John Webb dies, his wife, Anna, and his children--John, Harry, and Ruth--are well provided for, thanks to his patent on an improved sewing machine. As time passes, however, Harry mismanages and overspends factory funds, John leaves town accused of stealing the money embezzled by Harry, and Ruth elopes. Anna must sell the business to cover Harry's debts, and, reduced to poverty, she takes a menial factory job. Later, her story appears in a magazine and the family is happily reunited. *American Film Institute Catalog of Feature Films*



Motion Picture News, June 3, 1922, p. 3063

Silver Wings

**Fox Photoplay. Scenario, Paul H. Sloane.
Directors, Edwin Carewe and Jack Ford.
Footage, 8,271.**

CAST AND SYNOPSIS

Anna Webb, Mary Carr; John Webb, Lynn Hammond; John Webb, Jr., Percy Helton; Harry, Joseph Striker; Ruth, Jane Thomas; George Mills, Roy Gordon; Uncle Andrews, Claude Brook; bank president, Roger Lytton; Jerry Gibbs, Ernest Hilliard.

John and Anna Webb are the parents of three children, John, Harry and Ruth. Through an invention of the father and the executive ability and business foresight of the mother the family acquires wealth. The father dies and the mother continues the business. The older son, Harry, is lazy, a spendthrift, a social climber and thoroughly selfish. In the factory he enters the cage of John, the cashier, and abstracts cash. He forges his mother's name for a large sum of money, and it is in making good the money in order to stop prosecution of the son that the mother is bankrupted. Harry has departed leaving no address. In the meantime Harry has objected so strongly to the marriage of Ruth to a worthy young man that the daughter has left home, married, and gone to a distant city. John, unwilling to tell the truth as to his brother's thefts, leaves home under a cloud and joins his sister. The mother, reduced to poverty, is taken ill in the street, and the story of her downfall makes a page in a Sunday newspaper. John and Ruth, in the West, read the story and come home to find their mother. Harry, an outcast, is discovered by his brother and is restored to his mother and his family. The group leave New York and go to Kansas City.

Here is another story of a mother and a wayward son, one whose waywardness the overindulgent mother is directly responsible for. It is a story of an everyday family, one that starts on small beginnings, reaches affluence, and then through the misdeeds, the crimes of the older son and the extravagance into which the mother has been led by her "pet," is brought to absolute ruin. There is a daughter and a younger son, who, by reason of the intolerable dominance of the older son, are compelled to leave home. They remove to a distant city and "on their own" prosper in a moderate way—and they are happy aside from the natural concern as to what may be happening to the mother and brother in New York. *Silver Wings* is a good picture, even if it is not a great one. It possesses the quality that will hold an audience and at times move it. It might move it far more deeply were it not for the natural feeling of irritation against a mother so blinded to the faults of one son and to the virtues of the two other children; and of indignation against the cad, who, through his "jolly" tactics, so thoroughly ingratiates himself in the misplaced affection of his mother. Somehow one cannot get away from the feeling that the mother, altogether fine and lovable and portraying in many ways the highest type of motherhood, has earned a large measure of real retribution. As to the worthless son he escapes punishment that should have been swift and sure. The picture is wholesome in its influence—it cannot help being—and is one that should be seen by all the members of every family.

Points of Appeal.—There's an abundance of genuine appeal in this story. The outstanding factor, nevertheless, is that its star is the Mother of *Over the Hill* and a woman who has raised a family of six fine children. They all stood beside Mary Carr on the stage of the Apollo following the premiere performance on the night of May 17, and their appearance and the applause that greeted it was one of the moving incidents of the night. No better lobby display could be devised than a large photograph of the group. The role of Anna Webb is played by a real and not an imitation mother.



"Silver Wings"

Mary Carr Stars in Another Mother Picture That Won't Leave a Dry Eye in the House.

Reviewed by Fritz Tidden.

It is only the most unobservant and casual exhibitor who does not know by now whether "mother" pictures are popular with his clientele. If a manager is among the many who have found an answer in the affirmative he cannot go wrong in booking "Silver Wings," which the Fox Company releases with Mary Carr as star. Before an audience receptive to mother love dramas this picture should meet with a most gratifying success. It has everything a mother love picture should have to assure its popularity. And it won't leave a dry eye in the house.

"Silver Wings" seems to be as nearly true to life as a picture of this sort can be. There is a lot of homely naturalness about it that emphasizes its realism, which is the result of fine direction and good selection of types, with one exception, to play the various characters. The drama is effective since each individual tragic situation experienced by the mother is not overdrawn, rather the producers relying upon multiplying the number of heart rending crises instead. As a dramatization of a sequence of tragic events in the life of one woman it fulfills its purpose thoroughly, and the lesson it teaches, without seeming to preach against an overindulgence of mother love is also effective. "Silver Wings" tells of a love of a mother for her children that will not deny even if it calls for the sacrifice of everything else in her life.

There is little to say that has not already been said concerning Mary Carr in a mother role. In this picture she reflects a character that is a portrait of real human nature at all times. She emphasizes the emotion without ever over acting. The result is a superb performance. But this should surprise no one. Joseph Striker is excellent as the spoiled son, but Percy Helton is miscast as his browbeaten brother. A remarkably fine performance is given by Knox Kincaid as the latter character when he is a young boy in the prologue. The others in the cast contribute natural acting that is valuable, and they have been well chosen as to type, as has been said before. The continuity is smooth, considering a plot that could easily become involved. And one of the outstanding features in promoting the naturalness is the atmosphere created by appropriate settings.

The Cast

Anna Webb.....	Mary Carr
John Webb.....	Lynn Hammond
John (in prologue.....	{ Knox Kincaid
Harry (in prologue.....	{ Joseph Monahan
Ruth, in prologue.....	Maybeth Carr
Uncle Andrews.....	Claude Brook
John	Percy Helton
Harry	Joseph Striker
Ruth	Jane Thomas
George Mills.....	Roy Gordon

Story and Scenario by Paul H. Sloane.

Directed by Edwin Carewe and Jack Ford.

Length, 8,275 Feet.

The Story

There are the mother, father, daughter and two sons in the family. First the father dies, but leaves the family well off owing to a valuable patent for an improved sewing machine. The mother gives up her home life to run the factory at his death. Then the daughter elopes. Soon after the younger son runs away when he is falsely accused of stealing some money that his brother took. The latter, spoiled by the mother all his life, becomes a social climber and his extravagance eats into the family treasury, and in addition he forges a huge check. The mother sells everything to pay the forgery rather than have the youth go to jail. She is reduced to poverty and rags, working as

a factory hand, and the son upon whom has been showered all her indulgence disappears. A year or so later there is a reunion, with the mother again taking her place in a happy home.

Exploitation Angles: All you need do is to give the widest publicity to the fact that this is Mrs. Carr in a typically Carr story. She will do the rest.

Moving Picture World, June 3, 1922, p. 499

MARY CARR IN
SILVER WINGS

(FOX)

A nicely told tale of mother love, with a slightly different angle. Not so natural a story as "Over the Hill," but one, judged on its own merits, which should please and satisfy. Clean, wholesome, and with a lesson for mothers this time. Directed by Edwin Carewe and Jack Ford. About eight reels.

Comparisons are odious but inevitable. This second William Fox picture with Mary Carr cannot fail to be compared with the human and beautiful story of "Over the Hill," which started the flood of imitators having the theme of mother love and sacrifice. While "Silver Wings" tells an interesting story and can stand alone as a worthy example of "cleaner and better pictures," it nevertheless falls short of its predecessor.

An attempt has been made to give the mother-devotion theme a slightly different twist, so the moral of this one is, "Don't spoil your children, for 'as ye sow,' etc." The prologue contains natural situations, and the story unfolds logically, but there seems a loss of sympathy and a certain straining for effects in the play. Also the titles are rather banal at times, with this same effect of straining.

"Anna Webb," played by Mary Carr, is introduced as the devoted wife of John Webb, a struggling inventor and the mother of three children, John (Knox Kincaid as the boy, and Percy Halton as the grown son), Harry (Joseph Monahan the boy, and later played by Joseph Striker), and Ruth (played by Maybeth Carr as a child, and by Jane Thomas as the grown daughter). "Uncle Andrew" (Cland Brook), lives with the Webbs, and rejoices when Webb gets an offer of ten thousand dollars for his invention, but Mother Webb advises building their own factory and taking a chance on the invention. Her advice proves wise, and by the time the children are grown, the family is on its way to prosperity.

Harry, the elder son, is his mother's favorite. He gives her the affection she craves and she cannot see his shallowness, deceit and general unworthiness. John, both as a child and later when grown, suffers for his older brother's sins, at last taking the blame of Harry's thefts from the factory. Harry drives his sister from home, as he will not allow her to marry a working man, this after their father has died. This sequence is

nicely handled, the father passing away on Xmas day, when all are together, and his wife is telling him of the happiness he has always given her. Mrs. Webb takes on the management of the Webb Shop, and has the help of John and Uncle Andrew but Harry is lazy, extravagant, and generally caddish. This is where the story begins to lose its naturalness and develop "movietitis." A woman as sensible and capable as Anna Webb would hardly be so blind to her son's faults. She plays her favorite rather too hard.

Ruth and John are both driven away by the selfish older brother, yet she carries on, but when she learns that Harry has forged her name, she breaks down, sells everything, and when Harry runs away, she becomes a wandering derelict. This sequence is rather overdone. The other two children learn of her lost fortune when she is struck by an automobile, and come for her, bringing Ruth's child. Then Harry comes back, and reforms, and the fadeout shows mother with her arms about her family.

It will probably go over, and is certainly a better-than-average picture.

"Silver Wings" Lacks the Punch of "Over the Hill"

"SILVER WINGS"

Fox Film Corp.

DIRECTORS..... Jack Ford, director of prologue;
Edwin Carewe, director of play

AUTHOR..... Paul H. Sloane

SCENARIO BY..... Paul H. Sloane

CAMERAMAN..... Robert Kurlie and Joseph Ruttenberg

AS A WHOLE..... Good "mother love" theme but lacks the punch of "Over the Hill"

STORY..... Looks as though a lot had been lost in cutting. Shows development of children with a wonderful mother

DIRECTION..... Jack Ford certainly has handled the prologue with the kiddies splendidly. Carewe cannot be given a great deal of credit for the later sequences

PHOTOGRAPHY..... Splendid

LIGHTINGS..... Very satisfactory

STAR..... Mary Carr gives another of her excellent impersonations of the mother. Everything is centered around her

SUPPORT..... All the kiddies are excellent. Percy Helton very acceptable as the no-good older son. Others unimportant

EXTERIORS..... Very satisfactory

INTERIORS..... Very good

DETAIL..... Entirely too many titles

CHARACTER OF STORY..... Good for any house whose clientele likes this sort of material.....

LENGTH OF PRODUCTION..... 8,271 feet

When "Over the Hill" went over the top, it carried along Mary Carr, who acquired the reputation of being one of the greatest "mothers" of the screen. In fact Mary and Vera Gordon were doing double team work pulling all the "extra mothers" who later developed in this type of production. Mary is a splendid mother both on and off, and it is a pity that the story pro-

vided in "Silver Wings" does not give her better opportunity. She did such wonderful work in "Over the Hill" that this story which is very narrow-chested in comparison hurts Miss Carr insofar as she fails to have the opportunities that were hers in her other great success.

You see the development of Mary's family right from the start and the kid stuff is splendid. It comes nearer to being the knockout than anything else in the picture, but later as they grow older the story makes them do so many unnatural things that it is pretty hard to sustain the interest for the length of the feature. At times one would like to kick some of these children for what they are made to do. Harry, the wrenking younger son, shows nothing. You would like to give him a punch to wake him up. Ruth, the daughter, certainly would not under normal circumstances do the things the picture makes her do and the older son John, the no-good wastrel, is about the only one who seems to live up to his rotten self.

The story has one very weak point. You are led to believe that Mary's machine shops are exceedingly profitable. There is a Fifth Avenue home with luxurious drapings and then because of a note for \$42,000 the whole big machine plant and the gorgeous home are put under the hammer and Mary is thrown into the street. Any business as large as the machine works were supposed to be that could not take care of a \$42,000 note—well, it just can't be done.

Too much credit cannot be given Mary Carr for her splendid work. She is "trouping" all the time and she is a mighty fine "trouper." The kiddies are all excellent and the Christmas tree sequence and the sleigh-riding stuff is very good indeed. Other than Percy Helton and Joseph Striker, nobody does very much in the later sequences to help Mary.

Production values are very good but there are so many titles that they become tiresome.

Bank Everything on Mary Carr and Her Work in "Over the Hill"

Box Office Analysis for the Exhibitor

On the strength of "Over the Hill" and what Mary Carr did, there is no doubt you can probably put "Silver Wings" over by just referring to the big success of the former production. But don't make too many promises because they may be a bit sour when they go out in that they will not see a great big picture. As a matter of fact, "Silver Wings" is somewhat better than the average program feature, but they are certainly not going to see an "Over the Hill" so don't outshine too much.

You will have to bank everything on "Over the Hill"

and Mary Carr because there is little else in the production that will give you an opportunity to do much talking. But that should be sufficient.

Catch lines along the familiar line of what a mother suffers for her kiddies can be extensively used. You can certainly secure the co-operation of the clergy and have them talk about the sacrifices that mothers inevitably make sometimes for unappreciative offspring. Lobby display should include pictures of Mary Carr and all the excerpts you can get of her splendid work in "Over the Hill."

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Drama
 Gender: Group
 Ethnicity: Unspecified
 Media Category: Newspaper
 Job Title: Unidentified News Staff
 Description: Major: None
 Description: Minor: Unidentified News Staff, Neutral

Smudge (1922)

Owner Stephen Stanton (Charles Ray) has returned from college and taken over his father's small town newspaper *The Citrona Citizen* in the midst of the California citrus groves. His father is Publisher John Stanton (Charles K. French). Editor of *The Citrona Bugle*.

The title of this silent drama does not refer to the smearing of newsprint but to the use of smoke-generating smudge pots to protect citrus groves against the cold. The hero has returned from college and taken over his father's newspaper, *The Citrona Citizen*. His father, who has come into possession of several acres of orange groves and supports the use of smudge pots, but is opposed by the town's other newspaper, *The Citrona Bugle*. After the hero meets and falls for a woman who is a member of an anti-smudging group, he changes the paper's position. When his father, who is under the influence of local businessmen, tries to convince his son to maintain the paper's original position, his son reminds him of his own motto: "A newspaper should respect its community's interests, even if they are in conflict with those of its owner." The business interests are able to convince the *Bugle* to come out in favor of smudging, and the editor of the *Bugle* even arranges to kidnap the hero and the heroine. The hero is able to escape by using old press equipment to force open the door of the warehouse where they are being held and stop the *Bugle* from putting out a special edition. He has the kidnappers arrested and then marshals forces to put out his own special edition, even rounding up local boys to deliver the papers and telling them to give them away for free. The issue is resolved with the development of a device that can heat the groves without producing smoke. The film indicates the role of the press in influencing public opinion and also alludes to the possibility of the press itself being influenced by outside interests, particularly those with available capital. While the hero's anti-smudge stance ultimately proves to be in the best interests of the community, his actions seem to be motivated more by romantic inclinations than by civic responsibility. "What we want is newspaper – not wallpaper!" Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, pp. 44-45.

Returning from college to take over his father's newspaper, Stephen Stanton changes its editorial policy and comes out against the use of smudge pots to fight frost in the local orange groves. His father, the local politicians, and the rival newspaper conspire against him. After a kidnapping and a daring automobile escape, he unveils a device to eliminate the need for smudge pots, thus winning the day. *American Film Institute Catalog of Feature Films*

By directing his own features and straying from the rube character that brought him fame, Charles Ray had been slowly committing career suicide. But his downhill slide slowed -- at least temporarily -- with this quality comedy-drama set in the California orange groves. The residents of Citrona, California are upset because of the farmers' use of smudge pots to keep their crops warm during cold snaps -- they claim that the soot is ruining their clothes and furnishings. Newspaper editor Stephen Stanton (Ray), who just graduated

from an Eastern college, is in agreement with the residents, much to the chagrin of his father, John (Charles K. French), who happens to be one of the growers. Stephen finds himself up against some powerful politicians, who have him kidnapped along with Marie Clement (Ora Carew), a woman helping him in his fight. This move promises to destroy Stephen's integrity and Marie's reputation at the same time, but the couple escape on the eve of the election. Stephen has invented a smokeless heater, and it helps both sides come to a peaceful agreement. Janiss Garza, <https://www.allmovie.com/movie/smudge-v110725#28pTliSfYi5fjQXv.99>



Photoplay, September, 1922, p. 57



IMDB

Smudge

First National Photoplay in Five Parts. Author, Rob Wagner. Director, Charles Ray. Cameraman, George Rizard. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Stephen Stanton, Charles Ray; John Stanton, Charles K. French; Mrs. Clement, Florence Oberle; Marie Clement, Ora Carew; Purdy, J. P. Lockney; Mrs. Purdy, Blanche Rose; McGuire, Lloyd Bacon; Regan, Ralph McCollough.

The use of clouds of smoke from "smudge" pots to save the orange crops from frost in southern California is strenuously objected to by the citizens of the little town of Citrona, as it spoils their clothes. Stephen Stanton, just out of college, falls heir to his father's newspaper, *The Citizen*, which has heretofore upheld the reformers who fought against the use of smudge. Stephen is expected to pursue his father's tactics. But Stephen becomes interested in Mrs. Clement and her pretty daughter, Marie, leaders in the reform movement. He learns that his father's theories were wrong and changes the paper's editorial policy. His father threatens to ruin him and plots with orange growers and the editor of an opposition paper to offset Stephen's work. Stephen and Marie are perfecting an anti-frost apparatus that will not smudge. They are kidnapped and carried to an abandoned house, to be held until after the election that will decide the issue. Stephen escapes with Marie. He steals an automobile and speeds back. To prove his case about smudge he lights fires along the road which blind the pursuers temporarily. Arriving in Citrona he gets out an issue of his paper that wins the election. Citrona goes anti-smudge on the strength of the invention, which will protect the crop against frost, and Stephen and Marie are united.

While not registering quite up to the high-water mark of Charles Ray's best pictures, this comedy drama affords fair entertainment. The plot possesses the merit of originality, as far as founding its theme upon an invention to protect the orange crops of California from frost is concerned, something entirely new to the screen. At first sight there doesn't appear to be anything very exciting about this idea, but the strenuous efforts of star and supporting cast, with an election contest and newspaper fight thrown in for good measure, develops it into a story of tolerable interest. The film's chief fault is found in unnecessary insistence upon minor details, not of any particular importance to the shaping of the narrative and presumably inserted in order to stretch the somewhat scanty literary material over a desired five-reel compass. Where Charles Ray's name is a powerful drawing magnet the film will probably prove a good box-office asset, in other sections it should rank as an average attraction.

Points of Appeal.—The virile personality of the star imparts a lot of ginger to the action, he manages to knock sparks of sure-fire humor out of various comedy situations which would seem dull if exploited by a less talented actor, and his agility and athletic prowess are demonstrated to the full in the "thrill" scenes which flash across the screen during the escape of hero and heroine from their abductors. A conventional but pleasing climax is attained.

Cast.—Charles Ray plays the part of Stephen Stanton with all his usual snap and smiling gaiety. Ora Carew is a charming heroine and capable support is rendered by other members of the cast.

Photography, Lighting, Direction.—There are many beautiful exteriors, filmed in sunny California in the localities where the action is supposed to occur, skillful long shots abound and the lighting is effective. The continuity holds together well and the action moves smoothly.



“ Smudge ”

First National—Six Reels

(Reviewed by Lillian Gale)

HERE it is—something different. Yet, “ Smudge ” resembles other Charles Ray productions sufficiently to identify it with the star’s numerous successes. The same Charles Ray, the difference being in story, a pronounced departure from anything Mr. Ray has done, recently, but one that presents him to advantage. However, this is the first feature picture with the story founded upon the necessity of protection for fruit crops in California, where the occasional frost makes necessary the use of stoves in the groves to counteract the chill that would otherwise destroy the fruit yield. Until the inventive young mind of the hero contrived a smokeless heater, the country round-about the fruit groves became all “ smudged up ” following use of the frost prevention. On this inform-

ative basis has been well worked out an interest-compelling plot, a cross between comedy and drama, and in either instance, of great general appeal.

Added to the splendid cast is the evidence of painstaking direction. Abundance of beauteous exteriors in California locale, photographed by competent camera-men, it is safe to guarantee the photography as pleasing, the interior scenes being well lighted, with photography throughout, above average.

A clean, refreshing entertainment is "Smudge." There is just enough love interest to hold to the end which completes an altogether satisfactory production. It is a picture on which an exhibitor may depend not to offend those inclined to be "touchy." Ten chances to one, it will please all who patronize the attraction.

The Cast

Stephen Stanton	Charles Ray
John Stanton	Charles K. French
Mrs. Clement	Florence Oberle
Marie Clement	Ora Carew
Purdy	J. P. Lockney
Mrs. Purdy	Blanche Rose
McGuire	Lloyd Bacon
Regan	Ralph McCollough

Story by Bob Wagner. Directed by Charles Ray. Produced by Arthur S. Kane-First National Exhibitors Circuit, Inc.

The Story—In the small town of Citrona, southern California, the population, especially the women folk, launch a campaign against “smudge” resulting from the use of heaters, throwing off a soot, and thereby damaging wearing apparel and delicate furnishings, but often saving fruit crops. Stephen Stanton, who has inherited a Citrona newspaper, is in sympathy with the reformers, incurring severe opposition of city politicians, his own father and the competing newspaper. At the close of a bazaar, given to raise funds to carry on the anti-smudge crusade, Stanton, only recently out of an eastern college, sees for the first time the smudge pots in action, with deplorable results. Stanton and a lovely girl are victims of a frame-up by the enemy, one that compromises the girl and threatens Stanton’s integrity. Together, they make a thrilling escape from captivity, arrive back in Citrona in time to save the situation and launch Stanton’s invention of a smokeless heater.

Classification—Comedy-drama with interesting and informative foundation, clean, adaptable to all ages and classes of audiences.

Production Highlights—Escape made by Stanton (Charles Ray) and girl with whom he is abducted and placed in position threatening ruin, for both young people’s reputations. Scenes showing interior of newspaper plants, the presses in action and the race over the long trail by motor.

Exploitation Angles—Tie up with dealers in small heating apparatus. Might combine advertising with local races, printing plants and take advantage of any bazaar under way.

Drawing Power—In any theatre, it will please those who admire Charles Ray.

“Smudge”

Charles Ray Picture is Fast Moving and Interesting—Released by First National.

• Reviewed by T. S. daPonte.

In “Smudge,” Charles Ray has a story that is interestingly told, and a vehicle that is well acted throughout. There are no improbabilities that it is necessary to gloss over for the sake of keeping the theme intact, but on the contrary the spectator will find that his interest is kept keyed up following the snappy but logical sequence of events.

Ora Carew, in support of the star, is charming, and the film is brightened also by glimpses—too short—of other good looking girls that would go a long way toward lending attractiveness to any production.

There are speeding automobiles and motorcycles that play a part in the story's progress, and will please those who favor fast action, and the photography is one of the details that deserve special commendation.

The lighting of “smudge-pots” to protect the orange groves from frost in California will give Easterners an interesting insight into one of the episodes of life and work far removed from their own activities, but those of the West whose business lies among the orange groves, will find it no less interesting to see some of the details of their every day work portrayed upon the screen.

The Cast

Stephen Stanton.....	Charles Ray
John Stanton.....	Charles K. French
Mrs. Clement.....	Florence Oberle
Marie Clement.....	Ora Carew
Purdy.....	J. P. Lockney
Mrs. Purdy.....	Blanche Rose
McGuire.....	Lloyd Bacon
Regan.....	Ralph McCollough

Story and Scenario by Rob Wagner.

Directed by Charles Ray.

Length, 4,716 Feet.

The Story

A fight is on in a small California town between the orange growers of the outlying districts and the town's citizens over the use of "smudge" which the growers use to protect their groves from frost. Many of the townspeople, particularly the women, object to the heavy smoke from the "smudge-pots," claiming that it ruined their houses and their clothes. The town's rival newspapers, with Stephen Stanton as the editor of one, take different sides on the question. To prevent the election of the Ray forces the opposition "kidnaps" him and Marie Clement, a girl who is aiding his policies, and holds them in a deserted house. They make their escape, however, on the eve of the election in time to put out a bulletin edition of Ray's paper which turns the political tide, and they find happiness together after their strenuous experiences.

Exploitation Angles: Play up the star importantly, but get interest for the novel theme. Roughly smudge pots look like a cast iron milk can with a length of stove pipe thrust into the opening. You can make one with these materials, setting a fan into the can and blowing **black** chiffon through the top of the pipe.

Moving Picture World, July 25, 1922, p. 239

"SMUDGE" (First National) is Charles Ray's latest. He directed as well as acted the leading role. The story was written by Bob Wagner and tells of a college youth who runs a newspaper, invents a smokeless smudge pot and whips the politicians in a small town. Much like Ray's previous vehicles, with considerable footage devoted to long chases up winding roads.

Exhibitors Herald, September 9, 1922, p. 48

CHARLES RAY IN
SMUDGE
(FIRST NATIONAL)

An amusing and diverting comedy-drama written around the California orange groves with Charles Ray playing the role of editor and inventor. Story by Bob Wagner. Direction by Charles Ray. Six reels.

This latest Charles Ray vehicle is much more interesting and less confusing than "Gas, Oil and Water," and although considerable footage is given to many shots of automobiles speeding over long trails and a tendency to "stall" in some scenes, it has a snappy finish and a pleasing love story. It is clean and presents an interesting phase of the fruit-growing industry of the West coast perhaps not familiar to many.

Ora Carew appears opposite Mr. Ray as Marie Clement, with Charles K. French, Florence Oberle, J. P. Lockney, Blanche Rose, Lloyd Bacon and Ralph McCollough rendering good support. Good photography abounds and the scenes showing the interiors of country newspaper offices are true to life. Not the strongest of the Ray features but much better than a number of his late ones.

Stephen Stanton, fresh from college, in charge of the local paper of Citrona, Calif., takes up the fight of the citizens against the smudge pots used by the fruit growers, which throw off a dense soot. The city politicians, his father and the rival paper oppose his campaign. Their henchmen kidnap Stephen and Marie Clement and lock them in a warehouse together. By means of a letter press Stephen springs the door and they escape. He breaks up the forms of the competing paper which is about to print the scandal and he launches his invention of a perfect smokeless heater and turns the tide in a political upheaval.

<h2 style="text-align: center;">SMUDGE</h2> <p>First National production, presented by Arthur S. Kane, starring and directed by Charles Ray. Story by Rob Wagner. Shown at Proctor's 234 St., New York, for three days, commencing Dec. 23.</p> <p>Stephen Stanton.....Charles Ray John Stanton.....Charles K. French Mrs. Clement.....Florence Oberle Marie Clement.....Ora Carew Purdy.....J. P. Lockney Mrs. Purdy.....Blanche Rose McGuire.....Lloyd Bacon Hegan.....Ralph McCullough</p> <p>"Smudge" is but a second-rate Charlie Ray feature, accountable for its failure to secure a metropolitan showing at the Strand. Rob Wagner, the author, has failed to deliver a subject containing ingredients for an interesting screen story. His main idea deals with the orange-growing industry of California. To this is linked a wishy washy news-</p>	<p>paper tale. As worked out, the combination proves weak.</p> <p>Ray took a heavy task upon his shoulders in trying to direct and play the leading role and turn out a real feature with what he had to work with. The supply of ideas provided by the author proved woefully weak from the general layout of the story. Ray in one of his customary juvenile roles romps through the production and at no time is really given the opportunity to display any genuine work. The members of the supporting cast are used practically only for bits with Ora Carew, entrusted with the only other role of importance.</p> <p>The title is taken from the custom employed in the orange belt of California to ward off damage to the trees from frost. Smudge pots which throw off heat and an abundance of smoke are used to keep the groves at the proper temperature.</p>	<p>The smoke from the pots blackens the surrounding country and annoys the inhabitants, especially those not interested in the orange growing. Two factions are formed in the town of Citrona, one for and one against smudging. The two local papers are divided on the subject. The owner of the orange growers' sheet turns it over to his son. The latter is won over to the other side, much to the annoyance of his father. The young editor wins out by inventing a pot that will supply the necessary heat and will not throw out the annoying smoke. A goodly portion of melodramatic business is involved as well as a love story. The story depends largely upon auto chases and other incidents of the old school of picture making.</p> <p>"Smudge" is one of the tailenders among Ray productions. It can do business only on the strength of the star's name.</p> <p style="text-align: right;">Hart.</p>
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Variety, January 5, 1923, p. 42

The original story that was the basis for the film was written by Fanny Hurst and it appeared in *Cosmopolitan*, *America's Great Magazine*, Volume LXXII, No. 3, March, 1922, pp. 36-42, 90 and 92.

"KEEP to the safe people, little Marcia! Unexciting people, maybe, but the safe home-building ones with old ideals and old hearthstones."

Hattie had not kept to the safe people—and now at the end of sixteen tense years there impended the inevitable thing—the thing that will take you by the heart as you read this story—

by

FANNIE HURST

The Smudge

IN the bleak little graveyard of Hattie Berich's dead hopes, dead loves and dead ecstasies, more than one headstone had long since begun to sag, and the wreaths of bleeding heart to shrivel.

That was good, because the grave that is kept huddled with tears is a tender quivering thing, almost like an amputated bit of self that still aches with threads of life.

Even over the mound of her dead ambitions, a grave she had dug with the fingers of her heart, Hattie could walk now with unsensitive feet. It had become dry clay with cracks in it like sardonic smiles.

Smiles. That was the dreadful part, because the laugh where there have been tears is not a nice laugh, and Hattie could now sit among the headstones of her dead dreams and laugh. But not heartily. Just drearily.

There was one grave, Heart's Desire's, that was still a little moist. But that, too, of late years had begun to sink in, like an old mouth with receding gums. As if the very teeth of a smiling dream had rotted. They had.

Hattie, whose heart's desire had once been to play Juliet, played maids now. Bunom negro ones, with pale palms, white eyes and the beat of kettledrums somewhere close to the cuticle of her feet.

She was irrevocably down on managers' and agents' lists as



"comedy-black." Countless the premières she had opened to the flick of a duster! Hattie came high, as maids go. One hundred and fifty dollars a week, and no road engagements. She dressed alone. Her part in "Love Me Long" had been especially written in for the sake of the peculiar kind of comedy relief she could bring to it. A light roar of recognition swept the audience at her entrance. Once in a while, a handclap. So Hattie, whose heart's desire had once been to play Juliet, played maids now. Bunomly.

And this same Hattie, whose heart's desire had once been to kiss love, but whose lips were still a little twisted with the taste of clay, could kiss only love's offspring now. But not bitterly. Thanksgivingly.

Marcia. She was sixteen and the color and odor of an ivory fan that has lain in frangipane. And Hattie could sometimes poke her tongue into her cheek over this bit of whimsy:

It was her well paid efforts in the burr cork that made possible, for instance, the frill of real lace that lay to the low little neck of Marcia's first party dress, as if blown there in sea spume.

Out of the profits of Hattie's justly famous Brown Cold Cream—Guaranteed Color Fast—Mulatto, Mr. Joe, Chocolate—had



Illustrations by
Lee Conrey.

come Marcia's ermine muff and tippet; the pink enamel toilet set; the grand piano; the yearly and by no means light tuition toll at Miss Harperly's Select Day School For Girls.

You get the whimsy of it? For everything fair that was Marcia, Hattie had brownly paid for. Lighly, and with the rill of a song of thanksgiving in her heart.

That was how Hattie moved through her time. Hugging this melody of Marcia. The knife-edged nervous evenings in the theater. Handings. Purple lips with loose muscles crawling under the rouge. Round faces that could hook into the hook of vultures when the smell of success became as the smell of red meat. All the petty soiled vanities, like the disordered boudoir of a *coquette*. Powder on the air and caking the breathing. Open dressing room doors that should have been closed. The smelling geometry of the make-up box. Curls. Corsets. Cosmetics. Men in undershirts, grease-painting. "Gawdalmighty, Tottie, them's my teddy bears you're puttin' on." Raw nerves. Raw emotions. Ego, the actors' overtone, abroad everywhere and full of strut.

"Overture!" The milt in the wings. Dizziness at the pet of the stomach. Audiences with lean jaws stretched into darkness. Jaws that can smile or crack your bones and eat you. Faces swimming in the stage smoke and wadish for one. The purple lips—

Almost like a frieze stuck on to the border of each day was Hattie's life in the theater. *Paisementerie*.

That was how Hattie treated it. Especially during those placid years of the phenomenal New York run of "Love Me Long." The outer edge of her reality. The heart of her reality? Why, the heart of it was the long morning hours in her own fragrant kitchen over doughnuts boiled in oil and snowed under in powdered sugar! Cookies that bit with a snap. Fillet of sole boned with fingers delt at it and served with a merest duff of tartar sauce. Marcia ate like that. Precisely. Peckishly. An egg at breakfast a gag to the sensibilities! So Hattie ate hers in the kitchen, standing, and tucked the shell out of sight, wrapped in a lettuce leaf. Beef-steak for instance, sickenst Marcia, because there was blood in the nose of its juices. But Hattie had a sly way of camouflage. *Fillet mignon*, (so strengthening, you see) crushed under a little millinery of mushroom and served under glass. Then when Marcia's neat little row of neat little teeth bit in, and the munch began behind clean and careful lips, Hattie's heart, a regular old handit for cunning, beat happily, skippity, jump!

The Smudge

Those were her realities. Home. The new sandwich cutters. Heart shape. Diamond shape. Spade. The strip of hall carpet newly discovered to scour like new with brush and soap and warm water. Epstein's Meat Market throws in free suet. The lamp with the opal silk shade for Marcia's piano. White oilcloth is cleaner than shell paper. Dotted swiss curtains. The ones in Marcia's room looped back with pink bows. Old sashes, pressed out and fringed at the edges.

And if you think that Hattie's six rooms and bath and sunny, full-sized kitchen on One Hundred and Seventeenth Street, Morningside Heights, was a trumped up one of the press agent for the Sunday supplement, look in.

Any afternoon. Tuesday say, and Marcia just home from school. On Tuesday afternoons of every other week, Hattie made her cream, in a large copper pot that hung under the sink. Six dozen half-pint jars waiting to be filled with Brown Cold Cream. One hundred and forty-four jars a month. Guaranteed color fast, mulatto, medium, chocolate. Labeled. Sealed. Sold. Demand exceeding the supply. An ingratiating, expert cream, known the black-faced world over. It slid into the skin, not rustily, but illuminating it to winking African copper. For instance, Hattie's make-up cream for Linda in "Love Me Long" was labeled "Chocolate." But it worked in *even* a truer brown, as if it had come out of the pigment instead of gone into the pores.

Four hours of stirring it took, arduous with exact, minutia the mysteriously proper proportions of spermaceti, oil of sweet almonds, white wax—but never mind. Hattie's dark secret was her own.

Fourteen years of her black art as Broadway's maid de luxe had been her laboratory. It was almost her boast now—remember the *sunken* headlines—that she had handled spotlessly, every fair young star of the theater's last ten years.

It was as mysterious as pigment, her cream, and as true, and it netted her, with occasional extra batches, an average of two hundred dollars a month. She enjoyed making it. Singing as she stirred, or rather stirring as she sang, the plenitude of her figure enveloped in a blue and white bungalow apron with rickrack trimming.

Often Marcia, home from day school, watched. Propped up in the window frame with her pet cat, a Persian, with eyes like swimming pools with painted green bottoms, seated in a perfect circle in her quiet lap, for all the world in the attitude of a sandile except for the toothpick through.

Sometimes it almost seemed as if Marcia did the purring. She could sit like that, motionless, her very state seeming to sleep. To Hattie that stare was beautiful, and in a way it was. As if two blue little suns were having their high noon.

Sometimes Marcia offered to help, because toward the end, Hattie's back could ache at this process, terribly; the pain knotting itself into her face when the rotary movement of her stirring arm began to yank at her nerves.

"Momie, I'll stir for awhile."

Marcia's voice was day-schooled, as clipped, as hoaxed and as precise as a hedge. Neat too, as neat as the way her clear lips met and her teeth, which had a little mannerism of coming down after each word, biting them off like threads. They were appealing teeth that had never grown big or square. Very young even. To Hattie there was something about them that re-

mindful her of a little set of Marcia's doll dishes which she had saved. Little innocences.

"I don't mind stirring, dear. I'm not tired."

"But your face is all twisted."

Hattie's twisted face could induce in Marcia the same gagged pallor that the egg in the morning or the red in the beefsteak juices brought there.

"Go in and play the piano awhile, Marcy. I'll be finished soon."

"Sh-h-h, no. Pussy-kitty's asleep."

As the cream grew heavier and its swirl in the pot slower, Hattie could only keep the twist out of her face by biting her tongue. She did, and a little arch of sweat came out in a mustache.

The brown mud of the cream began to fluff. Hattie rubbed a fleck of it into her freckled forearm. Yes, Hattie's arm was freckled and so was the bridge of her nose, in a little saddle. Once there had been a prettiness to them because they whitened the skin they sprinkled and were little stars to the moon reddishness of Hattie's hair. But the red of the moon had set coldly in Hattie's hair now, and the

stars were just freckles, and there was the dreaded ridge of flesh showing above the edge of her corsets, and when she leaned forward to stir, her cheeks hung forward like a spaniel's. Not of fat, but heaviness. Hattie's arms and thighs were granite to the touch and to the scales.

Kindly freckled granite. She weighed almost twice what she looked. Marcia, whose hips were like lyres, hated the ridge above the corset line and massaged it. Mass smacking the Himalayas.

After awhile, there in the window frame, Marcia closed her eyes. There was still the illusion of a purr about her. Probably because as her kitten warmed in its circle, its cooiness began to whir mountingly. The September afternoon was full of drone. The roofs of the city, from Hattie's kitchen window which overlooked Morningside Heights, lay flat as slaps. Transit, in-loud quiet. Presently Hattie began to jiggle. The seventy-two jars were untipped now, in a row on a board over the built-in washbasin. Seventy-two panning for content. Squunch! Her enormous spoon into the copper kettle and flop, gurgle, goons, softly into the jars. One—two—three—at sixty-eight, Marcia without stirring or lifting her lids spoke into the sticky silence:

"Momie!"

"Yes, Marcy."

"You'll be glad?"

Hattie, pausing at sixty-eight: "Why, dear?"

"I came home in Nodie Grusbeck's automobile. I'm invited to a dinner dance October the seventeenth. At their house in Gramercy Park."

The words must have gone to Hattie's knees, because dropping a spat of mulatto cold cream on the linoleum, she sat down, weakly, on the kitchen chair that she had painted blue and white to match the china cereal set on the shelf above it.

"Marcy!"

"And she likes me better than any girl in school, Momie,



"All out, in the doors will be locked on you! Fine things!"



Yes, Marcia had danced! She had danced a hule right through the toe of that gossamer white film.

and I'm to be her chum from today on, and not another girl in school is invited except Edwina Nelson because her father's on nearly all the same boards of directors with Mr. Grosbeck, and—

"Marcia, Marcia, and you came home from school just as if nothing had happened! Child, sometimes I think you're made of ice."

"Why, I'm glad, Momie."

But that's what there were, little ice glints of congealed satisfaction, in Marcia's eyes.

"Glad!" said Hattie, the word full of tears. "Why, honey, you don't realize it, but this is the beginning! This is the meaning of my struggle to get you into Miss Harperly's school. It wasn't easy. I've never told you the—strings I had to pull. Conservative people, you see. That's what the Grosbecks are too. Home people. The kind who can afford to wear dowdy hats and who have lived in the same house for thirty years."

"Nonie's mother was born in the house they live in."

"Substantial people, who half sole their shoes and endorse colleges. Tax payers. Policy holders. Church members. Oh, Marcia, those are the safe people!"

"There's a Grosbeck memorial window in the Rock Church."

"I used to be so afraid for you, Marcy. Afraid you would take to the make-believe folks, the play people, the theater. I used to fear for you! The Pullman car. The furnished room. That going to the hotel room, alone, nights after the show. You laugh at me sometimes for just throwing a veil over my face and coming home black-face. It's because I'm too-tired, Marcy. Too lonesome for home. On the road, I always used to think of all the families in the audience. The husbands and wives. Brides and grooms. Sweethearts. After the performance they all went to homes. To brownstone fronts like the Grosbeck's. To cottages. To flats. With a snack to eat, in the refrigerator or laid out on the dining room table. Lamps burning and waiting. Nighties laid out and bed covers turned back. And then—me! Second rate hotels. That walk through the dark downtown streets. Men who address you through closed lips. The dingy lobby. There's no applause lasts long enough, Marcia, to

reach over that moment when you unlock your hotel room and the smell of disinfectant and unturned mattress comes out to you."

"Ugh!"

"Oh, keep to the safe people, Marcia! The unexciting people, perhaps, but the safe home-building ones with old ideals and old heartstones."

"Nonie says they have one in their library that comes from Italy."

"Hitch your ideal to a hearthstone like that, Marcia."

"Nonie goes to riding academy."

"So shall you."

"It's six dollars an hour."

"I don't care."

"Her father's retired except for being a director in banks. And Momie—they don't mind, dear—about us. Nonie knows that my—father is—is separated and never lived at home with us. She's broad-minded. She says just so there's no scandal, a divorce or anything like that. She said it's vulgar to cultivate only rich friends. She says she'd go with me *even* if she's forbidden to."

"Marcy darling, why should she be forbidden?"

"Oh, Nonie's broad minded! She says if two people are united they should separate, quietly, like you and my father. She knows we're one of the first old Southern families on my father's side. I—I'm not trying to make you talk about it, dear, but—but we are—aren't we?"

"Yes, Marcy."

"He—he was just—irresponsible. That's not being—just nice people, is it?"

"No, Marcy."

"Nonie's not forbidden. She just meant in case, Momie. You see, with some old families like hers—the stage—but Nonie says her father couldn't *even* say anything to that if he wanted to. His own sister went on the stage once, and they had to hush it up in the papers."

"Did you explain to her, Marcy, that stage life at its best can be full of fine ideals and truth? Did you make her see how regular your own little life has been? How little you know about

The Smudge

—my work? How away I've kept you? How I won't *even* play out of town engagements so we can always be together in our little home? You must explain all those things to your friends at Miss Harperly's. It helps—with steady people."

"I have, Momie, and she's going to bring me home every afternoon in their automobile after we've called for her brother Archie at Columbia Law School."

"Marcy, the Grosbeck automobile bringing you home every day?"

"And it's going to call for me the night of the party. Nanie's getting a lesson tonight."

"I'll get you ivory with a bit of real lace!"

"Oh, Momie, Momie, I can scarcely wait!"

"What did she say, Marcy, when she asked—invited you?"

"She?"

"Nanie."

"Why—she—didn't invite me, Momie."

"But you just said—"

"It was her brother Archie invited me. We called for him at Columbia Law School, you see. It was he invited me. Of course Nanie wants me and said 'Yes' right after him—but it's he—who wants—Nanie and me to be chums. I—he—I thought—I—told—you—Momie."

Suddenly Marcia's eyes, almost with the perpendicular slits of her kitten's in them, seemed to snish together like portières, shutting Hattie behind them with her.

"Oh—my Marcy!" said Hattie dimly after awhile, as if from their depths.

"Marcy, dearest."

"At—at Harperly's, Momie, almost all the popular upper class girls wear—a—a boy's fraternity pin."

"Fraternity pin?"

"It's the—the beginning of being engaged."

On October seventeenth, "Love Me Long" celebrated its two hundredth performance. Souvenir programs. A few appropriate words by the management. A flash of the cast. A round of wine passed around in the after-the-performance gloom of the wings. Aquatic figures fading off in the orderly back-stage fashion of a well established success.

Hattie kissed the star. They liked one another with the uneasy of their divergent roles. Miss Robinson *even* humored some of Hattie's laughs. She liked to feel the flame of her own fairness as she stood there, waiting for the audience to gulfaw its fill of Hattie's droberies. A narcissus exclaiming reverbly beside a black crocodile.

She was a new star and her beauty the color of cloth of gold, not Hattie, in her lowly comedian way, not an undistinguished veteran. So they could kiss in the same sense that a cat cannot snout a king.

But just the same, Miss Robinson's hand flew up automatically against the dark of Hattie's lips.

"I don't fade off, dearie. Your own natural skin is no more color fast. I handled Elaine Doremus in 'The Snowdrop' for three seasons. Never so much as a speck or a spot on her. My cream don't fade."

"Of course not, dear. How silly of me! Kiss me again."

That was kind enough of her. Oh, yes, they got on! But sometimes Hattie, seated among her sagging headstones, would ache with the dry ash of the black crocodile who yearned to be a narcissus—



"Morton," she said, "you wouldn't tell that dear little girl—on me! You're

Quite without precedent, there was a man waiting for her in the wings.

The gloom of back-stage was as high as trees, and Hattie had not seen him in sixteen years. But she knew; with the stunned consciousness of a stabbed person that glinting instant before the blood begins to flow.

It was Morton Sebree. Marcia's father!

"Morton," she said.

"Hattie."

"Come up to my dressing room," she said, as matter of factly as if her brain were a clock ticking off the words.

They walked up an iron staircase of unreality. Fantastic stairs. Wips of gloom. Singing pains in her climbing legs like a piano key hit very hard and held down with a pressing forefinger. She could listen to her pain. That was her thought as she climbed. How the irrelevant little ideas would slide about in her sudden chaos. She must concentrate now—terribly. Morton was back.

Fannie Hurst

41

His hand, a smooth glabrous one, full of clutch, riding up the banister. It could have been picked off, finger by finger. It was that kind of a hand. But after each lift, another finger would have curled back again. Morton's hand, ascending the dark like a soul on a string in a baroque show.

Face to face. The electric bulb in her dressing room was encased in a wire like a baseball mask. A burning prison of light. Fat sticks of grease-paint with the grain of Hattie's flesh printed on the daub end. Furiously brown cheese-cloth. An open jar of cream (chocolate) with the gesture of the gouge into it. A

"Home. N'Orleans. M'mother died, Hattie, God rest her bones. Know it?"

"No."

"Cancer."

It was a peculiar silence. A terrible word like that was almost slowly soluble in it. Gurgling down.

"O-oh!"

"Sort of gives a fellow the shivers, Hattie, seeing you kinda hidin' behind yourself like this. But I saw you come in the theater tonight. You looked right natural. Little heavier."

"What do you want?"

"Why, I guess a good many things in general and nothing in particular as the sayin' goes. You don't seem right glad to see me, honey."

"Glad!" said Hattie, and laughed as if her mirth were a dice shaking in a box of echoes.

"Your hair's right red yet. Looked mighty natural walkin' into the theater tonight. Take off those kinks, honey."

She reached for her cleansing cream, then stopped, her eyes full of the moment of torture.

"What's my looks to you?"

"You've filled out."

"You haven't," she said, putting down the cold cream jar. "You haven't app' an bone. Your kind lies on life like it was a wall in the run. A wall that somebody else has built for you stone by stone."

"I reckon you're right in a way, Hattie. There's been a meanerin' streak in me somewhere. You and m'mother. God rest her bones, had a different way of scobbin' me for the same thing. Lot o' Huck Finn in me."

"Don't use bad-boy words for vicious, bad-man dreb!"

not that low!" He regarded her stolidly. "Woudn't tell what, Hattie?" he asked.

woolly black wig on a shell, its kinks seeming to crack. There was a rim of Hattie as natural left around her lips. It made of her mouth a comely blubber, her own rather firm lips sliding about somewhere in the lightish swamp. That was all of Hattie that looked out. Except her eyes. They were good gray eyes with popping whites now, because of a trick of blackening the lids. But the irises were, in their pools, inviolate.

"Well, Hattie, I reckon I'd have known you, even under black."

"I thought you were in Rio."

"Got to hankering after the States, Hattie."

"I read of a Morris Sobree dead in Brazil. Sometimes I used to think maybe it might have been a misprint—and—that—you—were—the—one."

"No, no. 'Live and kickin'." Been up around here a good while."

"Where?"

"But you liked me. Both of you liked me, honey. Only two women I ever really cared for, too. You and m'mother."

Her face might have been burning paper, curling her scorn for him.

"Don't try that, Morton! It won't work any more. What used to intimate me, only disgusts me now. The things I thought I—loved—in you, I loathe now. The kind of cancer that killed your mother is the kind that eats out the heart. I never knew her, never even saw her except from a distance, but I know just as well as if I'd lived in that fine big house with her all those years in New Orleans, that you were the sickness that ailed her. A lying, squandering, gambling, no-count son! If she and I are the only women you ever cared for, thank God that there aren't any more of us to suffer from you! Morton, when I read that a Morris Sobree had died in Brazil, I hoped it was you! You're no good! You're no good!"

She was thumping now with the sob she kept under her voice.



The Smudge

"Why, Hattie," he said, his drawl not quickened, "you don't mean that?"

"I do! You're a ruiner of lives! Her life! Mine! You're a rotten apple that can speck everyone it touches."

"That's hard, Hattie, but I reckon you're not all wrong."

"Oh, that sifty Southern talk won't get us anywhere, Morton! The very sound of it sickens me now. You're like a terrible sickness I once had. I'm cured now. I don't know what you want here, but whatever it is you might as well go. I'm cured!"

He sat forward in his chair, still twirling the soft heaven hat. He was dressed like that. Siftily. Good quality loosely woven stuff. There was still a tan down of persistent youth on the back of his neck. But his hands were old, the veins twisted wiring, and his third finger yellowly-stained, like meerschaum, darkening.

"Gentle!" everything you say, Hattie, and I'm holdin' no brief for myself, I've been the sick one, not you. Twenty years I've been down sick with hookworm."

"With devilishness?"

"No, Hattie. It's the Government's diagnosis. Hookworm. Been a sick man all my life with it. Funny thing, though, all those years in Rio knocked it out of me."

"Fudge!"

"I'm a new man since I'm well of it."

"Hookworm! That's an easy word for ingrained no-countness, devilry and deceit. It wasn't hookworm came into the New Orleans stock company where I was understudying leads and getting my chance to play big things. It wasn't hookworm put me in a position where I had to take anything I could get! So that instead of finding me playing leads you find me here—black-face! It was a devil! A liar! A spendthrift, no-count son out of a family that deserved better. I've cried more tears over you than I ever thought any woman ever had it in her to cry. Those months in that boarding house in Peach Tree Street down in New Orleans! Peach Tree Street! I remember how beautiful even the name of it was when you took me there—living—and how horrible it became to me. Those months when I used to see your mother's carriage drive by the house twice a day, and me crying my eyes out behind the curtains. That's what I've never forgiven myself for. She was a woman who stood for the things in New Orleans. A good woman whom the whole town pitied! A no-count son squandering her fortune and dragging down the family name. If only I had known all that then! She would have helped me if I had appealed to her. She wouldn't have let things turn out secretly—the way they did. She would have helped me. I—yes—why have you come here to jerk knives out of my heart after it's got healed with the points sticking in? You're nothing to me. You're skulking for a reason. You've been hanging around getting pointers about me. My life is my own! You get out!"

"The girl. She well?"

It was a quiet question, spoken in the key of being casual and Hattie, whose heart skipped a beat, tried to corral the fear in her eyes to take it casually, except that her eyelids seemed to grow old even as they drooped. Squeezed grapeskins.

"You get out, Morton!" she said. "You've got to get out!"

He made a cigarette in an old indolent way he had of wetting it with his smile. He was handsome enough, after his fashion, for those who like the rather tropical combination of dark ivory skin, and hair a light shade of tan. It did a curious thing to his eyes. Behind their allotment of tan lashes, they became neutralized, straw-colored.

"She's about sixteen now. Little over, I reckon."

"What's that to you?"

"Blood, Hattie. Thick."

"What thickened it, Morton—after sixteen years?"

"Used to be an artist chap down in Rio. On his uppers. One night, according to my description of what I imagined she looked like, he drew her. Yellow hair, I reckoned and sure enough—"

"You're not worthy of the resemblance. It wouldn't be there if I had the saying."

"You haven't," he said, subtly.

"Nor you!" Something that was the whiteness of fear lightened behind her mask. She rose then, lifting her chair out of the path toward the door and flinging her arm out toward it, very much after the manner of Miss Robinson in Act II.

"You get out, Morton," she said, "before I have you put out! They're closing the theater now. Get out!"

"Hattie," his calm enormous, "don't be hasty. A man that has come to his senses has come back to you humble and sincere. A man that's been sick. Take me back, Hattie, and we'll—"

"Back," she said, lifting her lips scornfully away from touch-

ing the word. "You remember that night in that little room on Peach Tree Street when I prayed on my knees and kissed—your—shoes and crawled for your mercy to stay for Marcia to be born? Well, if you were to lie on this floor and kiss my shoes and crawl for my mercy, I'd walk out on you the way you walked out on me! If you don't go, I'll call a stage hand and make you go. There's one coming down the corridor now and locking the house. You go—or I'll call!"

His eyes with their peculiar trick of solubility in his color scheme, seemed all tan.

"I'll go," he said, looking slim and Southern, his imperturbability ever so slightly unfrocked, "I'll go, but you're making a mistake, Hattie."

Fear kept clanging in her. Firebells of it.

"Oh, but that's like you, Morton! Throat! But thank God nothing you can do can harm me any more!"

"I reckon she's considerable over sixteen now. Let's see—"

Firebells. Firebells.

"Come out with what you want, Morton, like a man! You're feeling for something. Money? Now that your mother is dead and her fortune squandered, you've come to harass me? That's it! I know you like a person who has been disgraced for life by burns, knows fire. Well, I won't pay!"

"Pay? Why, Hattie—I want you—back—"

She could have cried because, as she sat there blackly, she was sick with his lie.

"I'd save a dog from you."

"Then save—her—from me."

The terrible had happened so quietly. Morton had not raised his voice; scarcely his lips.

She closed the door then and sat down once more, but that which had crouched out of their talk was unleashed now.

"That's just exactly what I intend to do."

"How?"

"By saving her sight or sound of you."

"You can't, Hattie."

"Why?"

"I've come back." There was a curve to his words that hooked into her heart like tongs about a block of ice. But she outstared him, holding her lips in the center of the comedy rim so that he could see how firm their bite.

"Not to me!"

"To her, then."

"Even you wouldn't be low enough to let her know—"

"Know what?"

"Facta."

"You mean she doesn't know?"

"Know! Know you for what you are and for what you made of me? I've kept it something decent for her. Just the separation of husband and wife—who couldn't agree—incompatibility. I haven't told her—"

Simultaneously with the leap of light into his eyes had come the leap of her error into her consciousness.

"Oh!" he said and smiled, a slow smile that widened as leisurely as sorghum in the pouring.

"You made me tell you that! You came here for that. To find out!"

"Nothin' the sort, Hattie. You only verified what I kinda suspected. Naturally you've kept it from her. Admire you for it."

"But I lied! See! I know your tricks. She does know you for what you are, and what you made of me. I lied! I—" then stopped, at the curve his lips were taking, and at consciousness of the pettiness of her device.

"Morton," she said, her hands opening into her lap into pads of great pink helplessness, "you wouldn't tell her—on me! You're not that low?"

"Wouldn't tell what?"

He was rattling her and so she fought him with her gaze, trying to listen and fathom under the flicker of his lids. But there were no eyes there. Only the neutral, tricky tan.

"You see, Morton, she's just sixteen. The age when it's more important than anything else in the world to a young girl that's been reared like her to—have her life regular! Like all her other little school friends. She's like that, Morton. Sensitive! Couldn't hold her head up. Don't touch her, Morton. For God's sake, don't! Someday, when she's just having to care so terribly—when she's older, you can rake it up if you must torture. I'll tell her then. But for God's sake, Morton, let us live—now!"

"Hattie, you meet me tomorrow (Continued on page 43)"

The Smudge

(Continued from page 72)

morning and take a little journey to Jersey or Connecticut, and your lie to her won't be a lie any more."

"Morton—I don't understand. Why?"

"I'll marry you."

"You fool!" she said almost meditatively. "So you've heard we've gotten on a bit. You must *even* have heard of this," placing her hand over the jar of the brown cold cream. "You want to be in it the least. You're so easy to read that I can tell you what you're after before you can get the coward words out. Marry you? You fool!"

It was as if she could not flip the word off scornfully enough.

"Well, Hattie," he said, unbunching his soft hat, "I reckon that's pretty plain."

"I reckon it is, Morton."

"All right. Everybody to his own notion of carryin' a grudge to the grave, but it's all right, honey. No hard feelin's. It's something to know I was willin' to do the right thing. There's a fruit steamer out of here for N'Orleans in the mornin'. Reckon I'll catch it."

"I'd advise you to."

"No objection to me droppin' around to see the girl first? Entitled to a little natural curiosity. Come, I'll take you up home this evenin'. No harm."

"You're not serious, Morton. You wouldn't upset things. You wouldn't tell—that—child!"

"Why, not in a thousand years, honey, unless you forced me to it. Well, you've forced me. Come, Hattie, I'm seel' you home this evenin'."

"You can't put your foot—"

"Come now. You're too clever a woman to try to prevent me. Course there's a way to keep me from goin' up home with you this evenin'. I wouldn't use it, if I were you. You know I'll get to see her. I *even* know where she goes to school. Mighty nice selection you made, Hattie. Miss Harper's."

"You can't frighten me," she said, trying to moisten her lips with her tongue. But it was dry as a parrot's. It was hard to close her lips. They were oval and suddenly immobile as a picture frame. What if she could not swallow. There was nothing to swallow! Dry tongue. Oh God—Marcia!

That was the fleeting form her panic took, but almost immediately she could manage her lips again. Her lips, you see, they counted so! She must keep them firm in the slippery shine of the comely black.

"Come," he said, "get your make-up off. I'll take you up in a cab."

"How do you know it's—up?"

"Why, I don't know as I do know exactly. Morningside Heights is about right, I calculate."

"So—you *here* been—watching!"

"Well, I don't know as I'd put it thataway. Naturally when I got to town—the first thing I did—most natural thing in the world. That's a mighty fine car with a mighty fine looking boy and a girl brings your—our girl home every afternoon about four. We used to have a family of Groshocks down home. Another branch, I reckon."

"Oh—God!" A malaprop of a tear, too heavy to wink in, came rolling suddenly down Hattie's cheek.

"Morton—let—us—live—for God's sake! Please!"

He regarded the clean descent of the tear down Hattie's color-fast cheek and its clear drop into the bosom of her black tulle housemaid's dress.

"By jove! The stuff is color fast! You've a fortune in that cream if you handle it right, honey."

"My way is the right way for me."

"But it's a woman's way. Incorporate. Manufacture it. Get a man on the job. Promote it!"

"Ah, that sounds familiar! The way you promoted away every cent of your mother's fortune until the bed she died in was mortgaged. One of your wildcat schemes again! Oh, I watched you besore I lost track of you in South America—just the way you're watching—us—now! I know the way you squandered your mother's fortune. The rice plantation in Georgia. The alfalfa ranch. The solid rubber tire venture in Atlanta. You don't get your hands on my affairs. My way suits me!"

The tumult in her was so high and her panic so like a squirrel in the circular frenzy of its cage that she scarcely noted the bang on the door and the hairy voice that came through.

"All out!"

"Yes," she said without knowing it.

"You're losing a fortune, Hattie. Shame on a fine strapping woman like you, black-facing herself up like this when you've hit on something with a fortune in it if you work it properly. You ought to have more regard for the girl. Black-face!"

"What has her—father's regard done for her? It's my black-face has kept her like a lily!"

"Admitting all that you say about me is right. Well, I'm here eating humble pie now. If that little girl doesn't know, bless my heart, I'm willin' she shouldn't ever know. I'll take you out to Greenwich, Connecticut, tomorrow and marry you. Then what you've told her all these years is the truth. I've just come back, that's all. We've patched up. It's done every day. Right promoting and a few hundred dollars in that there cream will—"

She laughed. November rain running off a broken spout. Yellow leaves scuttling ahead of wind.

"The picture puzzle is now complete, Morton. Your whole scheme, piece by piece. You're about as subtle as corn bread. Well, my answer to you again is, get out!"

"All right. All right. But we'll both get out, Hattie. Come, I'm agoin' to call on you all up home a little while this evenin'!"

"No. It's late—she's—"

"Come, Hattie, you know I'm agoin' to see that girl one way or another. If you want me to catch that fruit steamer tomorrow, if I were you I'd let me see her my way. You know I'm not much on raisin' my voice, but if I were you, Hattie, I wouldn't fight me."

"Morton—Morton, listen! If you'll take that fruit steamer without trying to see her—would you? You're on your uppers. I understand. Would a hundred—two hundred—"

"I used to light my cigarette with that much down on my rice swamps—"

"You see, Morton, she's such a little thing. A little thing with big eyes. All her life those eyes have looked right down into me, believing everything I ever told her. About you, too, Morton. Good things. Not that I'm ashamed of anything I ever told her. My only wrong was ignorance. And innocence. Innocence of the kind of lesson I was to learn from you."

"Nothin' was ever righted by harpin' on it, Hattie."

"But I want you to understand—Oh God, make him understand—she's such a sensitive little thing! And as things stand now—glad I'm her mother. Yes, glad—black-face and all! Why, many's the time I've gone home from the theater, too tired to take off my make-up until I got into my own rocker, with my ankles soaking in warm water. They swell so terribly sometimes; rheumatism, I guess. Well, many a time when I kissed her in her sleep, she's opened her eyes on me—black-face and all. Her arms up and around me. I was there underneath the black! She knows that! And that's what she'll always know about me no matter what you tell her. I'm there—her mother—underneath the black! You hear, Morton! That's why you must let us—live—"

"My proposition is the mighty decent one of a gentleman."

"She's only a little baby, Morton. And just at that age where being like all the other boys and girls is the whole of her little life. It's killing—all her airiness and fads and fancies! Such a proper little young lady. You know, the way they clip and trim them at finishing school. Sweet sixteen nonsense that she'll outgrow. Tonight, Morton, she's at a party. A boy's. Her first. That fine-looking, yellow-haired young fellow and his sister, that bring her home every afternoon. At their house, Gramercy Park. A fine young fellow—"

"Look here, Hattie, are you talking against time?"

"She's home asleep by now. I told her she had to be in bed by eleven. She minds me, Morton. I wouldn't—couldn't—wake her. Morton, Morton, she's yours as much as mine. That's God's law, no matter how much man's law may have let you shirk your responsibility. Don't hurt your own flesh and blood by coming back to us—now. I remember once when you cut your hand it made you ill. Blood! Blood is warm. Red. Sacred stuff. She's your blood, Morton. You let us alone when we needed you. Leave us alone now, that we don't!"

"But you do, Hattie-girl. That's just it. You're running things a woman's way. Why, a man with the right promoting ideas—"

There was a fusillade of bangs on the door now, and a shout as if the hair on the voice were rising in anger.

"All out, or the doors'll be locked on yuh! Fine doings!"

She grasped her light wrap from its hook and her hat with its whirl of dark veil, fitting it down with difficulty over the fuzz of wig.

"Come, Morton," she said. "I'm ready. You're right, now or never!"

"Your face!"

"No time now. Later—at home!"

She'll know that I'm there—under the black!"

"So do I, Hattie, that's why I——"

"I'm not one of the ready-made heroines you read about. That's not my idea of sacrifice! I'd let my child hang her head of my shame sooner than stand up and marry you to save her from it. Marcia wouldn't want me to! She's got your face—but my character! She'll fight! She'll glory that I had the courage to let you tell her the—truth! Yes, she will!" she cried, her voice pleading for the truth of what her words exclaimed. "She'll glory in having saved me—from you! You can come! Now, too, while I have the strength that loathing you can give me. I don't want you skulking about. I don't want you hanging over my head—or hers! You can tell her tonight—but in my presence! Come!"

"Yes, sir," he repeated doggedly and still more doggedly. "Yes sir-ee!" Following her, trying to be grim, but his lips too soft to click. "Yes—sir!"

They drove up through a hasterless midnight with a threat of rain in it; hitting loosely against one another in a shiver-my-timbers taxicab. Silently. Her pallor showing through the brown of her face did something horrid to her.

It was as if the skull of her, set in torment, were looking through a transparent black mask, but because there were not lips, forced to grin.

And yet, do you know that while she rode with him, Hattie's heart was high. So high that when she left him finally, seated in her little lamp-lighted living room, it was he whose unease began to develop.

"I—if she's asleep Hattie——"

Her head looked so sore, thrust back and sunk a little between the shoulders.

"If she's asleep, I'll wake her. It's better this way. I'm glad now. I want her to see me save myself. She would want me to. You barked on mock heroics from me, Morton. You lost."

Marcia was asleep—in her narrow pretty bed with little bowknots painted on the pale wood. About the room all the tired and happy muck of after-the-party. A white tulle dress with a whisper of real lace at the neck, almost stiffly

waited, as if with Marcia's trimness, on a chair. A steam of white tulle rose off the dressing table. A buttonhole gardenia in a tumbler of water. One long white kid glove on the table beside the night light.

"Dear me, dear me!" screamed Hattie to herself, fighting to keep her mind on the plane of casual things. She's lost a glove again. Dear me. Dear me! I hope it's a left one, to match up with the right one she saved from the last pair. Dear me!"

She picked up a white film of stocking, turning and exploring with spread fingers in the foot part for holes. There was one! Marcia's big toe had danced right through. "Dear me!"

Marcia sleeping. Very quietly and very deeply. She slept like that. Whately and straightly and with the covers scarcely raised for the ridge of her slim body.

Sometimes Marcia asleep could frighten Hattie. There was something about her white stillness. Lilies are too fair and so must live briefly. That thought could clutch so that she would kiss Marcia awake. Kiss her soundly because Marcia's sleep could be so terrifyingly deep.

"Marcia," said Hattie, and stood over her bed. Then again, "Marcia!" on more voice than she thought her dry throat could yield her.

There was the merest fillop of black on the lacy bosom of Marcia's nightgown and Hattie leaned down to flick it. No. It was a pin. A small black-enamelled pin, edged in pearls. Automatically Hattie knew.

"Marcia!" cried Hattie and shook her a little. She hated to wake her. Always had. Especially for school on rainy days. Sometimes didn't. Couldn't. Marcia came up out of sleep so reluctantly. A little dazed. A little secretive. As if a white bull in a dream had galloped off with her like Persephone's.

Only Hattie did not know of Persephone. She only knew that Marcia slept beautifully and almost breathlessly. Sweet and low. It seemed silly, sleeping beautifully. But just the same, Marcia did.

Then Hattie, not faltering, mind you, waited. It was better that Marcia should know. Now, too, while her heart was so high.

Sometimes it took as many as three kisses to awaken Marcia. Hattie bent

Cosmopolitan for March, 1922

for the first one, a sound one on the tip of her lip.

"Marcia!" she cried. "Marcy, wake up!" and drew back.

Something had happened! Darkly. A smudge the size of a quarter and the color of Hattie's guaranteed-pot-to-fade-check, lay incredibly on Marcia's whiteness.

Hattie had smudged Marcia! *Hattie had smudged Marcia!*

There it lay on her beautiful, helpless whiteness. Hattie's smudge.

It is doubtful, from the way he waited with his soft hat dangling from soft fingers, if Morton had ever really expected anything else. Momentary unease gone, he was quiet and Southern and even indolent about it.

"We'll go to Greenwich first thing in the morning and be married," he said.

"Sh-h-h," she whispered to his quietness, "don't wake Marcia."

"Hattie——" he said, and started to touch her.

"Don't," she sort of cried under her whisper, but not without noting that his hand was ready enough to withdraw. "Please—go—now——"

"Tomorrow at the station, then. Eleven. There's a train every hour for Greenwich."

He was all tan to her now, standing there like a blur.

"Yes, Morton, I'll be there. If—please—you'll go now."

"Of course!" he said. "Late. Only I—well, paying the taxi—strapped me—temporarily. A ten spot—old Hat—would help."

She gave him her purse, a tiny leather one with a patent clasp. Somehow her fingers were not flexible enough to open it.

His were.

There were a few hours of darkness left and she sat them out, exactly as he had left her, on the piano stool, looking at the silence.

Toward morning quite an equinoctial storm swept the city, banging shutters and signs and a steeple on One Hundred and Twenty-second Street was struck by lightning.

And so it was that Hattie's wedding day came up like thunder.

Status: Print in Library of Congress and the Wisconsin Center for Theater Research
Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Males (Stephen Stanton, John Stanton, Editor of the *Bugle*). Group.

Ethnicity: White (Stephen Stanton, John Stanton, Editor of the *Bugle*, Group).

Media Category: Newspaper

Job Title: Publishers (Stephen Stanton, John Stanton). Editor (Editor of the *Bugle*).

Miscellaneous.

Description: Major: Stephen Stanton, Positive

Description: Minor: John Stanton, Editor of the *Bugle*, Negative. Miscellaneous, Neutral.

Social Errors (aka A Social Error) (1922)

Cub Reporter (Raymond McKee) attempts to solve a series of mysterious hotel robberies.

"Social Errors"

The story of the comedy is built around the adventure of an inquiring reporter who in attempting to solve a series of mysterious hotel robberies finds that the robber is a bogus baron who is being lavishly entertained by the new-rich parents of his sweetheart whom he thought was still in the country waiting for him. There are the usual comedy complications, chases, juggling of the swag from the thief to the hero, etc. The title appears to cover the girl's mother's admonition to her husband that he must not commit a social error at the banquet. Charles Murray as the father has a lot of trouble with his dress suit particularly in keeping his pants up and is put out in disgrace. Wifey takes his trousers away from him, but he walks in his sleep, goes along a narrow ledge outside a window, enters the room of a woman while her husband is out and finally, sans trousers, enters the ball room, causing consternation. There is considerable humorous material in this number, but Murray's running around minus his trousers may offend some of your patrons, this and the trouser falling business is ancient material which many fail to find hilarious.

Moving Picture World, December 16, 1922, p. 672

"Social Errors"—C. C. Burr—Hodkinson

Type of production.....2 reel comedy

While not overburdened with hilarity, this comedy yields a few good laughs, and one or two hair-raising stunts. The settings and characters are familiar, a hotel, a cub reporter, a bogus count who is one of a gang of thieves, a social climber and her crude husband, and their pretty daughter. Most of the fun is created by husband's difficulties with a dress suit trousers, which he nearly loses in a big ballroom scene, and his sleep-walking through the hotel lobby corridors and rooms, frustrating a burglary. He delivers a thrill when he balances himself on the edge of a roof, and is pushed down an air shaft. Considerable slapstick, and some coarseness in the elusive trousers passages. In the cast are Flora Finch, Charles Murray, Mary Anderson and Raymond McKee.

The Film Daily, December 10, 1922, p. 15

"Social Errors" is a story that brings Flora Finch back to the screen as the climbing wife of a sleepwalking husband. While entertaining a bogus Baron she is embarrassed by her husband's lack of propriety and sends him off to bed. During the evening he starts walking in his sleep and after traveling over the ledge of the hotel roof and entering many rooms finally reaches the ball room scantily clad, where the party is still going on in full swing. The Baron proves to be the leader of a gang of hotel thieves who are only prevented from making a get-away by the timely arrival of the young hero, who had previously been spurned in favor of his more notable rival. There are some laugh-

able situations in this one but for the most part it depends upon whether or not a gentleman minus his trousers can still amuse the public.

J. M. D.

Exhibitors Trade Review, December 16, 1922, p. 135

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Cub Reporter)
Ethnicity: White (Cub Reporter)
Media Category: Newspaper
Job Title: Cub Reporter (Cub Reporter)
Description: Major: Cub Reporter, Positive
Description: Minor: None

Solomon in Society (aka House of Solomon) (1922)

Newspaper. A Hebrew tailor cannot shake off his East Side manners after his entrance into society, keeping his spoon in his cup while drinking and reading a Yiddish newspaper.

I. Solomon, a humble tailor on New York's East Side, dreams of being a designer with a shop on Fifth Avenue, but he makes no headway until a dress that he designs for Mary Bell, a laundress who suddenly becomes a movie star, attracts attention and becomes popular. Three years later Solomon has a successful Fifth Avenue shop, but his prosperity is too much for his wife, Rosie, who succumbs to a scheming Greenwich Village pianist, Orlando Kolin. Resigned to giving Rosie her freedom, Solomon, with Mary's help, stages evidence to give Rosie a reason for divorce. Fortunately, Rosie realizes her mistake in time and falls into Solomon's arms; Mary resumes her romance with Solomon's lawyer. *American Film Institute Catalog of Feature Films*

THE *Film* DAILY

Sunday, December 31, 1922 17

A Fair Picture With Interesting Characterization Its Best Feature

William H. Strauss in
"SOLOMON IN SOCIETY"

Whitman Bennett Prod.—American Releasing Corp.

DIRECTOR Lawrence Windom
AUTHOR Val Cleveland
SCENARIO BY Not credited
CAMERAMAN Edward Paul
AS A WHOLE An average offering that will have drawing power in certain communities
STORY A trifle slow at the start but works into interesting comedy drama
DIRECTION Fair; provides adequate production; doesn't always handle players to best advantage
PHOTOGRAPHY Fair
LIGHTINGS Usually all right
STAR Offers first rate characterization that is interesting and typical
SUPPORT Adequate; no outstanding performances; cast includes Brenda Moore, Nancy Deaver, Charles Delaney, Fred Jones
EXTERIORS Not many
INTERIORS Suitable
DETAIL Ample
CHARACTER OF STORY Sudden prosperity of Hebrew tailor nearly costs him the love of his wife but his friends save her for him
LENGTH OF PRODUCTION 6,000 feet

There have been other Hebrew comedy dramas similar to "Solomon in Society" but this one only skims over the elements of human interest and comedy found in the others. There is less strength to the situations and less elaboration. In this instance the poor East Side tailor does not struggle for prosperity. It comes quite by accident and he has no unfilial children to worry him but the apparent loss of his wife's love is used for the chief heart interest touch and the sacrifice of the kindly tailor who is willing to make it possible for her to secure a divorce, may create the sympathetic effect intended. It is not strong, however, possibly because it has not been properly approached from a directorial standpoint.

The humorous business is derived through Solomon's inability to shake off his East Side manners after his entrance into society. He keeps his spoon in his cup while drinking, reads a Yiddish newspaper and commits other breaches of etiquette that are supposed to contribute laughs. They are not always successful, inasmuch as the sort of society represented isn't itself altogether proper in its behavior. For the average audience the picture may offer a satisfying entertainment because they will likely accept the vein of humor and slight pathos that it contains without criticizing the weight of the material but where they are at all critical it will be difficult to please them.

William H. Strauss, as the kindly Jew, gives a first rate characterization that is both convincing and sympathetic. In fact it is his performance that will carry the picture over and where the audience is right for this sort of atmosphere, his work will be sure to please them.

Lawrence Windom provides an adequate production and the direction, on the whole, is satisfactory but not unusual. He doesn't always handle the players to the best advantage. Besides Strauss there is Brenda Moore, as his wife, Nancy Deaver, the girl who brings about a reconciliation and Fred Jones, the Greenwich Village be-vamp.

Story: I. Solomon meets with great success in business but he cannot cope with the society into which his wealth brings him. Gradually he notices his wife's attentions to Orlando. Believing that Rosie wants a divorce Solomon agrees to provide the necessary evidence. How Mary Bell, a movie actress, brings about the reconciliation offers some fair excitement.

Will Do For Certain Audiences or Where They Are Not Too Critical

Box Office Analysis for the Exhibitor

There isn't a great deal to promise for this one unless you have a crowd that you know is especially right for this sort of a picture. A Hebrew clientele undoubtedly will be thoroughly well pleased with Solomon and his business ventures so that if you think it will appeal to them, then there is sufficient reason for an effort to put it over.

It may also do for an average crowd that isn't critical. They will find some amusement in it and the characterization of William H. Strauss, which is rather typical, will undoubtedly prove interesting. The title is a poor one and won't mean very much without some explanatory catchlines or accompanying announcements. There are no names well enough known to use except Strauss, who may be remembered.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral

Squibs Wins the Calcutta Sweep (1922) – England

Reporter (Donald Searle) covers the story of Squibs, a Cockney flower girl who wins 60,000 pounds in a Calcutta sweepstake. Newspapers.



Huntley Film Archives

Squibs and a man sitting at the breakfast table scour the newspapers including *The Daily Mail* to pick a horse in the Calcutta sweepstake: “The Daily Mail says my horse ain’t safe on his feet,” she says. It’s Derby day and everyone is off to the Derby. Race takes place. A man comes over to the flower-girl, “Miss, your horse has won the Calcutta!” She runs home kissing her boyfriend, Charlie, a policeman. “Charlie, we’re rich! WE’VE WON!” *Viewing Notes*

Half-title reads 'Derby Day'. Man and woman at home stand next to breakfast table. Both wear hats and both read broadsheet newspapers. She throws paper away and takes newspaper from man. Woman sits down to read paper. Man struggles with his newspaper. He puts one sheet on woman - she pushes it off. She tells him to sit down. He taps his egg with his teaspoon. She reads aloud from paper. He reads his paper and

accidentally puts salt in his teacup. He reads aloud from his paper. He smells the egg. It is off, he pulls a face and pushes egg away. She looks around - she can smell something horrible, realises it is the egg and pushes it back towards the man. He becomes aware of the egg and covers it with his bowler hat. He drinks his tea and spits it out. [cut to] half-title, 'as usual, everyone is off to the Derby.' Woman sticks her head out of the window to see donkey cart outside her house with pearly king and pearly queen, decorated with flowers. Several people in the party. Man plays squeeze-box, pocket accordion. They ask woman to come with them. She says she cannot. Two donkey carts move off, all the people happy. Close-up of clock face with hands moving round quickly to illustrate time going by, the passage of time. Stock footage of bookmakers at Epsom Derby meeting. Lady talks to policeman on pavement. She looks very stern and severe. Woman is 'Eliza Doolittle' flower seller in Central London. Good stock shots (Piccadilly Circus) with her in front. Husband's friend calls at the house to ask if he wants to go to the pub, but the answer is "No" - he is too worried, waiting for the Derby result. Friend leaves. Husband hangs his hat on hook outside the front door and takes a drink from a jar. Stock footage of the Derby - the finishing straight. Two men tell the flower-selling wife her horse has won the 'Calcutta'. She and they dance around, watched by genuine by-standers. Stock footage of Piccadilly Circus from high up. Woman runs to get her coat and runs across the road from Piccadilly Circus followed by five men. Woman tries to kiss policeman (really) but he takes her arms off him. She dodges past traffic including an old bus. Policeman looks on. People besiege their house. Woman leaps into the arms of another policeman (actor) - "Charlie, we're rich! We've won!" and she does a little dance, hitching up her skirt. Policeman collapses against wall and she pulls him back by the belt. George Pearson. *Huntley Film Archives, Notes on 2:55 film excerpt*

The film, second of four films about the flower-girl, shows the impact of Squibs' win in a sweep-stake on every facet of her life: her relationship with her father, her policeman boyfriend, her parents, her position in the local community and her ability to help her sister who has fled to Paris with her husband who is on the run from the police for murder. The sister's story is intercut as a parallel narrative which adds pathos and suspense to the comic story of Squibs' win. In this instance, a mix of genres works very well as many of the comic scenes are followed by short scenes of Squibs' sister in despair in Paris. ... Much of the film is preoccupied with how far Squibs might be changed by her wealth, a question which haunts her boyfriend and his parents (who had previously thought she was not suitable for their son because she was a flower-girl!). Sarah Street, *British National Cinema*, p. 46¹⁰



Plate 2.1 Squibs (Betty Balfour) and her father (Hugh E. Wright) dressed in upper-class attire after Squibs' win on the sweepstake in *Squibs Wins the Calcutta Sweep* (1922).

British National Cinema, p. 47



Douglas Gomery and Clara Pafort-Overduin, *Movie History: A Survey: Second Edition*, p. 107¹¹

Status: Unknown.

Unavailable for Viewing - Excerpt from Huntley Film Archives 2:55 on YouTube

Type: Movie

Genre: Comedy

Gender: Male (Reporter). Group-4

Ethnicity: White (Reporter). Unspecified-4

Media Category: Newspaper

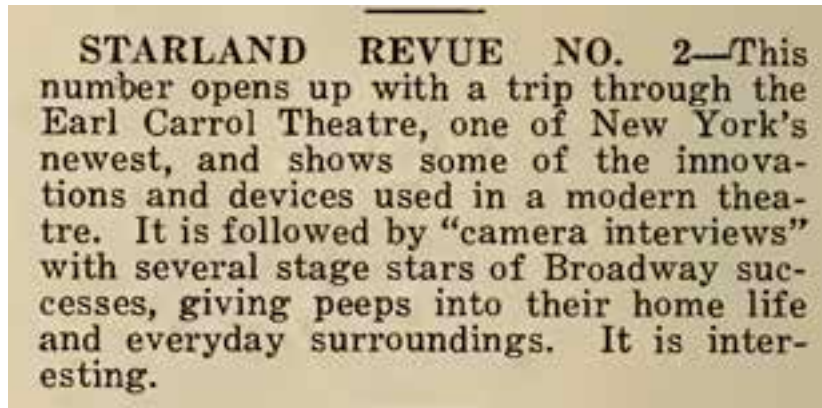
Job Title: Reporter (Reporter). Unidentified News Staff-4

Description: Major: None

Description: Minor: The Reporter, Positive. Unidentified News Staff-4, Neutral

Starland Revue (1922)

Camera Interviews with stage stars of Broadway successes, giving peeps into their home life and everyday surroundings.



STARLAND REVUE NO. 2—This number opens up with a trip through the Earl Carroll Theatre, one of New York's newest, and shows some of the innovations and devices used in a modern theatre. It is followed by "camera interviews" with several stage stars of Broadway successes, giving peeps into their home life and everyday surroundings. It is interesting.

Exhibitors Trade Review, June 3, 1922, p. 24

"Starland Revue" No. 2—R-C Pictures

Type of production.....1 reel stage magazine

Camera interviews with the stars of the theatrical world are continued in this second issue of the Starland Revue. Under the heading of "New York's Most Unusual Theater," you see the latest devices installed in the Earl Carroll Theater. The orchestra is shown as it is raised from the pit and again lowered out of view before the rising of the curtain. Cecil Lean and Cleo Mayfield, stars of "The Blushing Bride," make their bow on Broadway on a pair of kiddies "scooters." Then William Kent, who plays in "Good Morning Dearie," shows you a few of the characters that he plants in that show. Florence Moore and Charlotte Greenwood, the comedienne of "Linger Longer," hold a little dialogue on their front porch. Tom Powers and Clare Eames act out the climaxes of each episode of their play "The First Fifty Years." The Revue closes with some shots of Nan Halperin doing her vaudeville stunt. The subject matter is well varied and holds the attention. The stars are well known and their bow on the screen will be welcomed by many out-of-town theater lovers.

The Film Daily, May 24, 1922, p. 19

Status: Unknown.

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newsreel

Job Title: Pack Journalists (Interviewers)

Description: Major: None

Description: Minor: Pack Journalists, Positive

Sunshine Harbor (1922)

Reporter Billy Saunders (Ralf Harolde) from New York wins the love of Reporter Betty Hopkins-Miss Smith (Margaret Beecher). City Editor MacSorley (Julian Greer). Police Reporter Dugan (Daniel Jarrett).

Betty Hopkins (Margaret Beecher), the daughter of an eye doctor, rejects her father's choice of suitor in favor of city newspaper reporter Billy Saunders (Ralf Harolde). They go boating and when the engine fails, they are forced to spend the night on the lake together, causing her father to assume the worst.

Betty runs away to New York and becomes a successful newswriter, but is blinded in an explosion while covering a spectacular chemical fire. Saunders, returning from Havana, finds her in the hospital and proposes, but Betty declines because of her blindness. After performing an operation to restore her sight, her father finally consents to her marriage with Saunders. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 45.

Betty Hopkins, a hoydenish daughter of a southern eye specialist, refuses to marry Graves, her father's choice, and goes motor-boating with Billy Saunders, a city newspaper reporter; when the engine fails, they are forced to spend the night on the lake, and her indignant father assumes that the worst has occurred. Betty runs away to New York. There she achieves fame as a newswriter, but while covering a spectacular chemical fire she is blinded by an explosion. Billy Saunders, returning from Havana, finds her in the hospital and proposes, but Betty declines because of her blindness; her father, however, performs a successful operation to restore her sight. Following a reconciliation between father and daughter, Hopkins consents to her marriage to Saunders. *American Film Institute Catalog of Feature Films*



Sunshine Harbor

Playgoers Pictures Photoplay in Five Parts.
Author, Jerome Wilson. Director, Edward
Hemmer. Cameraman, Edward Tiers.
Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Betty Hopkins, Margaret Beecher; Dr. Hopkins, Howard Hall; Hamilton Graves, Coit Alberson; Billy Saunders, Ralph Harolde; Editor MacSorley, Julian Greer; Dugan, Daniel Jarrett.

Dr. Hopkins is a celebrated Southern eye specialist. He is desirous of promoting a marriage between his sprightly young daughter, Betty, and Hamilton Graves. Betty does not approve of Graves, but persuades her father to allow her to attend a dance with her suitor as escort. At the dance she meets Billy Saunders, a New York reporter, spending a vacation in his hometown. His attentions to Betty enrage Graves, who shows his hostility openly. While Betty and Billy are motor-boating, the engine breaks down and they are out all night. Dr. Hopkins believes his daughter to be compromised and insist that she marry Graves at once. Betty resents this, leaves home, goes to New York, obtains a position on a newspaper and makes good as a reporter. While covering a fire at a chemical works she is caught in an explosion and suffers the loss of her eyesight. Saunders, returning from Havana, finds Betty in the hospital and wants to marry her. She refuses on account of her helpless plight. Her father visits New York and holds a clinic at which he demonstrates his methods of operation. Betty, now known as Miss Smith, is brought to him as a patient, the fact that she is his daughter being artfully concealed from him. He operates and Betty's sight is restored. Father and daughter are reconciled and she marries Saunders.

Taken on the whole "Sunshine Harbor" must be listed as a rather uneven production. It contains a couple of good scenes in which the suspense tightens up considerably—that in which the heroine is caught in the explosion and the episode where Dr. Hopkins operates for the recovery of her eyesight without being aware that the patient is his own daughter. But for the most part the plot is decidedly obvious, constructed along very familiar lines and lacking conviction. The action moves briskly enough, the photography is good and the picture may get by with audiences of a not too critical calibre. But it cannot be listed as up to the usual high standard of Playgoers Pictures studios, or an attraction worthy the screens of high-class theatres.

Points of Appeal.—The heroine's sense of independence and pluck in starting out in life on her own merits win sympathy at the outset. It is, however, rather inconsistent that her father insists upon her wedding the suitor he chooses, instead of, as one would expect, endeavoring to bring about a marriage between Betty and the man who has innocently tarnished her reputation. The operation scene, with the physician ignorant of his patient's identity, is old, but well done, and a cheerful climax is achieved.

Cast.—Margaret Beecher is a pretty and charming heroine, Ralph Harolde a capable lover, Coit Anderson scores as the cadish Graves and Howard Hall is a dignified, impressive figure as Dr. Hopkins. The support is adequate.

Photography, Lighting, Direction.—There are many pretty exteriors, including some delightful rustic and water shots, the Southern atmosphere is well developed and good lighting prevails. The continuity is fairly smooth and the action moves swiftly.



MARGARET BEECHER IN **SUNSHINE HARBOR**

(PATHE)

This is a fairly pleasing little program picture in spite of the fact that the story lacks any great amount of tenseness and is inclined to be "jumpy" in its continuity. Miss Beecher has a pleasing personality and registers well. Five reels. Directed by Edward Hemmer.

"Sunshine Harbor" is the story of a southern girl whose father fails to realize that she is grown up and who goes to New York to seek a career in the newspaper field. The theme, however, is not of the substantial variety and the dramatic incidents of the production are few.

The antics of a newspaper city editor and his reporters depicted in this production undoubtedly will coincide with the mental picture the public has of these two important groups of the press.

Included in the supporting cast are Howard Hall, Coit Albertson and Ralph Harolde.



A scene from "Sunshine Harbor" (Pathe)

Dr. Hopkins, a southern aristocrat, favors the marriage of his daughter to Hamilton Graves because he is the son of his old-time friend, Col. Harvey Graves. The younger Graves, however, is an unscrupulous chap and he becomes hopelessly intoxicated when taking Dr. Hopkins' daughter to her first dance, where she meets Billy Saunders, a newspaper reporter, home on vacation. Saunders is repelled as a suitor by Dr. Hopkins through the insinuations made by Graves. When her father tries to induce her to marry Graves, she leaves home.

In New York, under the name of Miss Smith, she obtains employment as a newspaper reporter and is popularly hailed among her fellow newspaper workers. One night during a big fire she "covers" the story for Dugan, another reporter who is unable to get there. While noting the details of the blaze she is caught in the midst of an explosion which blinds her. Her newspaper friends, particularly Billy Saunders, who has returned from an assignment in Cuba, assist her in every way. Little hope is held out for the recovery of her sight, and, confronted with this situation, Saunders proves that he really loves her by still imploring her to marry him. The last resort is a great specialist who performs an operation. When the bandage is removed, she discovers it is her own father who has brought back her sight.

“Sunshine Harbor”
Playgoers-Pathe—Five Reels
(Reviewed by John Oscar)

HERE'S a time-worn theme again exploited, without one single effort made to redeem it by a novel, unexpected twist in the development of the plot. It simply isn't there, that's all. The cast is not bad, although Miss Beecher, the star, is scarcely adequate screen-material in these days. She is, at times, a very pretty girl, but she is not a clever motion picture actress, and she does not register in some of the scenes that should be her biggest and best.

It's the hackneyed old theme of the girl who is being forced into a marriage against her will, who is placed in a compromising position by a man for whom she really cares, and whose father promptly believes the worst of her. Instead of the logical action, which, in that sort of an unnatural father, would be the attempt to force the man who accompanied her on her compromising adventure, to marry her, the father redoubles his efforts to make her marry his own choice, with the result that daughter runs away to New York, and immediately becomes a reporter of great fame. When an exciting fire happens, she is sent out to cover it, and is burned so severely that she is blinded. There is the time-worn situation of the one physician who can cure her being her own father, and of his being led to operate on her without knowing who she is. And, of course, the inevitable happy ending with Betty married to the man she loves.

The Cast

Betty Hopkins.....	Margaret Beecher
Dr. Hopkins.....	Howard Hall
Hamilton Graves.....	Coit Albertson
Billy Saunders.....	Ralph Harolde
Editor MacSorley.....	Julian Greer
Dugan	Daniel Jarrett

Story by Jerome Wilson. Directed by Edward Hemmer. Produced by Playgoers Pictures. Distributed by Pathe.

The Story—When Betty Hopkins refuses to marry Hamilton Graves, her father's choice, and goes motor-boating with Billy Saunders, and, because of an accident to the boat, is forced to spend the night on the lake, her father believes the worst of her, and she runs away, to New York where she becomes a famous reporter and is blinded in covering a big chemical fire. Her father's operation restores her eye-sight, and they are reconciled.

Classification—Society melodrama.

Production Highlights—The chemical fire, and the scenes immediately preceding this. The hospital scenes.

Exploitation Angles—There aren't many. Star's name and ancestry—granddaughter of Henry Ward Beecher, and grand-niece of Harriet Beecher Stowe—may help you in the North—it won't mean a lot in the South. Playing up the title, which doesn't have a great deal to do with the picture itself, might help. A difficult picture to put over, and not much worth the bother.

Drawing Appeal—Extremely limited. Might do for one day runs in transient theatres; no good for neighborhood, or big time houses.



Moving Picture World, March 25, 1922, p. 360

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Billy Saunders, City Editor MacSorley, Dugan). Female (Betty Hopkins). Group.

Ethnicity: White (Billy Saunders, Betty Hopkins, City Editor MacSorley, Dugan). Unspecified.

Media Category: Newspaper

Job Title: Reporters (Billy Saunders, Betty Hopkins, Dugan). Editor (City Editor MacSorley).

Miscellaneous.

Description: Major: Billy Saunders, Betty Hopkins, Positive

Description: Minor: City Editor MacSorley, Positive. Miscellaneous, Neutral.

A Tailor Made Man (1922)

Newspaper story on a man who is trying to settle labor troubles thrills a woman who is enthusiastic about his case. A radical agitator, engaged to the woman, is furious when she breaks up with him and plots his rival's downfall. He gives the newspapers the story of how the man is a fraud. Because of the story, he is snubbed in public.

John Paul Bart, a presser who has high respect for the favorable impression created by expensive clothes, "borrows" a suit to wear to an exclusive reception. There he attracts the attention of shipping magnate Abraham Nathan, who hires John Paul to handle his company's labor problems. Against great odds and despite Gustavus Sonntag's scheming, John Paul is successful, but he returns to Anton Huber's shop when he is exposed by Sonntag. Nathan, however, finds him and gives him a permanent position, and John Paul then marries Tanya Huber. *American Film Institute Catalog of Feature Films*

A Tailor Made Man

Adapted From the Stage Play by Harry James Smith. Scenario by Albert Ray. Director, Joseph De Grasse. Cameramen, George Rizard and George Meehan. Running Time, One Hour and Forty-Five Minutes.

CAST AND SYNOPSIS

John Paul Bart, Charles Ray; Anton Huber, Thomas Ricketts; Tanya Huber, Ethel Grandin; Peter, Victor Potel; Abraham Nathan, Stanton Heck; Mrs. Nathan, Edyth Chapman; Miss Nathan, Irene Lentz; Mr. Stanlaw, Frederick Thomson; Mrs. Stanlaw, Kate Lester; Corinne Stanlaw, Jacqueline Logan; Theodore Jellicot, Frank Butler; Gustavus Sonntag, Douglas Gerrard; Kitty Dupuy, Nellie Peck Saunders; Bessie Dupuy, Charlotte Pierce; Gerald Whitcomb, Thomas Jefferson; Hobart Sears, Henry Barrows; Russell, Eddie Gribbon.

John Paul Bart's job is clothes-pressing in a basement tailor shop. One night he dons a dress suit and attends a reception given by the wealthy Stanlaw family. At this reception he meets Abraham Nathan, president of the Oceanic Steamship Company, which is having labor troubles. Nathan becomes interested in John's arguments and invites him aboard his yacht. John is engaged to try to settle the labor troubles. Tanya Hubert, daughter of the tailor shop proprietor, is in love with John and reads enthusiastically in the newspapers his side of the steamship company's case. Sonntag, a radical agitator, is engaged to Tanya, but she breaks with him. In revenge he plans John's downfall. After in vain trying to prevent John from settling the labor problem smoothly, Sonntag gives the newspapers the story of how he climbed to fame from a tailor shop with the aid of a dress suit belonging to a customer. In the meantime Corinne Stanlaw and two other rich girls fall in love with John, but his heart is true to Tanya. His wealthy associates snub John after the publication of Sonntag's story. He returns to his old job. Abraham Nathan seeks him out and induces him to go back to his position with the Oceanic Company. He does so and Tanya shares his prosperity as his wife.

Making his debut as a United Artists star, Charles Ray signalizes the occasion by presenting a legion of admirers with the best picture of his career. "A Tailor Made Man" runs for nine reels, a dangerous length to risk holding the attention of movie patrons under ordinary conditions. But this film is such an extraordinarily fine production that its interest never slackens from start to finish and at the close one doesn't realize that its running time was beyond the average. Splendidly directed, beautifully photographed, with fast action and perfect continuity throughout, it registers as an attraction that no exhibitor can well afford to overlook. The story is intensely human; comedy, pathos and thrills mingle in generous measure, in fact it may be said to sound every chord of emotion, with never a false note to mar the harmonious whole. A bully attraction—certain to prove a big money-maker—and credit to all concerned in the making.

Points of Appeal.—There are as many rich bits of comedy as there are plums in a pudding, but probably the most effective bit of fun is the scene when John Paul enters society in the borrowed dress suit, somewhat self-conscious at first, but gradually bluffing his way to the front. Incidentally, the film in its serious moments points a moral cleverly, emphasizing the fact that labor and capital can get together by acknowledging mutual faults and each giving way on disputed points, until agreement is reached. The situation where the hero holds a conference with the labor committee is a masterpiece of tense realism, his running fight with the sluggers who seek to waylay him provides an impressive thrill, and the final episode, when he goes back to the basement shop and Tanya; and his wealthy employer comes after him—swings into as neat and touching a climax as has ever been screened.

Cast.—Charles Ray has never appeared to better advantage than in the role of John Paul Bart, which he fills with the magnetic charm for which he is noted, both as comedian and interpreter of dramatic situations. Ethel Grandin is a pretty heroine and fully equal to the emotional demands made upon her in the character of Tanya, Stanton Heck as the millionaire Nathan, and Eddie Gribbon as Russell, the labor boss, give excellent performances and the support is capital.

Photography, Lighting, Direction.—There are many handsome interiors, some good marine shots and the lighting is faultless. Smooth continuity and fast action distinguish the entire production.



THE *Film* DAILY 3

Sunday, October 22, 1922

Should Bring Charles Ray Back Where He Belongs

Charles Ray in
"A TAILOR-MADE MAN"
United Artists

DIRECTOR Joseph DeGrasse
AUTHOR James Henry Smith
SCENARIO BY Albert Ray
CAMERAMEN George Rizard and George Meehan
AS A WHOLE Good entertainment though it could be cut to advantage
STORY Not worth the tremendous price paid for it, but offers good picture material especially after they get it going
DIRECTION At times very good but allows interest to drag through excess footage
PHOTOGRAPHY All right
LIGHTINGS Good
STAR Sure to please his admirers; works hard to make you like it
SUPPORT A big cast; all pretty well suited
EXTERIORS Not many except those around docks
INTERIORS Suitable
DETAIL Occasionally overdone
CHARACTER OF STORY Young tailor's apprentice wins place in society and business through unusual faculty of "getting there"
LENGTH OF PRODUCTION 8,469 feet

Except that it takes too long to get going, and too much is made of trifling incidents "A Tailor-Made Man" is a mighty good picture. It will probably do more to bring Charley Ray back to where he once stood than anything he has had for a very long time. It is full of good stuff after the first two or three reels, which only tend to drag the story, haven't very much

to do otherwise, and could easily be trimmed a lot. Once, however, the young pants presser gets going in social circles the picture moves splendidly to a real finish, which is heightened by a very clever chase with a lot of Doug Fairbanks thrills in it.

This picture should prove one thing to Ray and his associates—that the quicker they get to earth and use a good director, the better Ray will go. When he was directing Charles Ray wasn't as good an actor as when someone else directed. Perhaps Joseph DeGrasse was the right man for this production. At all events, it is a big improvement in the right direction.

The start is too slow. It is very annoying. But when Charley gets going in high social circles there is a lot of good stuff. The way he handles the strike situation first with the financiers and then with the workers is also good, and the chase of the villains to get him and stop the strike going into effect is well worked up. There is a wallop at the finish when the men go back to work. The story runs a bit rough here because even if the papers did print that he was a pants presser no real ambitious man would allow that to stop him. But it works out all right, anyway. The closing clinch is shot from a new angle, for which Director DeGrasse deserves many thanks. It's about time they got something new for the clinch.

Story: John Paul Bart, a presser in a tailor shop, aspires to greater things so he attends a fashionable party, uninvited, and manages to meet a man of great prominence, Abraham Nathan. Bart's favorable impression wins him a responsible position with Nathan. Later, through Bart's efforts, a great strike is averted. Then he wins further advancement and marries the tailor's daughter.

Should Prove a Winner—Make Unusual Comparisons

Box Office Analysis for the Exhibitor

This should be a winner. Ray hasn't been going so good of late but at that this should bring him back with a wallop. The play should be well known—it was one of the best comedies of the year. Then, too, you can say that it cost \$100,000 to buy the picture rights for the material. For once you will be understating something about pictures—and this is also worth thinking about. Because Goldwyn paid \$105,000 for it and later sold it to Jack Pickford who in turn let it go to Ray. This is also something you can use to advantage. Make comparisons of how Jack Pickford might have done it; how Doug might have done

it and how Ray does it. This is an unusual slant but it should be worth thinking about.

Ray's admirers will surely like this one and if your crowd includes a lot of Ray fans by all means go the limit on this one. Where he hasn't been pulling so well make your advertising extra strong. He is entitled to the come back. This one is there. Much of the play has been picturized and a lot of stuff thrown in to make it exciting. But it will get by nicely.

Use stills of Charley and Ethel Grandin. She's pretty and cute.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Group-2
Ethnicity: Unspecified-2
Media Category: Newspaper
Job Title: Unidentified News Staff-2
Description: Major: Unidentified News Staff, Neutral
Description: Minor: Unidentified News Staff, Neutral

The Thinker (1922) – France (Le penseur, 1920)

Editor of a scandal publication send an artist an anonymous communication suggesting that his wife loves one of his art students.

THE THINKER

Done by Gaumont in France. Story by E. Flég, "inspired by Rodin's famous statue," as the title has it. Andrew Nox heads the company. Loew's Circle, Aug. 15.

A strained and labored dramatic effort which tries with awful seriousness to point the moral that one who delves too deeply into the human soul will forfeit sanity and life. At the opening the artist-hero is disclosed in the attitude of the Rodin figure, "The Thinker." The title discloses that he is dead in an insane asylum, and the rest of the story is in the form of a fadeback.

The hero is an artist. Dissatisfied with his work, he prays that he might have the insight into human souls that would make him another Vinci. In answer to his prayer he gets the message that if he will assume the pose of "The Thinker" (a copy of which stands in his studio) he will perceive the innermost thoughts of people.

The editor of a scandal publication sends him an anonymous communication suggesting that his wife loves one of his art students. The seed of jealousy and suspicion grows to an obsession. He sees evil where there is only innocence and good. The unearthly power of penetrating the human mask gives him an insight into all the hypocrisy and wickedness of society until he goes mad with cynicism. He falls ill and they send for a physician. The doctor declares him in a serious state. The artist falls into the Rodin pose and the screen fades to the reproduction of a doctor's bill for \$1,500 and again to a view of the medico seated before a laden dinner table. The artist and his wife go to a reception. The artist sees in a young couple about to wed nothing but the scheming of the young man for his fiancée's riches (indicated by his embracing a pile of money bags).

The artist looks into the mirror and sees himself murdering his wife and the young student. At her wits' end the wife coaxes him to go with her to church, and there before the altar (some good views of Notre Dame, in Paris, here) he is freed from his mania for the time being. But the damage has been done. His suspicions of his wife have destroyed her love and she turns to the young artist. The young man has been absent, traveling to forget her, but has now returned and sends a note to say that his regard is purely platonic and asking her to leave a light in her window if she will receive him on those terms.

The intent is rather foggy here. The wife apparently doesn't want the young man on any such conditions. She draws the curtains of her windows. The husband interprets this as guilt (the clairvoyant faculty revealing all her impulses), and in a long-drawn-out dramatic rave he kills her.

The idea sounds a good deal more interesting that it is as it comes on the screen. The devices are too transparent and the situations too grossly crude. The picture calls for an immense amount of suggestion rather than stark realism. The scenes that should be impressive are merely petty and theatrical, and long before the action has reached its peak the audience is bored. The fault is entirely in the direction.

Nox has an eloquent face and the other players are convincing at times when left to themselves. The leading woman has been handicapped with an unsightly wig for no purpose that is discernible, and throughout the direction is in the style of 10 years ago. Even the photography is poor, and one would imagine, except that the styles of dress are modern, that the picture was a reissue of an ancient original. Used as half a double in a daily change house. That's about its level.

Rush.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Editor)
Ethnicity: White (Editor)
Media Category: Newspaper
Job Title: Editor (Editor).
Description: Major: Editor, Negative
Description: Minor: None

The Third Alarm (1922)

Newsboy Little Jimmie (Frankie Lee as “Jimmy the Newsboy”). Newspaper/



IMDB







"I told you I'd steal
your crutch, Jimmy."

The Third Alarm

**F. B. O. Photoplay in Seven Parts. Author,
Emilie Johnson. Director, Emory Johnson.
Running Time, Ninety Minutes.**

CAST AND SYNOPSIS

Dan McDowell, Ralph Lewis; Johnny McDowell, Johnny Walker; June Rutherford, Ella Hall; Mother McDowell, Virginia True Boardman; Dr. Rutherford, Richard Morris; Alice McDowell, Josephine Adair; Newsboy Jimmy, Frankie Lee; The Horse, "Bullet."

For twenty years Dan McDowell drives the three horses of Fire Engine 27. A change comes with the march of modern progress, when motor apparatus takes the place of animals in the department. Dan is unable to master the job of steering a motor. He is retired on a small pension. His son Johnny is studying medicine and to keep him at college requires hard scraping on his father's part. The latter, unable to find other employment, is compelled to accept a digging job, where he meets an old friend, Bullet, former fire horse, pulling a dirt wagon. Johnny discovers his father's straits and leaves college to join the fire department. One day Bullet disappears. The contractor accuses Dan of stealing the horse. A search is made and Bullet is discovered in McDowell's shed. Dan is arrested but Jimmy, a newsboy, explains that he found Bullet wandering in the street and placed him in the shed for shelter. The horse had run away at the sound of a fire alarm. Dan is freed just as a three alarm fire breaks out. On his way to the fire he encounters Bullet, again answering the fire call as of old. Arriving at the fire Dan finds that Johnny and the latter's sweetheart are imprisoned under a pile of debris. Dan mounts Bullet, charges through the flames and hitching the horse to the obstructions holding down Johnny and the girl, frees them both. As a result of his bravery Dan is given an appointment as guardian of all the old fire horses and a farm. Johnny is enabled to finish his college course and marries his fiancée.

A stirring melodrama, replete with heart interest, whirling action and stark realism, "The Third Alarm" registers as an unique attraction destined to win widespread popularity. That the photography is simply immense, goes without saying. The "shots" of fighting the flames are of quality that entitles the cameraman to unstinted credit, better stuff of its kind has never been screened. The picture fairly throbs with spectacular views, the brigade swinging with frantic, furious speed through the streets, fire ladders battling desperately against the devouring element, the red blaze bursting across surging banks of smoke, walls tottering and crashing—while the onlooker, shudders with the sensing of human lives passing away under murky fog and crimson glow. The reckless devil-may-care abandon distinguishing the rush of the fire apparatus and its heroic crew into action has ever exercised a magnetic influence upon young and old of both sexes, and the person who does not respond to the well staged thrills of "The Third Alarm," with its real-life sensations, must be a hopelessly "hard shell" proposition. The feature ought certainly

prove a good money-maker. It possesses all the kinds of stuff which "get across" to the masses and is a credit to all concerned in its production.

Points of Appeal.—Dan McDowell, discarded in his prime through no fault of his own and an outcast from the ranks of the brigade where his life has been spent, is a pathetic figure and one that wins sympathy at once. The love romance of his son is a secondary issue, cleverly developed. There is abundant suspense, the story never drags and the two four-footed actors, Bullet, the horse, and a supernaturally sagacious dog, win lasting favor. The climax is a marvel of swift action and exciting tension, as Dan and the horse hurtle through the flames to rescue Johnny and his girl from their perilous position. All ends happily, as should be the case with a picture of this kind.

Cast.—Ralph Lewis is so thoroughly sincere and persuasive in the role of Dan McDowell that the character stands out in bold relief, as genuine a specimen of a fire-fighter who is "all man" as the most captious critic could desire. It is a fine, clean-cut performance, natural and impressive. Ella Hall is a prettily engaging heroine, Johnny Walker plays the part of Dan's son



"The Third Alarm"

**F. B. O. Release Has Great Spectacular
Scenes and a Wealth of Sentiment**

Reviewed by Mary Kelly

Emory Johnson has resorted to one of the most prolific sources for thrills in this picture which F. B. O. is releasing. Not so much in sensational fire scenes as in the spectacular and human interest that surrounds the fire department, does the appeal lie. It is this important difference that gives the feature distinction. There are, however, some tremendous fire scenes for those who are most moved by that type of action.

Recalling probably the everlasting thrill that a fire engine brings as it races up a street, and the thousands who flock to see it even when there is no prospect of seeing the flames, Director Johnson has accurately gauged the interest. The reproduction is remarkable. He has given the fire engines an almost human character and paid a great tribute to the heroism of the firemen. Picture the usual display of interest in actually witnessing the department in action, and then picture the glamor and perspective which only the camera can afford, and you have some idea of the strength of appeal.

Spectacle, however, is only one angle of interest. The story of Dan MacDowell and his horse is entertainment of a most sincere order. Ralph Lewis gives a characterization of a faithful fire fighter who is discarded because he is unable to drive the new engine as skillfully as he could handle the horses of old. His attachment for Bullet, the horse which is also discharged, leads him into some pathetic experiences. One of the biggest thrills shows Bullet bounding away from a cruel master, when he hears the alarm, and dashing to the scene of need. The dog, too, adds more than one dramatic bit.

The burning of an apartment building, the home of the son's sweetheart, is the last sensational achievement of the film. The suspense has been splendidly managed. Pictorially, too, the effect is massive, as when repeated views showing half of the building about to give way are flashed on the screen. The rescue of the girl, the fate of Dan MacDowell and the outcome of the fire are all involved in the climax. A fine supporting cast includes Johnnie Walker and Virginia True Boardman. The photography is very good.

"The Third Alarm" will appeal to all who like big thrilling scenes and a wealth of sentiment.

The Cast

Dan McDowell	Ralph Lewis
Johnny McDowell	Johnny Walker
June Rutherford	Ella Hall
Mrs. McDowell	Virginia True Boardman
Dr. Rutherford	Richard Morris
Jimmie, a newsboy.....	Frankie Lee
Baby	Josephine Adair
Bullet	Himself

Story by Emilie Johnson

Direction by Emory Johnson

Length, 6700

The Story

Dan McDowell, who has given faithful service for years to the fire department, is fired because he cannot drive the auto-engines. His favorite horse, Bullet, is discharged from service too and sold to a cruel master. Bullet escapes from the barn one night and is found on the street by Jimmie, a newsboy whom Dan has befriended. Jimmie locks him up in Dan's barn. Dan is arrested for robbery. His son, Johnny, gives up his college career to earn money to keep the family. He enters the fire department and his first thrilling experience comes when he finds that the call for aid comes from the apartment where his sweetheart lives. At the risk of his life he saves her and a family quarrel is at last made up. Dan in the meantime has been freed because of Jimmy's testimony, and proves his worth again in helping to put out the flames. He is given a fine new job.

“The Third Alarm”

Emory Johnson-F. B. O.—Seven Reels

(Reviewed by Charles Larkin)

THE past year the policemen got a big boost in “In the Name of the Law.” In 1923 the fireman is coming into his own in “The Third Alarm,” a picture which undoubtedly will go down in film history as containing the greatest fire fighting scenes ever staged for the camera.

The climax of this picture should pull every mother's son, yes, and daughter, too, right to the edge of their seats. It is quite the most exciting ending to a picture that we have seen in many, many moons. A real life size apartment is burned to the ground right before our eyes, at least that is the center of attraction, but at the same time we are given flashes of motor-driven apparatus dashing wildly through the streets, of firemen fighting against terrible odds, of a daring rescue as the walls of the building crumble, of the fall of the fireman and the girl into a pile of debris with a safe on top of it, of the jump of the old fire horse on which Dan is astride through a blazing archway to aid the fire laddies in their effort to pull the safe away, of Dan's final triumph and the little farm with all the old horses put in his care. It's all very vivid, colorful, true to life material and contains the stuff with which box office records are cracked.

Ralph Lewis, who also had the leading role in “In the Name of the Law,” is seen in the leading part of this picture and, of course, he does his work well. Lewis is a finished artist. He doesn't act. He lives his part. Johnny Walker as Johnny McDowell, Ella Hall as the heroine, Virginia True Boardman as Mother McDowell, Frankie Lee and Josephine Adair as the children, are all very acceptable in their respective parts, while “Bullet,” the horse, and a wonderful dog actor, will provoke much comment.

This picture has wonderful exploitation possibilities and is bang up good entertainment.

The Cast

Dan McDowell.....	Ralph Lewis
The Horse	“Bullet”
Jimmie, a newsboy.....	Frankie Lee
Dan's daughter.....	Josephine Adair
Mrs. McDowell.....	Virginia True Boardman
Johnny McDowell.....	Johnny Walker
June Rutherford.....	Ella Hall

By Emilie Johnson. Directed by Emory Johnson. Assistant Director, Charles Watt. Photographed by Henry Sharp

The Story—When motor apparatus is introduced in the fire department, Dan is retired on pension. Unable to find other employment he accepts a job as laborer. A cart comes along to which is hitched his old fire horse. Later his son is accused of stealing the horse and Dan is lodged in jail when he takes the blame. The son gets a job on the department. There is a big fire. There is a general alarm. The doctor's daughter is saved by Dan's son. Dan gives valuable aid "above the call of duty." In the end he is given charge of all the old fire horses and a little farm. His son wins the doctor's daughter.

Classification—A ripping good melodrama dedicated to the Firemen. Filled with dramatic situations.

Production Highlights—The best fire-fighting scenes ever placed in film form. The thrilling "runs" staged by the apparatus of every description. The tremendous climax, showing the burning to the ground of a large apartment house and some thrilling rescues and heroic work on the part of the fire fighters.

Exploitation Angles—Your big bet on this one is to tie up with your local fire department. Have them put on an exhibition run in the in-

Drawing Power—Should go big in all localities. Best suited for downtown houses.

SPECIAL CAST IN
THE THIRD ALARM
 (FILM BOOKING OFFICES)

Here is a splendid audience picture.

It has good atmosphere, a pleasing cast and plenty of thrills.

This story of a fireman's life has a pleasing human note, and the fire climax is as startling and realistic as anything ever done for the screen. A good box-office attraction. Adapted from story by Emilie Johnson. Directed by Emory Johnson. Seven reels in length.

While appealing principally to audiences that like action, thrills and tense suspense, "The Third Alarm" has its comedy, pathos and human note as well.

Ralph Lewis who made his mark in "In the Name of the Law" has the leading role in this recital of the life of a city fire department employee. In this play he is Dan McDowell, who is retired when motor driven fire apparatus takes the place of horses. As in the former piece he gives a very finished and pleasing performance—a real characterization. He is well supported by Johnny Walker, as Johnny McDowell; Ella Hall, as June Rutherford; Virginia True Boardman, as Mrs. McDowell; Frankie Lee, as Jimmy, a newsboy, and Josephine Adair, as the daughter. There are a score of clever youngsters in the picture and a wonderfully intelligent white horse, "Bullets."

The fire scenes are exceptionally well handled and convincing. A pretty romance runs through the picture.

The picture allows of unusual exploitation and will repay those who expend the extra effort to advertise it.

The story concerns Dan McDowell, fire truck driver, who is retired when motor apparatus is introduced into the fire department. He finds work as a laborer and saves an old fire horse from punishment at the hands of a cruel driver. His son is accused of stealing the horse from the dump cart driver and old Dan assumes the blame for the theft. Johnny, the son, gets a job with the department and at a big fire he is instrumental in saving June Rutherford, daughter of a physician. Old Dan assists the firemen in rescuing his son and June from a tight place by using "Bullets" the old fire horse to lift a safe that pins them down. The picture ends when Dan is given full charge of the old fire horses on a little farm, and his son finds happiness with June, the physician's daughter.

THE THIRD ALARM

P. A. Powers presents a seven-reel melodrama dealing sentimentally with the life of the fireman. Story by Emille Johnson, production by Emory Johnson Productions, with Emory Johnson directing. Charles Watt, assistant director. Ralph Lewis is starred. Distributed by the Film Booking Office. Opened at the Astor, New York, at a scale of \$1.10 top, beginning Jan. 8.

Dan McDowell.....	Ralph Lewis
Johnny McDowell.....	Johnny Walker
June Rutherford.....	Ella Hall
Mrs. McDowell....	Virginia True Boardman
Dr. Rutherford.....	Richard Morris
Jimmie, a newsboy.....	Frankie Lee
"Baby"	Josephine Adair
"Bullet"	Himself

The picture has plenty of thrills and moments of genuine sentiment, but it is cheaply made if one excepts the possible cost of fire department aid for the climax, an effective fire scene with a capital backing of dramatic action and a shrewdly devised handling of the romantic element.

But whether it will get much of a play at the \$1 top appears doubtful. It hasn't a star name to attract fan attention; it is a good picture, but not big enough to command a clientele and coax them from the regular film palaces of Times square, especially at a scale above those of the leading cinemas. These excursions into legitimate theatres don't exert the pull they did once. The business has tried to put over too many mediocre pictures by that medium and the public is shy. A picture has to make a lot of noise to attract, especially without the guarantee of a screen luminary.

Tuesday night (weather bad) there were about 150 people on the lower floor, and they were lukewarm in audible demonstrations. The finale got a patter of applause, but it was perfunctory. There is a false note somewhere in the picture, hard to put one's finger on, but probably it is an overplay on sentimentalism that at times becomes maudlin. It's a pity they struck this false note, for some of the passages have honest and genuine sympathetic appeal.

Parsimony is evident in the han-

dling of settings as well as in the absence of star names that represent any considerable total on the payroll. The appropriation probably was pretty well used up in securing the services of fire department apparatus and filming the fire scene at the finish. This has a fine thrill and works neatly into the sentimental story, but it is not backed up by any force of production elsewhere. For example, one of the subordinate roles is that of a world famous surgeon who rides about in a high-priced sedan, but when they come to show his home one is forcibly reminded of a modest Harlem flat. The only other backgrounds are a few interiors showing the cottage of Dan, the veteran driver of the racing horses of Engine No. 7. The outlay here is small.

The story has to do with Dan's great love for his prize team and his grief when he is retired because he cannot fit himself into motorized fire engines. The script is better than the production, instead of the reverse, as happens nine times out of ten. Dan is made a lovable character bound up in his five splendid horses, and especially the big white "Bullet," a beautiful animal and a first rate actor. Dan has been the department's prize driver for 30 years when they introduce motors. His leave-taking of "Bullet" is a touching scene. Dan can't put his son through college on his pension and he sorrows at inaction. "Bullet" is no more happily placed as a cart horse with a brutal owner.

Dan gets a laborer's job working on the streets, and when the driver abuses "Bullet" there is a free-for-all in which the old man is beaten, but rescued by his sturdy son, Johnny. The same night "Bullet" in the contractor's stable hears the engines go past and breaks loose to follow. An urchin (same kid that played the cripple in "The Miracle Man") captures him and leads him into Dan's woodshed out of harm's way.

They arrest Dan for stealing the horse and he is in jail when the big fire starts. His case comes to the attention of the Chief and he is promptly released. From there the action is superlatively melodramatic. Dan goes to the fire by force of habit; finds that his son Johnny has been pinned under burning wreckage in an effort to rescue his sweetheart. Dan dons coat and helmet and goes to work. The saving of Johnny and the girl depends upon moving an iron safe that holds them down as the fire creeps toward them.

"Bullet" has sniffed the excitement from afar, and, breaking his harness, rushes to the scene. All but a few heroic firemen remain to struggle with the safe, but they cannot move it. During these action scenes capital cutbacks are shown of the approach of the galloping "Bullet," until he rushes on the scene in time to find Dan amid the flames, ready to hitch him to the tackle and drag the hero and heroine clear.

The picture has a wealth of popular bits involving a group of clever kids and effective side scenes of dumb animals, such as the flight of the firehouse cat when the new auto engine begins to backfire. All well done and contributing to the sum total.

The presentation is cheap and shabby. A two-reel Carter De Haven comedy precedes the feature. Thereafter follows an act, the National (male) quartet in a firehouse set confined to a back drop. They sing a routine of songs, including the old boys like the one beginning "The cows in the meadow, they moo—" At the finish of the old style harmony there is a back drop effect showing a distant fire, the sounding of the gong in the regulation "double 3" taps, and the main title of the feature flashes on. The orchestra is small with a lot of emphasis on the brasses and drums, and appropriate sound effects run through the picture.

The big fire scene is at times realistic on a big scale, but there are shots that look extremely fakey. The falling of the walls has a thrill, but shots at massed flames do not altogether convince, perhaps because of the difficulties in getting right flame color values into a black and white film.

Rush.

Fire Climax Offers a Thrill With a Real Wallop

P. A. Powers presents
"THE THIRD ALARM"

Emory Johnson Prod.—Film Booking Offices

DIRECTOR Emory Johnson
AUTHOR Emilie Johnson
SCENARIO BY Not credited
CAMERAMAN Henry Sharp
AS A WHOLE An almost inexhaustible supply of fine thrills in picture dedicated to firemen; sure-fire box office picture of its kind
STORY Relies on a regulation melodrama routine but with some new angles and very well handled
DIRECTION Provides what is probably the best fire thrill ever filmed
PHOTOGRAPHY Excellent
LIGHTINGS Good
PLAYERS Ralph Lewis the right man for hero role and does it splendidly; Johnny Walker and Ella Hall make up the romantic end of it
EXTERIORS All right; street scenes good
INTERIORS Suitable
DETAIL Careful
CHARACTER OF STORY All about a fireman—good family stuff
LENGTH OF PRODUCTION 6,757 feet

Of all the melodramas of action and thrills, which have made their appearances within the past two weeks, it is quite likely that "The Third Alarm" tops the list with a fire climax that is probably the best thing of its kind ever filmed. There certainly is a "kick" in this last reel of Emory Johnson's production, dedicated to Commissioner Drennan and the firemen of New York.

Last year Emory Johnson made a picture with a policeman as the central figure, so he probably thought, to even things up, it was due the firemen to make one dedicated to them. "The Third Alarm" is by far a

better entertainment than Johnson's policeman picture, not only in the material contained, but in construction and production values generally. The story is developed logically and smoothly and builds towards the climax with an accumulative interest that only comes of careful direction. There are many fine touches that include humorous bits, pathos, sentiment and romance as well as the many genuine thrills found in the last reel.

One particularly interesting element in the picture is the much discussed replacement of the fire horses. This is brought into the story in an interesting fashion and offers a really touching bit of sentiment. It isn't quite probable that a faithful and capable man such as hero Ralph Lewis, would be forced into retirement merely because he could not operate the new motor truck. He could easily have been given something else to do. One other slightly false touch is where they handcuff Lewis when he admits the theft of his favorite fire horse, Bullet, because he thinks his son guilty. They don't usually handcuff people for such petty offenses. But in every other respect, Johnson has shown very good judgment and much common sense.

Of course, the big, outstanding feature of "The Third Alarm" is the fire. There is a real wallop in the thrill that this offers and the realism that has been injected into this sequence is decidedly unusual and very effective. The cave-in of the building and the rescue of hero's son, also a fireman, and his sweetheart, are splendid.

Ralph Lewis does excellent work as the fireman hero. His emotional scenes are very well done, and the part couldn't be given to one more capable. Lewis is especially adapted to this type of portrayal. Johnny Walker and Ella Hall do well, and others are Virginia True Boardman, Richard Morris, Frankie Lee and Josephine Adair.

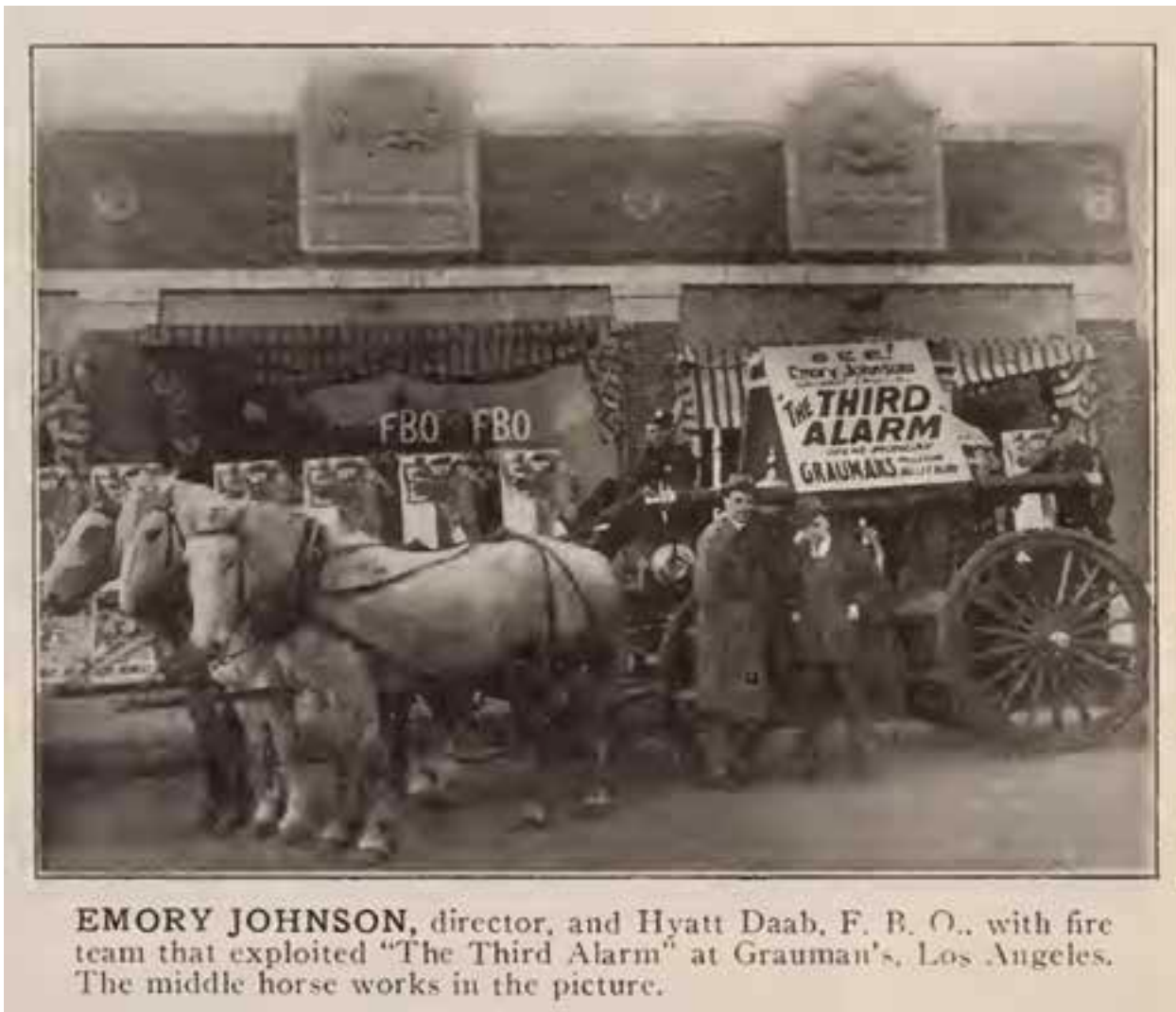
A Fine Box Office Attraction That Should Clean Up

Box Office Analysis for the Exhibitor

There is a very definite box office value in this picture because it supplies a new line of thrills and the sort of action and atmosphere that will certainly make it a popular number with the big majority of picture goers throughout the country,—the crowd that continually shops for the theater promising the most thrills. Some posters with the title prominently displayed should certainly attract their attention.

There is no limit to the exploitation that you can put over in connection with the picture. Your local fire department is one sure bet if you can only secure its cooperation.

Show a trailer of the fire and they'll be back. The title will mean more than names, but you might mention Ralph Lewis and the producer's name in case they remember his policeman picture, "In the Name of the Law."



Exhibitors Herald, March 3, 1923, p. 49

Status: Print Exists at the UCLA Film and Television Archive and Gosfilmofond in Moscow
Viewed on DVD

Type: Movie

Genre: Drama

Gender: Male (Little Jimmie). Group-2.

Ethnicity: White (Little Jimmie). Unspecified-2.

Media Category: Newspaper

Job Title: News Employee (Little Jimmie). Unidentified News Staff-2.

Description: Major: Little Jimmie, Positive

Description: Minor: Unidentified News Staff-2, Neutral

Through a Glass Window (1922)

News Vendor Dan Martin (Burwell Hamrick).

Mrs. Martin lives in New York's East Side with her son, Dan, who sells papers, and her daughter, Jenny, who works in a local doughnut shop. During the summer, Mrs. Martin becomes ill, and a trip away from the city is recommended; unable to finance such an undertaking, Jenny converts the backyard into a blooming garden, and in the outdoor activity thus provided her mother recovers. During the winter, Dan suffers from the cold, and when Pete drops a \$5 bill in the shop, Jenny uses it to buy him a coat; Pete later threatens her with arrest, and she promises to return the money, which Dan obtains by robbing another store. Brother Dan is caught and sent to a reformatory; when Mrs. Martin goes blind, Jenny tells her that Dan has obtained a job in South America. Meanwhile, Jenny opens a rival doughnut shop, which is a success; and after her brother's return, she accepts the proposal of Tomasso, her suitor. *American Film Institute Catalog of Feature Films*

Through a Glass Window

**Realart Pictures Released Through Famous
Players-Lasky Corp. Story and Scenario
by Olga Printzlou. Cameraman, Hal Rosson.
Directed by Maurice Campbell.**

CAST AND SYNOPSIS

Jenny Martin, May McAvoy; Mrs. Martin, Fanny Midgely; Dan Martin, Burwell Hamrick; Tomasso Barilio, Raymond McKee; Matt Clancy, Fred Turner; Molly Clancy, Carrie Clark Ward; Jimmy, Frank Butterworth; Hartigan, Wade Boteler; "Coffee Pete," Russ Powell.

Mrs. Martin lives in New York's East Side with her son Dan, who sells papers, and her daughter, Jenny, who works in "Coffee Pete's" doughnut shop. During the summer the mother is taken ill, and the doctor tells them that a change will be the only thing to save her life. Unable to finance such an undertaking Jenny devises a plan to convert the old back yard into a blooming garden. The mother shortly recovers. Dan is in need of warmer clothing. Pete is counting his day's receipts and a five dollar bill blows on the floor. Jenny spies it and puts it in her pocket. Pete threatens her with arrest, but she promises to return it. Dan learns of his sister's trouble and breaks into a store to get the money to replace it. He is caught and sent to a reformatory. Meanwhile Mrs. Martin has gone blind and Jenny tells her that Dan has got a job in South America. Jenny opens up a doughnut shop of her own and makes good. Dan returns and Jenny turns over the little business to him and accepts Tomasso's proposal of marriage.

A purely sentimental but appealing story picturing the struggles of a poor family of the East Side. It is brimming over with pathos, and May McAvoy is just the sort of heroine who can draw "weeps" successfully. *Through a Glass Window* should have a tremendous pulling power where this type of picture is popular. There is always the satisfaction of knowing that everything will turn out all right, although troubles come in bunches like the "carrots, beets and onions" of Tomasso the tenor.

Points of Appeal.—Possibly the biggest moments in the picture is when Jenny and her friends seek to take Mrs. Martin out of the squalid atmosphere by transforming the old yard into a pleasant garden by the use of a little paint and some artificial flowers. The romance between Jenny and Tomasso, the big-hearted vegetable man, supplies the necessary "sweetness" to flavor the story.

Cast.—May McAvoy, as Jenny, the daughter and "mother" to her family, wins sympathy from the very first. Raymond McKee, as Tomasso, is good. The entire cast is well chosen and the characters are done with a great deal of reality.

Photography, Lighting, Direction.—The exteriors picture the tenement district with accuracy. Interiors are good in detail. Continuity unbroken and capable direction has contributed largely to the good results.



"Through a Glass Window"

May McAvoy Is the Sunshine Heroine in Paramount Picture With Sentimental Theme.

Reviewed by Mary Kelly.

Life in the tenement district, particularly the sobby side, has been pictured here in a way that will appeal to those who like sentimentality. Through cloudbursts of trouble, a typical story-book family, headed by May McAvoy as the ray of sunbeam, reaches the rainbow. The mother who goes blind finds the promise that she will see again; the son who stole to save his sister's reputation is pardoned and dismissed from prison; and the glad girl, herself, who has been unjustly fired, sets up a successful doughnut establishment for herself, and wins for a husband the romantic vegetable peddler.

The story is not too exaggerated to prove entertaining in many localities. It would seem advisable, however, to be certain that your class of patrons have not tired of this particular type of picture. There is no attempt at dramatics, only as a quite sympathetic treatment of the hardships of poverty and sickness, with a few sugary interruptions, and always the promise of a happy ending in the background.

May McAvoy has a role that carries its own laurels, but makes no demand for individuality. She will be generally referred to as "sweet" and is fully deserving of such a description. The types are all well-chosen and their performance is consistent with the theme.

The Cast

Jenny Martin.....	May McAvoy
Mrs. Martin.....	Fanny Midgely
Dan Martin.....	Burwell Hamrick
Tomasso Barillo.....	Raymond McKee
Matt Clancy.....	Fred Turner
Molly Clancy.....	Carrie Clark Ward
Jimmy.....	Frank Butterworth
Hartigan.....	Wade Boteler
"Coffee Pete".....	Russa Powell

Story and Scenario by Olga Printzlau.

Direction by Maurice Campbell.

Length, 4,420 Feet.

The Story

Jenny Martin's life consists of frying doughnuts by day and nursing her mother by night, except for a few scattered moments of pleasure when her suitor, Tomasso, rides by in his vegetable cart. Her brother suffers from the cold when winter comes, so Jenny takes a five-dollar bill that the wind carries near her, while her employer is counting his money. She buys a sweater for her brother, but Pete, the doughnut boss, suspects her and accuses her of stealing the money. She gets the five from her brother who steals it from a Jewish merchant, and pays back Pete. Her brother is put into prison. She loses her job but sets up a rival doughnut factory of her own and promises to marry Tomasso when her brother is released. When spring comes around the brother returns, Tomasso claims his own, and her mother regains her sight.

Program and Exploitation Catchlines:

Frying Doughnuts Was a Monotonous Life
But Romance Came When She Looked
Through the Window and Saw Tomasso
Who Had a Vegetable Cart and a Lovely
Tenor Voice—the Winter Brought Its
Troubles, But These Were Forgotten
When Spring Came.

“Through a Glass Window”

Realart-Paramount—4575 Feet

(Reviewed by Charles Larkin)

WITH all the freshness of springtime “Through a Glass Window” comes to the screen. It is an epic of New York’s East Side life, reflecting in heart appealing manner its joys, sorrows, ambitions, and despairs. In it May McAvoy, as the little doughnut girl, Jenny Martin, contributes to screen literature a characterization of real charm, portraying in realistic style the many shadows as well as sunbeams that enter her checkered career.

“Through a Glass Window” touches on mother love. Because of their worship of an ailing mother, two children are willing to work hard and long to support her. The boy, scantily attired, one evening leaves his newspaper post to get warm in the coffee shop where Jenny, his sister, works. Seeing that the lad is suffering because of lack of proper clothing, the sister becomes so worried that one night when the boss drops a bill she takes it and buys a warm sweater for Dan. The boss discovers the theft and warns Jenny that she must pay the money back at once or be arrested. Jenny confesses all for her brother and he, with a gang of crooks, goes and steals the money. He is traced, however, and sent to a reform school.

Discharged because of the theft, Jenny starts her own little doughnut shop where she is so successful she puts her former boss out of business. Meanwhile Tomasso, head over heels in love with the girl, is told that he must wait until Jimmy returns before she will listen to any romance. She guards her mother’s peace of mind by telling her that Jimmy has gone to South America where he has a job. She even writes letters to read, as her mother cannot see they are not from her boy. Then one day “through a glass window,” in her little shop, Jenny sees her brother, his term cut short because of good behavior. Tomasso beams. And Jenny

laughs between her tears. That is all to this simple little fragment. But it's all woven into a refreshing little picture of real life which should find a welcome place on any program.

The scenes of Gotham east side are well staged. The photography approaches perfection. The shots of the little family at the amusement beach and the ride home on Tomasso's wagon tug at the heart strings. There are some appealing moments when the children and their friends attempt to turn an East Side tenement roof into "a spot in the country." The experiment, however, is a huge success for it brings mother back to health. The picture has been well directed and the entire personnel gives the star good support.

The Cast

Jenny Martin.....May McAvoy
Mrs. Martin.....Fanny Midgely
Dan Martin.....Burwell Hamrick
Tomasso Barillo.....Raymond McKee
Matt Clancy.....Fred Turner
Molly Clancy.....Carrie Clark Ward
Jimmy.....Richard Rosson
By Olga Printzlau. Directed by Maurice Campbell. Scenario by Olga Printzlau. Photographed by Harold Rosson. Produced by Realart.

The Story—Tells of a girl's abiding love and a mother's faith. Heroine is employed in a doughnut shop and her brother is sent to prison for stealing from her employer. The girl assumes much of the blame and is discharged and she succeeds in a similar enterprise on her own initiative. Young Italian falls in love with girl but she refuses to listen to his entreaties until her brother returns. She sees him through a glass window.

Classification—Heart interest story based upon abiding love of girl and faith of mother. Considerable local color in the teeming district of New York's East Side. Pathos and sentiment go hand in hand.

Production Highlights—Scene when girl assumes brother's guilt. Scene when she opens a doughnut shop of her own. Incident when she reads letters from brother in prison—letters written by herself to bring happiness to mother. The scene when she gives herself to romance once she has seen the young convict through the window. The local color.

Exploitation Angles—This picture is so rich in heart interest that it is bound to satisfy everyone with a heart not made of stone. Advertised for its human values and played up for sentiment will pull a crowd. Word of mouth advertising will help. Picture is good enough to run for two or three days. Local color will stimulate patronage if properly exploited by campaign and prologue.

Drawing Power—Picture will please nine out of every ten patrons. Heart interest appeal will please them. May McAvoy well known by this time. Needs exploitation as title does not indicate value of story. Best suited for neighborhoods, although downtown houses will react to it.

MAY McAVOY IN
**THROUGH A
 GLASS WINDOW**

(REALART-PARAMOUNT)

Typically "a woman's picture," light, sentimental, idyllic in a degree, altogether program stuff but clean and well put together. A definite drop-off in interest toward the end is its weakest point. The star's personality and performance are its strongest. Maurice Campbell directed. Five reels.

In "Through A Glass Window," a tale which has little to do with the picture. May McAvoy should make additional friends among patrons. She is attractive as the poverty-tossed, little Irish girl, brightening New York's East Side with kind deeds and unceasing industry and overcoming sorrows that come steadily and in volume. She makes a flimsy story presentable.

In support a number of players go through their paces rather mechanically, although efficiently, Raymond McKee and Burwell Hamrick catching attention occasionally and holding it for a time. The street set with the elevated road in the background, that has appeared so frequently of late, is again in evidence.

For strong advertising or for special treatment, the picture is hardly substantial enough to meet general requirements. For a mid-week exhibition, or to strictly family patronage, it is commendable entertainment.

The story is of Jenny Martin, daughter of an invalid mother, who makes many friends as waitress in a doughnut shop. Her brother is arrested following a theft committed to aid his sister and goes to a reformatory. Jenny keeps the fact from her mother, who becomes blind, and builds up an independent business for



May McAvoy in a scene from "Through a Glass Window" (Paramount)

THROUGH A GLASS WINDOW

May McAvoy is the dainty doughnut dipping star of this Realart that is being released by Famous Players. It is a corking little picture of New York's east side life as the audiences in the hinterland undoubtedly like to believe it is, and therefore the picture should be a pleasing one to that type of movie fan. The story is a cute tale that was evolved by Olga Printzlau, and Maurice Campbell directed the offering.

The production suffers from the common trouble with all Realart pictures. They have to be made within a certain figure, and therefore street scenes and sets that have seen service on other occasions must be called into use.

Miss McAvoy, however, makes a charming little head of the family for screen purposes. She is the doughnut wielder who lives with a widowed mother and younger brother, who sells papers. The kid gets into bad company, shoots craps and finally resorts to robbery, but only to get sister out of a nasty jam. He is pinched and sent to the reformatory, and sis in the meantime opens a doughnut joint of her own and takes all the business away from the man who formerly employed her and accused her of being a crook. The result is that she has a neat little business going by the time her brother gets out of the can and turns it over to him while she goes off and marries a wop vegetable peddler.

Raymond McKee plays the lead opposite the star with comedy effect. Burwell Hamrick, a youthful player, is her brother and manages to get over his points nicely. Carrie Clark Ward and Fannie Midgely both contribute character old women that held interest, especially the comedy work of the former.

In sets the picture does not show any expense; the big street scene, with the elevated road, etc., has been seen time and again and is as familiar almost as one of the real corners in the city. Perhaps in time out-of-town fans will come to New York and get lost trying to find the actual location.

Fred.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Dan Martin)
Ethnicity: White (Dan Martin)
Media Category: Newspaper
Job Title: News Employee (Dan Martin)
Description: Major: Dan Martin, Positive
Description: Minor: None

Todd of the Times (re-edited reissue – 1922)

City Editor Theobald Todd (Frank Keenan) of *The Springfield Evening Times*. Star Reporter. Reporter Roy Reynolds (Buddy Post). Owner of *The Springfield Evening Times*.

City Editor Todd lacks ambition and is henpecked at home. When the paper's owner puts him in charge while he is gone, Todd exposes a gambling ring that operates out of a hotel run by the head of an alleged reform movement. Todd is made managing editor as a result and also decides to take control of his home life. Todd's awkward son, Roy, goes into newspaper work and messes up Todd's own efforts. Richard Ness, *From Headline Hunter to Superman: The Silent Era*, p. 35

Although he is known for having the "keenest nose for news" on the *Springfield Evening Times*, city editor Theobald Todd lacks the assertiveness to realize his dream of becoming the managing editor runs a boardinghouse and dotes on her overgrown, lazy son Roy, Todd is henpecked into getting Roy a job on the paper. After the owner puts Todd in charge when he goes away for a few days, Todd and his star reporter, although hampered by Roy's interference, expose a gambling ring whose members operate under the guise of stock brokers, in defiance of the newly-passed anti-betting law, led by the town's self-appointed head of an anti-vice crusade. The paper's "extra" receives the commendation of the returning owner, who gives Todd the managing editor position. At home, Todd smashes the parlor furniture and proves he is "managing editor of his own establishment," thus ending his wife's reign of terror. *American Film Institute Catalog for Feature Films*.

“Todd of the Times” Is Good Picture

It's a Pathe Re-edited Playlet, and in It Frank Keenan Gives Excellent Character Study of Editor

A regular picture is *Todd of the Times*, a three-part re-edited Pathe Playlet. It is a regular picture not only because it is a regular story but also because of the manner in which Frank Keenan plays the city editor. Mr. Keenan's work in the role of Todd is a treat; he makes of it a genuine character study.

Todd has grown old in the service of his paper. He is highly competent, knows his business backward, but he is handicapped by a gentleness of manner, a timidity, an absence of pushfulness—so seriously handicapped, in fact, that a suggestion to the owner that Todd be made managing editor brings a quick “You're crazy!”

The subject is a comedy-drama, and the comedy element is present in goodly measure. Chiefly, however, it is the drama that predominates. As a newspaper story it will rank well up with the best that have come to the screen. Plainly it was devised and executed by those who have knowledge of the inside of a newspaper office and incidentally also by those who know how to build an interesting tale.

One of the entertaining angles of the picture is the treatment of the domestic side—of the home life of Todd, wherein the former widow and the present Mrs. Todd rules with an iron hand, reserving any favors for her massive and good-for-nothing son and who, by the way, she has imperiously placed on the payroll of the *Times*. Of course Todd eventually becomes managing editor of the paper and on the same day in a fit of inspired rage declares himself managing editor of his own household, an assertion accepted without question by the melting and tearful queen of the boarding house.

Assisting Mr. Keenan are Herschel Mayall, Joseph Dowling, Aggie Herring, Irene Rich, Jay Mor'ev, Arthur Milette, George Williams and Buddie Post—a good combination.
G. B.

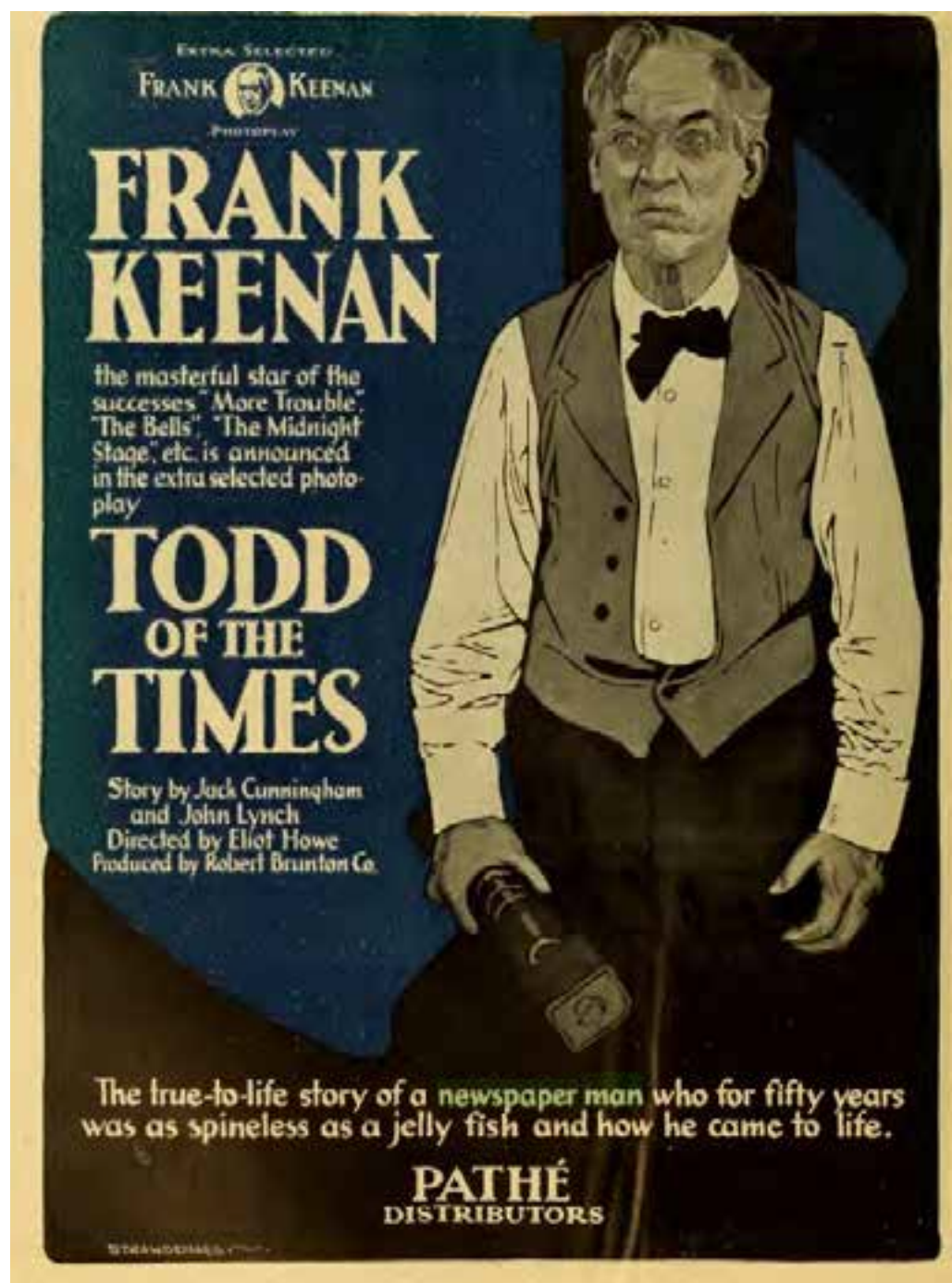
The release schedule of these short subjects will be announced by the Film Booking Offices in the near future. F. B. O. believes that it will be able to offer the exhibitor a varied high-class short subject program. With these comedies will be the two single-reel subjects, *Hy Mayer Travels* and *Starland Revue*, which are now being released.

Pathe Reports That “The Timber Queen” Is Heavily Booked

The most important mid-summer release from the Pathe Exchange will be the new Pathe serial, *The Timber Queen*, starring Ruth Roland. It has been scheduled for release July 16. The serial, besides being the tenth chapter play in which Ruth Roland has starred for Pathe, is said to surpass all the Pathe star's previous efforts in her particular field of the photoplay, and is further substantiated by twenty-one circuits and many first run houses which have booked the serial after viewing the first few episodes.

The serial sets a fast pace for the player, dealing with the northwestern timberlands, and giving ideal locations for thrills in the rugged country. As a “hot weather” attraction the chapter play should be sure-fire, as besides showing the cool timberlands the action shifts to Alaska, where strenuous moments take place in the snowy areas. Considerable color is provided by settings in picturesque Argentina, and scenes aboard ship also furnish thrilling moments. With all the fast action in the serial it was produced in a manner designed to be censor-proof. The story is from the pen of Val Cleveland, author of “White Eagle,” who also has written successful novels. Fred Jackman is responsible for the direction.

Exhibitors



The Moving Picture World, February 8, 1919, p. 723

"TODD OF THE TIMES"

**Five-Reel Extra Selected Pathe Subject
Features Frank Keenan in Newspaper
Comedy.**

Reviewed by Robert C. McElravy.

FRANK KEENAN takes a well-earned rest from his heavier dramatic acting in this number, which is a comedy of newspaper life with some serious moments thrown in. Mr. Keenan plays the role of Theobald Todd, city editor of "The Times," a man with a keen "nose for news," whose chief ambition in life is to be managing editor of the paper.

The number is quite remarkable for the fact that it conveys the real atmosphere of a newspaper office to the screen, something that rarely happens. The situations, it occurred to the reviewer, may be a trifle too much saturated with newspaper technicalities for the average observer, but, nevertheless, there is a story value of appeal, and the subject should get over quite well. There is no very pronounced love interest in this number, but some of the comedy is excellent.

Mr. Todd is married to a former widow with a son named Roy. Mrs. Todd conducts a boarding house and is trying to get her son a job. Roy is a big, overgrown youth, amusingly portrayed by Buddy Post. He gets into newspaper work and clutters up his father's efforts at a crucial moment.

The chief interest of the plot centers about Todd's efforts to round up and expose some race-track gamblers who are operating under the guise of a bucket shop. One of the principals in the concern is an alleged reformer, named Plummer. In the end Todd gets his big story into print and wins the managing editorship.

Jack Cunningham wrote the scenario and Elliott Howe directed. Others in the cast are Aggie Herring, Herschell Mayall, George Williams, Joe Dowling, Jay Morley, Irene Rich, Arthur Milette and Ruth Langston.

Publicity Points.

This number contains one of the best portrayals of a real newspaper office in operation ever shown on the screen. The atmosphere of newspaper work is lifelike and convincing.

The boarding house scenes are another excellent feature of the number, carrying as they do a picture of life as it is lived, and meals as they are served, in such places. The settings throughout this number are unusually good.

"TODD OF THE TIMES"

**Pathe Presents Frank Keenan in a Rat-
tling Story of a Newspaper Man Who
Found Himself and Turned Things
Loose.**

Cast.

Theobald Todd.....	Frank Keenan
Roy Reynolds.....	Buddy Post
Mrs. Todd.....	Aggie Herring
Harrison G. Monroe.....	Herschel Mayall
Henry Holt.....	Geo. Williams
Rodney Plummer.....	Joe Dowling
John Watson.....	Jay Morley
Janet Milton.....	Irene Rich

Lee Martin.....Arthur Millette
Marie.....Ruth Langston

Directed by Elliot Howe.

The Story: Though Theobald Todd has the keenest nose for news in Springfield, he is of such a retiring disposition that his dream of becoming the managing editor of the Times seems little likely to be realized. At home, too, he is hen-pecked and bulldozed. Then a big story breaks when Todd is temporarily in charge of the office. He "plays it across the page" on his own responsibility, and not only gets the managing editorship, but he uses the blue pencil freely upon the now respectful Mrs. Todd.

Feature Frank Keenan as the modest hero.

Program and Advertising Phrases: Vital Drama of Local Politics in Small Boss-Ridden Cities Throughout the Land.

How a Qualified Newspaper Man Cleaned Up the Town Gamblers.

Fascinating Newspaper Story Illustrated in Photoplay Details.

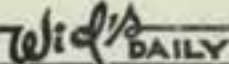
The Power of the Press Demonstrated in Thrilling Photoplay.

Sensational Events Multiply During Progress of Gripping Photodrama.

Advertising Angles: Get all you can out of Keenan's name, but build up on this by adding that this is a splendid newspaper story with plenty of heart interest and stirring situations. Tell them he had just one chance and took it. Tell them that it is a real story and not just a vehicle for a star, a play splendidly played.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released February 9.



Sunday, January 26, 1919. 19

First Rate Story of Newspaper Life is Human and Real

Frank Keenan in
"TODD OF THE TIMES"
 Robt. Brunton, Prod.—Pathe Dist.

DIRECTOR	Elliot Howe.
SCENARIO BY	Jack Cunningham.
CAMERAMAN	Charles Kaufman.
AS A WHOLE	Excellent depiction of newspaper life; human and entertaining.
STORY	Logical in development and provides star with opportunity for real characterization.
DIRECTION	Keeps all scenes true to atmosphere and gets good character bits.
PHOTOGRAPHY	Very good.
LIGHTINGS	Rather uniform, but satisfactory.
CAMERA WORK	Up to requirements.
STAR	Supplies fine sketch of small town newspaper man; plays with appeal and never over-acts.
SUPPORT	Wisely chosen to give telling interpretations of genuine characters. Buddy Post, Aggie Herring and Herschel Mayall, all good.
EXTERIORS	Not many.
INTERIORS	Particularly satisfactory in presenting newspaper office and scenes in typical boarding house.
DETAIL	Correctness of settings and individual touches in characterizations add much to the impressiveness of the production as a whole.
CHARACTER OF STORY	First rate for any type of house.
LENGTH OF PRODUCTION	About 4,700 feet.

Frank Keenan evidently believes in varying his characterizations, and the beauty of it is that his versatility makes it possible for him to pass from one style of acting to another with equal success. His last production, "The Midnight Stage", dealt with brutality in its crudest form, with Keenan giving a vivid sketch of the outlaw. Here he switches to the other extreme and presents a very likeable but pathetically weak city editor, who is henpecked by his wife and generally kept down in the world because he lacks aggressiveness.

There is no denying the appeal of Mr. Keenan's extremely well-balanced portrayal in a story that reflects

the newspaper world with a fidelity seldom attained in a film dealing with "the fourth estate". The settings are notably atmospheric and considerable care seems to have been taken in the selection of just the right people for a newspaper office, all of which adds materially to the illusion. Folks will like this, taken merely as a story with quite a bit of heart interest, and also because it deals entertainingly with a phase of life that lends itself to treatment in fiction.

Keenan is introduced as a man whose one ambition in life is to become managing editor of the paper with which he has been connected for years. He's a first rate newspaper man but, wanting in assertiveness, the proprietor is not ready to give him a more responsible position than that of city editor. Along with the unfolding of Keenan's character and development of the situation in the Times office, they show how a couple of crooks, under the guise of brokers, open a bucket shop in the leading temperance hotel in violation of the newly passed anti-betting law.

Having a keen sense for news, Keenan sets out to get the crooks involved with the proprietor of the hotel, who poses as a staunch upholder of civic morality. With a star reporter as his ally, the city editor pieces evidence together bit by bit and prints the story on the day that the owner of the paper is away. The scoop goes over big and the weak city editor suddenly is transformed into a decidedly dominant person, who is ushered into the chair of managing editor.

His true character having been brought out, Keenan returns home to become, as he puts it, "managing editor of his own establishment," and after smashing up the parlor furniture, he brings his autocratic wife to terms. An effective comedy element is introduced in the person of the son, a big, lazy good-for-nothing, badly spoiled by his mother. Because she insists upon it, he is given a place on the Times staff where he gets mixed up with the crooked racing men and violates the ethics of newspaperdom by withholding the story.

The role of the son is very well handled by Buddy Post, who, in scenes with Keenan near the close of the picture, is responsible for some humorous business that will get over with any crowd. Others in the cast are George Williams, Joe Dowling, Jay Morley and Irene Rich.

Get Your Gang in to See Keenan and Count on Their Being Satisfied

Box Office Analysis for the Exhibitor.

Frank Keenan may always be relied upon to do something worth seeing when he appears on the screen and his characterization in "Todd of the Times" is no exception to the rule. In fact, from some points of view, it strikes me as being one of the most human pictures which the star has offered.

Although it is essentially a story of newspaper life, the qualities of drama and comedy are strong enough to make it go with audiences of all kinds. There's nothing that can possibly give offense and there are many scenes calculated to strike home with your women folks, quite as surely as with your men patrons. Those in the boarding house showing the domination of Aggie Herring, as the city editor's wife, should have a particular appeal to those familiar with boarding house life.

Naturally, the main advertising pull will be in the name of Frank Keenan, who should be given all possible prominence in your displays and publicity, along

with the promise that he does some of his best work in this film. On account of the character of the story, it should be possible to interest your newspaper men in a picture dealing correctly with a phase of business with which they are concerned. It might be worth while to invite them to a special showing and see if they can point out any flaws either in the setting for the newspaper office, or the types of men secured for copy readers and reporters. Something of this kind might result in your getting additional space.

At all events, boost this in every way you can for it is sure to satisfy and will help to build up patronage for the next Frank Keenan you run. For catchlines try: "He had the brains, but he lacked the nerve until he found himself. See how Frank Keenan wins out in 'Todd of the Times' ", or "His wife was boss until he got a regular job, and then—See Frank Keenan in 'Todd of the Times.'"

“TODD OF THE TIMES”—PATHE

Star's Work Is Good and Story Has Been Treated Well

THIS picture should give good satisfaction, although it may not cause anybody to rave over it. There is nothing extraordinary about the story, except that good treatment and the star's good acting help to put it over.

The plot deals with newspaper men and the methods they use in putting over a “big scoop.” The hero is a city editor who aspires to be a managing editor. He eventually succeeds in becoming one, by his success in exposing a gang of racehorse track thieves, headed by the town hotel owner, who was posing as a reformer and a saint.

There are many comedy situations throughout, which should draw good laughs. The picture is well directed and photographed.—Released Feb. 9.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Theobald Todd.....	Frank Keenan
Roy Reynolds.....	Buddy Post
Mrs. Todd.....	Aggie Herring
Harrison G. Monroe.....	Herschel Mayall
Henry Holt.....	George Williams
Rodney Plummer.....	Joe Dowling
John Watson.....	Jay Morley
Janet Milton.....	Irene Rich
Lee Martin.....	Arthur Milette
Marie.....	Ruth Langston

By Jack Cunningham and John Lynch.

Scenario by Jack Cunningham.

Directed by Eliot Howe.

Photographed by Charles Kaufman.

Produced by Robert Brunton Company.

Distributed by Pathe Exchange.

CATCH LINES

Frank Keenan in a human, humorous role. Mr. Keenan has been seen in a number of exceptionally strong and dramatic features of late. In “Todd of the Times” he again demonstrates his ability, as in “More Trouble,” to play homely comedy and to play it well. There is much that is amusing and much that is real in “Todd of the Times.” It's a picture that can best be described as “different.”

An entrancing story of a newspaper in a small town. All the characters from Theobald Todd, the plodding master of journalism, to Irene Rich, the society reporter, are interesting and amusing. And the plot is one of the most entertaining of the lighter sort that has been offered in some time.

Theobald Todd was henpecked until his great work on a single story won him the managing editor's chair of the Springfield Times. That night when he went home to his wife he turned the tables—insisted on equal suffrage and told his wife what to do and how to do it. Frank Keenan in “Todd of the Times” is one of the most human and humorous pictures of the year.

AD TALK

Frank Keenan will be the star at the theatre on _____ of _____ week in a Pathe feature entitled "Todd of the Times." This picture is quite unlike the heavy dramatic subjects which Mr. Keenan has been offering in the past. If comparisons must be made, it is somewhat similar in character to his previously successful comedy, "More Trouble," although the content of the five reels reveals a totally different sort of story. Mr. Keenan is as able a delineator of comedy and of homely character as he is of strong, highly sustained parts. And in "Todd of the Times" he makes this fact clear, for as the meek and mild Theobald Todd, city editor of the Springfield Times, he creates a character that is both humorous and human.

It is Todd's ambition to become managing editor of the paper some day, but lack of aggressiveness always stands in his way. His big chance comes when the paper is left in his charge for a short time while his employer is away. Todd gets on the track of some gamblers and proceeds to get the whole story, which is particularly interesting, inasmuch as the leader of the miscreants is supposedly the town's most respected citizen. The owner of the paper is pleased at Todd's ingenuity in handling the story and afterwards gives him the position he so long coveted.

Interwoven with this story, is the home life of Todd, which, at first, is much the same as his office life. His wife continually lords it over him, but when he gains his promotion in the business world he takes it upon himself to remove the family trousers from his wife and don them himself.

THE STORY

Theobald Todd of the little town of Springfield is city editor of the Times and his ambition is to some day assume the duties of managing editor. His lack of ambition seems to hinder him at all times and although he is known as possessing a wonderful nose for news, the owner of the paper looks upon him as its city editor and nothing else. Even when the managing editor's chair is vacated Todd is not offered the position. His attitude in business is much the same as in his home. Mrs. Todd has already had one husband and she knows the managing end of the game pretty well. Consequently, Todd finds himself bossed around both at home and in the office.

Rodney Plummer, foremost citizen of Springfield, sets out on a vice-crusade, his purpose being to sweep the gamblers from the town. Todd, during the absence of his employer, gets on the track of a bunch of race track men who operate under the guise of brokers. His clues lead him into possession of all the facts of the case and he trails the gang to the man higher up, who proves to be none other than Rodney Plummer himself. His reform crusade was only a bit of camouflage, after all. Todd gets out a special edition of the paper and startles the whole village.

When the owner of the Times returns he is so pleased that he immediately makes Todd managing editor, and his success at the office giving him courage to a degree never before dreamed of, Todd returns home and straightway dons the trousers so long worn by his wife.

ADVERTISING AIDS

PAPER:—One twenty-four-sheet; one six-sheet; two three-sheets; one one-sheet. All paper serves to bring out the light character of the production and all has star in prominent poses. The scenes are particularly well selected and will arouse a good deal of interest about the picture.

LOBBY DISPLAY:—Eight 11 x 14 colored photographs and title card; one 22 x 28 colored scene; one 22 x 28 of star.

CUTS:—(Advertising)—one one-column; one two-column; one three-column. These cuts, like the paper, are all of comedy design and will be particularly good for dressing advertisements. Pathe doesn't usually supply such an extensive line of advertising matter on its features and the exhibitor would do well to look these cuts over.

A two-column scene cut is also supplied for use in text or advertising columns of your newspaper.

The regular one-column star cuts are also procurable at all Pathe exchanges.

SLIDE AND MUSIC CUE SHEET.

SUGGESTIONS

Inasmuch as Frank Keenan usually appears in features of a heavy dramatic character, be sure to bring out in your advertising of this production that it is a light subject of a humorous and a human nature. Say that it is a story of small town newspaper life with Keenan giving a thoroughly human characterization of a small town newspaper man. You haven't got much to offer in the way of plot, so be sure to accentuate the picture's humorous and human interest points. Relate the manner in which the newspaper man finally found out how to rule his family when success in business came to him.

Play up Keenan's name, for he is a real star; one so called and deserved. The advertising cuts supplied you by Pathe are a new departure for this house and it would be well to secure some of them, for they are all good and give a good idea of the character of the production.



Motion Picture News, February 1, 1919, p. 762

TODD OF THE TIMES.

Theobald Todd Frank Keenan
 Roy Reynolds Buddy Post
 Mrs. Todd Aggie Herring
 Harrison G. Monroe Herschel Mayall
 Henry Holt Geo. Williams
 Rodney Plummer Joe Dowling
 John Watson Jay Morley
 Janet Milton Irene Rich
 Lee Martin Arthur Milette
 Marie Ruth Langston

Pathe has produced a newspaper picture far above the average. It is a five-reel feature in which Frank Keenan is starred. The story was written by Jack Cunningham, with Elliott Howe as the director. The latter has caught the "atmosphere" of a newspaper shop wonderfully well and it looks natural and life-like. Todd (Mr. Keenan) is city editor of the Springfield Evening Times and the story is built around a "scoop."

The dream of Todd's life is to become managing editor, but although he is known to possess the keenest nose for news in Springfield, his modest retiring disposition keeps him from asserting his claim to the position when it becomes vacant.

At home Todd fares no better. He is Mrs. Todd's second venture in the matrimonial field and she henpecks him unmercifully.

Springfield is in the throes of an anti-betting crusade and Todd gets on the track of a gang of racehorse touts who are conducting a pool room under the camouflage of a stock brokerage office. The owner of the Times having been called away for a few days, Todd is left in charge. The big news breaks right at that time, so Todd gets out an "extra" with the story all smeared over the first page, giving a complete expose of the bookmaking-brokerage firm, which had established its offices in the disused bar-room of the Hotel Plummer, owned and managed by Rodney Plummer, the self-appointed head of a reform movement in the town.

Todd not only obtains the managing editorship of the Times, but buoyed up with his success he goes home with a firm determination to become the managing editor of Mrs. Todd's boarding house, which he does.

The whole picture is very realistic, even down to the "copy boys." Care has apparently been taken in getting the correct types. The whole picture must have been taken in the editorial rooms of some newspaper office.

"Todd of The Times" is an unusual picture.

Status: Unknown
 Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Theobald Todd, Roy Reynolds, Publisher, Star Reporter). Group.

Ethnicity: White (Theobald Todd, Roy Reynolds, Publisher, Star Reporter). Unspecified.

Media Category: Newspaper

Job Title: Editor (Theobald Todd). Reporters (Roy Reynolds, Star Reporter). Publisher (Owner). Miscellaneous

Description: Major: Theobald Todd, Positive.

Description: Minor: Publisher, Star Reporter, Miscellaneous, Positive. Roy Reynolds, Negative.

Too Much Business (1922)

Magazine article on efficiency is given by a private secretary to her boss and she suggests he read the part relating to punctuality. He takes the magazine to his desk and tears off the date on his desk calendar and the “ov” of November falls on the magazine changing the title, “Let your life affairs be strictly business” to “Let your love affairs be strictly business.” That idea pleases him and he takes action on it. Newspapers.



Then she hands him a magazine with an article on efficiency and suggests that he read the part relating to punctuality. John Henry takes the magazine to his desk and in his discomfort tears off the date on his desk calendar, which happens to be November first and in tearing it into bits to throw into the waste basket the “ov” of November falls upon the “if” in the title “Let your life affairs be strictly business,” making the article to read “Let your love affairs be strictly business.” The idea pleases John Henry and he makes out a contract, and he briskly walks over to Myra’s desk and asks her for an option of thirty days in marriage.

Motion

Picture News, April 29, 1922, p. 2445

2346

Motion Picture News

Detailed Description of
the Production With
Cut Illustrations

Visualizing "Too Much Business"

From the main title of "Too Much Business" the scene starts in showing Ames Canby (Tully Marshall), the irascible, crinkly-nosed owner of a large industrial plant, seated at a desk in his private office, changing on his cigar butt dutifully. (Illustration right.) Canby leans over a low electric button and presses the one labeled "John Henry Jackson, Sales Manager." Even in the ringing of an electric bell there is a flourish in his manner as if he were punching the head of Simon Stecker, president of the Ames Company and his business rival.



John Henry is not at his desk. The scene shifts and the young, good-looking sales manager (Edward Horton) is shown picking his way in and out through a maze of automobiles, evidently on his way to the office.

A cut-back throws you again into Canby's office. The door opens and in comes Ray Gorham, a clerk, who is anxious to advance even at the expense of others. This role is assumed by Carl Gerard. Canby asks him in his fiercer way if he came for him, and Gorham stammers that he wanted to tell him Mr. Jackson is late. When the irate Canby asks him why Jackson is late he answers he doesn't know. This angers Canby and he jumps violently from his chair and advances threateningly on his unfortunate assistant.



Left alone Canby rings for his private secretary.

Myra Dalton, a role played by Ethel Grey Terry. Canby dictates a letter to his secretary and then turns to his business.

Meanwhile John Henry has been run down by Simon Stecker (John Stepping), the Canby rival, and with whom Ames without success has been trying to effect a consolidation.

When John Henry learns the name of the man who has run into him he leaps into the car and begins to talk consolidation with Stecker as a novelling listener. This scene cuts back to Canby's office, where Myra is shown trying Canby to sign a letter to Stepping which she has changed from the one dictated. Myra is successful in convincing Canby that the original letter would make him appear ridiculous and he signs, remarking to a visitor in connection with the incident as registered by a title.

"If she ever looks into a man I will throw him down the elevator shaft. But she'll never marry. She's too much business. Not a sentimental bone in her head."

John Henry Jackson arrives in the office half an hour late. He settles near to Myra's desk and is informed that

Advance Notice News-
paper Reader

TULLY MARSHALL, the elongated screen and stage star, has upset some of the most cherished traditions of his profession. After years of playing character and heavy roles he has blossomed forth as a comedian—something that doesn't happen often in the acting profession, once a player gets a reputation for doing a certain line of parts of an opposite nature.

Mr. Marshall first became famous in "dope fiend" roles such as he played in "Paid in Full." When the films claimed him as it has most of the talented stage stars, he became a "villain" and a villain he stayed for some five years.

But when Jess Robbins was casting "Too Much Business" an adaptation of the Saturday Evening Post story, "John Henry and the Restless Sex," there was a part for which Mr. Marshall was an ideal type and in spite of tradition and perhaps some misgivings he was engaged for the role.

The result was that Mr. Marshall playing a grouchy business man in "Too Much Business" put over the principal comedy role of a picture that is as full of laughs as a porcupine is of quills in a way that would make Will Rogers green with envy.

"Too Much Business" comes to the theatre as the principal film attraction soon. Besides Mr. Marshall, other players of note are Ethel Grey Terry and Edward Horton.



right-thirty is the rule of the office. He busily presents her with a bouquet, but she looks at them scornfully and throws them into the waste basket. (See cut at left.)

"There is too much business in this office," Mr. Jackson, to leave room for sentiment," she informs him.

Then she hands him a magazine with an article on efficiency and suggests that he read the part relating to punctuality. John Henry takes the magazine in his desk and in his discomfort tears off the date on his desk calendar, which happens to be November first and in tearing it into bits he throws into the waste basket the "1" of November falls near the "11" in the title "Let your life affairs be strictly business," making the article to read "Let your love affairs be strictly business." The idea pleases John Henry and he makes out a contract, and he busily settles over to Myra's desk and asks her for an option of thirty days in marriage.

The girl agrees, providing he supplies his income, and then to help him she goes into Canby's office and asks Canby if he will raise the salary of John Henry



Jackson. Canby agrees, until he spots the diamond ring with which Jackson had sealed the agreement. He rises in great wrath, strides out of the office, and the next scene shows him by Jackson's desk. Jackson tells Canby he has a great surprise for Jackson, announcing that he is fired. He then informs Jackson that he will not get another job in the town, but Jackson is not discouraged and informs Canby that even he cannot prevent John Henry Jackson from going into business for himself.



John Henry walks over to Myra's desk and the next scene shows him telling her that she does not want him to make good. But she informs him that had she not wished him to make good she would never have signed the agreement, and with this encouragement Jackson leaves, determined to win success.

The tearing off of a calendar pad shows that a month has elapsed between this scene and the next. It is the day that John Henry's option expires. He has not been heard of from the day he was driven out of the office by Canby. Myra looks at her desk calendar and then registers that she wonders whether Jackson will claim his option.

The scene takes into Canby's office—in walks Stecker and agrees to consolidate with Canby, providing John Henry Jackson is made general manager. Canby tries to argue him out of the Jackson idea.



But fails. A further condition is that John Henry Jackson must meet the Board of Directors at five o'clock that night. Canby rings for Gorham, who has taken Jackson's place and asks where the former sales manager is. But again Gorham answers that he does not know. He returns to his desk in time to take a message from a telegraph boy which gives Jackson's address. It is sent to Myra. Armed with this news, she goes into Canby's office.

Myra takes the message, which invites her to lunch with the former sales manager at the Hotel des Enfans, of which he is the director.

In Canby's office the irascible business man is talking with Jackson. He has no time in getting him on the phone, but Jackson tells Canby if he has any business with him, he should call at the Hotel des Enfans. Canby slams the receiver down, grabs his hat and hurries to the Hotel des Enfans. Myra also leaves for that institution. Canby arrives first and in moving around is regret-



Motion

John Henry Jackson is in love with Myra Dalton, private secretary to his employer, Amos Comby. He induces her to sign a 30-day option agreeing to marry him if he doubles his salary within that time. Learning of the agreement, Comby, determined not to lose his secretary, discharges Jackson. A month later, Jackson is the proprietor of "Hotellerie des Enfants--a parking place for children of busy mothers" and ready to claim Myra. At the same time a large firm proposes a consolidation with Comby on the condition that John Henry be made general manager. Comby is refused when he offers to buy out Jackson's business, and Gorham induces his nurses to strike, allowing the children to escape and causing wild confusion. John Henry comes to Comby in a rage and is appointed general manager of the consolidation. Myra is only too happy to have the option taken up. *American Film Institute Catalog of Feature Films*

“Too Much Business”

Plenty of Laughs in Vitagraph's Picturization of E. D. Biggers' Story.

Reviewed by Fritz Tidden

“Too Much Business” is a consistently amusing comedy that mixes romance in an office and business deals, with the latter predominating but enough of the former to hold up the necessary amount of love interest. It is an adaptation of Earl Derr Biggers' story “John Henry and the Restless Sex,” which appeared in a widely circulated magazine as one of a series of “John Henry” stories Mr. Biggers wrote for that publication. Although the picture is of unusual length for a light comedy, it not only holds the interest during the entire length but increases it, through the capable utilization of fine basic material contained in the original story.

From this worthy material Ford Beebe has fashioned a smooth running scenario that is blessed with comedy construction, and Jess Robbins has directed it with an eye for all values. He has set the right tempo for the action in each scene and the settings are appropriate. But, outside the general humor of the story, most of the comedy is derived from Tully Marshall's performance of one of the most hackneyed characters in pictures.

Marshall plays the familiar figure of a perpetual grouch who sea lions his way through big business deals. He approaches it from a new and convincing angle, overdrawing the role for comedy purposes but still giving it a semblance of humanness. The humor is also aided by the performance of Edward Horton as John Henry. Horton appears to the reviewer to be a youthful edition of the late Sidney Drew, with no attempt at imitation. Vitagraph ought to be able to develop him into a comedian of the type Drew was, if as good material could be found for him. He has multiple possibilities. He is a born light comedian.

The Cast

John Henry Jackson.....Edward Horton
 Myra DaltonEthel Grey Terry
 Amos CombyTully Marshall
 Simon SteckerJohn Steppling
 Ray GorhamCarl Gerard
 Mrs. CombyElsa Lorimer
 The Head NurseHelen Gilmore
 Robert GrayMack Fenton
 Officer 16Tom Murray

Adapted from Earl Derr Biggers' Story,

"John Henry and the Restless Sex."

Scenario by Ford I. Beebe.

Directed by Jess Robbins.

Length, 6,100 Feet.

The Story

John Henry Jackson is in love with Myra Dalton, the private secretary of his employer, the excitable grouch Amos Canby. Myra is a very business-like girl and John Henry induces her to sign a thirty day option agreeing to marry him if he doubles his salary in that time. Learning of this agreement, Canby, who is determined not to lose his efficient secretary, discharges Jackson. One month later we find Jackson the proprietor of the "Hotellerie des Enfants,"—"a parking place for the children of busy mothers." He is ready to claim Myra. At the same time, a big firm offers to consolidate with Canby on the condition that John Henry be made general manager. Canby offers to buy John Henry but the latter refuses. Canby then sets out to put him out of business by various ingenious methods. Jackson finally fails and comes to Canby raging only to find that he is to be general manager of the consolidation. And Myra Dalton is only too glad to have the option taken up.

Too Much Business

Released by Vitagraph. Story by Earl Derr Biggers. Directed by Jess Robbins. Scenario by Ford I. Beebe. Cameraman, Irving Reese. Length, 6,000 Feet.

CAST AND SYNOPSIS

John Henry Jackson, Edward Horton; Myra Dalton, Ethel Grey Terry; Amos Comby, Tully Marshall, Simon Stecker, John Stepping, Ray Gorham, Carl Gerard; Mrs. Comby, Elsa Lorimer; the head nurse, Helen Gilmore; Robert Gray, Mack Fenton; Officer 16, Tom Murray.

John Henry Jackson is in love with Myra Dalton, the private secretary of his employer, the excitable Amos Comby. Myra is a very business-like girl and John Henry induces her to sign a thirty day option agreeing to marry him if he doubles his salary within that time. Learning of this agreement, Comby, who, determined not to lose his efficient secretary, discharges Jackson. One month later, we find Jackson the proprietor of "Hotellerie des Enfants,"—"a parking place for the children of busy mothers." He is ready to claim Myra. At the same time a big firm offers to consolidate with Comby on the condition that John Henry be made general manager. Comby offers to buy John Henry's business, but the latter refuses. Comby then starts to put him out of business by various ingenious methods. He succeeds and John Henry goes to him raging, and finds that he is to be general manager of the consolidation. Myra Dalton is only too glad to have the option taken up.

This satire on American business gets the laughs from beginning to end. It is one of the best long comedies we have seen for a long time, and, what is more, the comedy situations haven't the appearance of being forced in by the scenario writer in hopes of getting a laugh. They fit in as a natural sequence to the action of the story, which makes them all the more laughable. It is really good clean comedy with the laughs kept in and the slapstick stuff kept out. You will enjoy every minute of it.

Points of Appeal.—The comedy situations, based more or less on everyday life, have been given a twist her and a turn there, which makes them ridiculous in the extreme, especially in the one where Comby bows to the superior will of his secretary in signing a letter she has written to a competitor, that is entirely different from the scathing one he has dictated. Then, too, the scenes in John Henry's

hotel will appeal to every father. His nurses quit him cold and he has about twenty youngsters ranging from two to five years old on his hands. Any father who has had to take care of one kid while the mother is out can sympathize with him deeply, as he knows from bitter experience how big these "little troubles" can become at certain times.

Cast.—It would be hard to pick any one better suited for the part of Myra Dalton other than Ethel Grey Terry, and Edward Horton as John Henry Jackson, and Tully Marshall as Amos Comby fit their roles as if they had been melted and poured into them. The rest of the cast is well balanced, playing their respective parts with a snap and vigor that will make this film stand out as a comedy.

Photography, Lighting, Direction.—The photography is excellent and the lighting has been handled so as to bring out every detail in the film to its best advantage. The continuity is unbroken and the direction is so well handled that the action never becomes confused, but moves forward rapidly, telling the story in a manner that holds the interest of the spectator all the way through.



"POSTERS"

ALBERT E. SMITH PRESENTS A SEVEN REEL ROMANTIC COMEDY
TOO MUCH BUSINESS
(ADAPTED FROM THE EARL BURGESS STORY "JOHN HENRY & THE REDDISH DEK")
 A JESS ROBBINS PRODUCTION
 WITH AN ALL-STAR CAST

VITAGRAPH

Reproduction of the Paper for the Picture

ABOVE

The attractive 34 sheet which has been prepared is shown above. Three actual scenes from the picture have been adapted in making the poster and the colors used make a flash that will make people stop, look and listen.

LEFT

This cut shows one of the three sheets available. Scenes from the production are used in this poster also. It is photographed in attractive colors. Suitable either for posting or lobby display use.

RIGHT

Here is shown a novelty three sheet from an artist's drawing that can be used as in its good advantage but is especially adaptable for corridors and for working over into a panel for your frames.

BELOW

The six sheet for "Too Much Business" offers two very fine opportunities for posters as both illustrations (actual scenes in the picture) can be used for this purpose. Use the lower one in decorating your lobby as suggested by the explanation paper preceding.

LOWER CORNERS

The one sheets on the production are illustrated in the two lower corners. These posters show scenes from the picture also.

VITAGRAPH

ALBERT E. SMITH PRESENTS
 A SEVEN REEL ROMANTIC COMEDY
TOO MUCH BUSINESS
(ADAPTED FROM EARL BURGESS STORY "JOHN HENRY & THE REDDISH DEK")
 A JESS ROBBINS PRODUCTION
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VITAGRAPH

ALBERT E. SMITH PRESENTS
 A SEVEN REEL ROMANTIC COMEDY
TOO MUCH BUSINESS
(ADAPTED FROM EARL BURGESS STORY "JOHN HENRY & THE REDDISH DEK")
 A JESS ROBBINS PRODUCTION
 WITH AN ALL-STAR CAST

TOO MUCH BUSINESS

Albert E. Smith presents this Vitagraph five-reel comedy adapted from the Saturday Evening Post story by Earl Derr Biggers, "John Henry and the Restless Sex." Directed by Jess Robbins.

John Henry Jackson.....	Edward Horton
Myra Dalton.....	Ethel Grey Terry
Amos Canby.....	Tully Marshall
Simon Stecker.....	John Stepping
Ray Gorham.....	Carl Gerard
Mrs. Canby.....	Elsa Lorimer
The Head Nurse.....	Helen Gilmore
Robert Gray.....	Mack Penton
Officer 16.....	Tom Murray

Here is a capital comedy worked out with fine sense of character drawing and whimsical romance well acted by a cast of extraordinarily even quality. Tully Marshall in the person of an irascible old business man has a part of conspicuous drollery handled in that bland actor's best vein.

This scheme of weaving a romance in terms of bland fun is highly refreshing, as compared to the gosh awful seriousness of most screen love affairs. "Too Much Business" is characterized by deft touches of commonplace, every-day naturalness worked into an amusing play entertainment of unusually sustained interest. Some of the passages approach farce, but the appeal is always intelligent, and scenario writer and actors never descend to slapstick.

Amos Canby (Tully Marshall) is a hard boiled business man, given to peppery outbursts when things do not go right, but depending absolutely upon his girl secretary Myra and frowning upon any love affairs between his efficient aid and the men of the office. His ambition is to form a consolidation with Simon Stecker, a business rival, but Stecker is against the project until his automobile runs down John Henry Jackson. Canby's sales manager, and John Henry gives him an argument on the merits of the consolidation.

About the same time John Henry lays siege to Myra's heart in urging his suit as a pure business proposition by taking a 30-day option on Myra's hand, the consideration being that his income shall be doubled before he can exercise the privilege. Canby learns of the romance and, not knowing of John Henry's service in the business deal, discharges him flatly.

John Henry goes into business for himself, taking up Camby's threat that he will drive him out of town, establishing a "Hotelleries des Infants," or nursery for the children of fashionable mothers too busy to care for them. The enterprise prospers mightily. At the same time Stecker decides to come into the amalgamation, but makes it a condition that John Henry shall be the general manager. Camby then is faced with the problem of persuading John Henry to forgive the past and rejoin the works, and this leads to an uproariously funny climax in the nursery, where Camby's wife becomes involved with her husband's plots.

gets locked in and has to telephone to Camby to rescue her. The last two reels make a splendid example of sustained fun with a satisfactory settlement for John Henry in Myra's arms and his defeated rivals defeated and undone. *Rush.*

Variety, May 5, 1922, p. 33

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group-2

Ethnicity: Unspecified-2

Media Category: Magazine/Newspaper

Job Title: Unidentified News Staff (Magazine). Unidentified News Staff (Newspaper).

Description: Major: None.

Description: Minor: Unidentified News Staff-2, Neutral

Torchy's Hold Up (1922)

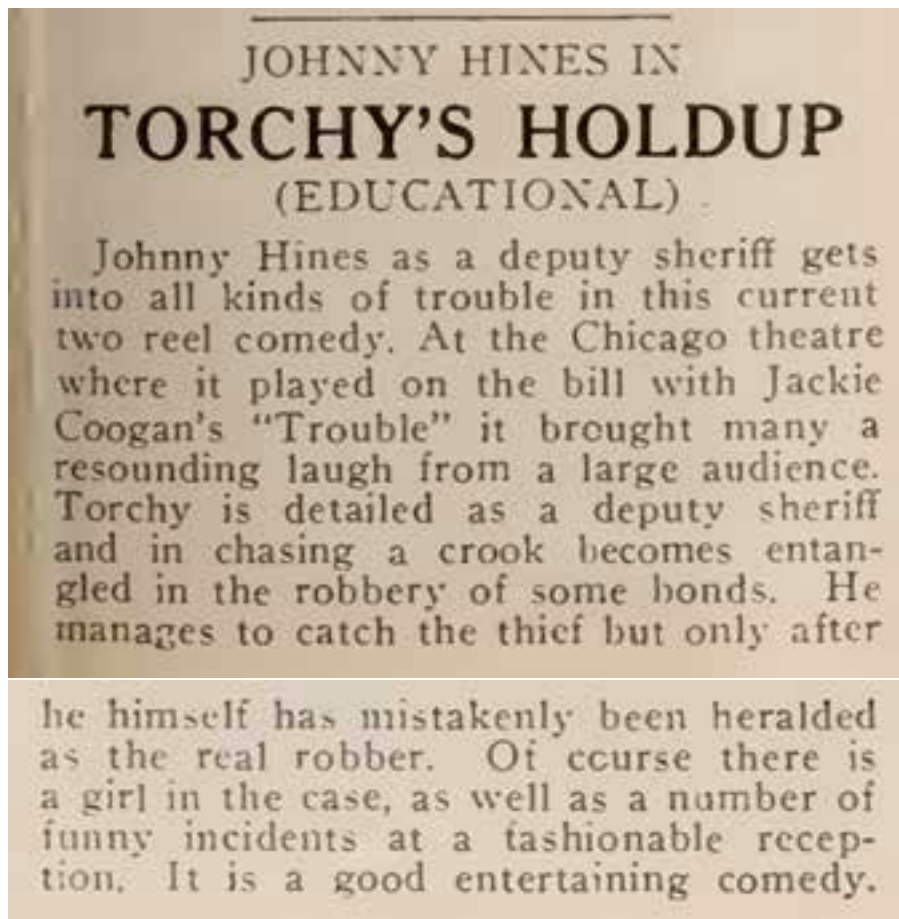
Newspaper accuses Torchy of participating in a bank robbery and his picture is printed in the newspapers.

"Torchy's Hold Up"—Torchy—Educational

Type of production.....2 reel comedy

There is very little idea and there are mighty few laughs in "Torchy's Hold Up." The production is made up of a series of unrelated gags, most of them very ancient, presented in a stereotyped fashion. It is difficult to believe that Johnny Hines, who was such a success in "Burn 'Em Up, Barnes," can show up so poorly in this two reeler. His work is not even up to the average for this type of comedy. Here are some of the gags. Johnny is refused an officer's badge because he is too short, so he comes back on a pair of stilts. At a house party he avoids being arrested by throwing sneeze powder at the guests with the result that the men lose their wigs and the women sneeze away their clothes. Then the action shifts to a bank robbery and Johnny is accused and has his picture printed in the newspapers. An auto chase ends the offering which has all the earmarks of having been made in a hurry upon a careless and unoriginal scenario. Johnny Hines has proven that he can do top-notch comedy work, but a few more like this will certainly not help his future.

The Film Daily, April 30, 1922, p. 20



Exhibitors Herald, June 17, 1922, p. 49

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None.

Description: Minor: Unidentified News Staff, Negative

Trickery (1922)

Reporter from the *News* discovers two crooks and beats them up, gets back a young man's money and returns a diamond to a Hindu sect and gets a large award.

"Trickery"—Universal

Type of production.....2 reel western

There is a sort of O. Henry twist given to the ending of this story that turns everything for the good, and covers a multitude of sins. The story deals with a young fellow and his mother and sister. They have but seven hundred dollars, while they require a thousand to pay off the mortgage. The landlord refuses to accept part payment, and young Ted takes the money to return to the bank. In town he meets two confidence men who sell him a diamond as large as an Ingersoll watch. The town jeweler tells him that the stone is worthless. In the meantime a reporter from the "News" is visiting Ted's sister. He discovers the two crooks and beats them up. Not only does he get back Ted's money, but he also manages to return the stone to the Hindu sect and receive a large reward. A flash back shows how the jewel was stolen from the breast of a Hindu idol, and the reward was offered for its return because of its sacred value. Ted gets his money back, the landlord has his mortgage paid, the reporter wins the girl and the crooks go to jail. All ends well. The situations are amusing and will please the average audience. The Hindu ending comes as a surprise, but will please the great majority. The offering is well balanced in regard to action, direction and detail. Besides this it offers a western that is without gun play and cowboy stuff.

The Film Daily, March 26, 1922, p. 20

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Reporter)

Ethnicity: White (Reporter)

Media Category: Newspaper

Job Title: Reporter (Reporter)

Description: Major: Reporter, Positive

Description: Minor: None

A Trip to Paramountown (1922)

Newspaper and a cigar are used to show how an uninvited guest consoles himself.

A Trip to Paramountown is a promotional vehicle intended to show film industry employees in their normal, everyday work settings. It was released in the wake of several scandals associated with the film industry, such as the manslaughter trial involving silent screen comedian [Roscoe Arbuckle](#), the death of actress [Olive Thomas](#), the murder of director [William Desmond Taylor](#), and the drug-induced decline of [Wallace Reid](#), who had been given morphine by a studio doctor after an on-set train wreck in 1919, which resulted in Reid's drug addiction and eventual death in January 1923. *Wikipedia*

Documentary short film depicting the filmmaking activity at the Paramount Studios in Hollywood, featuring dozens of stars captured candidly and at work. *letterboxd.com*



Moving Picture World, July 15, 1922, p. 240

A TRIP TO PARAMOUNTTOWN

(PARAMOUNT)

Never before in the history of the industry has an exhibitor been able to show his patrons a galaxy of more than a score of the most popular stars in the film firmament in one picture—and that picture a two-reeler.

And probably never before has he had an opportunity to present a short subject of more real entertainment value than "A Trip to Paramounttown," which is now being distributed through Paramount exchanges.

"A Trip to Paramounttown" is the maiden effort of Jerome Beatty as a director. It was designed primarily to demonstrate the vast resources of Famous Players-Lasky and to give theatregoers a glimpse into the magic land of "Make Believe," where nothing is impossible and even dreams come true.

The picture opens with views of the Paramount studios at Long Island City and in Hollywood. Mitchell Lewis, Ethel Wales and Lucien Littlefield start out on a "rubbering" jaunt through the Hollywood studio, and during the half-hour journey see every star and director on the Paramount list, many of the scenes showing the screen idols at work on scenes in many of the big pictures.

They first take a peep at Elsie Ferguson at work on her set and then drop in on Alice Brady rehearsing a boudoir scene. The scene shifts to a polo field where Jack Holt is shown leading a drive in his favorite sport. In the magic garden of "Make Believe" May McAvoy is shown plucking eatables from a wonderful delicatessen tree and serving a dainty lunch to Guy Oliver, Clarence Burton, Helen Dunbar and Charles Ogle. Theodore Roberts, not invited to the party, consoles himself with his newspaper and inevitable cigar.

Within the studio the visitors see Mary Miles Minter, Tom Moore and Director John S. Robertson filming a scene of "The Cowboy and the Lady," while on an adjoining set they see the classic features of Agnes Ayres coming into life as a modern Galatea, aided and abetted by Casson Ferguson and Sylvia Ashton.

The visitors are then whisked to the desert where George Melford is directing "Burning Sands," the opening scene showing Wanda Hawley, Milton Sills and Robert Cain, with a background of thousands of players.

In a courtyard set of George Fitzmaurice's production "To Have and to Hold," Betty Compson is found dreaming of the famous characters she has taken in "The Miracle Man," "The Green Temptation," "The Bonded Woman," and "The Little Minister," flashes of each of the star's part being shown. Nearby Fitzmaurice is rehearsing Bert Lytell and Theodore Kosloff in a fencing scene.

The "rubbering" tour continues through the remainder of the studio and in a clever connected story is shown Thomas Meighan, Marion Davies, Dorothy Dalton, Anna Q. Nilsson, T. Roy Barnes, Conrad Nagel, Julia Faye, Wallace Reid, Bebe Daniels, Rodolph Valentino, Lila Lee, Gloria Swanson, Leatrice Joy, Jeanne Macpherson, Lois Wilson and George Fawcett, each at work on a scene or in some interesting characterization.

While there may be some question as to the advisability of disillusioning the picture public by letting them know too much of the "inside" of picture making, there is little question but that "A Trip to Paramounttown" will please audiences and prove a strong drawing addition to any feature.

PICTURES AND PEOPLE

A NOVEL piece of exploitation—one which gives an inkling to the exhibitor and his patrons what they may expect this coming season from Paramount—is the two reel feature, "A Trip to Mountaintown," produced by Jerome Beatty. There has been a deal of thought put upon this effort to acquaint the picture public with the Paramount brand. It has taken a deal of ingenuity to mould it together so that the various episodes, presenting flashes of future

the productions and intimate glimpses of screen personalities, are told in the shape of a sight seeing tour.

Mitchell Lewis, Ethel Wales and Lucien Littlefield are being conducted through the Hollywood studios. And you are their guest. You see pictures in the making. You see detail everywhere. You are gazing upon production activities with the veil lifted. There is Alice Brady rehearsing for a society story. Over yonder in the open field is Jack Hult displaying his athletic prowess upon a polo pony. It is as if you were aboard a rubberneck wagon and at attention through seeing life in the magic garden of Make-Believe. Out on one of the summer sets May McAvoy is plucking various articles from a "delicatessen tree," preparatory to a tea party in which she is joined by a quartet from the stock company.

Don't imagine that Theodore Roberts is neglected. He lends a comedy touch with his familiar cigar. "The Cowboy and the Lady" is being shot by John Robertson. Here you discover Mary Miles Minter, Tom Moore and Robertson endeavoring to please the continuity clerk and cameraman—the "hard boiled eggs" of production. Agnes Ayres' profile is caught as well as Wanda Hawley's piquant expression as she starts work upon "Burning Sands." There is a big set being used for Betty Compson's picture "To Have and To Hold." She indulges in memories. So does Dorothy Dalton. And here let it be said that some quadruple exposure is employed with astonishing success. None of the stars are forgotten. All are caught by the camera and the spectator:

Marion Davies, Thomas Meighan, Anna Q. Nilsson, T. Roy Barnes, Theodore Kosloff, Penrhyn Stranlawa, Wallace Reid, Rodolph Valentino, Conrad Nagel, Julia Faye, Fred Niblo, Nita Naldi, Walter Long, Lilla Lee, Gloria Swanson and Director Sam Woods, David Powell, Leatrice Joy, George Fawcett, the two De Milles and a host of others.

It is a general outline of Paramount history in the making. It is intimate and human and developed with the artistry expended upon a feature. The subject has been well titled with emphasis placed upon the humor. All the technicalities are used. Flashbacks, close-ups, double, triple and quadruple exposure—these come into expression time and again. Paramount has started something. It's an animated 24 sheet of a Circus Maximus. Congratulations are in order for establishing a campaign of advertising absolutely unique in design.



General manager for Associated First National, visits Jackie Coogan at the Studios, Hollywood

The death of little Bobby Connelly, announced in another column, invites ob-

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral

Trouble (1922)

Newspaper campaign is started to induce people to adopt orphan children.

Danny, a ragamuffin orphan, is adopted by a brutal plumber and his frail wife. His fear of hunger, resulting from his foster father's indifference, at one point leads him to substitute for the plumber in repairing a leak, but he causes a flood. Later, Danny is instrumental in saving a policeman's life and in sending the plumber to jail. He finds new happiness with his foster mother on her parents' farm. *American Film Institute Catalog of Feature Films*



Internet Images



Internet Images

Trouble

First National Photoplay in Five Parts. Director, Albert Austin. Running Time, Fifty-six Minutes.

CAST AND SYNOPSIS

The Boy, Jackie Coogan; Ed Lee, the Plumber, Wallace Beery; The Plumber's Wife, Gloria Hope.

Little Jackie, inmate of the Community Orphanage, runs away from the Home because objections are raised to his keeping his pet dog. A policeman finds Jackie and his dumb chum asleep in a barrel. He takes Jackie back to the Orphanage, and the dog follows. Despite all attempts to keep the dog out he sticks to Jackie, and the kind-hearted matron finally relents to the extent of allowing him to remain. A newspaper campaign is started to induce people to adopt the orphan children. Jackie and the dog fall to the wardship of Ed Lee, a plumber, and his wife. Lee is a big fellow who refuses to work and illtreats his wife. Back from jail for beating her he falls asleep. A message comes demanding his services at a wealthy lady's residence. Lee abuses Jackie when the latter awakens him and goes to sleep again. Jackie succeeds in getting his adopted father's tools to the scene of action and tackles the job, with the result that a leaking pipe bursts and the place is flooded. The mistress arrives, rescues Jackie from the indignant servants and gives him a five-dollar bill. Jackie runs home to his mother with the money, but Lee strikes her and takes it away. Jackie throws dishes at him. The noise brings a policeman to the scene. In a fight between Lee and the officer the latter is nearly knocked out, when Jackie heaves a flower pot at the bully which knocks him senseless. Lee is handcuffed and arrested. His wife's parents, living in the country, read in the morning paper of Lee's arrest on the charge. They are present in court when the case comes up. Mrs. Lee is examined and Jackie also tells the story of his adopted father's brutality. Lee is sentenced to a year in prison. The parents welcome their daughter and take her to their home, accompanied by Jackie and the ever-faithful dog, where all live happily together.

The many admirers of little Jackie Coogan will not be disappointed in this latest production exploiting their favorite. It is the sort of picture which carries a universal appeal, adults and juveniles alike will acknowledge its charm, and exhibitors will welcome it as a sure-fire box office hit. The principal drawback to the development of a child star is the propensity of the average director to handicap the youngster with situations which either display the infantile player as a veritable imp of mischief, whose trickish tendencies border on sheer viciousness, or else represent the kid as an angelic brat oozing sentimental sweetness at every pore, both characterizations being utterly untrue to life and peculiarly repulsive to the average hard-headed citizen. No such mistakes have been made in *Trouble*. The story, a model of simplicity, possesses a world of pathos without being unnecessarily "gushy," and plenty of delightful comedy; wee Jackie shows himself once more to be a wonderful actor for his age, always a real boy, natural, unaffected and a miniature dynamo in point of energy. His ability to keep an audience fluctuating between tears and laughter was never better demonstrated than when the film was given its initial metropolitan showing at the Strand Theatre, New York, recently, scoring a genuine Coogan triumph.

Points of Appeal.—The scenes in the orphanage are irresistibly funny, Jackie and his faithful dog doing splendid team work. His experiments in plumbing later on, which result in the flooding of a palatial residence, "get the laughs" in large quantity, and his affection for his adopted mother is demonstrated in a manner frankly boyish and touching. The scrap between the brutal plumber and the policeman, in which Jackie takes a hand at a crucial moment, is a whirlwind of action and the trial episode is excellent. Especial praise is due the sub-titles, which are witty, terse, pungent and help the narrative along amazingly.

Cast.—Whether in registering emotion or bringing out the fine points of comedy incidents, the tiny star never fails to score and leaves the spectator with the fixed impression that there is but one Jackie Coogan. Wallace Beery gives a vivid performance in the role of the ruffianly Edward Lee, which will earn him the hearty detestation of the gallery gods wherever the picture is shown, and add fresh lustre to his laurels as an accomplished artist. Gloria Hope is prettily appealing as the abused wife, and unbounded credit must be awarded the four-footed member of the cast, as clever a canine as ever faced a camera.

Photography, Lighting, Direction.—Exteriors and interiors are well filmed, the lighting is good, unbroken continuity prevails and the action moves swiftly throughout the entire five reels.

“Trouble”

*Third Jackie Coogan Production Will
Please Young, Middle Aged and Old.*

Reviewed by Fritz Tidden.

In “Trouble” the human appeal is so strong and is of such a genuine character that the picture cannot possibly fail to meet with success before any type of clientele. Nor before an audience comprised of all ages. This appeal is derived from many sources, but primarily from the unusual personality of the diminutive star, Jackie Coogan, who does the best work of his career enacting the orphan whose indomitable spirit will not deny. The story is slight but it furnishes enough material for the little fellow in what might be called episodic form to allow him to display the extent of his acting talent, which is considerable, as everyone knows who has had the extreme pleasure of seeing him in his previous two productions of his own or with Chaplin in “The Kid.”

There is one scene in particular in which Jackie exceeds himself in acting ability. In it his work seems inspired, and many an older trouper could profit by the lesson in pantomimic art. This is the court room scene. It alone is worth the price of admission. But the little star does not have to rely upon this one scene for the success of his picture. Not by any means.

“Trouble” has sentiment without being sentimental. There is a generous amount of humor of a quiet kind, and it is balanced with just enough pathos, without bathos. Albert Austin, the director, has done a fine piece of work and has injected a constant series of little touches that do a great deal in making the appeal stronger. The titles are especially well written and are nicely placed in the action.

Master Coogan has been surrounded by a cast of players that includes Wallace Beery and Gloria Hope, who are practically the only ones who have parts larger than bits. Beery is great as the rough neck plumber who won't work, as might be expected. Miss Hope is appealing as his long suffering wife, who has adopted the orphan. A young negro boy, whose name is omitted from the cast, furnishes many laughs, and deserves to have his name displayed.

“Trouble” reminds us of the circus. In “altruistically” taking a kid to it you'll have a darn good time yourself. Both will go out and ballyhoo the picture.

The Cast

The Plumber.....Wallace Beery
 The Plumber's Wife.....Gloria Hope
 The Boy.....Jackie Coogan
 Story and Scenario Not Credited.
 Directed by Albert Austin.
 Length, 4,800 Feet.

The Story

The opening scenes in "Trouble" show Jackie in an orphan asylum. It is here that he gets the best treatment and has the most fun out of life with the other youngsters and his dog, "Queenie." Then he is adopted by a young woman who thinks the child may soften her brutal husband.

Jackie's troubles begin in his new home, but he is more than equal to them. He goes to fix a leak in a water pipe after his father refuses to work at his plumbing trade. Upon his return Jackie gives five dollars that he received for doing the job to his mother. The worthless father arouses Jackie's wrath by his ill treatment of the adopted mother and a general fight follows. Jackie throws everything but the kitchen at his Goliath like adopted father and lands the final knockout blow by a neatly directed flower pot on his aggressor's head. Later, in court, he is instrumental in having his step-father confined in jail for brutality. The picture ends with the family of Jackie's adopted mother taking them to the country to live.

Exploitation Angles: To the general exploitation stunts developed on earlier Coogan pictures, which can be adapted to the new release, add some talk on the court room scene, but do not play this up too strongly.

Moving Picture World, June 3, 1922, p. 499

“Trouble”

Sol Lesser—Five Reels

(Reviewed by Laurence Reid)

THEY'VE given Jackie Coogan an orphan role which is so different from the usual garden variety that it will not only increase the popularity of the boy wonder but will further establish Sol Lesser as a shrewd business man when it comes to getting hold of a winner. “Trouble” is Jackie's best picture. There's no doubt about that. He has the audience with him from the moment the cop discovers him hiding with his dog under a barrel. Because the mongrel is not accepted in the best circles of the orphanage, the boy runs away. The fun is introduced early, yet to show how real it is the pathos is ever keeping pace with the humor. Comes a day when the juvenile asylum is forced to the wall and the youngsters are all adopted.

There is Jackie with his quaint costume and he is not forgotten. He is taken in by a brutal, lazy plumber and it begins to look like a hard life. But the boy has not bucked the world for nothing. He doesn't turn the other cheek when he receives a blow. He gives what he receives. He returns his “mother's” kisses, but kicks his lazy dad when the latter is sleeping. It is a rich scene when the plumber and the kid have a battle royal brought about by the former attempting to steal five dollars from him. Jackie clings like leech to the man's leg. Perhaps the most humorous scene is when he tries to fix a leaking pipe in a rich home.

The climax presents another battle in which a cop intervenes and is floored by the husky plumber. Some fight! The latter is about to knock him for a complete goal

when Jackie beans him with a flower pot. The case is brought to court and the youngster tells his story in such dramatic terms that the brute is sent up for a year. After which his “mother” is reconciled to her own people. A bright little scene is when the flivver takes them away and Jackie asks his dog to bark loudly when they pass their friends so that the two pals might be seen riding in style. There is no false sentiment. It's all human and genuine. The direction is highly commendable in the manner in which the kid stuff is employed. Wallace Beery is the plumber. This actor is always a character, and he contributes another sterling performance. Book “Trouble” and you'll have no trouble in packing the house.

The Cast

The Plumber.....	Wallace Beery
The Plumber's Wife.....	Gloria Hope
The Boy.....	Jackie Coogan

Directed by Albert Austin. Supervised by Jack Coogan, Sr. Presented by Sol Lesser.

The Story—Treats of young ragamuffin who leaves orphanage because of ill-treatment accorded his dog. Is taken back by policeman and eventually adopted by plumber and his wife. The man is brutal toward the boy but the latter gives him some of his own medicine. The youngster is instrumental in saving policeman's life and sending the plumber to jail.

Classification—Kid story carrying fine humor and pathos. Typically Jackie Coogan material. Heart interest and plenty of juvenile appeal.

Production Highlights—Jackie Coogan's appealing work. Also character portrayal of Wallace Beery's. Scene when the boy and his dog put it over on orphanage authorities. Scene when youngster makes a mess of following his adopted father's trade. Scene when they engage in a rough and tumble fight.

Exploitation Angles—Bill it as Jackie Coogan's best picture. Play up the title and use it in a campaign. Use kid stuff for a prologue. Have kids dressed like the star ballyhoo the streets. Use a dog to put the campaign over. Put on juvenile matinees.

Drawing Power—Will go big in all communities. Good enough for first runs everywhere and entertaining enough to last a week. Coogan is popular in all localities.

REVIEW ~ by Martin J. Quigley

JACKIE COOGAN IN TROUBLE (LESSER PRODUCTION)

There is a temptation to call this picture great when perhaps we only mean that it is good. But whether great or good is the word, the picture is really splendid entertainment and has an appeal that is just about as nearly universal as may be expected in any one picture. Jackie Coogan in "Trouble" is a distinct hit. Length, five reels.

When a picture comes along which creates much argument as to whether one factor or another is chiefly responsible for the result, the producer may feel happy. A case in point is the Lesser production of Jackie Coogan's "Trouble." There will be those who will maintain that the juvenile star covers himself with glory almost to the exclusion of all of his associates in the production, while there will be others who will see in this fascinating medley of pathos, comedy and sentiment a signal triumph of the directorial art.

However, Coogan is a fine little actor and an intriguing personality throughout and is entitled to the great credit that certainly will be his. But the able efforts of Director Albert Austin should not be overlooked. Austin has executed many situations and bits of action in this production that constitute real commercial screen art and just how nearly they hit the mark is going to be realized by the vast majority of exhibitors—if not every exhibitor—who shows the picture.

There is just enough narrative in the picture. Little Coogan as the central figure is seen in a private orphanage where he is beset with much grief in his efforts to prevent the sending away of his pet dog. Then the orphanage is to be abandoned and its little charges are offered for adoption. Jackie finds a new home but it is far from a dream home. The wife-beating husband is finally put where he can work his excess energy off on a rock pile and Jackie, his foster mother and her parents, repair to the old farmhouse in the country and all is well.

Light as the story may seem—and light it should be for the type of picture that is intended—it is nevertheless sufficiently weighed with flashes of real fun and touching sentiment to hold the interest

and to afford a real delight.

Jackie Coogan's "Trouble" is just about as satisfactory entertainment as could be asked for. It is wholesome, refreshing, and will get a laugh out of anyone who has a laugh left in him. If this is not a success, then a lot of guide



Jackie Coogan in "Trouble."

lines that have been unfailing in the past will have gone wrong in this case.

Jackie is pretty much the whole show but the cast which surrounds him is of the first order. The wife-beating husband is done effectively by Wallace Beery and Gloria Hope is satisfactory as the wife. The production is done in the very best technical manner.



Jackie Coogan Delights Them Again in Role of Orphan Kid

Jackie Coogan in
"TROUBLE"
Sol Lesser

DIRECTED Albert Austin
SUPERVISION OF Jack Coogan, Sr.
AUTHOR Not credited
CAMERAMAN Not credited
AS A WHOLE A wholesome and pleasing entertainment with the juvenile star though not quite as strong as the last
STORY Good kid humor, some pathos and plenty of appealing sentiment; there are a few slow bits
DIRECTION Good for the most part but might have improved it by speeding up the action or connecting sequences better
PHOTOGRAPHY All right
LIGHTINGS Good
STAR Delightful as usual
SUPPORT Gloria Hope and Wallace Beery suitable but quite subordinate to Jackie
EXTERIORS Appropriate
INTERIORS Good
DETAIL Requisite
CHARACTER OF STORY Incidents in the life of an orphan boy who is adopted by young girl with a brute husband

LENGTH OF PRODUCTION About 5,000 feet

Jackie Coogan will delight his admirers all over again in "Trouble," even though the picture runs a little too long for the amount of story it contains. There is no regulation plot, but the succession of incidents in the life of the orphan boy are sufficiently interesting and well joined together to hold the attention almost all the while. The director could have speeded things up at times by spending less footage on individual bits. For instance, he gives too much footage to the incident in which Jackie hauls the bag of tools to the house where he tries to put over a plumbing job.

The court room scene also is another superfluous bit with one exception, that in it Jackie offers a really fine piece of pantomime when he relates the events that bring him to court to testify for his foster mother against her brute of a husband. Jackie's work here is really splendid and well worth being included, but many of the other shots in the court room are inclined to drag the interest.

The picture starts out with some humorous business taking place in the orphanage. Jackie's efforts to keep his dog with him are sure to bring laughs, and later his attempt to find someone to adopt Spec, his little colored companion, is great. Jackie fears there will be no applicant for the black boy so he white-washes him but rushes him back to the wash room to get it off when he sees a colored couple arriving. This is another sure-fire laugh. The titles throughout are very good and contain many laughs.

The juvenile star has plenty of opportunities for more serious playing in the sequence in which he gives his mother the five dollars given him by a rich woman. The youngster is always appealing and there is a certain pathos in his expression that gets the spectator's sympathy right off. He has a fine chance to gain admiration when he hits his foster father on the head with a flower pot after he attacks the boy's mother in an attempt to take the money away from her. They'll be all for Jackie in this bit.

Story: Jackie is adopted by a young girl whose husband neglects his plumbing business and fails to provide for his wife and their adopted boy. Jackie answers a call for the plumber and greatly damages a rich woman's home. Instead of getting into trouble Jackie receives five dollars which he gives to "mother." The husband takes it from the wife and hits her. A policeman interferes and a fight follows. The husband is arrested and upon Jackie's testimony, sent to jail. The girl's parents come to her rescue and Jackie and his "mother" go to live on a farm where his "Trouble" is over.

Should Prove a Good Box Office Number

Box Office Analysis for the Exhibitor

You can bet they'll be satisfied with this one because there are not many people who will not be amused by the kid stuff and honest-to-goodness humor of "Trouble." By this time you should know pretty well just what Jackie Coogan's name will do for you. If you showed "Peck's Bad Boy" the results should be sufficient to guide you in connection with "Trouble."

One thing is certain. And that is Jackie is idolized

by the younger set, and you can undoubtedly cash in by making a special of your matinee showings of "Trouble." Get the younger crowd in and the older folks will come too when they hear the kids talking about it. No distributing arrangement has been announced as yet, but it will be worth your while to be on the look-out for it and secure a booking ahead of the other fellow. Exploit it and do your best to put it over. The box office receipts should make you happy.

EXTRA EVENING JOURNAL EXTRA

Jackie Coogan In Trouble

• BOY BEING SOUGHT BY POLICE •



TWO-PAGE newspaper published by Harry D. Wynn, of Jackie Coogan Productions, in the interests of "Trouble."

"Extra-Extra"

Jackie Coogan In "Trouble!"

(Special to Exhibitors Herald)

LOS ANGELES, April 23.—The newspaper dodger and herald are not new, to be sure. But it remained for Sol Lesser of the Jackie Coogan productions to have a get-together meeting with Jackie's publicity department head and publish an honest-to-goodness paper with Jackie in the eight column scare line.

* * *

The Coogan edition is in two pages—front and second page. The front page consists of news stories pertaining to episodes that occur in the "Trouble" production. The stories are written in a news vein entirely with appropriate heads, sub-heads, etc. A Los Angeles newspaper artist drew the "ears" and "main head" and made the four column lay-out appearing on the front page.

The second page consists of a quarter page ad on "Trouble" using the Kinema theatre of the West Coast Theatres, Inc., chain as an example. The entire second page, like the first, is prepared entirely in newspaper fashion but the stories on that page differ from those on the front in so far as "trade stories" are concerned. There is sufficient material on this second page to enlighten any exhibitor on the forthcoming Jackie Coogan production.

At first glance the paper resembles any newspaper and not until the reader delves deep into the type matter does he scent some propaganda on the Coogan feature.

* * *

Exhibitors can copy this and arrangements can be made for any number of copies when the production is set for release. A good stunt for this special edition would be to have kids dressed like Jackie does in "Trouble" sell the papers on the streets in front of the theatre or give them away after calling their wares and "extra." A copy tacked in the lobby would attract attention and they can be used for heralds or dodgers as well.



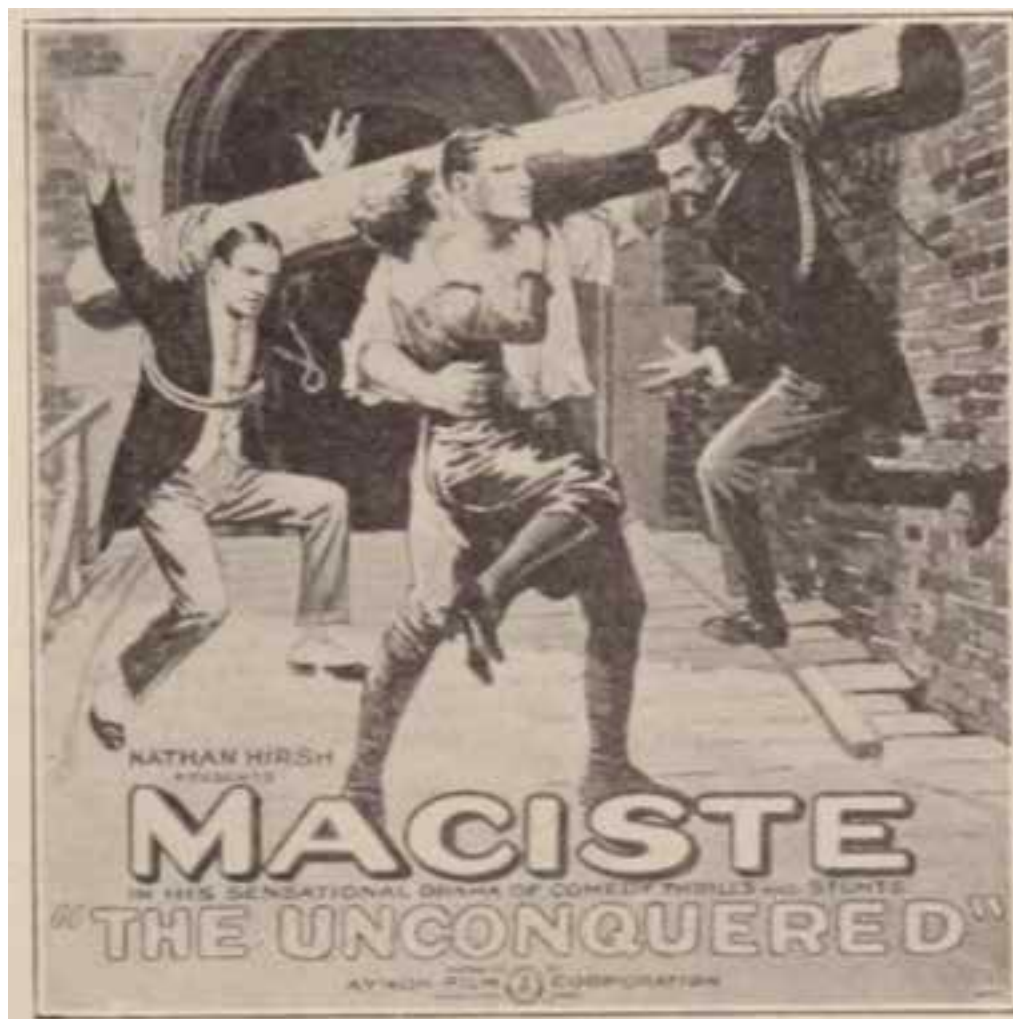
Moving Picture World, June 3, 1922, p. 468

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Comedy
 Gender: Group
 Ethnicity: Unspecified
 Media Category: Newspaper
 Job Title: Unidentified News Staff
 Description: Major: None
 Description: Minor: Unidentified News Staff, Neutral

Unconquered (aka The Unconquered) (1922) – Italian

Newspaperman (a Publisher or Editor) and his athlete friend, Maciste, rescue a princess of a mythical kingdom. The newspaperman falls in love and eventually marries the princess.



Plenty of Thrills in Maciste's Latest

Maciste in
"UNCONQUERED"

State Rights—Aywon Film Corp.

DIRECTOR Not credited
AUTHOR Not credited
SCENARIO BY Not credited
CAMERAMAN Not credited
AS A WHOLE Replete with thrills built around Maciste's physical powers
STORY Improbable; creates opportunities for star to demonstrate his strength
DIRECTION Continuity too choppy, probably due to cutting. Some big scenes handled well
PHOTOGRAPHY Average
LIGHTINGS Good at times only
STAR A marvel of strength. Not called upon to display much dramatic ability, but what he does is all right
EXTERIORS Adequate
INTERIORS Some very elaborate
DETAIL Suffices
CHARACTER OF STORY Prime Minister of mythical kingdom attempts to oust Princess on the death of the King, but newspaper man and athlete friend rescue her after difficulties
LENGTH OF PRODUCTION 6,500 feet
 Made abroad Maciste's latest vehicle certainly abounds in thrills. It is full of tricks enabling him to show his strength to advantage and those who like

this sort of thing will undoubtedly be pleased with this. It is the nearest thing to a serial that a picture can come and still be a feature, and while Broadway audiences may not like it, the neighborhood houses should find it a winner.

The picture, obviously foreign, seems to have been cut a good deal and the seven reels move very rapidly indeed. There is a wealth of incident, some of which could easily have been left out, but which has been dragged in to give Maciste another chance to show his strength. The story itself is of little importance to the star and his tricks which at times are exceedingly good.

A good deal of money seems to have been spent on the production, but no attempt has been made to give any of the players form or character.

Maciste does everything from lifting automobiles to pulling down a hangar. At one point he is tied in a sack and thrown off a cliff into the sea. But even this doesn't stop him and he emerges from the sack with a knife between his teeth.

The story deals with the princess of a mythical kingdom whose Prime Minister endeavors to keep her from returning home, but a newspaper man and his athlete friend, Maciste, rescue her from situation after situation. The newspaper man falls in love and eventually marries the Princess, who gives her kingdom to her uncle, while Maciste marries her friend, the Countess.

Star and Tricks Should Please

Box Office Analysis for the Exhibitor

Use Maciste's name by all means and the fact that he was the star of "Cabiria" and will be remembered for his work in it. You can feature the thrills and the tricks because they are all there. There is plenty of excitement which should please the kids, but if your

audiences like character work and story rather than serial stuff, this will not do.

If you think it will help to mention that the picture has been made abroad you can exploit this angle, as they may like to see it on this account, and also because Maciste is called the Italian Douglas Fairbanks.

“The Unconquered”

Aywon Film Corporation's Maciste Rapid-Fire Moving Melodrama A Clever Production.

Reviewed by Roger Ferri

“The Unconquered” is a showman's picture in every sense of the word. Maciste, star of several spectacular productions imported from Italy and shown in this country at great profit, assumes the leading and outstanding role in this picture which, like the others, was made in Europe and shows the giant athlete at his very best. This seven-reel production is cleverly put together and its dozen or more thrilling and spectacular moments remind one of an American serial of twelve episodes, for in point of action this one is built like a serial. The only difference being that there are at the rate of virtually two big thrillers, fights and what not, to every reel.

It is an up-to-date story with modern dress. Maciste is as powerful as ever and as an athlete extraordinary he knows no equal on the screen. He thrashes dozens of men at a time, pulls out huge poles from their foundations, crashes through walls, climbs towers, hops on and off moving trains and otherwise keeps the action of the story at top speed all the time. This production should prove a gold mine in houses where Maciste's former screen exploits were shown, and in the neighborhood houses where action aplenty is demanded “The Unconquered” should go over with a wow.

To attempt to enumerate the many strong-man stunts in this production would mean the use of more space than has been allotted to this review. Suffice, however, to say that “The Unconquered” serves the purpose for which it was made—to entertain and exploit the remarkable brawn of this human monument of muscles and strength. There is an interesting love story told involving the princess of mythical land and a newspaper publisher. The picture is cleverly put together with many elaborate scenes and hundreds of persons appearing.

This is truly a Maciste picture and should make real money. It can be exploited and is entertainingly interesting at all times.

The Cast

Maciste **Maciste**
His Brother..... **Antonio Fella**
The Princess..... **Madaline Guido**
Presented by Nathan Hirsh.

Length, 6,500 feet.

The Story

The Prime Minister of a mythical kingdom attempts to oust the Princess so that on the death of her father, who is in failing health, he can ascend to the throne. In attempting to carry out this plot the Prime Minister reckons without a hustling newspaper man and his friend, Maciste. Called into action Maciste overthrows the attempt to gain control of the country by rescuing the Princess and restoring her to her cousin, the Prince. In doing this there take place a series of exciting episodes. Along toward the end of the picture Maciste is knocked unconscious by pulling a building down on top of himself. Maciste is sentenced to die by the Prime Minister. By risking his life and standing on the hand of a huge clock in a high tower, his friend delays execution long enough to save Maciste's life. At another moment Maciste and his friend go over a cliff in an automobile running at top speed.

For Film Fans by Q. E. D.

Maciste The Mighty Saves A Throne For Its Rightful Heir In "The Unconquered."

ORDINARILY we have been able to cure all the ills of the modern household from fixing the front door bell to the light in the coal bin. We have never felt absolutely helpless when confronted with any of the various problems that arose. Some people call it "feeling confident." We don't feel confident any longer. We have seen Maciste. The more we saw of Maciste the worse we felt.

Do you know Maciste? He was in D'Annunzio's "Cabiria." As a handy man we can't think of a better one to recommend than this big Italian. It's so nice to have some one around who can hold up the "diver" with his two hands while you lie on your back underneath the thing and lose your temper. Maciste makes Tom Mix, Bill Hart and Will Russell look like a trio of floorwalkers.

Bullets glance off his hide like off a rhinoceros. Boulders falling a great height and landing on his head merely phase him for the moment.

"THE UNCONQUERED" looks as if it were made in Italy and some few years ago at that. But Maciste is just as strong in 1923 as in 1915. This film at the Garden is patterned after the serial species delighted in by Miss Pearl White and other ladies of her kind.

So far as plot is concerned, the film has the brains of a nightwatchman, but this doesn't really make any difference. We are frank to confess we enjoyed it. We always did enjoy the acrobats, the strong men, that seem to be a part of every vaudeville show. Well, "The Unconquered" is one long acrobatic act,

with about the strongest man we've ever seen.

THE picture has something to do with a Princess. It seems that she is next in line for the throne of the Kingdom of Livonia. There is, of course, the usual rascally relative who wants



MACISTE

the job and hires henchmen to see that the Princess is put out of the way temporarily. For six reels these henchmen try their darndest, but what henchmen living could earn their money when they had such a tough nut as Maciste to crack?

THE Princess "meets up" with a newspaper owner, who apparently uses Maciste for a bodyguard. The owner and the Princess fall in love and the same psychological phenomenon takes place in the hearts of Maciste and the Princess' friend, Marie. "The Unconquered" has all the old hokus of the Blaney "thrillers." But through it all Maciste goes plowing like some wild animal. It's good fun, if you like that sort of thing.

Q. E. D.

“The Unconquered”
Aywon-State Rights—Seven Reels
(Reviewed by Laurence Reid)

MACISTE, the modern Hercules, is with us again. The giant athlete and strong man of Italy who helped to make “Cabiria” such a memorable picture, returns to delight film patrons with feats of prodigious strength. The picture in which he appears is designed after the pattern of a serial in that it features an episodic line of action which always revolves around Maciste making miraculous escapes, effecting startling rescues, and combating successfully the efforts of two hundred or more villains. The giant strong man tosses men around with the ease and nonchalance that a cat employs in tossing a ball of twine. He uproots telegraph poles and houses and executes stunts which would be impossible with any ordinary man.

The plot savors of the mythical kingdom idea—showing a scheming prime minister desirous of gaining the throne by eliminating the princess. Maciste and his friend, a newspaper man with whom the royal lady is in love, save her time and again. Maciste even allows himself to get captured just to show how easy it is to escape or outwit the hirelings of the crafty plotter. He makes our serial stars look like rank amateurs when it comes to putting over some real thrillers. He is something of a comedian too. If men are in the way—well, he tosses them like a hammer-thrower. If an automobile has pinioned his friend—well, he lifts the forward truck with one hand.

The enemies have a chance to kill him time and again, but wait until the climax to get rid of him. Then he is ordered shot at six in the morning. The clock fails to strike the hour because Maciste’s friend in the tower has moved back the hour hand with his feet. This saves time until the princess arrives with the minister of war—and the countermanding of the execution. Maciste uproots the big pole, carries it into the palace and comes out with the designing minister and his arch conspirator tied to each end. He holds these enemies of his at arm’s length like you would a walking stick.

Some enterprising producer here should send for him and put him in a serial. It is possible that he could pick up the Woolworth Building or send Brooklyn Bridge spinning through space. It is an interesting picture because of the thrills and stunts. And it holds you with the greatest suspense. You wonder what Maciste will do next.

The Story—Treats of the superhuman exploits of Maciste who, with his companion, combats successfully the efforts of a designing prime minister to gain the throne of Livonia. The giant athlete outwits them but is eventually caught and sentenced to be shot. However, the princess arrives in time to spare his life.

Classification—Series of thrilling exploits featuring Maciste of "Cabiria" fame. The stunts or episodes are interwoven with a story of court intrigue.

Production Highlights—The marvelous stunts performed by the strong man of Italy, the star of "Cabiria." The scenes showing him lifting the forward truck of an auto, carrying five men around on a ladder, tossing men through the air. The thrills and suspense.

Exploitation Angles—Since this picture features Maciste of "Cabiria" fame we would suggest that his name is the only angle of exploitation.

Motion Picture News, November 4, 1922, p. 2296

“The Unconquered” With Maciste Gives Giant Real Chance

“The Unconquered” is an excellent title for the seven-reel subject featuring Maciste, which Nathan Hirsh of Aywon is distributing. The giant who made “Caviria” famous in spite of the fact that in the initial billing he was scarcely mentioned, the star made by the public, has in the present subject the field pretty much to himself. Not that he is alone in the story, for there is a goodly sized cast and a tale that is clearly told, but Maciste always is the center of interest.

For a background there is an invalid ruler of a small kingdom the prime minister of which conspires to succeed to the throne. In the latter’s way stands the princess. When the conspirators attempt to abduct the heir and her companion it is Maciste and his editor friend who rescue the two. The princess falls in love with the editor. It is in following the fortunes of the princess that Maciste finds abundant opportunity for the display of his great strength and incidentally for evading the well-laid traps which are set against him.

There is a real castle shown in the opening. Its picturesqueness is matched a few moments later by the magnitude of the masked ball scene, where the agent of the prime minister attempts to kidnap the princess. There is an automobile smash, the machine going over the cliff. Of rough and tumble fights there are several. In some of these Maciste gets a bit rough and the unfortunate men or groups of men opposed to him are the ones who tumble. When four or five men climb a ladder in pursuit of the editor friend of the giant he picks up the ladder with the men on it and deposits the combination in the lake.

“The Unconquered” is melodrama, with a dash of romance—and will make good entertainment.

G. B.

2

EXHIBITORS TRADE REVIEW

Volume 12, Number 17

MARVELOUS MACISTE!

"The Italian Douglas Fairbanks" World Famed Star of "Cabiria"

in

"The Unconquered"



A POSITIVE SENSATION
GREATEST FEATURE RELEASED IN YEARS
A MILLION THRILLS
WONDERFUL STUNTS, WONDERFUL STORY
THE BIGGEST WINNER OF ALL

SEE

HIM LIFT THE BIG AUTOMOBILE
HIM CARRY FIVE MEN ON A LADDER
MAN CLINGING TO CLOCK STEEPLE
HOW MACISTE HANDLES MEN
THE REALISTIC AUTO SMASH UP



Aywon Film Corporation

NATHAN HIRSCH, President

729 Seventh Avenue, New York City

Phone Bryant 2660-2661



Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Action-Adventure
 Gender: Male (Newspaperman)
 Ethnicity: White (Newspaperman)
 Media Category: Newspaper
 Job Title: Publisher (Newspaperman)
 Description: Major: Newspaperman, Positive
 Description: Minor: None

The Unfoldment (1922)

Publisher James Osborne (Charles K. French) owns a newspaper. Katherine Nevin (Florence Lawrence) and Jack Nevin (Raymond Cannon) are a sister and brother who get jobs on Osborne's newspaper. City Editor Charles "Mac" MacLaughlin (William Conklin). Katherine also serves as the paper's dramatic editor.

In this religious piece the heroine causes a number of individuals, including a newspaper owner, a city editor and the editor's bitter, crippled brother to face their true natures. Katherine (Florence Lawrence) and Jack Nevin (Raymond Cannon) are a sister and brother who gets jobs on a newspaper owned by James Osborne (Charles K. French). Nevin falls for Osborne's daughter, Martha (Barbara Bedford), while Katherine goes for City Editor Charles "Mac" MacLaughlin (William Conklin). Nevin uncovers a case of graft involving a mayor ruined by Osborne. When Osborne asks Katherine to make a film depicting him as a philanthropic political candidate, she makes an honest film called *The Unfoldment* and reforms Osborne and others by telling them about the life of Christ. The result stunts Osborne into asking the mayor's forgiveness. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 45.

Katherine Nevin and her brother Jack are given positions on the newspaper of James Osborne following their father's death. Osborne's city editor, Charles MacLaughlin, who is hated and feared by his business associates, is strongly attracted to Katherine, who accepts his mother's invitation to dinner. In spite of his ruthless manner Katherine tries to change the atheistic views of "Mac" and his embittered crippled brother, Angus. Jack, who loves Osborne's daughter, Martha, discovers a case of graft involving the Mayor of Avenue A, who has been ruined by Osborne. The publisher becomes infuriated at Jack's attentions to Martha, and when Martha intervenes she is crippled by a fall and declared an invalid. Katherine is assigned by Osborne to make a film showing him as a philanthropic political candidate; the picture, called "The Unfoldment," shows, however, the characters as they are in real life. Osborne, stunned by the revelation and Martha's miraculous recovery, asks the "mayor's" forgiveness, and Angus kneels by his mother in prayer. *American Film Institute Catalog of Feature Films*

The Unfoldment

**Associated Exhibitors, Inc. Photoplay in Six
Parts. Scenerio by James Caildwell and
Reid Heustis. Director, George Kern.
Cameramen, Allen Mohr and Edward Gehler.
Running Time, Seventy-two Minutes.**

CAST AND SYNOPSIS

Katherine Nevin, Florence Lawrence; Martha Osborne, Barbara Bedford; James Osborne, Charles French; Charles MacLaughlin, William Conklin; Angus, Albert Prisco; Mrs. MacLaughlin, Lydia Knott; Jack Nevin, Raymond Cannon; "Mayor of Avenue A," Murdock MacQuarrie; Ted Peckham, Wade Boteler.

Left in poor circumstances by their father's death Jack and Katherine Nevin obtain jobs as reporters on James Osborne's newspaper. Charles MacLaughlin is city editor and Osborne's right-hand man. MacLaughlin has no personal friends and is feared by his associates. But he falls in love with Katherine, who accepts an invitation from his mother to dine at their home, where she meets his brother Angus. The latter is a cripple, and, like his brother, an atheist. Jack Nevin runs across a graft story in which the principal is a man known as "The Mayor of Avenue A," who claims to have been ruined by a publisher. Nevin is ordered to let the story alone, but is not aware that Osborne is the publisher in question. Nevin begins a romance with Martha Osborne, his boss's daughter. Osborne intervenes, orders Nevin out of the house, abuses Martha, pushes her aside, she falls downstairs and is so badly injured that the doctors declare she will never walk again. The case being considered hopeless, Martha resigns herself to her fate. At a coming election Osborne prepares to back a candidate with a bad record. He and MacLaughlin decide to have a motion picture made, with the candidate as hero, showing the latter up in a good light. To Katherine is assigned the task of writing and producing the picture. This gives her the idea that a film should be produced with her friends as the principal characters, portraying their respective faults and virtues. This picture, entitled "The Unfoldment," is finished and exhibited. Osborne sees himself held up as a man whose life is crooked, MacLaughlin appears as a brute whose will power has destroyed his better nature and Angus as one who is wilfully blind to God's mercy. Reforming by the revelation Osborne goes home. "The Mayor of Avenue A" comes to kill him, when Martha arises from her bed and walks into the room. All present recognize a miracle and are awed. Osborne and his enemy are reconciled, Martha and Jack united, MacLaughlin wins Katherine and Angus kneels beside his mother in prayer.

Judged from an artistic standpoint "The Unfoldment" registers as a high-grade picture, handsomely photographed, well directed and cleverly acted by a thoroughly competent cast. Considered as a straight commercial proposition, its value is lessened by the fact that films with a strong religious atmosphere carry a heavy handicap, because their appeal is necessarily limited to patrons who are disposed to take a very serious view of life and find grave pleasure in discussing problems dealing with the possible reformation of every-day evils. It must, however, be clearly understood that the producers have skilfully steered clear of any creed entanglement, avoiding propaganda in favor of any particular religion and giving offense to none. Also, there is a good deal of human interest developed in the course of the narrative. But it is up to the individual judgment of every exhibitor as to whether or not his patrons will rally to the support of a feature of this type.

Points of Appeal.—As a "picture within a picture" this production strikes a novel note and hints significantly at the power of the screen as a moral and political influence in public life. The heroine wins sympathy from the start and it is suggested that the new-found ability of the crippled Martha to regain the use of her limbs, while accepted as a miracle by several of the characters, is really the effect of an involuntary use of will power, prevailing over the mistaken counsel of her physicians. Both of the love romances wind up cheerily and a happy climax is achieved.

Cast.—Florence Lawrence, a former well known star of Biograph days, returns to the screen in the leading role of Katherine Nevins and gives a sincere, well balanced performance which stamps her as an actress of unusual emotional ability. Barbara Bedford scores as Martha and the support as a whole is deserving of the highest praise.

Photography, Lighting, Direction.—The exteriors include beautiful marine views and realistic shots of the city slums, the latter contrasting with some admirable rustic color. There are many fine interiors and good lighting prevails. The continuity is smooth and the action moves rapidly.



“The Unfoldment”

Associated Exhibitors—Six Reels

(Reviewed by D. J. Gest)

A PHOTOPLAY which develops the psychology of the inner self is revealed in “The Unfoldment.” There are many surprising features in the picture, not the least noticeable the return of Florence Lawrence to the screen. Let it be said that she retains the attributes that once made her popular. The offering unfolds an unusual plot which is well handled, directed and photographed. It is not a ballyhoo or spectacular film, but should have a strong home appeal. Thus to the people who flock to the neighborhood house—who go in search of amusement to “kill” an evening—it should find a healthy response.

Perhaps the title will be over the heads of many and with the careless passerby is apt to be taken as something heavy. If he cares to see the picture he will go away fully satisfied that he has witnessed good entertainment. The story revolves around an unkind fate which forces the heroine to work on the staff of a metropolitan newspaper where she is thrown into contact with all sorts of people—the self-centered owner; a despotic city editor and other unique and familiar types.

A counterplot discloses the romantic vein with the heroine's brother in love with a girl who suffers an injury which prevents her from walking. The newspaper woman writes a photoplay, “The Unfoldment,” which shows each one to himself in his true light. A melodramatic flavor is introduced and a miracle results when the crippled girl recovers her power of locomotion. The picture may be overdrawn but it carries a punch.

The Cast

Katherine Nevin.....	Florence Lawrence
Martha Osborne.....	Barbara Redford
James Osborne.....	Charles K. French
Charles McLaughlin.....	William Conklin
Angus.....	Albert Prisco
Mrs. McLaughlin.....	Lydia Knott
Jack Nevin.....	Raymond Cannon
“Mayor of Avenue A”.....	Murdock McQuarrie
Ted Peckham.....	Wade Boteler

Scenario by James Caludwell and Reid Hustis.
Directed by George Kern. Photographed by
Allen Mohr and Edward Gehler.

The Story—Newspaper woman is thrown into close contact with all sorts of people and by seeing life is able later to influence people's lives. Her brother is in love with girl whose father does not encourage the affair. She suffers an injury. Newspaper woman writes a photoplay and witnesses discover their inner souls. Inspiration of story enables girl to walk again.

Classification—Dramatic heart-interest story which reveals psychology of the inner soul. Reveals much melodrama and a distinct romantic vein.

Production Highlights—Osborne surprises daughter with youth and attempts to beat him. Girl, in attempting to intervene, falls down stairs and is hopelessly crippled. Surprising portrayal of their inner souls as the principals witness the premiere showing of "The Unfoldment." This shows a motion picture within a motion picture. The climax when cripple, unaided, walks again. Good acting.

Exploitation Angles—This being an unusual plot will interest once people are inside. How to get them in is the question. Title won't do it. Should be exploited for human attributes, heart interest, powerful melodrama and fine acting. Cast familiar to steady patron. •

“The Unfoldment”

Strong Spiritual Theme is Principal Contribution of Associated Exhibitors' Product.

Reviewed by Mary Kelly

As a picture with a deep religious motive, “The Unfoldment” is unusually interesting. It is done with so much dignity and intelligence that it survives the frequent weakness of such productions which are apt to be laughable at times in their intense morality. It is a picture of reform and naturally its appeal is limited to the more or less serious-minded patron. The title speaks for itself in this regard. It is a story with a spiritual lesson, told without reference to any sect or creed. While the action and the characters are a strong factor, by far the greater stress is laid upon the theme. This would suggest that the tastes of the patrons in your neighborhood be carefully considered, and particularly their reaction to the feature of the “uplift” type.

The development of the motive reaches its zenith when the girl describes the life of Christ to the prisoners. This is done by means of reproducing some of the old masterpieces. The painting of the “Last Supper” is one of these that has been exceptionally well posed.

Most important in appraising the work of the cast is their whole-souled sincerity. The difficulty of making the subject-matter register has been appreciated by them and the result is an interesting performance, part honors being due to conscientious directing. Special mention, in exploitation, should be made of the fact that this feature marks Florence Lawrence's return to the screen.

The Cast

Katherine Nevin	Florence Lawrence
Martha Osborne.....	Barbara Bedford
James Osborne.....	Chas. K. French
Charles MacLaughlin.....	William Conklin
Angus.....	Albert Prisco
Mrs. MacLaughlin.....	Lydia Knott
Jack Nevin.....	Raymond Cannon
“Mayor of Ave. A”.....	Murdock MacQuarrie
Ted Peckham.....	Wade Boteler

Story and Scenario by James Cauldwell and
Reid Heustis

Direction by George Kern

Length, 5,795 Feet.

The Story

Adversity threw Katherine Nevin into the environment of a big newspaper organization and brought her into contact with all sorts and conditions of people—the self-sufficient owner; the iconoclastic city editor; his pitifully crippled brother whose condition has made him bitter against God; the revenge-seeking man of the streets.

It remained for her, through the power of the photoplay screen, to show each one to himself in his true light. She made them see themselves as others saw them and revealed to them the truth that, "As you think, so you are." She also untangled several difficulties and two romances.

Program and Exploitation Catchline:

A Picture With a Message That you Can't Resist—Inspired Entertainment With a Splendid Cast—Florence Lawrence, the Biograph Girl of Early Moving Picture Times Proves That She Still Deserves a Place in Your Hearts.

Moving Picture World, July 1, 1922, p. 55

FLORENCE LAWRENCE IN **THE UNFOLDMENT** (PATHE)

This is a strong photoplay with a lesson as its objective. In order to accomplish this end the narrative appears farfetched at times but as a whole it effectively attains its purpose. The six reels hold the attention; there is an abundance of excellent acting and a variety of scenes and appealing situations. Six reels.

George Kern's production "The Unfoldment" has as its basis the thought that if we could see ourselves as others see us the revelation would materially affect our lives. In order to portray this bit of philosophy a motion picture is made within the main picture in which the characters of the first part of the story see themselves on the screen under different circumstances but in positions relative to those they occupy in the principal story. The change is somewhat of a jar to the continuity but this is really excusable in the fact that the result obtained is impressive and wholly to the point.

The picture has a wide range of scenes and numerous dramatic incidents. The theme readily lends itself to many angles of exploitation. Faith, hope, courage and the suggestion of a Stronger Force are elements portrayed appealingly to the emotions.

The cast in the various exacting roles includes Barbara Bedford, Charles K. French, William Conklin, Albert Prisco, Lydia Knott, Raymond Cannon, Murdock MacQuarrie and Wade Boetler.

Katherine Nevin and her brother, through adversity, are forced to go to work in a newspaper office. James Osborne, the publisher, is a hard principled, relentless person, whose daughter is the recipient of the only tenderness he evinces. The city editor, Charles MacLaughlin, and his brother, a cripple, are embittered against God and the virtues of life. Katherine's entire surroundings bring her in contact with persons whose views of life are expressed in iconoclastic terms. The publisher is nursing a secret dread of a once prominent politician whose career he was instrumental in wrecking. The editor is a disbeliever in a Greater Power because of the deformity with which his brother is afflicted. The brother himself sees only the darkest aspects of life and broods over his physical handicap.

Jack Nevin, her brother, is in love with the daughter of the publisher. When Osborne finds him at his home with his daughter he attempts to beat him, and his daughter, in an effort to intervene, falls down a flight of stairs and is hopelessly crippled.

As dramatic editor of the paper the girl is assigned to make a motion picture, showing a politician, which the paper is backing, in various philanthropic deeds and actions. Instead she makes a picture entirely different in which she pictures the publisher, the city editor, his brother, and the crippled girl in their true characters and attitudes. All are present at the initial showing. The effect is far reaching in its scope. Hatred and vengeful thoughts are overcome. Osborne realizes his true character and mends his ways. MacLaughlin and his crippled brother take renewed faith in the Deity with the result that the brother

conquers his deformity. The inspiration works a miracle on Osborne's daughter who becomes able to walk once more. With a new understanding MacLaughlin wins the love of the girl he had previously sought to gain through brutal force and strength.

Exhibitors Herald, February 11, 1922, p. 66

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Jack Nevin, Charles "Mac" MacLaughlin, James Osborne). Female (Katherine Nevin). Group.

Ethnicity: White (Jack Nevin, Charles "Mac" MacLaughlin, James Osborne, Katherine Nevin). Unspecified.

Media Category: Newspaper

Job Title: Reporters (Jack Nevin, Katherine Nevin). Editor (Charles “Mac” MacLaughlin).

Publisher (James Osborne). Miscellaneous.

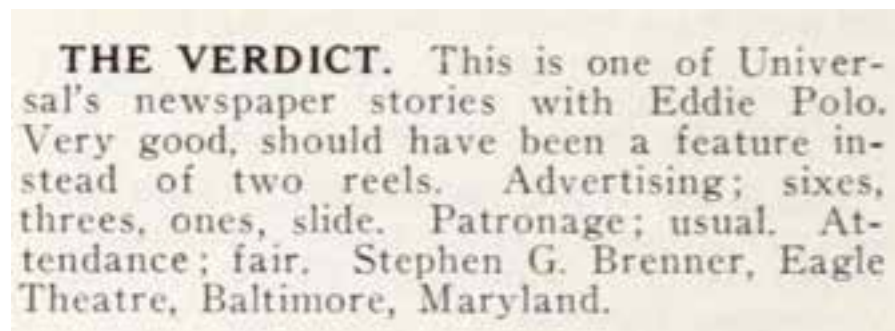
Description: Major: Jack Nevin, Katherine Nevin, Charles “Mac” MacLaughlin, Positive.

James Osborne, Transformative Positive

Description: Minor: Miscellaneous, Neutral

The Verdict (1922)

Reporter Hal Norcross (Eddie Polo), star reporter-detective for the *Daily News*. The Local Reporter (Jay Morley).



THE VERDICT. This is one of Universal's newspaper stories with Eddie Polo. Very good, should have been a feature instead of two reels. Advertising; sixes, threes, ones, slide. Patronage; usual. Attendance; fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Moving Picture World, September 26, 1922, p. 696

“The Verdict” Is a Good Newspaper and Mystery Tale

Universal's latest two-reel western also contains a newspaper angle. *The Verdict* numbers among its cast Eddie Polo, in the role of a reporter gifted in the solution of murder mysteries. In this instance George Morgan, the author of the story and also the scenarist, has built up a situation that has the appearance of sure enough mystery.

A well-to-do man, a collector of live bugs and insects, is found dead in bed, with a tiny mark on the forehead. His niece, with whom the day before the old man had had a violent argument as to the particular man she should marry, is accused of the murder. The reporter asks permission to sleep in the room of death. During a night that contains “creepy” incidents the newspaper man by aid of a flashlight sees a tarantula creeping over the pillow, and the mystery is solved. He writes his story and appears before the coroner just in time to save the girl from being locked up charged with her uncle's murder.

There is, of course, a love story running through the two reels, that of the niece and a reporter on a local newspaper. Then, too, there is a much older man, the executor of the uncle, who insists on the girl marrying him.

The story is convincingly told and well played. Dorothy Wood, of attractive personality, is the niece; Duke R. Lee the executor, Jim Gibson the uncle, and Jim Moreley, the local reporter. G. B.

"The Verdict"—Universal

Type of production.....2 reel western

Eddie Polo plays the part of the hero who solves the mystery and saves the girl in this mild two reeler. The story is very unconvincing and hinges upon a very scientific incident. The old miser in the play is really killed by a giant spider who stings him near the ear, but his niece is accused of the crime and her sweetheart is unable to save her. Then comes Hal Norcross, star reporter-detective for the Daily News. He spends the night in the chamber of death and finds the big spider. Then he tells the story to the jury and saves the girl, who falls into the arms of the other man, her lover. Dorothy Wood plays the role of the girl in this mildly entertaining western.

The Film Daily, April 30, 1922, p. 20

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Hal Norcross, Local Reporter)

Ethnicity: White (Hal Norcross, Local Reporter)

Media Category: Newspaper

Job Title: Reporter (Hal Norcross, Local Reporter)

Description: Major: Hal Norcross, Very Positive. Local Reporter, Positive

Description: Minor: None

Voices of the City (1922) aka The Night Rose (1921)

Newspapers print a story about a young man and his sweetheart caught in a compromising situation causing problems with the girl's family.

Georgia Rodman lives with her mother and sister in their San Francisco home. Jimmy Halloran takes Georgia out slumming to the Blue Jay cafe where they are spotted by "Red" O'Rourke, a corrupt political boss. When a crook fleeing the police takes refuge in the cafe, O'Rourke tells him to sit at Jimmy's table to find out who the girl is. The police break in, the crook shoots and kills an officer, and Jimmy and Georgia are arrested as accessories to the crime. Georgia's mother, thinking that she has deceived her, disowns Georgia, and Jimmy arranges for her to stay at O'Rourke's. He advises her to go out only at night wearing a veil; hence she acquires the name, "The Night Rose." Steven Graham, the assistant District Attorney, suspects O'Rourke of being involved in Georgia's disappearance. Meanwhile, Sally Monroe, O'Rourke's underworld sweetheart, is furious at O'Rourke's attentions toward Georgia. Graham arrests Jim Garrison, a bootlegger working with O'Rourke, and gives him the third degree to get evidence. O'Rourke sets a trap at Black Mike's cafe where Bill, his best gunman, will shoot both Jimmy and Graham. The trap is sprung and Jimmy is shot, but Graham is saved and O'Rourke's men arrested. O'Rourke is having his annual ball, during which he plans to marry Georgia. Georgia goes to Jimmy and, believing him to be dying, takes a revolver and goes after O'Rourke. At the ball, Georgia is dancing with O'Rourke when she pulls out the revolver and plans to shoot him, but Sally stops her, then shoots and kills O'Rourke herself. Jimmy recovers and is reunited with Georgia, while Graham finds love with Georgia's sister, Mary. www.lonchaney.org/filmography/126.html

When taken to a San Francisco cafe by her sweetheart, Jimmy, Georgia Rodman witnesses the shooting of a policeman by an underworld gang. The owner, O'Rourke, whom Jimmy believes to be his friend, sends one of his men to their table to inquire about Georgia, and after he shoots the policeman, Georgia and Jimmy are held for questioning. As a result, Georgia is turned out of her home, and O'Rourke gives the couple a room in his hotel. Assistant District Attorney Steven Graham links the missing couple with O'Rourke's activities and collects evidence against him. O'Rourke plans to bribe Graham and have Jimmy shot on the night of his annual ball, and Sally, O'Rourke's ex-mistress, learning of the plan, turns against him and informs Georgia; finding Jimmy wounded, Georgia seeks revenge at the ball, but Sally shoots O'Rourke. Georgia is reunited with her family and Jimmy, while Graham finds happiness with her sister, Mary. *American Film Institute Catalog of Feature Films*

VOICES OF THE CITY

Underworld drama. Story by Leroy Scott. Lon Chaney starred. Director, Wallace Worsley. Produced by Goldwyn. At the Capitol, Aug. 6.

Georgia Rodman.....	Leatrice Joy
"Duke" McGee.....	Lon Chaney
Graham.....	John Bowers
Jimmy.....	Cullen Landis
Clancy.....	Richard Tucker
Mary Rodman.....	Mary Warren
Mrs. Rodman.....	Edythe Chapman
Sally.....	Betty Schade
Pierson.....	M. B. "Lefty" Flynn
Courrey.....	H. Milton Ross
Garrison.....	John Cosaar

Interesting underworld melodrama with intricate plotting and counter-plotting by a master criminal and an abundance of gun play. A subordinate love story runs parallel and merges into the crook theme at the climax. The picture aims at swift interweaving of complications rather than reallam and has the complexion of a dime novel. Rather elementary fiction, but neatly turned to develop suspense.

Lon Chaney, as always, gets the utmost out of the role of a powerful leader of lawbreakers. He has a gift for quiet emphasis in pantomime which fits nicely into this lurid tale. Leatrice Joy does exceedingly well as the lovely innocent who falls into his clutches and is rescued in the nick of time. It takes mighty good players to get the story over convincingly, for the incidents are pretty lurid, but they succeed in making the action convincing.

Jimmy, a young clerk, innocently takes his sweetheart, Georgia, to a restaurant run by "Duke" McGee on the way home from the theatre. McGee, the polished leader of the lawless element of the town, is struck by the girl's beauty, and directs one of his lieutenants to get acquainted with the pair.

While the lieutenant is seated at their table the police enter the place and a gun fight ensues. The lieutenant shoots a policeman and escapes. Jimmy and Georgia are held by the police as witnesses. The affair gets into the newspapers, and Georgia's mother upbraids the girl with such violence that she leaves home and, under advice of Jimmy, takes refuge with McGee, unsuspecting that he is evilly in love with her.

McGee plots to have Jimmy killed in a low dive under the pretext that the reforming district attorney will be there to accept a bribe. During these events Sally, McGee's sweet-

heart, becomes jealous of Georgia, and when she learns of the plan to have Jimmy murdered goes to the dive to warn him. She is too late, Jimmy is shot as Georgia looks on, and, supposing him dead, Georgia determines to be revenged on McGee.

In his capacity as gang leader McGee is giving a ball the same evening and has presented Georgia with an evening frock to wear to it. She dresses for the affair, but carries an automatic in her wrist bag. McGee from his seat of honor sees her enter the ballroom and invites her to be his partner in his only dance of the evening. After the dance the girl asks to be allowed to address the guests. She starts to deliver an expose of McGee's crimes and confronts him with the leveled revolver, but Sally, the abandoned, snatches it from her and fires the fatal shot.

All this sounds like pretty unconvincing fiction, but the chain of events is skilfully forged so that each step appears to grow logically out of the step before, and the mind is led along without opposition to the climax. The ballroom scene is rather implausible with its refined magnificence, but its pictorial effects are striking enough to cover up the inappropriate magnificence, which would be more fitting to a Newport society event than the function of a criminal ward politician. *Rush.*

Variety, August 11, 1922, p. 32

Voices of the City

Goldwyn Photoplay in Six Parts. Author, Leroy Scott. Director, Wallace Worsley. Running Time, Sixty-Five Minutes.

CAST AND SYNOPSIS

Duke McGee, Lon Chaney, Georgia Rodman, Leatrice Joy; Sally, Betty Schade; Detective, Milton Ross; Graham, John Bowers; Jimmy, Cullen Landis; Police Clerk, Lefty Flynn.

Visiting San Francisco's underworld with her sweetheart, Jimmy, Georgia Rodman is an unwilling witness to the murder of a policeman by a man he is trying to arrest in an all-night cafe. Her mother drives her from home. Jimmy takes her to his friend, Duke McGee, who is really a notorious gang leader. McGee, who pretends to protect Georgia, is planning Jimmy's removal, and arranging to get rid of Graham, a young district attorney, who is on his trail. Sally, McGee's girl, is jealous of Georgia. The latter, frightened by McGee's warning that the police are seeking her, remains hidden by day and becomes known as "The Night Rose," because she is only seen after dark. McGee arranges a big midnight ball at which Georgia, Graham and Jimmy are present. Jimmy is shot by a gangster in McGee's pay, but recovers. McGee is shot and killed by Sally. Jimmy and Georgia are united.

This picture was produced by Goldwyn just about a year ago under the title of *The Night Rose*. It came under the ban of the New York censors for some reason, and only recently, with certain eliminations, was pronounced fit for exhibition in the Empire State. As it now stands the film registers as a crook drama of average interest. It is not a particularly convincing sort of story and the continuity is rather ragged in spots, a fault which may be due to the changes the producers were forced to make in the plot. There is no lack of action, however; the cast is a capable one and admirers of exciting melodrama will likely find it pleasing entertainment.

Points of Appeal.—The night scenes on the Barbary coast are alive with lurid atmosphere and there is plenty of excitement provided as the chief of the gangsters conducts his pursuit of the heroine and formulates schemes of vengeance against the young district attorney for whom he possesses a strong dislike. The arrest of the hero simply because he happens to be present in a restaurant when another man shoots an officer is a somewhat illogical proceeding, but quite in keeping with the rest of the haphazard nature of the plot in which probability is largely sacrificed to melodramatic demands.

Cast.—Lon Chaney plays the part of the gang chief with his usual energy and ability to invest such roles with a species of sinister fascination. Leatrice Joy shares the dramatic honors with Mr. Chaney by giving an extremely artistic performance as the heroine. The underworld types are realistic and the support as a whole satisfactory.

Photography, Lighting, Direction.—There are many well-filmed interiors in which deep sets are employed with good advantage, some attractive exteriors and adequate lighting effects. There are several gaps in the continuity, but the action proceeds at a lively gait.



“Voices of the City”

Goldwyn—Six Reels

(Reviewed by Peter Milne)

WHEN Lon Chaney's name is featured in connection with a picture dealing with the underworld—a Le Roy Scott picture—hopes start to run high. His performances in “The Miracle Man” and “The Penalty” are instantly called to mind. Another vastly interesting characterization, with perhaps some more contortionist and acrobatic stunts, are expected. “Voices of the City” turns out to be just straight melodrama of crooks, mysterious crooks, whose manner of breaking the law is never quite revealed. How two innocent lovers are dragged into their web forms the story.

“Voices of the City” offers its eminent featured player a straight role and nothing more. He is a common villain and therefore just a bit disappointing in view of expectations. The picture as directed by Wallace Worsley is a bit slow-moving and studied. It doesn't move fast enough to cover up its obvious melodramatic character. However, it is a well-made picture from a mechanical viewpoint and the rich production given it by Goldwyn lifts it from the ruck into which it might have fallen.

Mr. Chaney is by all odds the most prominent of the cast. Others do good supporting work, including such well-known players as John Bowers, Leatrice Joy, Cullen Landis, Richard Tucker, Edythe Chapman and Betty Schade.

The Cast

Georgia Rodman.....	Leatrice Joy
O'Rourke.....	Lon Chaney
Graham.....	John Bowers
Jimmy.....	Cullen Landis
Clancy.....	Richard Tucker
Mary Rodman.....	Mary Warren
Mrs. Rodman.....	Edythe Chapman
Sally.....	Betty Schade
Pierson.....	M. B. “Lefty” Flynn
Courey.....	H. Milton Ross
Garrison.....	John Cossar
By Le Roy Scott. Directed by Wallace Worsley.	

The Story—How a leader of an underworld gang, taking a liking to an innocent girl he sees in a cafe, maneuvers to get her sweetheart out of the way. He frames up the arrest of the boy but a jealous woman intervenes and warns him. The gang leader shoots the boy. The girl believes him dead and goes to the gang leader's ball intending to kill him in revenge. But his death is brought about by the jealous woman. The love story ends happily.

Classification—An underworld melodrama, rather mechanical, but lifted from the ruck by a most extravagant production.

Production Highlights—The biggest scene here is the ball scene where the gang leader, resplendent in evening clothes, entertains his friends. It is his custom to dance but once at these balls. This time he chooses the sweetheart of the boy he and she think he has killed. Aside from Lon Chaney's name and the rest of the popular players, this seems to be the highlight of the picture and can be stressed in advertising.

Exploitation Angles—Both the author, Le Roy Scott, and the featured player, Lon Chaney, have long been identified with crook pictures. Play up their names, mentioning past performances. Feature the title as it is undoubtedly a good box office asset.

Drawing Power—This will stand up for the usual week runs and should draw well because of the angles above mentioned.

Exploitation Angles—Ballyhoo using horses with painted canvas blankets reading "The Loaded Door." In lobby, if there is room, erect cabin-like kitchen, showing interior how the door opening was expected to set the explosion of dynamite, and paint on outside "Watch Out for the Loaded Door!" An effective tie-up with hardware dealers is possible, also if there is a store dealing in saddles and requisites for the horseback rider, there are possibilities for tie-ups in advertising and window displays.

Drawing Power—This will please best and draw most effectively where Hoot Gibson is a favorite, or in localities where western melodramas are followed.

THE
Film
DAILY

Sunday, August 20, 1922
9

Underworld Story Not Likely to Please High Class Patronage

"VOICES OF THE CITY"

Goldwyn

DIRECTOR	Wallace Worsley
AUTHOR	Leroy Scott
SCENARIO BY	Not credited
CAMERAMAN	Not credited
AS A WHOLE	Hardly a fair entertainment; underworld crook story that will appeal to sensationalists
STORY	Very illogical and not always comprehensible; a few mildly thrilling situations
DIRECTION	Fair
PHOTOGRAPHY	All right
LIGHTINGS	Standard
PLAYERS	No noteworthy or especially convincing performances; Lon Chaney's acting parts have been eliminated; Leatrice Joy poorly cast
EXTERIORS	Few
INTERIORS	Suitable
DETAIL	Fair
CHARACTER OF STORY	Girl becomes implicated in plot of underworld leader to overthrow district attorney's clean-up campaign
LENGTH OF PRODUCTION	5,600 feet

Leroy Scott's story of the underworld couldn't secure the approval of the Censorship Commission when submitted under the title of "The Night Rose," but with some changes in sub-titles and the necessary cuts, plus a new main title, the picture is being shown at the Capitol, all properly stamped and labeled by the Commission. Goldwyn has removed the objectional bits, suggestions of white slave traffic, etc. and there is nothing strictly offensive remaining in the picture.

Through the process the story has become somewhat disjointed and illogical as well as rather hard to follow. For a crook, and underworld leader, who is supposed to be so "slick," Chaney takes some great risks and there are other illogical twists that make "Voices of the City," at best, only mildly entertaining.

The story is easy enough to follow at first but from the point where the leader plans to take his young bookkeeper's girl for himself, things become complicated and incomprehensible. They get around the situation carefully enough by a sub-title that refers to the leader's "marriage" to the girl. The plot becomes more involved in the leader's plan to get rid of the hero and at the same time upset the plans of the district attorney who has instigated a clean-up campaign. No suspense is created because the audience is taken into the confidence of the schemers.

It is difficult to judge the director's work after so many changes have been made in the picture since he finished with it. One scene, that in which hero Cullen Landis is shot, shows Landis waiting for the director's cue to register "wounded." The cutter should have caught this one.

Lon Chaney has done much better things than the role of McGee in this and what acting bits he did have, have been largely eliminated. Leatrice Joy is a suitable heroine and Cullen Landis is cast as an unusually dumb young man. Betty Schade is McGee's girl who finally kills him. Others are John Bowers, Richard Tucker and "Lefty" Flynn.

Story: McGee, underworld leader and restaurateur, wants his young bookkeeper's girl, Georgia Rodman. He plans to get rid of Jimmy and at the same time spoil the district attorney's effort to locate the girl who is sought by her people. Sally, formerly McGee's girl, and jealous of Georgia, warns Jimmy, who is shot by McGee's man before he can escape. How one of McGee's henchmen squeals, Jimmy recovers and McGee is captured, completes the story.

Depends Upon the People You Cater To For You To Decide

Box Office Analysis for the Exhibitor

"Voices of the City" is an ordinary feature and will probably be accepted by the average audience as a fair entertainment, by the better class patronage as a poor picture and by the cheaper tastes as a first rate underworld melodrama. It depends upon the class you cater to just how the picture will go over.

If you have a crowd that favors more or less sensational stories you can promise them they'll be satisfied with "Voices of the City," an original Leroy Scott story of the underworld. Lon Chaney's name can be used with the title and to keep yourself straight with your regular patrons, let them know just what you are showing and they'll have no comebacks if they are displeased. The title isn't sufficient to let them know what to expect so you'll have to resort to catch-lines or newspaper notices if your local paper gives you space.

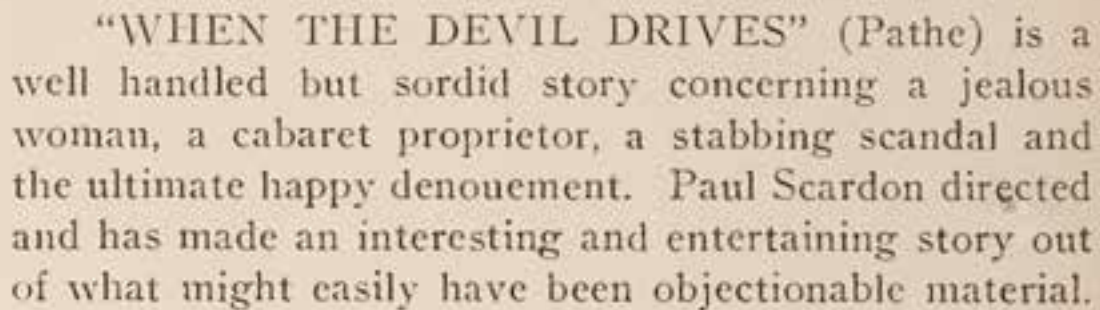
Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Group
Ethnicity: Unspecified.
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral

When the Devil Drives (1922)

Newspapers print story about an affair and the woman engaged to him reads the story and then breaks off the engagement and becomes disillusioned with men.

When Blanche Mansfield learns that Robert Taylor, her lover, is casting her aside to marry Grace Eldridge, she wounds him with a knife. Disillusioned, Grace breaks her engagement and seeks seclusion in anonymity. Blanche also moves and changes her name. Later, the two women meet and become friends, neither aware that the other has been her rival; upon discovering the truth, Grace shoots Blanche but does not kill her. During her convalescence Blanche comes to understand the situation and to forgive Grace and Robert, who are happily reunited. Blanche then marries Graham, whom she has always loved. *American Film Institute Catalog of Feature Films*



“WHEN THE DEVIL DRIVES” (Pathe) is a well handled but sordid story concerning a jealous woman, a cabaret proprietor, a stabbing scandal and the ultimate happy denouement. Paul Scardon directed and has made an interesting and entertaining story out of what might easily have been objectionable material.

Exhibitors Herald, June 24, 1922, p. 94

When the Devil Drives

**Associated Exhibitors Photoplay in Five Parts.
Released by Pathe. Author, Leah Baird.
Director, Paul Scardon. Cameraman,
Charles J. Stumar. Running Time, Fifty-
Five Minutes.**

CAST AND SYNOPSIS

Blanche Mansfield, Leah Baird, Grace Eldridge, Arline Pretty, John Graham, Richard Tucker, Robert Taylor, Vernon Steele, Nanette Henley, Katherine Lewis.

When Blanche Mansfield learns that Robert Taylor intends to cast her off and marry Grace Eldridge, she goes to his apartment to remonstrate with him. Taylor proves obdurate to her pleading and Blanche stabs him. She is arrested on a charge of attempted murder, but John Graham, always a devoted admirer of Blanche, visits Taylor and persuades him not to prosecute the girl. Blanche is released, but the affair is made public in the newspapers and Grace Eldridge breaks her engagement with Taylor. Grace, disillusioned and hating bitterly the woman who has come between her and her former fiancée, engages in settlement work. Blanche, repentant, changes her name and as luck has it, rents an apartment opposite one in which Grace is living. They become acquainted and friendly, neither being aware of the part they have played in each other's lives. On Christmas Eve Graham gives a party in his cabaret to which Taylor comes and is brought face to face with Blanche and Grace. The revelation which follows drives Grace wild with anger and on returning home she shoots Blanche. But Blanche, wounded, appeals for her aid and Grace, repentant and remorseful in her turn, nurses her back to health. The two girls are reconciled, Grace forgives Taylor and Graham wins Blanche.

This picture may be listed as an average program attraction. The plot will not stand the test of careful analyzing, as many of its incidents are unconvincing, giving the impression that the director is inclined to sacrifice the probabilities for the sake of developing exciting situations. The result is that the action appears rather forced at times and the thread of suspense snaps under the strain. Yet despite this fault the interest is fairly well maintained and the film will likely pass muster with audiences not disposed to be too critical. The photography is excellent, the work of principals and supporting cast deserves praise and the gorgeous costumes worn by the feminine members of the company will undoubtedly prove an un-failing lure to patrons of their own sex.

Points of Appeal.—Of the two women in the case, Blanche Mansfield earns the most sympathy because one feels that she is largely the victim of fate and her attempt to kill the man she loves seems rather pardonable under the circumstances. On the other hand the shooting and wounding of Blanche by Grace Eldridge doesn't appear plausible, belonging as she does to a higher stratum of society and not being the sort of person who would be likely to resort to such a revenge. But as Grace gets over her fit of temper, is reconciled to her erstwhile rival and lover and Blanche finds happiness with another suitor, a happy climax is attained and everybody satisfied.

Cast.—Dramatic honors are shared by Leah Baird, as Blanche, and Arline Pretty as the role of Grace Eldridge, both actresses giving very appealing performances. Vernon Steele's impersonation of that uncertain lover, Robert Taylor, is without a flaw, Richard Tucker wins favor as John Graham and the support is adequate.

Photography, Lighting, Direction.—There are some extremely handsome interior sets in evidence and skilful long shots, with splendid lighting effects. The continuity is tolerably smooth and the action moves at a fair pace.



"When the Devil Drives"

Associated Exhibitors—Five Reels

(Reviewed by Charles Larkin)

THIS is another angle of the "sisters under the skin" theme. The picture is a foreword warns us to beware that moment in our lives when "the devil drives." Following this warning it starts in to show how his long tailed majesty can wreak havoc with the lives of us mortals when he's "behind us." Leah Baird wrote the story. She is also the star. Appearing in a role which in the beginning is distinctly "Baraesque" she is called upon for some emotional display and, in spots, for some hard work—such as sinking an ornamental dagger into the breast of the man who has cast her aside for another, in her moments immediately following this knife party and toward the end when "the other woman," under the control of his Satanic Highness uses her as a target for her automatic.

This picture will please those who like their "eternal triangle" stuff spread on thick. It's two women and one man in this case. Arline Pretty is the other woman and Vernon Steel, the man. Richard Tucker comes into the action soon after the stabbing and comes near turning the plot into an eternal quartette story. These are the four principals and all do well with the material at hand. Miss Baird is attractive on the screen. She is fortunate in having such good support as Tucker and Steele. Miss Pretty is adequate in a sort of ingenue role.

The production has been given attractive settings. The scenes which stand out are those of Ye Dutche Mille, a cabaret where much of the action takes place; the apartments of both Blanche Mansfield and Robert Taylor, in which we are given some exceptionally deep and luxuriously furnished sets and the women's cell in prison where some wayward flappers hold forth, one of whom is reformed by our heroine during her moments of incarceration. Paul Scardon has directed the feature fairly well. There is nothing to distinguish this one from the ordinary run of five reelers. It's good sob material and will undoubtedly appeal to the feminine contingent. It will not, however, meet with the approval of the various reformers who have taken it upon themselves to "clean up" our screens.

The Cast

Blanche Mansfield.....Leah Baird
 Grace Eldridge.....Arline Pretty
 John C. Graham.....Richard Tucker
 Robert Taylor.....Vernon Steel
 Nannette Henley.....Katherine Lewis

By Leah Baird. Directed by Paul Scardon.
 Photographed by Charles L. Stumar.

The Story—Robert Taylor, a wealthy young bachelor, having fallen in love with another girl, tries to pass off lightly the old love. The first sweetheart, however, does not take things so lightly and on the evening before the day Taylor is to marry the other woman, sweetheart No. 1 calls at his apartment and ends a stormy session by plunging a knife into him. He recovers. After a term in jail she has had her lesson.

Classification—A drama of the eternal triangle type filled with some dramatic situations, a couple of attempted murders, much action in a cabaret.

Production Highlights—The very good cabaret scenes, the court and jail sets, the acting of the principals, the good photography, the gowns worn by Miss Baird.

Exploitation Angles—The title. The star. Tie-up with the cabaret theme. Miss Baird's gowns. Play up the "sisters under the skin" idea. There is a lot of reforming in this picture. Might work out a good stunt by having a man dressed as a devil drive a flashy car through the streets, the car well covered with your announcement.

Drawing Power—Might go in second class downtown theatres. High class neighborhood houses with a select clientele will take a chance on this one. Not strong enough for a week's run downtown. This is a good one for audiences who like their entertainment a bit snappy.

"When the Devil Drives"

Gorgeous Gowns and Some Fine Interior Sets Are Features of This Associated Exhibitors' Film Distributed by Pathe.

Reviewed by T. S. daPonte.

There are several fine sets in "When the Devil Drives," and the clothes that the women wear in several scenes will have an appeal for feminine fans, but the spectators will not feel that their sympathies are entirely with the chief characters of the production because the latter seem to lack steadfastness of purpose. Their emotions and intentions seem to be swayed like straws in the wind, and thereby cause the theme to lack definiteness. There is also one scene which is far from plausible, and that is where a wounded man is taken to a hospital and one of his friends is admitted to his sick room to argue him out of his intention of prosecuting the woman who stabbed him.

There are two attempted murders, but in each case the would-be assassins' plans miscarry and the victims escape with superficial wounds. One person's escape from the attack of a "killer" might reasonably be expected to lend a punch to a film, but two attempts and two escapes seems like trying to drag in thrills by the heels.

The acting is good. Leah Baird and Arline Pretty carry off the honors. The direction is good in spots and poor in others, particularly in one scene where some entertainers appear on a dance floor, but are so far from the camera that they look like manikins.

The Cast

Blanche Mansfield.....	Leah Baird
Grace Eldridge.....	Arline Pretty
John Graham.....	Richard Tucker
Robert Taylor.....	Vernon Steel
Nanette Henley.....	Katherine Lewis

Story and Scenario by Leah Baird.

Directed by Arthur F. Beck.

Length, 5 Reels.

The Story

Robert Taylor has been paying attention to Blanche Mansfield, but suddenly tells her that he is going to marry Grace Eldridge. Goaded by jealousy Blanche wounds him with a knife. Grace, hearing of her fiancé's entanglement with Blanche breaks off her engagement. Later the two women meet and become friends, neither knowing that the other had been her rival. When that fact comes out Grace shoots Blanche but does not kill her. Their differences are then patched up. Grace forgives Taylor, and Blanche finds happiness with another man who had always been attentive to her.

LEAH BAIRD IN
**WHEN THE
 DEVIL DRIVES**

(ASSOCIATED EXHIBITORS)

A rather sordid story with difficult situations well handled. The principals are well cast and the picture is well dressed and well directed. Numerous points offer excellent opportunity for teaser campaign and advertising matter especially directed to women. Five reels.

Glossing over a series of rather difficult situations and emphasizing the mental evolution of two women in a triangle love affair, Paul Scardon, director, has taken a rather sordid story and made what might have been objectionable into acceptable entertainment.

Leah Baird is cast in a role similar to those of her most successful pictures—a woman jilted by the man she hoped to marry, who after bitterness passes, reforms her mode of living, finds happiness in the love of another man and assists her former sweetheart to right himself with the "other woman."

Most of the high points are staged in the Dutch Mill, a cabaret forming the background for the drama. A jail scene is well done and adds much not only to the entertainment but the exploitation value of the picture as well.

There is a wealth of material in the picture for the clever advertising man.

Leah Baird as Blanche Mansfield is jilted by Robert Taylor, who tells her he is to marry Grace Eldridge. On the eve of the wedding, Blanche stabs Taylor. He recovers and refuses to prosecute at the insistence of John Graham, a cabaret proprietor who is in love with Blanche and befriends her. Grace flees from the scandal and enters social work under an assumed name. She meets Miss Mansfield, who has also taken an assumed name to avoid the scandal. They are fast friends until Taylor meets them both and reveals to them who they really are. Grace in anger shoots Blanche. The wound is not serious and Grace immediately repents. The story ended with Blanche marrying Graham, and Grace marrying Robert Taylor.



Variety, July 7, 1922, p. 60

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Group

Ethnicity: Unspecified.

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

A Wide-Open Town (1922)

Newsboy Billy "Cliff" Clifford (Jerry Devine). Newsboy Talbot (Bobby Connelly). (The newsboys are seen in a lengthy prologue. The film is mostly about the two boys as grown men who meet later in life.)

Billy Clifford, who has served a sentence in reform school for a devoted friend, Talbot, later in life becomes a successful gambler. He meets and falls in love with Helen Morely, daughter of the mayor. His partner--advised that the mayor intends to raid his establishment--kidnaps Helen and holds her prisoner as security against the raid. Clifford rescues her as the police arrive but is forced to shoot his partner. Helen's reputation is saved, but Clifford is arrested and sentenced to life imprisonment on a murder charge. An interested friend, however, visits the governor, who intervenes in Clifford's behalf, and following their mutual recognition as childhood friends, Clifford is pardoned by Governor Talbot and wins the love of Helen.

American Film Institute Catalog of Feature Films

A Wide Open Town

Selznick Photoplay in Five Parts. Author, Earle Mitchell. Scenario by Edward Montague. Director, Ralph Ince. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Billy Clifford, Conway Tearle; Helen Morely, Faire Binney; Mayor Morely, James Seeley; Mrs. Tatum, Alice May; Governor Talbot, John Wade; Rufe Nimbo, Daniel Hayes; Si Ryan, Ned Sparks; Fred Tatum, Claude Brooks; Tug Wilson, Harry Tighe; Governor as Boy, Bobby Connelly; Billy Clifford as Boy, Jerry Devine.

As a newsboy Billy Clifford befriends his kid chum, Talbot, to the extent of saving the latter from a reform school sentence. Later in life Clifford is a successful gambler. He meets and falls in love with Helen Morely, daughter of the mayor of the town. He decides to give up gambling for her sake. His partner, being advised that the mayor intends to raid his resort, kidnaps Helen and holds her prisoner, as a hostage against the raid her father has ordered. But Clifford comes to the rescue just as the police are attacking the place. He gets Helen away, but in so doing is obliged to shoot his former partner, who dies. Helen's reputation is saved, but Clifford is arrested and sentenced to life imprisonment on a murder charge. Clifford has a faithful friend who visits the mayor and reveals the circumstances of the killing to him. The mayor influences the governor to intervene in Clifford's behalf. The governor turns out to be Talbot, the chum of Clifford's news-boy days. They recognize each other. Clifford is pardoned and wins Helen.

This picture is an excellent example of how melodramas dealing with underworld life should be screened in order to rivet the spectators' attention and send them away satisfied with their entertainment. There are no faults of logic in the plot, no straining for thrilling effects to the verge of absurdity. The thrills are there, all right, in large quantities, but they occur in convincing fashion, thanks to good direction and capable work by principals and supporting cast. Municipal politics in a town run on the "wide open" basis have produced sensational happenings in actual life equalling and even exceeding the wildest fancies contained in stage or film plots and, making due allowance for melodramatic license, there is nothing outlined in the present production which verges on the improbable. The feature is one of the best in which Mr. Conway Tearle has been starred

and exhibitors cannot afford to overlook it.

Points of appeal.—One of the most pathetic scenes in the play is that toward its close, which shows the recognition by the governor of his boyhood pal in the man he is asked to release from his prison sentence for manslaughter. But there are many other situations strong in pathos, the sympathy always extended by an audience to the hero who is making a brave fight to run straight holds sway throughout and a thoroughly effective climax is attained.

Cast.—Conway Tearle offers an impressive character study of Billy Clifford. His performance is at once energetic and highly artistic. Faire Binney is a very attractive heroine, and the



"A Wide Open Town"

Selznick—4650 Feet

(Reviewed by Matthew A. Taylor)

TYPICAL high-class program feature is "A Wide Open Town," starting Conway Tearle. The story has been carefully edited and it is kept thoroughly interesting by Edward Montague's scenario and a cap-cast. It is of the "reform" variety, is never trite or dull. There is action through its five reels and Director Ralph Ince, while he has no spectacular scenes with which to impress, nevertheless knows how to present the situations which are presented.

There is a child sequence to open the picture. It is an interesting incident, rich in detail. The two newsboy pals, separate, are going to the reformatory, and the other, going away to escape the orphan asylum. Then we come to the story proper. The reformatory lad is Conway Tearle, evolved by passing years into a "square gambler" with literary tendencies. The reform element of the town is trying to clean things up and the gambler meets and is impressed with the daughter of the mayor, played by Faire Binney. The gambler gives up his job when the boss of the establishment tries to make him deal his cards in a crooked way.

Tearle is allowed some action when the girl brings him back to the gambling hall and he gets out a beating to those who have been beating the girl. The climax is good for the money.

The mayor's daughter has been sent into the gambling hall, and the mayor's party is due any minute. Tearle loves the girl, but has to kill the chief gambler to do it. He is given life imprisonment. The governor is none other but his old boy buddy. The picture has a Horatio Alger touch, but has a wider appeal than the work of this prolific author.

The cast is satisfactory, with Faire Binney really nice to look upon. Tearle handles his opportunities as are given him in a cap-cast manner.

The Cast

Conway Tearle	Conway Tearle
Faire Binney	Faire Binney
James Seeley	James Seeley
Harry Tighe	Harry Tighe
Claude Brooke	Claude Brooke
Ned Sparks	Ned Sparks

Story by Selznick. Story by Earl Mitchell.
 Scenario by Edward Montagne. Directed by Ralph Ince.

Story—"A square gambler" chucks his job because of his love for the mayor's daughter. He is trying to redeem himself. The gambler plans a raid on the gambling den, but the gamblers kidnap the daughter so that she is found in the den by the raiders. The "square gambler" rescues her and kills the chief gambler in self defense. To save the girl's father, he goes to prison, but the truth comes out, and the governor, an old boyhood friend, secures his pardon.

Classification—Straight drama of redemption through love and self-sacrifice because of love. Action emphasized above romance.

Production Highlights—Truthful exteriors of a small residential city. Gambling den scenes. Thrilling raid by the police. Killing in the dark, explained later by flashback.

Exploitation Angles—Much can be made from the title, especially in small towns and cities. Agitation can be started over the evils of gambling. Faire Binney runs not far behind the star in popularity.

Drawing Power—Best in the small towns and cities. Will be well liked by the churchgoers. Should be entirely satisfactory as a program feature anywhere.

Motion Picture News, March 4, 1922, p. 1362

CONWAY TEARLE IN
A WIDE OPEN TOWN
(SELZNICK)

Pleasing five reel feature that compares favorably with the best of recent Tearle pictures. A Ralph Ince production, which moves swiftly to an interesting climax. Faire Binney enhances the play in the supporting cast. Five reels.

It is readily apparent that Conway Tearle, as a gambler who later reforms, is particularly well suited to a role of this type. In "A Wide Open Town" an effective introduction with two poor boys as principals opens the story. Interest is well sustained through the events that lead to a pleasing finish. Conway Tearle followers will undoubtedly like this picture because of the pleasing vein of the story. Faire Binney, and the remainder of the supporting cast lend to its effectiveness.

In the introduction Tearle is a small boy who supports his mother by selling newspapers. The mother befriends his chum, another newsboy who is an orphan, and gives him a home. The two boys are strong friends until the death of the mother when they become separated.

Years later Tearle is known as "Literary "Bill" Cliff and is conducting a gambling house. On his visits to the public library he meets Helen Morely, whose influence leads him to expose the methods of the gambling den in its de-

ceptive methods of dealing faro. He is repulsed by the girl's father, who knows of his former connection with gambling activities. The girl's father, who is Mayor of the city, is heading a reform movement to rid the city of gambling institutions. A raid is planned on the house in which Cliff worked and whose methods he had exposed. Having seen Cliff with the mayor's daughter the proprietor plans revenge and also a coup to embarrass the reform movement. He is tipped off to the raid and kidnapping the the mayor's daughter he brings her to the gambling house. She is saved from the disgrace of being found there by Cliff who kills the proprietor in rescuing her from the building. For this he is condemned to life imprisonment, refusing to offer any testimony. After some time in jail his friend Tub takes it upon himself to present the true facts of the matter to the Mayor, who visits the governor and implores a pardon. The governor is impressed with Cliff's sacrifice to protect the good name of the girl and when he is brought before him the two men recognize each other as former pals of childhood days.

“A Wide-Open Town”

*Conway Tearle Featured by Selznick in
Versatile, Attractive Role.*

Reviewed by W. C. Edmiston.

Conway Tearle has a story and a part in “A Wide-Open Town” that is going to add friends to his already long list of photoplay admirers. The story has action and punch, and Tearle’s characterization of the part of a gambler with the heart of a child and the will of a man of the world is most satisfying. He is cast as Billy Cliff, the only square gambler in a “wide-open town.” It is a tough place, and it has its troubles with the reform organization. Tearle portrays the sort of role that is popular with the American public; a man who, after a difficult struggle in his boyhood finally attains his goal. His performance is replete with sudden changes, sometimes for the worse, but more often for the good. One moment he is visualized as a man of gentle manners and quite personality; then quite unexpectedly, he changes into a fierce being of the whirlwind type, conquering and dominating over all.

The story upholds the old adage, “truth conquers.” Self-sacrifice comes in second in the list of virtues on which the story is built.

The Cast

Billy Clifford	Conway Tearle
Helen Morely.....	Faire Binney
Mayor Morely.....	James Seeley
Tug Wilson.....	Harry Tighe
Fred Tatum.....	Claude Brooks
Si Ryan.....	Ned Sparks
Rufe Nimbo.....	Daniel Hayes
Governor Talbot.....	John Wade
Mrs. Tatum.....	Alice May
Governor as Boy.....	Bobby Connelly
Billy Clifford as Boy.....	Jerry Devine

Story by Earle Mitchell.

Scenario by Edward J. Montague.

Directed by Ralph Ince.

Length, 4,650 Feet.

The Story

When Billy Cliff is a small newsboy, he goes to reform school for another boy, and wins his undying love. Later in life he is a persistent frequenter of the library and while there one day meets the mayor's daughter and falls in love with her. The mayor objects because Bill is a gambler, but he has a chance to rescue her from a kidnapper and becomes a hero in the eyes of the father. He has to kill a man in order to save the girl, but he is saved from prison sentence by the Governor, who turns out to be his boyhood friend of the newsy days.

Program and Exploitation Catchlines:

Conway Tearle in Another Romantic Role
—From Newsboy to Gambler to Mayor's
Son-in-Law—His Progress Makes a De-
lightful Screen Story.

Exploitation Angles: Sell the star and the character. Ask if there is any such thing as a "square" gambler, and then tell 'em you show one in this play. If you can get a display of gambling apparatus for a window showing, it will help. Put in a toy roulette wheel with someone to spin it and post a big sign stating that the public is forbidden to bet on the wheel, and they will take the hint and help to advertise with their bets.

Conway Tearle in a Good Story That Should Please Them

Conway Tearle in
"A WIDE OPEN TOWN"
Selznick—Select

DIRECTOR Ralph Ince
AUTHOR Earle Mitchell
SCENARIO BY Edward J. Montagne
CAMERAMAN William Wagner
AS A WHOLE A good picture of its particular type; contains an effective suspense and should satisfy
STORY Of the "honest gambler" kind; establishes fine sympathy for hero
DIRECTION Satisfactory; spends a little too much footage on prologue, otherwise first rate
PHOTOGRAPHY Good
LIGHTINGS All right
STAR Will be liked in the role of "Billy Clifford"
SUPPORT Suitable and capable cast includes Faire Binney as leading lady; Ned Sparkes and others good types
EXTERIORS Adequate
INTERIORS Correct
DETAIL Ample
CHARACTER OF STORY Gambler sentenced to life imprisonment for murder committed in saving "reform" mayor's daughter is finally pardoned
LENGTH OF PRODUCTION 4,650 feet

Conway Tearle has been given a first rate story in his latest production and one that will in all probability please his admirers thoroughly. The "honest gambler" idea is not essentially original but it is nicely built up with a romance that reaches the happy ending in the final reel. Director Ince tells the story evenly and it moves swiftly toward an effective climax.

Just a little too much time is spent in presenting the prologue. It has to do with two little boys, one with a home, "be it ever so humble," and the other without

one. The little fellow with the home and a mother befriends the other until the mother dies and both are thrown upon their own resources. The spectator is fully aware that it is a prologue so that it would have been a little better to have gotten into the main story a bit sooner. However when they start with the "years later" part no time is lost in getting through it all the while building toward the climax in first rate fashion.

Conway Tearle as "Literary" Bill Clifford does good work in the "honest gambler" role and his supporting company lend adequate assistance. It may be that the "movie wise" spectators will have the ending all figured out for themselves because of the two little boys, pals of the prologue, only Tearle appears in the latter sequence so it is quite plausible that the other boy should appear as the Governor who pardons hero Tearle when he is accused of murder and sentenced to life imprisonment. Director Ince handles the situation in a way that makes it a surprise even though some may suspect what's coming.

Bill Clifford is noted for being an "honest" gambler as well as having earned the nickname "Literary Bill" for his visits to the library. On one occasion Bill meets Helen Morely, daughter of the mayor, who is active in reform movements. They become friends and Bill finally gives up his connection with Ryan and his gambling house. The mayor is planning a raid on the Ryan establishment. It happens that word of the raid reaches Ryan and he plans to turn the tables upon the mayor by kidnapping his daughter, Helen, holding her in the place and presenting her to her father when he arrives with his raiding party. But he reckons without hero Bill, who breaks into Ryan's room, releases Helen and kills Ryan when the latter points a gun at him. Helen had fainted and never knew who rescued her until some time later when a former pal of Bill's tells the story and Bill is released from prison. His name is cleared and the mayor consents to be his father-in-law.

Play Up the Title and Star. You Can Promise a Good Average Picture

Box Office Analysis for the Exhibitor

This is a suitable average entertainment that you can book without giving it much further consideration. It doesn't require a lot of advertising and at the same time those who come in will be thoroughly satisfied. If you show the Selznick releases with Tearle regularly those who have come to know him will be well pleased with a "A Wide Open Town."

The title is a good one and probably a catchy one just at this time when the "hit" is down on gambling, liquor, etc. You can give it good prominence and in conjunction with catchlines use it in the following way: "Just how well are the laws enforced in your city? Is it 'A Wide Open Town'? See Conway Tearle's latest picture at the blank theater."

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Drama
 Gender: Male (Billy “Cliff” Clifford, Talbot)
 Ethnicity: White (Billy “Cliff” Clifford, Talbot)
 Media Category: Newspaper
 Job Title: News Employee (Billy “Cliff” Clifford, Talbot)
 Description: Major: None
 Description: Minor: Billy “Cliff” Clifford, Positive. Talbot, Negative.

With Stanley in Africa (1922) – Serial: 18 Episodes

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.



The meeting between Henry M. Stanley and Dr. David Livingstone in the Universal chapter play "With Stanley in Africa"

An 18-chapter serial. Chapter One: Jaws of the Jungle. Chapter Two: The Grip of the Slavers. Chapter Three: Paths of Peril. Chapter Four: Find Livingston. Chapter Five: The Flaming Spear. Chapter Six: Lost in the Jungle. Chapter Seven: Trail of the Serpent. Chapter Eight: Pool of Death. Chapter Nine: Menace of the Jungle. Chapter Ten: The Ordeal. Chapter Eleven: The Lion's Prey. Chapter Twelve: The Forest of Flame. Chapter Thirteen: Buried Alive. Chapter Fourteen: The Lair of Death. Chapter Fifteen: The Good Samaritan. Chapter Sixteen: The Slave's Secret. Chapter Seventeen: The White Tribe. Chapter Eighteen: Out of the Dark.

Motion Picture News, June 17, 1922, p. 3247, *Exhibitors Trade Review*, July 1, 1922, p. 268h and other periodicals.

Universal to Film Serial of Darkest Africa

UNIVERSAL is bringing history to the screen with another elaborately produced serial.

This time the famous expedition of Henry M. Stanley into Africa to find Dr. David Livingston is to be told in eighteen episodes.

Irving R. Thalberg, general manager at Universal City, has just approved the screen adaptation of the famous event as it was written by George Plympton and William Lord Wright, chief of the serial and short reel feature departments at the world's film capital, is completing production plans.

The serial will feature Eileen Sedgwick under the direction of Edward Kull and will be a valuable contribution to visual history as it is taught on the motion picture screen.

Famous Expedition of Henry M. Stanley To Find Dr. Livingston To Form Basis of Eileen Sedgwick Continued Feature Film

While the screen story will be elaborated and the dramatic action intensified, it will follow the historical facts closely.

The event is familiar to millions. In 1871 James Gordon Bennett, owner of the *New York Herald*, assigned Henry M. Stanley, his Paris correspondent to find Dr. David Livingston, who had then been lost in the depths of the Black Continent for ten years.

Augmenting the original theme will be the screen story of a young girl, a newspaper writer, who joins the expedition, uncovers an amazing plot to revive slavery, and of a young agent of the United States Department of Agriculture who seeks a priceless soil stimulant and a rare species of the octopus plant.

"Cuddle up to Universal—you'll be needing us"
 12 Universal Special Attractions this year.

Moving Picture Weekly, September 24, 1921, p. 14

Universal Will Film New Serial Based on Fact

Universal is bringing history to the screen with another elaborately produced serial. This time the famous expedition of Henry M. Stanley into Africa to find Dr. David Livingston is to be told in eighteen episodes.

Irving G. Thalberg, general manager of Universal City, has just approved the screen adaptation of the famous event, written by George Plympton, William Lord Wright, chief of the Universal serial and short reel feature departments now is completing production plans. The tentative title is *The Clutch of the Octopus*.

The serial will feature Eileen Sedgwick under the direction of Edward Kull and will be a valuable contribution to visual history as it is taught on the motion picture screen. While the screen story will be elaborated and the dramatic action intensified, it will follow the historical facts closely.

The event is familiar to millions. In 1871 James Gordon Bennett, owner of the *New York Herald*, assigned Henry M. Stanley, his Paris correspondent, to find Dr. David Livingston, who had then been lost in the depths of the Black Continent for ten years.

Exhibitors Trade Review, October 8, 1921, p. 1316

"With Stanley in Africa" Is Novelty

One-Sixth of Universal's History Serial Shows Subject Is Combination of Subtle Instruction and Real Entertainment

The first three of the eighteen two-part episodes of Universal's history chapter play "With Stanley in Africa" were shown to the trade press last week. This new-fangled serial gives large promise. It is novel in that it really is instructional entertainment possessing a rising dramatic interest. It is standard fiction adapted to the screen.

Just prior to the start Frederick J. McConnell, manager of serial exploitation, said that wherever the story touched a historical factor it had been the aim of the producers to make it as authentic as was humanly possible. The speaker also said there had been an effort to avoid exaggeration in the matter of jungle perils, and that if wild animals came within the range of the camera it was because on a trip penetrating the Dark Continent they belonged there. He added that educators and exhibitors had viewed the picture and had with one exception given it their approval. The exception was an educator of international prominence, who had offered two or three minor suggestions, and these had been acted upon promptly.

George H. Plympton is the author of the story and the scenario. Edward Kull is the director. George Walsh is the featured player. He is supported by Louise Lorraine, who has the role of Nadia Elkins, a newspaper worker, who refuses to be left behind when the expedition starts inland; Charles Mason, as Reynard Lake, the "heavy" of the fictional division of the tale; and Gordon Sackville, as Henry Lake.

The role of Henry M. Stanley has been intrusted to William Welsh, a long-time and trusted Universal player, who will be remembered by old exhibitors as Father Neptune in the famous "Neptune's Daughter."

George Walsh is known for his portrayal of athletic roles, those requiring dash and smash, two-fisted characterizations, in other words. While Mr. Walsh's portrayal of Stanley will follow as far as possible the course and genuine experience of the famous African traveler, Mr. Walsh's part is frankly fictitious. This interweaving of fact and fiction is in a way taking a leaf out of Sir Walter Scott's standard fiction and enlarging it and bringing it up to date. Stanley of course is in search of David M. Livingstone. Jack Cameron, played by Mr. Walsh, is in the Stanley party ostensibly on a secret mission of the United States Government.

After viewing the initial three episodes one easily may see why educators give their approval to the serial, and, for that matter, exhibitors also. In the first place, the scenes and titles having reference to Stanley have the stamp of authenticity. There is every reason why they should, for in this instance at least fact is stronger if not necessarily stranger than fiction. While the younger photoplayers will be passably interested in the strictly historical division of the serial, adults will be deeply interested. And both old and young will be absorbed in the adventurous career of the fast-moving Cameron and the young woman who takes pains to make sure that her path crosses

his with persistent feminine frequency.

The first episode is entitled "The Jaws of the Jungle." It opens in New York in 1871 and gets away to a strong start. Among the incidents that will go far to establish interest among the exhibitor's clientele is a thrilling apartment house fire—perhaps they were tenement houses in those days. The episode closes with Zanzibar as the locale.

Episode 2 is "The Grip of the Slavers." It may here be stated that the slave traffic supplies the background for the opposition to Stanley's journey and as a corollary furnishes the motive for the many attempts to keep Cameron and the persistent young woman at the seashore. Part 2 is elaborately staged and steadily builds the interest. It closes with the participants still in Zanzibar.

"Paths of Peril" is the title of Episode 3. The scene shifts to Bagamoyo and the real beginning of the journey. The episode closes with the entire expedition well away from the seashore on its big adventure.

Mr. Laemmle has made the statement that "With Stanley in Africa" will open up a whole new moving picture world for the children. He may with perfect safety include the grown-ups, for it's a safe bet they will refuse to be excluded. G. R.

News from Educational Offices

Lloyd Hamilton is taking a course in gymnastics at the United Studios in Holly-

"And Women Must Weep"

A FAMOUS lecturer, walking up the aisle of a church filled with an expectant audience, overheard the stage whisper of one disappointed woman: "What a little man!"

The object of the remark paused in his journey to the pulpit, leaned over the pew in which was seated the new thoroughly dismayed native, and gently observed:

"Madam, the mind is the stature of the man!"

And so it is with the motion picture. A few years ago a well-known States Rights distributor of the Pacific Coast—or perhaps he was the chief executive of a chain of theatres, or maybe he was both—bitten by his film friends and put to them this query:

"What is a feature?"

The executive was threatened with a lawsuit, as the result of his refusal to accept a "feature" which he had contracted to buy and which at the time of the execution of the deal he had not seen. The consensus of the replies he received was that quality alone was the determining factor and that nothing else counted—in other words, a multiplicity of reels did not of itself constitute a feature.

All of which is brought to mind by consideration of Robert C. Bruce's initial number of his series of *Wilderness Tales*.

THE MOVING PICTURE WEEKLY APRIL 1, 1922

"Our patrons like Universal Serials best!"

Says G. D. HUGHES, Liberty Theatre, Hecouner, Okla.



"A Knockout"

THAT'S what Mr. Hughes says about "With Stanley in Africa!" And what he says is backed up from the first corners of the land—it is packing houses everywhere because people like something, CLEAN Thrills! Remember, it has the full endorsement of school assemblies wherever played. Get them in your town behind it—it means money at your box-office!

Carl Luscombe presents

GEORGE WALSH

and a superb cast in

"With Stanley in Africa"

Directed by Wm. Craft

UNIVERSAL'S TRUE HISTORY CHAPTER-PLAY

From The Famous Journal's \$1200 "Baboon Chase" Stunt Cost

Motion Picture Weekly, April 1, 1922, p. 35

THE MOVING PICTURE WEEKLY APRIL 13, 1922

FIRST IN A FIRST RUN HOUSE

"WE ARE RUNNING THIS SERIAL IN OUR FIRST RUN HOUSE HERE AND IT IS THE FIRST SERIAL THAT WE HAVE EVER PLAYED IN THIS THEATRE SINCE IT HAS BEEN BUILT. I was not sure when looking this serial into the Strand that I was doing the right thing, thinking perhaps some of our regular patrons would resent it. Am glad to say, however, that it has been just the opposite and we have had many compliments on the picture."

—C. R. Bamford, Strand Theatre, Asheville, N. C.



Carl Luscombe presents

George Walsh and Louise Lorraine in

"With STANLEY in AFRICA"

Directed by William Craft

UNIVERSAL'S TRUE HISTORY CHAPTER PLAY

Motion Picture Weekly, June 13, 1922, p. 38

THE MOVING PICTURE WEEKLY JANUARY 21, 1922

This Star Will Brighten Your Box-office!

GEORGE WALSH

The Distinguished Feature Star, Supported by LOUISE LORRAINE in

"WITH STANLEY IN AFRICA"

UNIVERSAL'S GREAT CHAPTER PLAY, RE-CREATING AN EPIC DRAMATIC ADVENTURE

Directed by Ed. Hall



GEORGE WALSH: There's one thing that'll help you win at the cinema. We don't have to tell you that he's a "box office" money maker, because you know it as well as we do.

Picture by contrast with the money, stars and celebrities will do when they know that they are taking their place in the history of the world. George Walsh, Louise Lorraine, and other stars—throughout the world—of "With Stanley in Africa"—a tale of people creating their own life—this is all the box office that's all you'll get!

This is the best Chapter-play that has ever appeared on the screen. You'll understand when you know it's all the way that he's going to give a great picture.

Get busy now—book the picture—stand with your complete book—read "WITH STANLEY IN AFRICA!"

Motion Picture Weekly, January 21, 1922, pp. 6-7



Motion Picture Weekly, January 28, 1922, pp. 8-9



Motion Picture Weekly, May 20, 1922, p. 34



Internet Images

The exploitation of serials to-day
is a difficult problem, but in looking



The button that goes to the kids of
the town and brings them in by the
scores

over the press books of Universal chapter play *With Stanley in Africa* we find a typical Bate idea. The stunt calls for the use of little novelty buttons on which the name of the serial is printed along with the names of one of the ten African beasts seen in the picture. The stunt is explained by Bate himself as follows:

These buttons, the size of a fifty-cent piece, in two colors, blue and white, come to you in boxes of 1,000, with complete instructions pasted on the lid of the box. They are assorted as follows:

- 20 Warthog Buttons
- 20 Quagga Buttons
- 20 Wildebeest Buttons
- 20 Mandrill Buttons
- 20 Eland Buttons
- 160 Cape Buffalo Buttons
- 160 Guib Buttons
- 160 Addax Buttons
- 160 Klipspringer Buttons
- 160 Hyrax Buttons
- 100 Map of Africa Buttons

At least one week before opening, give the 100 Map of Africa Buttons to your School Principal and ask him to distribute them as rewards for scholarship. These 100 buttons will

admit free to the first episode. Tell him all about the historical side of *With Stanley in Africa*, and ask him how many of the special one-sheets for schools he can use. See other side of this page.

On opening day give out all the remaining 990 buttons. It will be best to give out those of which there are only 20 each, to boys only. At the end of Episode 1 run any one of your five slides. This will announce that "All persons wearing (we'll say) Warthog buttons will be admitted free to the following episode." There will be only 20 of these buttons out, which limits your offer of free admission to 20.

Run the five slides one episode after another. Each time you will be offering free admission to only those 20 holding the button named on the slide.

If you wish to continue 20 free admissions per episode after Episode 6, put on a slide announcing that "Any Cape Buffalo accompanied by a Warthog will be admitted free to Episode 7." Remember—only the Cape Buffalo of this combination gets in free, as Warthog has already been admitted free. You can make these combinations up to and including Episode 11. After that, stop the free admissions. The plan will have done its work.

Exhibitors Trade Review, January 28, 1922, p. 615

TAXIDERMIST'S ART AIDS EXHIBITOR IN NOVEL "STANLEY" LOBBY DISPLAY

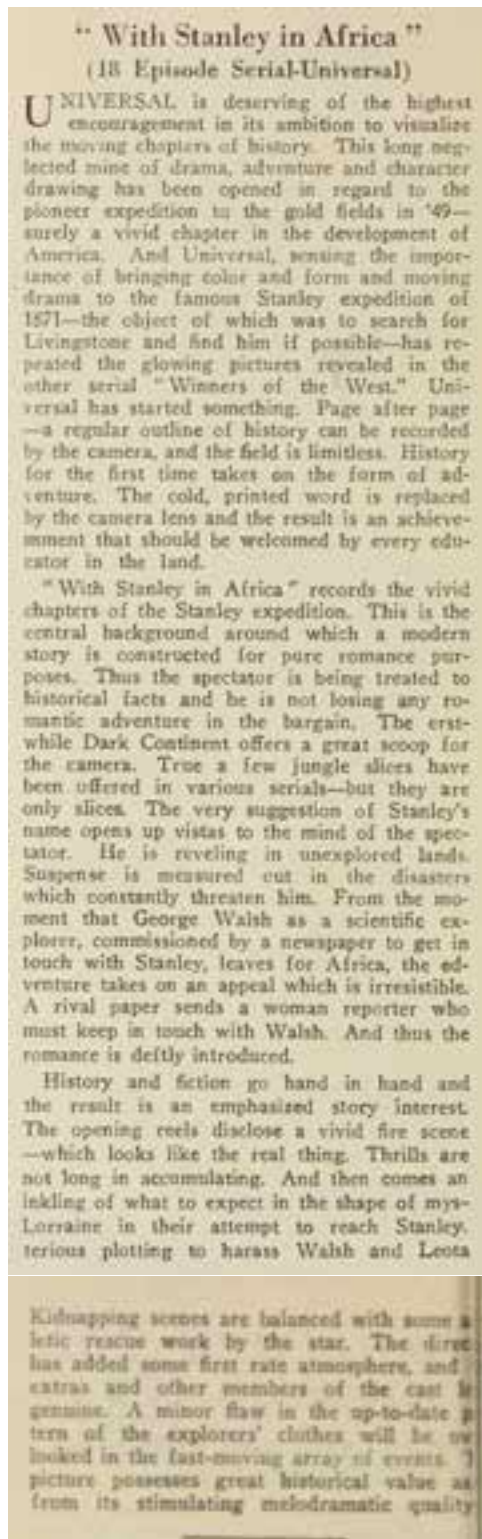


On the Opening of Universal's Chapter-Play, "With Stanley in Africa," Manager Schaefer of the Parthenon, Brooklyn, Borrowed Some Stuffed Animals from a Taxidermist and Placed Them with a Jungle Setting in His Lobby. It Made a Very Effective Tie-up with the Picture.

Motion Picture Weekly, May 20, 1922, p. 34

With Stanley in Africa – Chapter One: Jaws of the Jungle (1922)

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.



Motion Picture News, February 11, 1922, p. 1056

"With Stanley in Africa"—Universal

Type of production..... 18 chapter serial

At the end of the 19th century the attention of the entire world was directed to Stanley's expedition into darkest Africa in search of Dr. Livingstone. Stanley was at the time correspondent for the New York Herald in Paris when James Gordon Bennett, Jr., son of the owner of that paper, commissioned him to find Livingstone. It was 1871 and the slave trade with "the dark continent" was still flourishing. In spite of emancipation in many countries there were powerful forces active at the time attempting to keep slavery alive. Livingstone had opposed slavery in the very country from which slaves came. But in 1871 many believed him already dead, and only vague reports of his existence reached the outside world. Stanley had very little information to go by; unknown dangers awaited him. Besides the elements of nature such as wild beasts, swamps, jungle, hostile natives, fever, deadly insects and reptiles, Stanley had the forceful opposition of the rich slave traders and their agents. Determination and pluck carried him on, his goal ever before him—"Find Livingstone."

Such is the historic framework upon which has been built the latest Universal chapter serial. The facts are well adhered to and the scenes a fair representation of Africa before civilization reached it. A little romance has been added to heighten the interest and some drama with sure-fire stuff inserted but the main facts are held well in the foreground. The adventurous expedition and the character of Africa provide plenty of room for thrilling action involving the beasts of the jungle and the savages of the land.

George Walsh and Louise Lorraine are the featured players. George Walsh takes the part of the young scientist who is sent to accompany Stanley, while Louise Lorraine is engaged by a pro-slave newspaper to trail the expedition. William Welsh, Gordon Sackville and Charles E. Mason are included in the cast. The production was directed by Edward Kull and photographed by Jackson J. Rose and Layton Moore.

There are many points of interest in this chapter-play that the exhibitor can advertise to his patrons. Besides the historic interest, which many of the older folks will recall as having thrilled them years ago, the exhibitor has a setting that is filled with excitement and mystery. There is the terror of the head-hunting savages, the weird orgies of the cannibal worshippers and their lust for human fleas, the strange wild beast of the jungle, the slave markets and the schemes of the traders and the first class romance of a daring, red-blooded white man piercing the unknown and battling the forces of nature to rescue a lost missionary of distinction.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Henry Stanley). Female (Nadia Elkins).
Ethnicity: White (Henry Stanley, Female Reporter)
Media Category: Newspaper
Job Title: Foreign Correspondent (Henry Stanley, Nadia Elkins)
Description: Major: Henry Stanley, Very Positive. Nadia Elkins, Positive.
Description: Minor: None

With Stanley in Africa – Chapter Two: The Grip of the Slavers (1922)

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Henry Stanley). Female (Nadia Elkins).
Ethnicity: White (Henry Stanley, Female Reporter)
Media Category: Newspaper
Job Title: Foreign Correspondent (Henry Stanley, Nadia Elkins)
Description: Major: Henry Stanley, Very Positive. Nadia Elkins, Positive.
Description: Minor: None

With Stanley in Africa – Chapter Three: Paths of Peril (1922)

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.



Lobby Card, *Internet*

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Henry Stanley). Female (Nadia Elkins).

Ethnicity: White (Henry Stanley, Female Reporter)

Media Category: Newspaper

Job Title: Foreign Correspondent (Henry Stanley, Nadia Elkins)

Description: Major: Henry Stanley, Very Positive. Nadia Elkins, Positive.

Description: Minor: None

With Stanley in Africa – Chapter Four: Find Livingston (1922)

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.

CARAVAN ATTACKED BY SAVAGE BLACKS

“With Stanley In Africa”

Episode Four

“Find Livingstone!”

NADIA and Cameron are captured by the savages. Stanley, with the aid of a burning glass, works magic, to the terror of the Medicine Man of the savage tribe, and so saves the lives of Nadia and Cameron, who join the caravan.

Cameron tells Stanley that he wishes to locate the white tribe with their secret of intensive cultivation. His other mission is to find and study the octopus plant. Cameron has still another and secret mission, namely, to find his father, lost years before in an African expedition.

Far in the interior at Nyangeri Dr. David Livingstone, sick in body, with further progress barred by Arab slavers who refuse him supplies, and even his own carriers plotting his destruction should he attempt to push farther, feels that his difficulties are insurmountable.

Stanley pushes ever farther from civilization in his search for Dr. Livingstone. The caravan is again attacked by a horde of savages, who surround them. A flaming spear thrown by a savage sets afire the hut which is being defended by Stanley and his aids. In this hut the ammunition of the expedition is stored. At any moment an explosion may occur, and then it is discovered that Nadia has disappeared.

Status: Unknown
Unavailable for Viewing

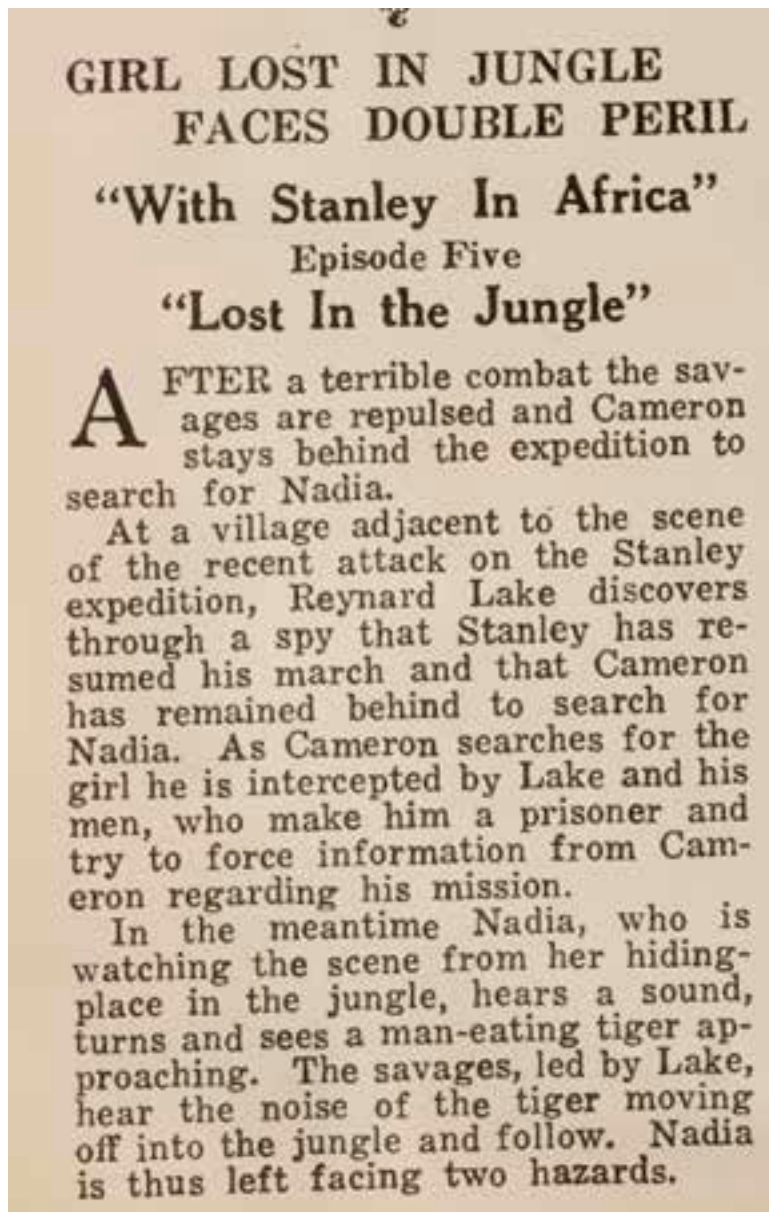
Type: Movie
Genre: Serial
Gender: Male (Henry Stanley). Female (Nadia Elkins).
Ethnicity: White (Henry Stanley, Female Reporter)
Media Category: Newspaper
Job Title: Foreign Correspondent (Henry Stanley, Nadia Elkins)
Description: Major: Henry Stanley, Very Positive. Nadia Elkins, Positive.
Description: Minor: None

With Stanley in Africa – Chapter Five: The Flaming Spear (1922)

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.



Poster, *Internet*



Motion Picture Weekly, January 14, 1922, p. 40

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Henry Stanley). Female (Nadia Elkins).

Ethnicity: White (Henry Stanley, Female Reporter)

Media Category: Newspaper

Job Title: Foreign Correspondent (Henry Stanley, Nadia Elkins)

Description: Major: Henry Stanley, Very Positive. Nadia Elkins, Positive.

Description: Minor: None

With Stanley in Africa – Chapter Six: Lost in the Jungle (1922)

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.



Moving Picture Weekly, January 28, 1922, p. 33

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Henry Stanley). Female (Nadia Elkins).

Ethnicity: White (Henry Stanley, Female Reporter)

Media Category: Newspaper

Job Title: Foreign Correspondent (Henry Stanley, Nadia Elkins)

Description: Major: Henry Stanley, Very Positive. Nadia Elkins, Positive.

Description: Minor: None

With Stanley in Africa – Chapter Seven: Trail of the Serpent (1922)

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.



Moving Picture Weekly, March 11, 1922, p. 40

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Henry Stanley). Female (Nadia Elkins).

Ethnicity: White (Henry Stanley, Female Reporter)

Media Category: Newspaper

Job Title: Foreign Correspondent (Henry Stanley, Nadia Elkins)

Description: Major: Henry Stanley, Very Positive. Nadia Elkins, Positive.

Description: Minor: None

With Stanley in Africa – Chapter Eight: Pool of Death (1922)

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.



Lobby Card, *Internet*

“WITH STANLEY IN AFRICA”

Episode No. 9

“The Pool of Death”

Jack manages to choke one of the leopards into submission, throws its unconscious form to the other beast and effects his and Nadia's escape. Meanwhile Lake has divided his forces in his endeavor to find Nadia. One party is ambushed by Cameron's safari and is about to be dealt with severely when Jack rescues them from torture, earning the gratitude of Hassan, the Arab slaver. The remainder of Lake's outfit falls into the hands of the Arabs from the Walled City, who intend to take Lake to their Sultana.

Stanley meets Salem ben Rashid, an Arab, who gives him news of Livingstone, the first word he has received that the missionary is still alive. He sets out with renewed hope to find Livingstone, who has started back towards Ujiji, 600 miles away. Meanwhile, Jack and Nadia, overpowered by another band of Arabs from the Walled City, seek escape by means of a native dug-out. This overturns and they are hurled into the swift current which carries them towards a huge cataract.

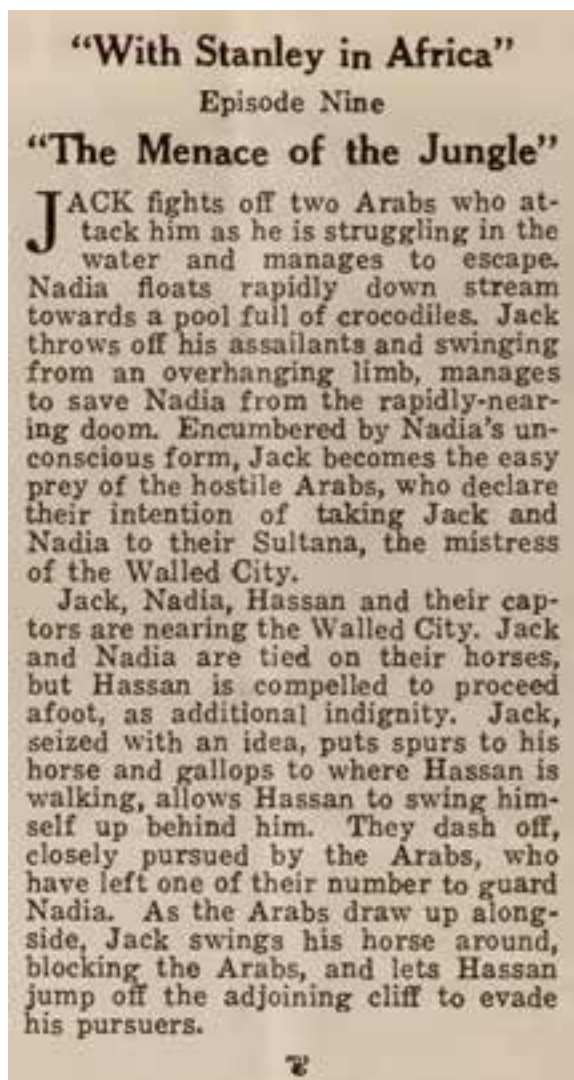


Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Serial
 Gender: Male (Henry Stanley). Female (Nadia Elkins).
 Ethnicity: White (Henry Stanley, Female Reporter)
 Media Category: Newspaper
 Job Title: Foreign Correspondent (Henry Stanley, Nadia Elkins)
 Description: Major: Henry Stanley, Very Positive. Nadia Elkins, Positive.
 Description: Minor: None

With Stanley in Africa – Chapter Nine: Menace of the Jungle (1922)

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.



Moving Picture Weekly, April 1, 1922, p. 40

Status: Unknown
Unavailable for Viewing

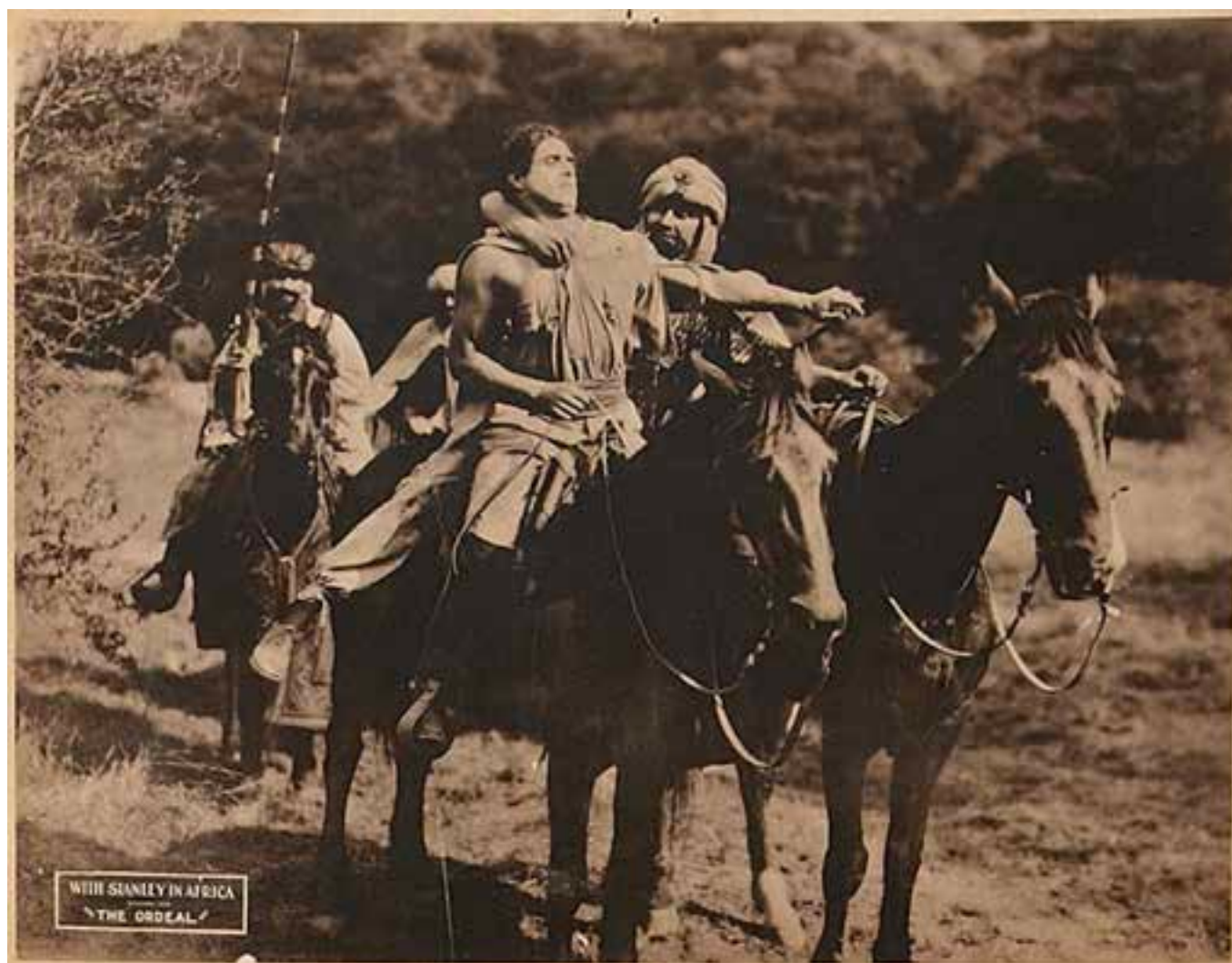
Type: Movie
Genre: Serial
Gender: Male (Henry Stanley). Female (Nadia Elkins).
Ethnicity: White (Henry Stanley, Female Reporter)
Media Category: Newspaper
Job Title: Foreign Correspondent (Henry Stanley, Nadia Elkins)
Description: Major: Henry Stanley, Very Positive. Nadia Elkins, Positive.
Description: Minor: None

With Stanley in Africa – Chapter Ten: The Ordeal (1922)

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.



Lobby Card, *Internet*



Lobby Card, *Internet*

“With Stanley in Africa”

Episode Ten

“The Ordeal”

HASSAN picks himself up and starts off after rolling down the cliff, unnoticed by the Arabs, who believe him to be dead.

Meanwhile Livingstone has become ill. A native chief, realizing the missionary's desperate need, brings him food and fruits. Livingstone's supply of medicines has run low and fever has attacked the emaciated frame of the intrepid traveler.

Stanley pays tribute to a native chief in order to proceed through his country unmolested. Shaw and Stanley are on bad terms, and Farquar, Stanley's other assistant, is ill and unable to proceed.

Meanwhile Jack and Nadia reach the Walled City and are thrown into separate cells. Lake, in the same pal-

ace, mistakes the Sultana's handmaiden, Nairobi, for her mistress and tries to get into her good graces.

The Sultana takes a fancy to Jack and is irritated by his open affection for Nadia. Lake tries to placate Nairobi. Jack is ordered back to his cell, while Nadia is made to choose one of three doors confronting her in an arena. Nadia chooses one door which really leads to freedom, but changes her mind and opens another which releases a savage lion, who tries to force his way through the door. Jack vainly fight his guard in order to aid Nadia.

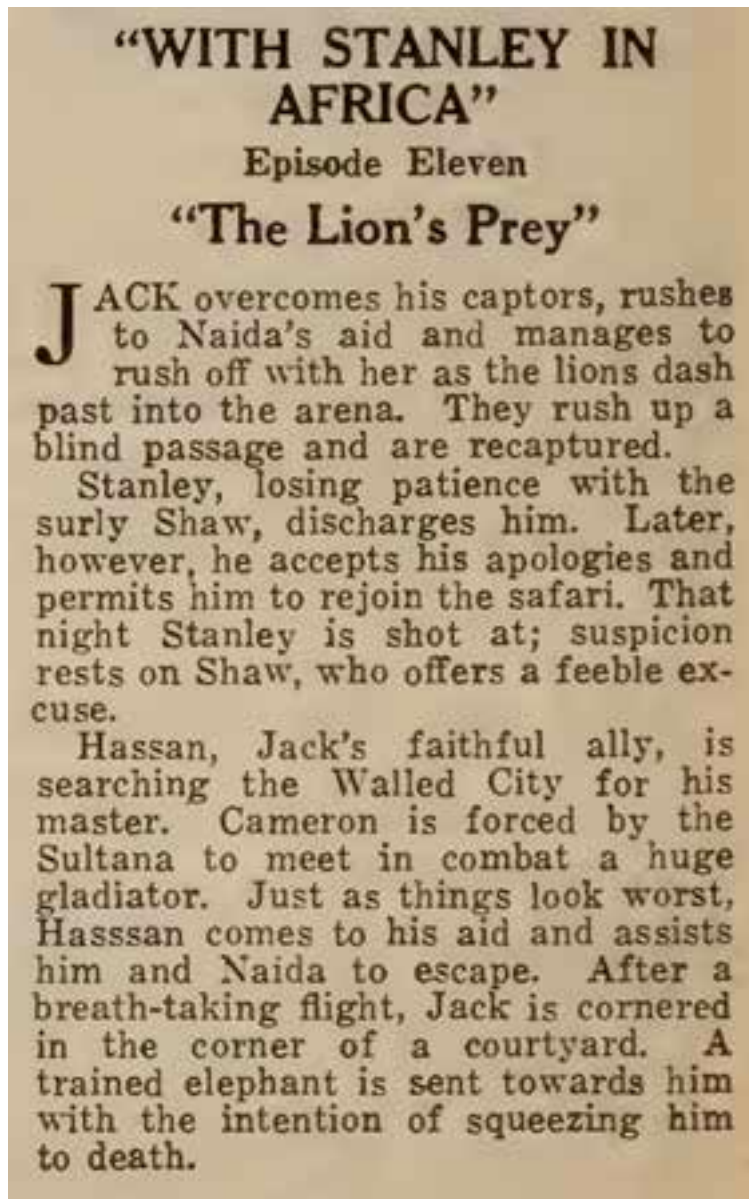


Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Henry Stanley). Female (Nadia Elkins).
Ethnicity: White (Henry Stanley, Female Reporter)
Media Category: Newspaper
Job Title: Foreign Correspondent (Henry Stanley, Nadia Elkins)
Description: Major: Henry Stanley, Very Positive. Nadia Elkins, Positive.
Description: Minor: None

With Stanley in Africa – Chapter Eleven: The Lion's Prey (1922)

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.



Moving Picture Weekly, April 8, 1922, p. 40

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Henry Stanley). Female (Nadia Elkins).

Ethnicity: White (Henry Stanley, Female Reporter)

Media Category: Newspaper

Job Title: Foreign Correspondent (Henry Stanley, Nadia Elkins)

Description: Major: Henry Stanley, Very Positive. Nadia Elkins, Positive.

Description: Minor: None

With Stanley in Africa – Chapter Twelve: The Forest of Flame (1922)

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.



Moving Picture Weekly, April 15, 1922, p. 35

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Henry Stanley). Female (Nadia Elkins).

Ethnicity: White (Henry Stanley, Female Reporter)

Media Category: Newspaper

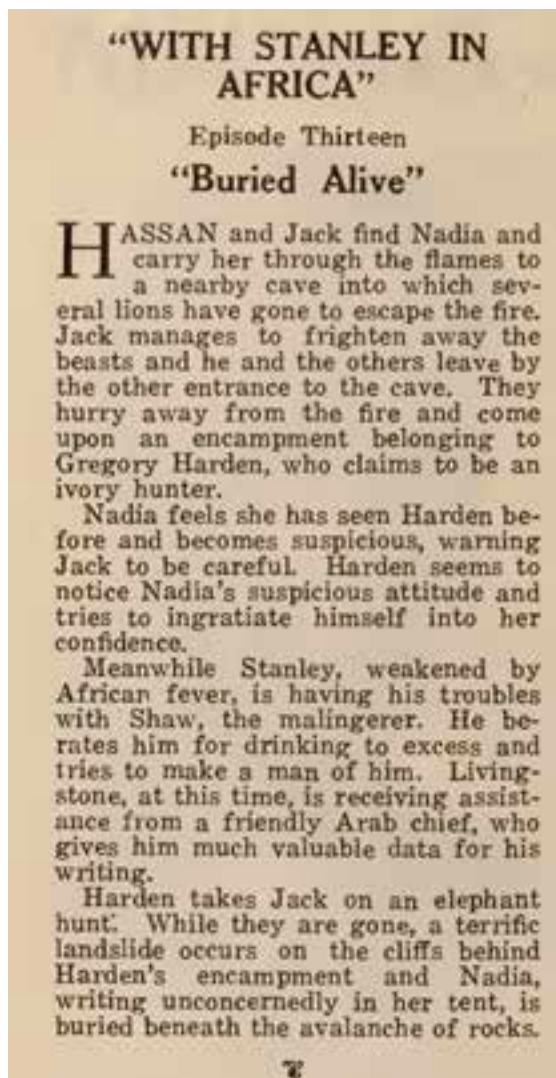
Job Title: Foreign Correspondent (Henry Stanley, Nadia Elkins)

Description: Major: Henry Stanley, Very Positive. Nadia Elkins, Positive.

Description: Minor: None

With Stanley in Africa – Chapter Thirteen: Buried Alive (1922)

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.



Moving Picture Weekly, April 22, 1922, p. 40

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Henry Stanley). Female (Nadia Elkins).

Ethnicity: White (Henry Stanley, Female Reporter)

Media Category: Newspaper

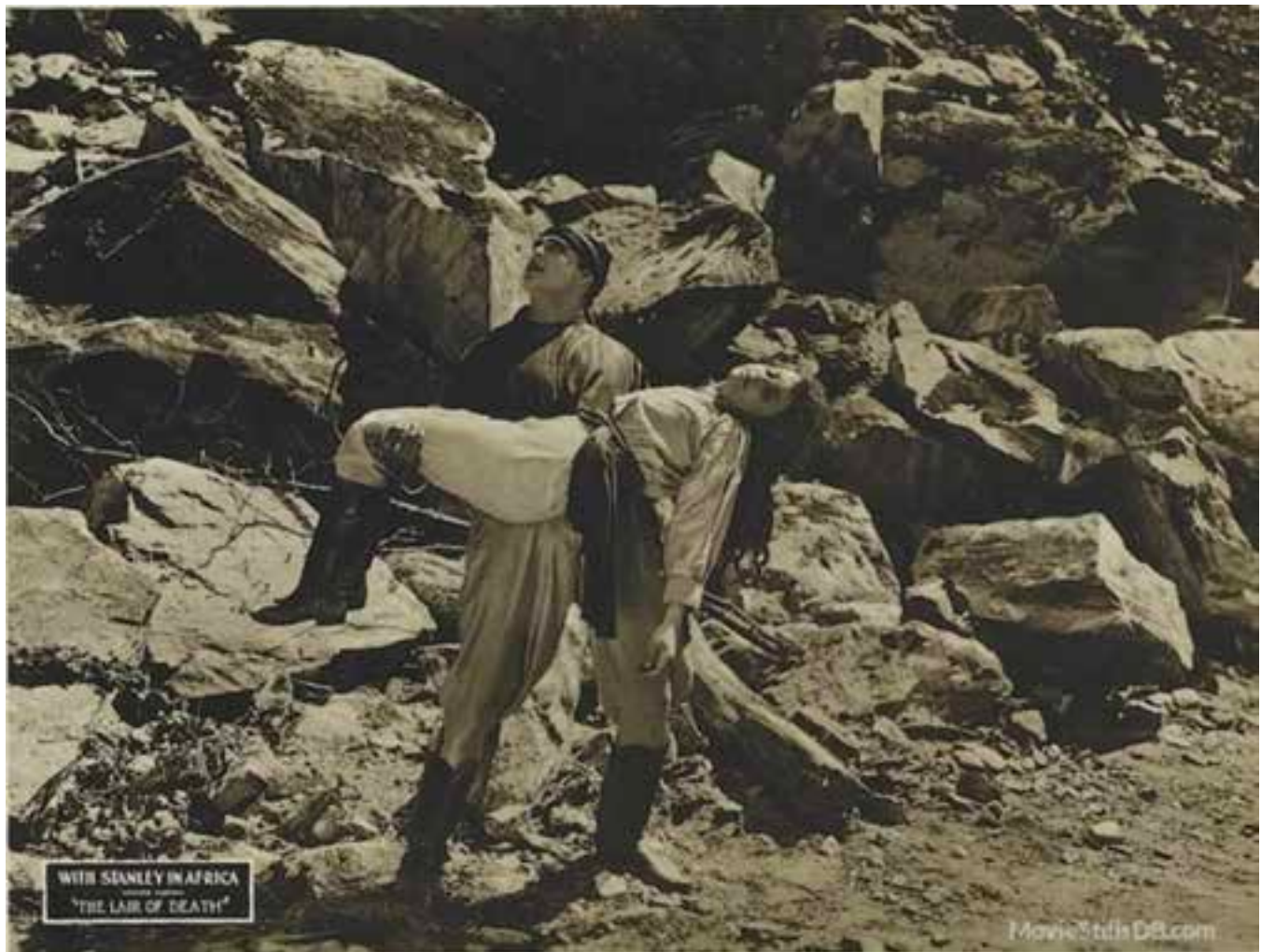
Job Title: Foreign Correspondent (Henry Stanley, Nadia Elkins)

Description: Major: Henry Stanley, Very Positive. Nadia Elkins, Positive.

Description: Minor: None

With Stanley in Africa – Chapter Fourteen: The Lair of Death (1922)

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.



Lobby Card, *Internet*



Lobby Card, *Internet*

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Henry Stanley). Female (Nadia Elkins).

Ethnicity: White (Henry Stanley, Female Reporter)

Media Category: Newspaper

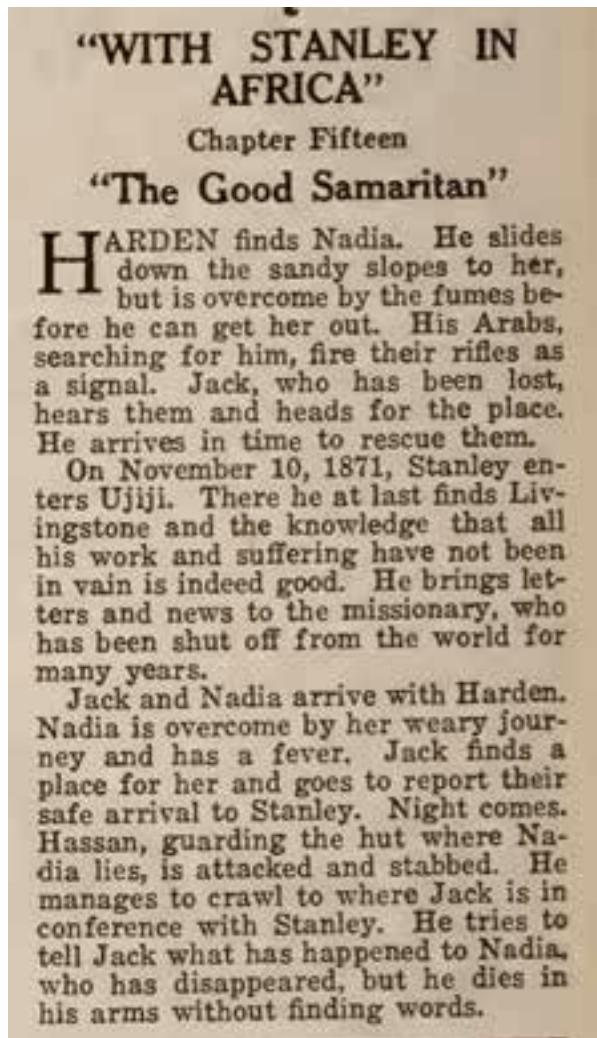
Job Title: Foreign Correspondent (Henry Stanley, Nadia Elkins)

Description: Major: Henry Stanley, Very Positive. Nadia Elkins, Positive.

Description: Minor: None

With Stanley in Africa – Chapter Fifteen: The Good Samaritan (1922)

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.



Moving Picture Weekly, May 6, 1922, p. 40

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Henry Stanley). Female (Nadia Elkins).

Ethnicity: White (Henry Stanley, Female Reporter)

Media Category: Newspaper

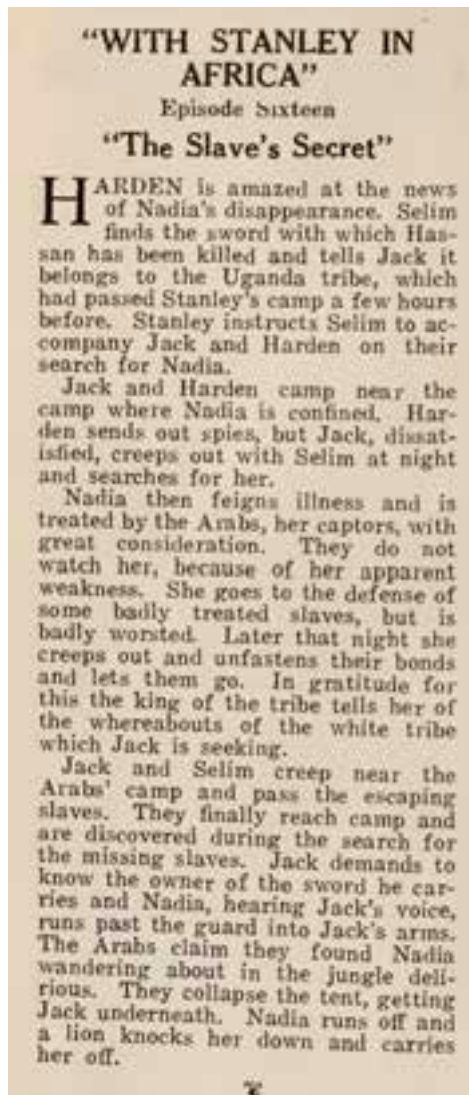
Job Title: Foreign Correspondent (Henry Stanley, Nadia Elkins)

Description: Major: Henry Stanley, Very Positive. Nadia Elkins, Positive.

Description: Minor: None

With Stanley in Africa – Chapter Sixteen: The Slave's Secret (1922)

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.



Moving Picture Weekly, May 13, 1922, p. 40

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Henry Stanley). Female (Nadia Elkins).

Ethnicity: White (Henry Stanley, Female Reporter)

Media Category: Newspaper

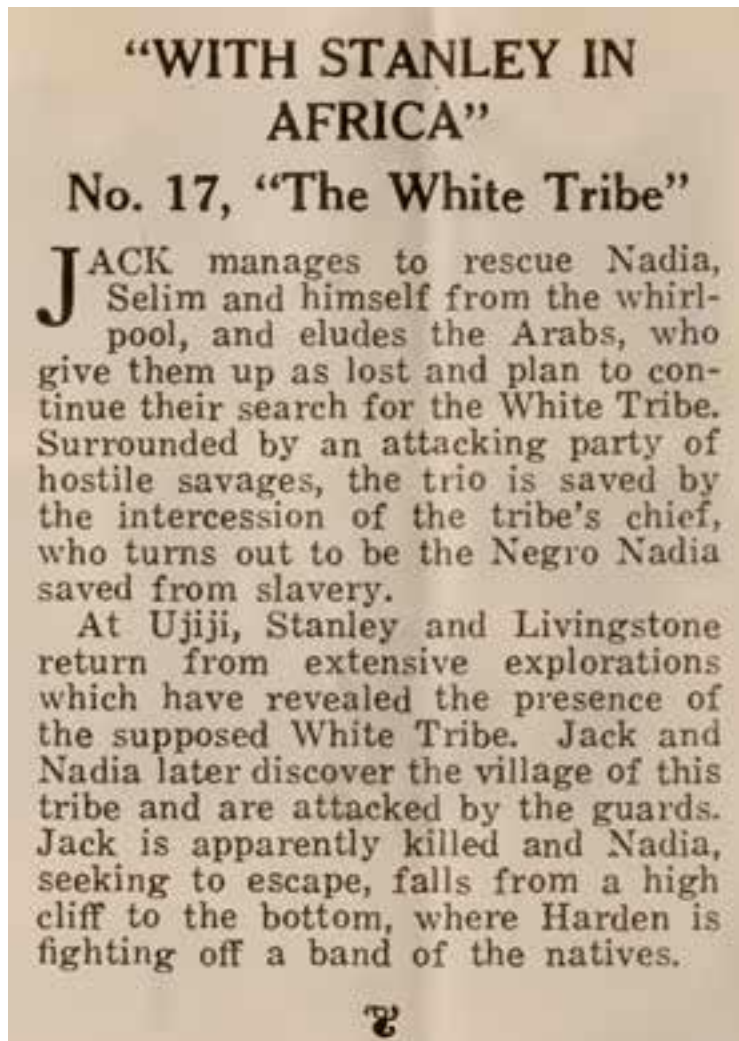
Job Title: Foreign Correspondent (Henry Stanley, Nadia Elkins)

Description: Major: Henry Stanley, Very Positive. Nadia Elkins, Positive.

Description: Minor: None

With Stanley in Africa – Chapter Seventeen: The White Tribe (1922)

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.



Moving Picture Weekly, May 20, 1922, p. 40

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Henry Stanley). Female (Nadia Elkins).

Ethnicity: White (Henry Stanley, Female Reporter)

Media Category: Newspaper

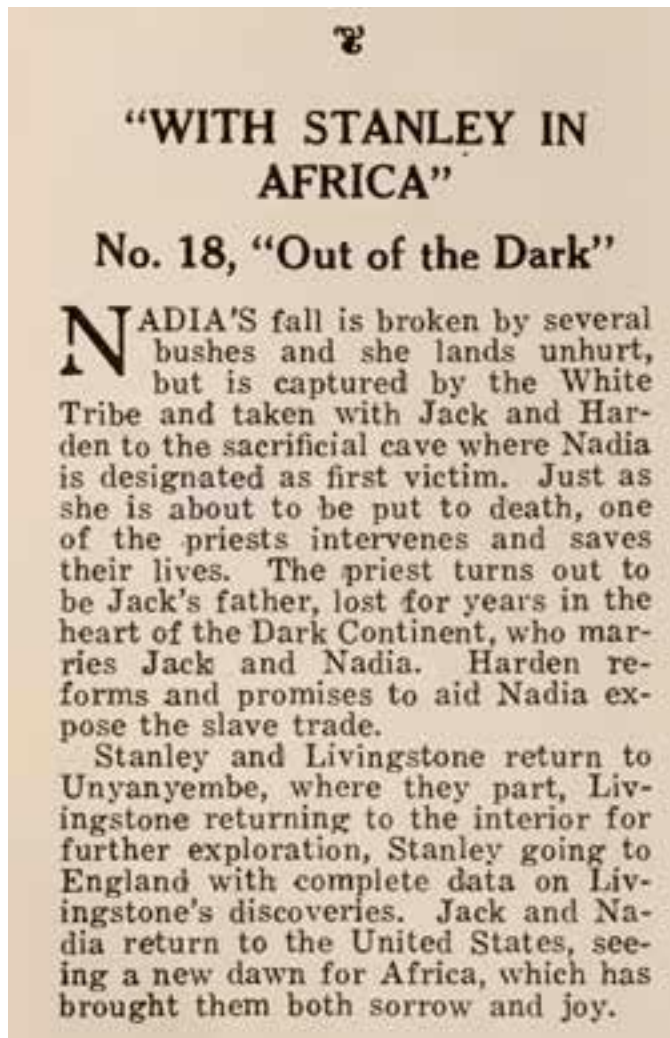
Job Title: Foreign Correspondent (Henry Stanley, Nadia Elkins)

Description: Major: Henry Stanley, Very Positive. Nadia Elkins, Positive.

Description: Minor: None

With Stanley in Africa – Chapter Eighteen: Out of the Dark (1922)

Correspondent Henry Morton Stanley (George Walsh) is helped by a rival Female Reporter Nadia Elkins (Louise Lorraine) in his search throughout Africa for the famous Dr. Livingstone.



Moving Picture Weekly, May 27, 1922, p. 40

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Henry Stanley). Female (Nadia Elkins).

Ethnicity: White (Henry Stanley, Female Reporter)

Media Category: Newspaper

Job Title: Foreign Correspondent (Henry Stanley, Nadia Elkins)

Description: Major: Henry Stanley, Very Positive. Nadia Elkins, Positive.

Description: Minor: None

The Woman's Side (1922)

Publisher Theodore Van Ness Sr. (Henry A. Barrows). Every detail of getting out a big morning newspaper is shown.

Newspaper publisher Theodore Van Ness Sr. (Henry A Barrows) supports gubernatorial candidate Judge Gray (T.D. Crittenden), believing he has a clean record. Judge Gray's opponent is attorney "Big Bob" Masters (Wade Boteler), who is also helping the ex-Mrs. Judge Gray (Ora Devereaux) get a divorce from the judge. To add to the complications, Judge Gray's daughter Mary Gray (Katherine MacDonald) falls in love with the Van Ness Sr.'s son Theodore Van Ness Jr. (Edmund Burns). When Masters urges Van Ness Sr. to publish the story of the divorce, Mary Gray goes to Masters' office and threatens suicide. The ex-Mrs. Judge Gray shoots at Masters in a jealous rage and hits Mary instead. Mary recovers and gets engaged to Theodore, while Masters loses the election. It is also revealed at the end that Mary is really the daughter of Judge Gray's brother. Some sources credit director J.A. Barry with contributing to the scenario. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 45.

Judge Gray, who is running for governor, is supported by Theodore Van Ness, Sr., prominent newspaper publisher, with the understanding that he has a clean record. His opponent, Bob Masters, is attorney for Mrs. Gray in securing a "framed" divorce from the judge on the grounds of desertion and mental cruelty. The judge's daughter, Mary, meets Theodore, Jr., and falls in love with him, though he is unaware of her identity until his father threatens, at the behest of Masters, to publish the story of Gray's divorce. Overhearing a conversation between Gray and Masters, Mary, unable to secure help from her mother, goes to Masters' office and threatens suicide unless he retracts the story. Gray forces Masters, at gunpoint, to have the story retracted, and the ex-Mrs. Gray, in a jealous rage, shoots at Masters and wounds Mary. Masters is beaten in the election; Mary recovers and is engaged to Van Ness, Jr. *American Film Institute Catalog of Feature Films*

The Woman's Side

**Released by First National. Written and Directed
by J. A. Barry. Cameraman, Joseph Broth-
erton. Running Time Sixty-five Minutes.**

CAST AND SYNOPSIS

Mary Gray, Katherine MacDonald; Theodore Van Ness, Jr., Edward Burus; Theodore Van Ness, Sr., Henry Barrows; Judge Gray, Dwight Crittenden; The Ex-Mrs. Judge Gray, Ora Devereaux; Big Bob Masters, Wade Boteler.

Judge Gray, running for governor, is supported in his race by Theodore Van Ness, Sr., publisher of a prominent newspaper, with the understanding that he has never done anything to be ashamed of. Bob Masters, his opponent, is attorney for Mrs. Gray in securing a "framed" divorce from Judge Gray on the grounds of desertion and mental cruelty. The Judge's daughter, Mary, meets Van Ness's son, Theodore, Jr., recognizes him as an old schoolmate, and promptly falls in love with him. He does not find out who she is, however, until he calls at the Gray home to meet his father, who is threatening to publish the story of Judge Gray's divorce unless it is explained to him. Masters, fearing defeat, tells it to Van Ness, and he also calls on Judge Gray, demanding that he withdraw from the race or the story will be published. Overhearing the conversation, Mary goes to her mother and begs her aid, which is refused, the woman declaring she is not her mother. Mary then goes to Masters' office alone, threatening suicide there if he does not retract the story. She is followed by her father, who secures the revolver and forces Masters to telephone Van Ness to kill the story. The ex-Mrs. Gray, seeing the girl in the office misunderstands her motive, and in a jealous fit shoots at Masters and wounds Mary. Masters is badly beaten in the election and Mary recovers from her wound, learns the real story of the divorce, whose daughter she really is and becomes engaged to Van Ness, Jr.

While this is a very interesting picture, it is rather doubtful whether it will carry sustained interest throughout, as parts of it—the love scenes—fail to register. If they had been handled in a different manner and made more effective, this would probably have been one of Katherine MacDonald's most powerful pictures, as she does some splendid work in it. The political background of the story is well drawn and in some respects true to real political life. It also has a comedy touch that will tickle several good laughs out of the audience, as well as some very tense moments that come when least expected. Taken as a whole, it will go where Katherine MacDonald is popular, if the love scenes are not played up too strong.

Points of Appeal.—Not to know the name of your mother and then to learn that the man who you thought was your father is not your father at all is a terrible experience for any girl to undergo. While it is rather far-fetched, it will have tremendous appeal to the feminine gender, especially following the scenes in which Mary Gray is shown as a Good Samaritan to the poor in the slums, which are very touching. Then, too, there is a thrill of a different kind when, in Masters' car in the slums, she makes a speech in favor of Judge Gray that precipitates a riot and she and Van Ness have a narrow escape.

Cast.—Katherine MacDonald is prettier than ever, and, what is more important, she does not depend on her beauty to carry her role, but does some real emotional acting. Henry Barrows as Van Ness, Sr., and Dwight Crittenden as Judge Gray both handle their parts acceptably, and the role of Masters fits Wade Boteler like a glove. Neither Edward Burns as Van Ness, Jr., nor Ora Devereaux as ex-Mrs. Judge Gray, however, measure up to the rest of the cast.

Photography, Lighting, Direction.—The photography is of the very best from start to finish. The interiors are remarkable for their beauty and lighting, while some of the exteriors will remain long in the minds of those who see this picture. The story is concisely told and runs smoothly, except for the love scenes, which could better have been left out.



"The Woman's Side"

First National Releases a Katherine MacDonald Picture With Thrills A'Plenty.

Reviewed by T. S. daPonte.

The thread on which the incidents of "The Woman's Side" is hung is not strong enough to constitute a gripping story. However, those fans who are willing to gloss over improbabilities will find thrills enough in the film. The incidents seem to have been particularly pictured to lead up to dramatic climaxes, but those who think for themselves will readily see the story's weaknesses. There are interludes of foolishness in which a monkey figures, that seem to have been injected for no particular purpose. It appears to be unnecessary padding.

Katherine MacDonald does well enough in a part which gains the heroine no particular sympathy because it is not convincing. This, however, cannot be laid to any fault on the part of Miss MacDonald. There are sections of the story, too, in which Miss MacDonald is made to appear too "kittenish," and not in keeping with the actions of a grown woman. Again, however, no fault for this can be laid to Miss MacDonald.

The cast is adequate, especially a colored man who is unnamed in the line-up, but who does exceptionally well in a minor role. With convincing acting he personifies the Negro race.

The Cast

Mary Gray.....Katherine MacDonald
Theodore Van Ness, Jr.....Edward Burns
Theodore Van Ness, Sr.....Henry Barrows
Judge Gray.....Dwight Crittenden
The ex-Mrs. Judge Gray.....Ora Devereaux
"Big Bob" Masters.....Wade Boteler
Story and Direction by J. A. Barry.
Length, 5,346 Feet.

The Story

Judge Gray is running for Governor. He is opposed by "Big Bob" Masters, who threatens to expose in the press an incident of Judge Gray's past if he does not retire from the race. To prevent Masters carrying out his threat, Mary Gray, Judge Gray's niece, goes to Masters's office and threatens to kill herself there. During an altercation she is shot by someone outside the window, and Masters then refuses to go on with his charge against Judge Gray, which, it develops, would not have amounted to so very much anyway.

Exploitation Angles: This is best sold through the personality of the star, so put her over with portrait posters and appeals to her followers.

“The Woman's Side”

(First National—5,800 Feet)

(Reviewed by Eugene Carlton)

REMEMBER the feeling you had at the ball game when an error robbed the home pitcher of credit that was due him? You are possessed with just such a feeling after witnessing “The Woman's Side.” Eliminate a few weak scenes from the picture and it would rank as one of Katherine MacDonald's strongest. As it is, the “punch” of the production is greatly weakened by some untimely love scenes that could advantageously be left out altogether. Assuming the role as the daughter of a political candidate, Miss MacDonald works like a Trojan and her work, emotional acting and facial expressions, deserves credit that only a leading star could lay claim to.

The background of the plot, especially the political angle, approaches nearer to reality than is accomplished in the average production, while the newspaper phase of the story smacks of true life. For a production containing so many minor plots, the picture unwinds itself with pleasing continuity. A disreputable candidate for governor, an unworthy wife of the opposing candidate, the son of a newspaper man and the daughter of an “honest” politician step into their roles with machine-like familiarity that is commendable. An effective climax is brought about when the heroine discovers that the woman whom she had thought her mother is a woman whose real name she did not know, and a sudden turn of events brings defeat to the disreputable candidate and the marriage of the heroine to the son of a newspaper editor who has upheld the opposing candidate.

The Cast

Mary Gray.....	Katherine MacDonald
Theodore Van Ness, Jr.....	Edward Burns
Theodore Van Ness, Sr.....	Henry Barrows
Judge Gray.....	Dwight Crittenden
The ex-Mrs. Judge Gray.....	Ora Devereaux
Big Bob Masters.....	Wade Boteler

Produced by B. P. Schulberg. Written and directed by J. A. Barry. Photographed by Joseph Brotherton.

The Story—Worthy candidate for governor has as his opponent the attorney for his wife, who is seeking a “trumped up” divorce. Attorney tells editor, who is backing worthy candidate, of the story of the divorce. Daughter of worthy candidate overhears threats of attorney to father and goes to attorney's office to plead that newspaper story be suppressed. Father follows daughter and forces opponent to withdraw story. Daughter pleads with mother to aid father, but is told by the woman that she is not her mother. Unworthy candidate is badly beaten in race and daughter marries son of the newspaper editor.

Classification—A political drama, mixed with some genuine comedy and human interest features.

Production Highlights—Scene where heroine, in the car of her father's political opponent, makes speech in behalf of her father; also scenes of heroine acting as good samaritan in slums.

Exploitation Angles—The line, "What would you do if you found out that you didn't know the real name of your mother and that the man whom you thought to be your father was not your father at all," can be used effectively in newspaper space. As Katherine MacDonald is 90 per cent of the strength of the cast, she should be played up to great extent.

Drawing Power—Not a very good bet outside the larger cities. Should do good business in first run and larger neighborhood theatres, especially where Katherine MacDonald is popular.

Motion Picture News, April 29, 1922, pp. 2470-2471

"THE WOMAN'S SIDE" (First National) is a pleasing story of politics and love, with the activities of a large newspaper plant as a background. Interesting and satisfying, with the beautiful Katherine MacDonald in a puzzling but charming role.

Exhibitors Herald, March 18, 1922, p. 56

KATHERINE MacDONALD IN THE WOMAN'S SIDE (FIRST NATIONAL)

A pleasing story, good acting and the naturalness of the characters put this one over. The light, humorous touches are sure to appeal and the denouement comes as a good surprise. Directed and written by J. A. Barry. Length 5,366 feet.

Since the advent of pictures, newspaper

stories have held a certain fascination for the majority of picture devotees. The public likes to see the "wheels go 'round" and peek behind the scenes where the big dailies are printed. For that reason "The Woman's Side" will interest and satisfy the majority. The newspaper stuff is exceptionally well done and every detail of getting out a big morning paper are shown. The story deals with editors, politicians and a threatened family scandal.

Miss MacDonald is decidedly charming in the role of Mary Gray, the daughter of a Judge running for election. Others in the very capable cast are Edward Burns, as Van Ness, Jr.; Henry Barrows in the role of Theodore Van Ness, Sr.; Dwight Crittenden as Judge Gray; Ora Devereaux as Mrs. Judge Gray, and Wade Boteler, who makes a splendid "Big Bob" Masters, Judge Gray's rival in politics. "The Woman's Side" is more than passable entertainment.

Mary Gray endeavors to aid Judge Gray, running for governor. He is opposed by Bob Masters, who plans an eleventh-hour coup by giving the newspapers a story of Judge Gray's divorce. Mary meets Teddy Van Ness, son of the publisher, and gets him interested in settlement work. She overhears Masters demanding that Judge Gray withdraw from the race on pain of having the story of his divorce published. Mary seeks the former Mrs. Gray and finds she is not her mother. She then goes to Masters' headquarters to get him to stop publication of the story and is wounded by a shot fired by Mrs. Gray. Van Ness gets orders from Masters to "kill" the Gray story. She then learns that she is the daughter of the judge's brother who had died in China. Young Van Ness declares his love for Mary and the story ends with their engagement.

THE WOMAN'S SIDE

Mary Gray.....Katherine MacDonald
 Theodore Van Ness, Jr.....Edward Burns
 Theodore Van Ness, Sr.....Henry Barrows
 Judge Gray.....Dwight Crittenden
 Mrs. Gray.....Orma Devereaux
 "Big Bob" Masters.....Wade Boettler

"The Woman's Side," Katherine MacDonald's newest production, made by Preferred Pictures and distributed by First National, comes close to banging the bull's eye of popularity. It is easily the best (in so far as regards its drama) story Miss MacDonald has had for a long time. It gives her exceptionally good opportunities to prove her worth as an actress, quite aside from her physical beauty. Not only does she contribute a portrayal of power and much dramatic intensity, but the others of the cast have chances for individual triumphs as well. It is one of the best all 'round acted screen plays that recently has reached the public, and is sure to add to "the American beauty's" popularity.

John A. Barry wrote and directed "The Woman's Side." The story contains much mystery, and not until the final scenes is it made certain the play will turn out pretty much as the average audience would have it. There are sudden twists and surprising turns to the unfolding that tend to keep the interest at a high tension and to baffle speculation as to the ultimate ending, although, of course, it is certain that Mary Gray, heroine, is going to triumph over the scheming politician who seeks to defeat her father by unscrupulous means.

Miss MacDonald has the role of a young girl, Mary Gray, whose father, Judge Gray, seeks gubernatorial honors. His opponent is a wily politician named Masters, who has been brought up in the school that holds everything is fair in the political game.

Mary meets Theodore Van Ness, son of the publisher of a powerful newspaper. It is a case of love at first sight. Young Van Ness' parent is against Judge Gray in his fight for governor, and when, at the eleventh hour of the political struggle, Masters seeks to have the Van Ness paper print a scurrilous story about the judge, a story that is sure to cause his defeat, Mary learns of the trick and visits Masters at his office. There is a highly dramatic scene in which the girl threatens to shoot herself if Masters follows his announced course. At that moment Judge Gray comes to Masters' office and at the point of a revolver makes the latter telephone to the Van Ness paper to kill the story. Then it develops that Mary is the daughter of Judge Gray's dead brother, and that, after all, there was nothing of a scandalous nature that truthfully could have been printed about him. It all ends happily with Mary and young Van Ness in each other's arms in the most approved end-of-the-picture fashion.

Photographically, "The Woman's

Side" is a delight, some of the scenes being unusually beautiful. The work of Wade Boetler as Masters, the politician, is worthy of all praise. He offers a strongly drawn picture of the powerful political leader, gruff, domineering, arrogantly heedless of the rights of any and all that oppose him. Edward Burns is happily cast in the role of the young son of the newspaper publisher, and Dwight Crittenden, as his screen father, provides a characterization that is well sketched in its many details of light and shade.

Jolo.

About Time They Secured Worth While Material for Star

Katherine MacDonald in
"THE WOMAN'S SIDE"
Assoc. First Nat'l Pict.

DIRECTOR J. A. Barry
AUTHOR J. A. Barry
SCENARIO BY Not credited
CAMERAMAN Joseph Brotherton
AS A WHOLE..... Another poor story for Katherine MacDonald; little or no opportunities for her in this one
STORY..... Too much politics and too little star; unconvincing and unentertaining
DIRECTION..... Ordinary; frequently choppy and wastes footage on silly incidents
PHOTOGRAPHY Fair
LIGHTINGS Usually all right
STAR..... Has a handicap greater than she can overcome
SUPPORT..... Everyone appears afflicted with an unnatural air and desire to overact; Edward Burns, Henry Barrows, Dwight Crittenden, Ora Devereaux and Wade Boteler
EXTERIORS Adequate
INTERIORS Suffice
DETAIL Fair
CHARACTER OF STORY..... Candidate for Governor threatened with exposure of private life on eve of election unless he withdraws

LENGTH OF PRODUCTION..... 5,366 feet

And still they come. Another very poor story and Katherine MacDonald. It would seem that after so many and successive weak vehicles that she would deserve something worth while, a story that would give her some chance to "come back." But if they continue along the line of "The Woman's Side" the outlook isn't at all bright for Katherine MacDonald.

J. A. Barry attempts a double header and comes

forth as both author and director of "The Woman's Side," a story of politics that is as old as motion pictures and as lacking in opportunities for the star as a slapstick comedy would be. Barry has made no effort to give any bright side to his story or to offer a single original twist. First there is the atmosphere of the slums with one interior, representing a basement dwelling, that is about the last word in unattractiveness. It is obviously a studio affair and the desire to make it real has been carried beyond all proportions. Then comes blackmail and sorrow for the heroine when the woman she believes to be her mother tells her she is nameless. The plot never comes near being convincing and is always far from entertaining.

The direction is frequently choppy. Sequences do not follow smoothly and so much footage is wasted on silly detail such as the heroine's trunk of toys and trinkets which she unearths for the benefit of her childhood sweetheart. The climax is indefinite and somewhat melodramatic. The mystery of the girl's parentage is finally disclosed and the romance reaches a happy conclusion.

It probably isn't extraordinary that the players should appear unnatural when the characters they are called upon to portray are far from being real. At any rate they fail to make this convincing or entertaining.

Story: Mary Gray's father, Judge Gray, is running for Governor. On the eve of election his opponent, Masters, threatens to print a story about the Judge's divorce that will spoil his chances of winning unless he withdraws. Mary appeals to the ex-wife and the woman she believes is her mother. She is told it was because of her they separated and that she is nameless. Finally Masters is beaten and Mary learns her father was the Judge's brother and her parents died of fever in China.

Won't Do if You Cater to Patrons Who are Discriminating

Box Office Analysis for the Exhibitor

It is very doubtful if even the least critical of picturegoers will be satisfied with "The Woman's Side." Possibly some audiences, composed mainly of women, will accept it through sympathy for the heroine, but the sympathy is not genuine. The situations are too far-fetched and improbable to permit a genuine sympathy for the heroine.

You won't help the star's reputation any by show-

ing them this one unless, of course, you are in a neighborhood where you cater chiefly to transients and don't have to worry about regular trade. In that event, it won't matter and probably a double feature day, with the other one sufficiently strong to make up for the difference would be a wise choice. If you must give them an idea of the story, catchlines from the press sheet will do.

May 27, 1922 2925



"A Fascinating Newspaper Story!"

*A newspaper story that is fascinating. The public likes to see the 'wheels go round' and peek behind the scenes where the big dailies are printed. This will interest the majority. The newspaper stuff is exceptionally well done and every detail of getting out a big morning paper is shown. The story deals with editors, politicians and a threatened family scandal. Miss MacDonald is decidedly charming. The cast is very capable. A pleasing story, good acting and the naturalness of the characters will put this over. The light, humorous touches are sure to appeal and the denouement comes as a good surprise."

*That's what the Exhibitors Herald says
of B. P. Schulberg's presentation of*

KATHERINE MACDONALD
in **"The Woman's Side"**

Story and Direction by J. A. Barry

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere



Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Drama
 Gender: Male (Theodore Van Ness Sr.). Group-3.
 Ethnicity: White (Theodore Van Ness Sr.). Unspecified-3.
 Media Category: Newspaper
 Job Title: Publisher (Theodore Van Ness Sr.). Miscellaneous-3 (Editorial, Composing Room, Pressroom).
 Description: Major: Theodore Van Ness Sr., Transformative Positive
 Description: Minor: Miscellaneous-3, Positive

The World's Champion (1922)

Newspaper stories exploit the fame of a middleweight champion changing his father's mind about his son's merits.



Wallace Reid in a scene from "The World's Champion." (Paramount)

William Burroughs, son of a prosperous Briton, aspires to associate with nobility, but when he approaches Lady Elizabeth Galton, he is thrashed by her cousin, Lord Brockington, and disowned by his father. Emigrating to America, he enters the ring and becomes a middleweight champion. Seven years later he returns home to find that Lady Galton, in poor circumstances, has become his father's social secretary. Burroughs, at first horrified to hear of his son's profession, relents when newspapers exploit his fame and he is visited by nobility, but Lady Galton spurns him because of his fighting reputation, though she also refuses to marry Lord Brockington. Challenging William to a fight, Brockington is badly beaten, but when William renounces the ring to become an attorney, Elizabeth announces she is willing to go to America with him as his wife. *American Film Institute Catalog of Feature Films*

(Photo Credit: *Exhibitors Herald*, March 18, 1922, p. 60)



Internet Images

The World's Champion

Paramount Photo Play in Five Parts. Adapted from Stage Play by Thomas Loudon and A. E. Thomas. Scenario by J. E. Nash. Director, Philip Rosen. Running Time, Fifty-five Minutes.

THE CAST

Wm. Burroughs	Wallace Reid
Lady Elizabeth	Lois Wilson
John Burroughs	Lionel Belmore
George Burroughs	Henry Miller, Jr.
Mrs. Burroughs	Helen Dunbar
Rev. David Burroughs.....	Leslie Casey
Lord Brockington	S. J. Sandford
Mooney	Guy Oliver

SYNOPSIS

William Burroughs, son of John Burroughs, a prosperous Briton, meets and falls in love with Lady Elizabeth Galton, is thrashed by her cousin, Lord Brockington quarrels with his father and goes to America. He returns seven years later, having in the interval entered the prize ring and become middleweight champion. He finds Lady Elizabeth in poor circumstances and working as a secretary. Old man Burroughs is at first horrified when he discovers his son's profession, but when the newspapers exploit his fame and members of the nobility call upon him, changes his mind and gives a banquet in William's honor, but Lady Elizabeth spurns him on account of his fighting reputation. She refuses to marry Lord Brockington. The latter encounters William and they go into the garden to fight. Brockington is badly beaten and much surprised to learn that he has been facing a champion. Elizabeth learns that William has renounced the ring and become an attorney. He is about to return to America when she announces her willingness to accompany him as his wife.

The stage play from which this picture is adapted dwelt with satirical yet good humored emphasis on the snobbish ambitions of a certain British family to acquire social prestige. While this idea is also set forth in the screen version, more attention is paid to the development of the hero's adventures and the shaping of his love affair into a satisfactory conclusion, although the main incidents of the original plot remain unchanged. The picture, while not belonging in the category of Wallace Reid's best contributions to the silent drama, offers fair average entertainment, and with the prestige of the star's name will probably draw well. It starts off in somewhat leisurely fashion, the chief interest and most effective comedy beginning to develop when the athletic William returns to his native land the proud owner of a championship title.

Points of Appeal.—The hero's narration of his struggles to make a livelihood in the United States and the flashbacks showing him employed as truck driver, hod-carrier, sewer digger, street cleaner, etc., are very amusing, and the long shots of his bout with Kid McCoy, when he wins the middleweight title, get across satisfactorily. The director scored a palpable hit in the scene where William and the unsuspecting Lord Brockington go into the garden to settle their dispute by a fistic argument. Instead of showing the actual combat, the unfortunate nobleman returns borne upon a stretcher, while the victor comes back unmarked and whistling gaily. This bit of suggestion is far more effective than a closeup of the actual rough-and-tumble would have been and stirs the audience into gales of laughter.

Cast.—Wallace Reid does not quite measure up to the ideal of a professional pugilist, but his breezy comedy and engaging smile invest the role of William with undeniable charm; while Lois Wilson wins favor as the pretty heroine. The supporting cast is adequate.

Photography, Lighting, Direction.—The exteriors include some pretty wood and water views; the interiors are handsome, but the lighting effects somewhat uneven, producing occasionally a strained "white glare" rather trying to the eyes. The continuity is smooth, and the action, after the opening reel, moves rapidly.



“The World’s Champion”

*Wallace Reid Scores in Light-Hearted
Paramount Comedy-Drama*

Reviewed by Sumner Smith.

Wallace Reid performs as acceptably as usual in his latest Paramount picture. “The World’s Champion,” based on the play, “The Champion,” which had a good run on Broadway. He is seen in a role new to him, that of an English youth who ignores his father’s social aspirations to follow the fight game and become champion. Like the stage play, the picture waves the flag in true George M. Cohan style when William Burroughs announces he has become an American.

This latest Reid offering is not his best, but is up to the Reid average, which is high. It has a good story, the acting is generally good and there is much comedy relief. Lois Wilson is an appealing heroine but has little to do, while Lionel Belmore as John Burroughs effectively represents that choleric man. W. J. Ferguson, an old-time actor with elastic eyebrows, as the butler, is called on for a large part of the comedy, and his work last week greatly pleased a Rivoli audience. Reid, himself, will get many hands.

Though the picture is about a gentlemanly prize-fighter, only a few feet of it are devoted to a boxing match. Possibly someone eliminated some of the scenes of the milling where Burroughs wins the world’s light heavyweight championship. It is Philip E. Rosen’s first directorial work for Paramount.

The Cast

William Burroughs.....	Wallace Reid
Lady Elizabeth.....	Lois Wilson
John Burroughs.....	Lionel Belmore
George Burroughs.....	Henry Miller, Jr.
Mrs. Burroughs.....	Helen Dunbar
Rev. David Burroughs.....	Leslie Casey
Lord Brockington.....	S. J. Sandford
Butler.....	W. J. Ferguson
Mooney	Guy Oliver

From the Stage Play, “The Champion,” by

A. E. Thomas and Thomas Loudon.

Adapted by J. E. Nash.

Directed by Philip E. Rosen.

Photographed by C. E. Shoenbaum.

The Story

William Burroughs, son of a middle class Englishman, who aspires to the society of noblemen, meets Lady Elizabeth Galton, is thrashed by her cousin, Lord Brockington, and disowned by his father. Going to America he becomes a champion boxer and returns home after seven years to find reduced circumstances has obliged Lady Galton to become his father's social secretary. About to be evicted again by his father, the news that he is "Gunboat Williams," the champ, brings a horde of celebrities to the Burroughs' home, inducing dad to change his mind. Burroughs repays Lord Brockington for his thrashing and marries Lady Galton.

Program and Exploitation Catchlines:

A Champion Star in a Knockout Picture
—Wallace Reid in "The World's Champion," the Story of An English Lad Who Made Good Both in the Squared Circle and in Society.

Revenge Is Sweet, Especially When You Can Kid the Other Fellow About It—This Chap, Fighting Over a Girl, Tried to Lick the World's Champion—and Didn't.

Exploitation Angles: Don't try to sell this as a prize-fight picture. It is not, and to work on those lines will keep away a great many people. Tell them it is a story about a champion and not the picture of a fight. That will bring in the sporting class and the others as well. Make some capital of the fact that Wallace Reid gets away from the automobile stories in this.

“The World's Champion”

Paramount—5030 Feet

(Reviewed by J. S. Dickerson)

IN spite of the fact that Wally is scarcely the type for his role and gets few acting opportunities, “The World's Champion,” an adaptation of the stage play, “The Champion,” in which Grant Mitchell appeared last season, will probably be called first-class entertainment by the fans, especially the female of the species.

The reason for this is that the picture is constructed from sure fire material and relates a story that appeals to Americans of all ages and regardless of sex.

There is an overbearing and stuck-up English nobleman as a villain, more snobbish Englishers to be taken down a peg, a pretty but poor English heroine who is a regular fellow and an erstwhile English young cub who became an American citizen and a prize ring champ.

Then, in developing the story, no opportunities are lost to stimulate our traditional antagonism for caste, lords, ladies, aristocracy and snobbishness. There is even a little flag waving.

Wally's role presents him as the youngest son of an English bounder who gets in dutch with his pater, is licked by his rival for the hand of a fair lady and finally emigrates to America. The story revolves about him but several of the cast have better parts, and one at least, William J. Ferguson as the butler, makes his role stand out to better advantage by clever acting.

Lois Wilson is the heroine and is really entitled to co-starring honors.

The picture marks the promotion of Philip E. Rosen from cameraman to director, with results entirely satisfactory, the adaptability of the material supplied being considered. There are rather too many titles but this was unavoidable.

Classification—A political drama, mixed with some genuine comedy and human interest features.

Production Highlights—Scene where heroine, in the car of her father's political opponent, makes speech in behalf of her father; also scenes of heroine acting as good samaritan in slums.

Exploitation Angles—The line, "What would you do if you found out that you didn't know the real name of your mother and that the man whom you thought to be your father was not your father at all," can be used effectively in newspaper space. As Katherine MacDonald is 90 per cent of the strength of the cast, she should be played up to great extent.

Drawing Power—Not a very good bet outside the larger cities. Should do good business in first run and larger neighborhood theatres, especially where Katherine MacDonald is popular.

Motion Picture News, March 11, 1922, p. 1502

WALLACE REID IN
WORLD'S CHAMPION
(PARAMOUNT)

Clean, interesting and fast moving story which should please a lot of Reid fans. Scenes are laid in England and the picture is built about a pretty love story where the hero, of lowly birth, wins the girl of the aristocracy. Should go well. Directed by Phil Rosen. Five reels.

The play, "The Champion," by A. E. Thomas and Thomas Loudon, which served as a stage vehicle for Grant Mitchell, has been converted into a satisfactory picture for Wallace Reid, under the direction of Phil Rosen. Good photography, satisfactory atmosphere in the English settings and locations, and a capable cast make pleasing, if light, entertainment.

The always likable Wallace Reid has a role entirely suited to his ability. He is cast as the youngest son of an ambitious middle class English grocer, who is trying to climb into a higher social plane. The two older sons are chips off the parental block, but William Borrowoughs is a thorn in his father's side.

The story opens with William fighting on the estate of Lord Brockington, a portly member of the aristocracy. Brockington's pretty cousin, played by Lois Wilson, gets her fishing line entangled with that of the grocer's son, and they are making fast headway towards friendship when Brockington discovers them. Having an eye on Lady Elizabeth for himself, he orders William off his land, treating him rough to the extent of knocking him down several times before Lady Elizabeth returns to object. William escorts Lady Elizabeth home, much to the anger of Lord Brockington, and later he bids the girl good-bye, begging her not to marry until he returns with a fortune which he determines to win. He does a Romeo act which furnishes situations for some good, lively

comedy. William smuggles himself aboard a liner bound for America and meets an Irish pugilist who teaches him the gentle art of knocking the other fellow cold, on the way across. Five years elapse and William returns to his home as "Gunboat" Williams, middleweight champion of the world. This is the last and most awful disgrace in the eyes of his social climbing father, and he orders the son away. Just as William is about to leave, the place is besieged by the mayor of the town, backed by a bunch of haughty lords and belted earls, who angrily reproach the bewildered Borrowoughs for having raised the middleweight champion and keeping it a secret. Borrowoughs finds himself the father of one whom the gentry bow before, and he discovers great pride in "My son."

Lady Elizabeth is acting as social secretary to the aspiring grocer and when Lord Brockington comes to take her away, William sees his chance to get even. The fight which follows is staged outside and we are not permitted to see it, but it apparently is a good one, with William as the victor, not only in the battle, but in the affections of the girl who has waited for him.

Exhibitors Herald, March 18, 1922, p. 60

WORLD'S CHAMPION

William Burroughs.....	Wallace Reid
Lady Elizabeth.....	Lois Wilson
John Burroughs.....	Lionel Belmore
George Burroughs.....	Henry Miller, Jr.
Mrs. Burroughs.....	Helen Dunbar
Rev. David Burroughs.....	Leslie Casey
Lord Brockington.....	S. J. Sandford
Butler.....	W. J. Ferguson
Mooney.....	Guy Oliver

In six reels Jesse L. Lasky, through Paramount, has released Wally Reid's latest based on the play, "The Champion," which shapes up as a pleasing light comedy feature for the better run houses. The film has not realized on the comedy value instances the show held, but on the other hand has come through for laughs where the stage presentation was unable to connect. The story is fitting for Reid, who ambles through without being called upon for any exceptional effort, though lending a deft touch to the character, possibly due to direction, that keeps the theme continuously amusing, backed, of course, by his appearance. Well dressed, having most of the action take place within interior sets, and nicely casted, the picture has the punch laughs placed down near the finish previous to a non-clinch ending which leaves a satisfactory and wholesome impression.

The story's locale is England with Reid as William Burroughs, the youngest son of a family whose father is a fanatical social climber. He ousts the boy from his home for not apologizing to a peer. The prodigal goes broke, with the succeeding film showing him sneaking his way on shipboard, accidentally meeting a fight trainer, caught by officers of the ship and set to washing dishes as a means of working his way to the States. Lost sight of for a while, in revealing what goes on back home, the next flash at young Burroughs is when he returns to the fold, unannounced, to see his mother, with the old boy still holding out and again ordering him away, with his second departure being stayed by a calling contingent of the mayor and a trio of nobles who have come to pay homage to the middle-weight champion of the world, "Gunboat William."

The father dotes on the social side and announces his pride in his son, insisting he stay and giving a stag dinner in his honor for all the male social leaders he can think of.

The climax comes when Lord Brockington calls to take away Lady Elizabeth, financially necessitated to act as private secretary to the Burroughs family. Recognizing in young Burroughs the boy to whom he gave a beating some five years previous, he challenges him to come outside for another trimming. The champ's preparation for the affair in taking off his ring and following out the door whistling, the carrying in of the lord on an improvised stretcher, with the action of the fight being shown by proxy through the facial expression of the butler, provide the laughs inserted into the film which lead up to the conclusion.

The fight wherein "Gunboat William" takes unto himself the middle-weight crown is in the form of a switchback, not any too lengthy or convincing. It shows an outdoor ring, the attendant mob, the round in which the battle is won, and Kid

McCoy as the falling champion (very much overweight) and doing little but floundering around before taking the final dive for the count. The situation might have been worked up for much better results with possibly McCoy allotted some footage. He's of no little interest himself, remarks from men in the audience bearing out that statement. Despite McCoy is much heavier than when he taught a red-headed kid to swim, he certainly is deserving of the program or subtitle mention, which is conspicuous by its absence.

The photography by C. E. Schoenbaum is adequate throughout. The supporting cast, outside of Lionel Belmore, who is prone to overplay the socially cringing father, upholds the action and lends valuable assistance to the interest of the story. Philip E. Rosen directed, carrying the picture along for good results though seemingly to have not developed the full possibilities of the tale, but maybe not entirely his fault, for J. E. Nash is listed as having done the scenario and Thomas Buchanan the supervising. The original story is by Thomas Louden and A. E. Thomas.

"The World's Champion" will not hurt Lasky, Paramount nor Reid. It is a program feature that doesn't infringe on the double-feature racket. It'll get over by itself and register for a society comedy the censors won't have to annoy anyone about.

Skig.

A Good Comedy Feature But Cutting Would Speed It Up

Wallace Reid in
"THE WORLD'S CHAMPION"
Paramount

DIRECTOR Philip K. Rosen
AUTHORS Thomas Loudon and A. E. Thomas
SCENARIO BY J. E. Nash
CAMERAMAN C. E. Schoenbaum
AS A WHOLE Has some bright comedy bits but they would have shown up much better in a two-reeler
STORY Needed considerable padding to get it to feature length; provides star with part well suited to him
DIRECTION Satisfactory; handles humorous situations to good advantage especially in conclusion
PHOTOGRAPHY Good
LIGHTINGS Good
STAR Best suited to this type of light comedy
SUPPORT Lois Wilson pleasing; Lionel Belmore good in comedy role but overdoes it occasionally; W. J. Ferguson good
EXTERIORS Not a great many
INTERIORS All right
DETAIL Ample
CHARACTER OF STORY Son of would-be English aristocrat becomes lightweight champion of the world and instead of disgracing family gains an entrance for them into society

LENGTH OF PRODUCTION 5,030 feet
 The Loudon-Thomas stage play offers a thoroughly suitable vehicle for Wallace Reid and contains the right sort of comedy for screen purposes but not quite enough of it for a five-reel feature. As a two-reeler it would have made a crackerjack subject. In order to get it out to the proper feature length it has been necessary to do some padding and stalling around and in doing so the situations are rather broken up and not as strong in pulling laughs as they might otherwise have been.

Despite the handicap Director Rosen has succeeded in securing a pleasing comedy entertainment and if the Rialto audience is to be accepted as a criterion, it will prove quite satisfactory. The picture will probably not appeal to English audiences but right here it will go well and bears a bit of patriotic flavor in one of its titles which quotes the young English lightweight champion as saying, "I've become an American citizen and I'm going HOME." It virtually asks for applause. The action is laid in England but pokes some good natured fun at the aristocrats.

Rosen handles the players nicely and has selected good types for the various roles. Lionel Belmore, as the former grocer, who seeks to enter society, is well suited; Lois Wilson, the second party to the romance, is quite pleasing in this, and others who appear are Henry Miller, Jr., Helen Dunbar, Leslie Casey, S. J. Sanilford, Guy Oliver and W. J. Ferguson, who repeats his comic butler role in fine style. The conclusion is especially well done and the manner in which hero Wallie joyously greets the opportunity to return a beating to Lord Brockington and the way it is carried out gets a good laugh.

William Borroughs (Reid) incurs the wrath of his father by a quarrel with Lord Brockington, an aristocratic neighbor whom the elder Borroughs has been trying to cultivate in an effort to break into society and forget his career as a grocer. William is ordered from the house. He goes to America, becomes a fighter and wins the lightweight championship. He returns home and finds Lady Elizabeth, Brockington's cousin, acting as social secretary for his father because she didn't want to marry Brockington and was really in love with William. Borroughs is prepared to wait his son once more until his fame becomes known and is welcomed by everyone. The family gains an entrance into society but William goes back to America with Elizabeth as a bride.

Should Please the Majority and All of the Reid Fans

Box Office Analysis for the Exhibitor

With a title like this you won't have much trouble getting the men to come in and especially if you display some stills with Wallie in the ring they'll know there's no catch in the title. Even though there isn't much footage devoted to the ring and the actual fight scenes they shouldn't be disappointed because the comedy business makes up for it.

The star's admirers will be well pleased and if you think it will mean anything, mention the fact that the story has been adapted from the stage play in which Grant Mitchell appeared. Catchlines will help. Say: "Gunboat Williams—that's Wallace Reid's title in 'The World's Champion.' See how he wins the lightweight championship and gives up mixing with lords and dukes to become an American citizen."

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Comedy
 Gender: Group
 Ethnicity: Unspecified
 Media Category: Newspaper
 Job Title: Unidentified News Staff
 Description: Major: None
 Description: Minor: Unidentified News Staff, Neutral

The Young Rajah (1922)

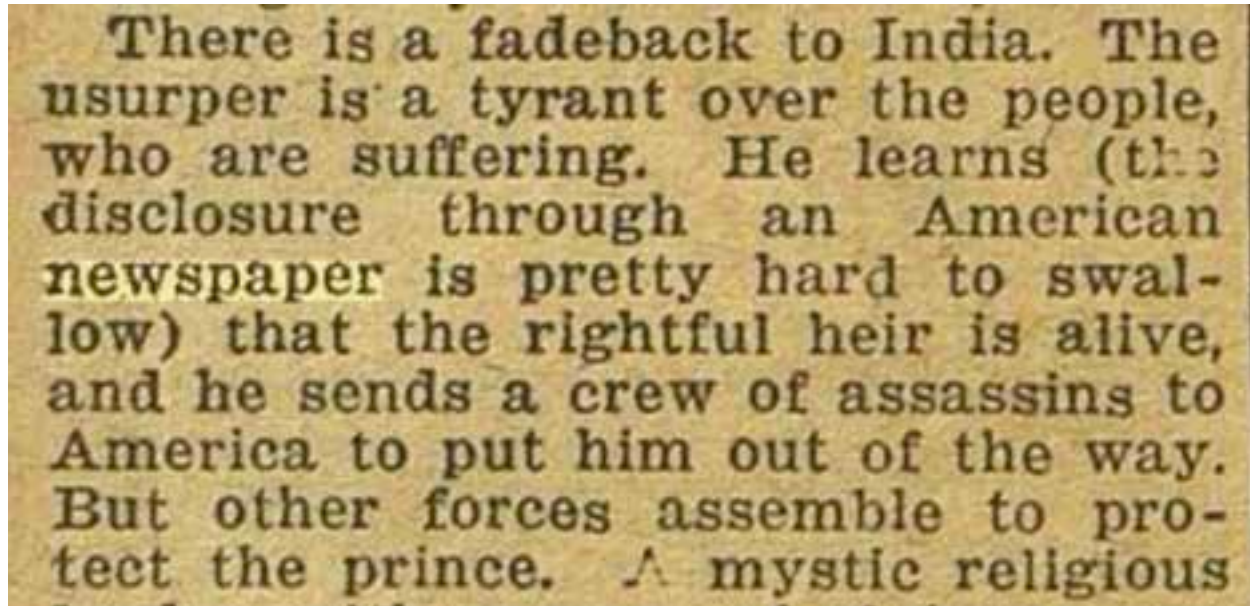
American Newspaper story informs a tyrant running India that the rightful heir is alive and he sends assassins to America to kill him.

A young rajah, believed to be descended from Arjuna, the mortal brother of the god Krishna, is brought to America for safety and raised as Amos Judd. He becomes a star athlete and popular student at Harvard, falls in love with Molly Cabot, and discovers his ability to see the future in dreams. Because on the day before his wedding to Molly he dreams that an attack will be made upon his life, Amos goes into a sanatorium for protection. Even so, he is attacked but is rescued and told that he is needed by his people. Amos realizes his duty and leaves Molly to return to India--sadly, yet with optimism, for he has dreamt of a Hindu wedding with Molly as his bride. *American Film Institute Catalog for Feature Films*

After fifteen years, Joshua Judd ([Charles Ogle](#)) tells his adopted son, Amos (Valentino), that his real father was an Indian [maharajah](#) overthrown by Ali Khan ([Bertram Grassby](#)). Amos, then a young boy (played by an uncredited Pat Moore), was rescued by General Devi Das Gadi ([George Periolat](#)) and taken to America for his safety. (Joshua's merchant brother had been a trusted friend of the late maharajah.) Amos attends [Harvard University](#). There he incurs the hatred of Austin Slade, Jr. (Jack Giddings), whom he beats out for a spot on the rowing team. At a party celebrating a rowing victory over arch-rival [Yale](#), a jealous Slade calls Amos "yellow" and pours a drink on him, causing Amos to punch him. Slade grabs a chair as a weapon, but Amos ducks, and Slade falls through an open window to his death. Amos is cleared of all wrongdoing, but the newspaper story attracts the notice of Amhad Beg ([J. Farrell MacDonald](#)), Ali Khan's Prime Minister. That summer, at a party hosted by close friend Stephen Van Kovert ([William Boyd](#)), Amos becomes attracted to one of the other guests, Molly Cabot ([Wanda Hawley](#)). By chance, Molly and her family decide to vacation in Amos's hometown. As they become better acquainted, Amos overcomes Molly's initial dislike of him. However, Molly tells her father (Edward Jobson) that she cannot marry someone who is not one of her "own people", however much she loves him. Instead, she agrees to marry longtime suitor Horace Bennett (Robert Ober), who had been a good friend of Slade's. Bennett tells Amos to stay away from his future wife, but when he also calls Amos a murderer, Amos chokes him into apologizing. As he leaves, Amos is struck in the head by a rock thrown by Bennett. Seeing this, Molly rushes to Amos's side and breaks off her engagement to Bennett. The happy couple decide on an early wedding, but Amos has a vision showing him being murdered the day before. He has had visions before; all came true, even if he tried to prevent them. His family is supposedly descended from Prince [Arjuna](#); the god [Krishna](#) granted Arjuna and all his descendants the gift of prophesy. When he reveals this to his future father-in-law (who has already witnessed the accuracy of Amos's visions), the latter suggests he lock himself away in the sanatorium of a friend for the day. Amos does so, but Amhad Beg and his men find and kidnap him. Just as they are about to kill him, Amos is rescued by the mystic Narada ([Josef Swickard](#)), who also can see into the future, and his followers.

Narada convinces him to forgo his own happiness and return to India to overthrow the tyrant. When Amos is welcomed by his people and the army revolts, Ali Khan commits suicide. The new Maharajah of Dharmagar takes comfort in his latest vision, which shows his wedding to Molly.

https://en.wikipedia.org/wiki/The_Young_Rajah



There is a fadeback to India. The usurper is a tyrant over the people, who are suffering. He learns (the disclosure through an American newspaper is pretty hard to swallow) that the rightful heir is alive, and he sends a crew of assassins to America to put him out of the way. But other forces assemble to protect the prince. A mystic religious

Variety, November 10, 1922, p. 42

THE YOUNG RAJAH

Jesse Lasky presents Rodolph Valentino in a drama from the play by Althea Luce and the novel by John Ames Mitchell, the latter having enjoyed a vogue 20 years ago. Directed by Philip Rosen. Scenario by June Mathis.

Amos Judd.....	Rodolph Valentino
Molly Cabot.....	Wanda Hawley
Amos Judd (as a boy).....	Pat Moore
Joshua Judd.....	Charles Ogle
Sarah Judd.....	Fanny Midgely
Horace Bennett.....	Robert Ober
Slade.....	Jack Giddings
John Cabot.....	Edward Jobson
Narada.....	Joseph Swickard
Maharajah.....	Bertram Grassby
Tehjunder Roy.....	J. Farrell MacDonald
General Gadi.....	George Periolat
Prince Musnud.....	George Field
Miss Van Kovert.....	Maude Wayne
Stephen Van Kovert.....	William Boyd
Dr. Fettiplace.....	Joseph Harrington
Caleb.....	Spottiswoode Altken

This mystic tale loses something in the telling on the screen. The novel was a lot more plausible. The screen version savors of camera trickery and the whole thing loses in sincerity and conviction. The device of having a luminous spot appear on the brow of the hero as he goes into a trance strikes one as a crude arrangement. It brutally reminds one that the whole affair is a piece of fiction, this to the sad damage of the illusion.

The book was infinitely more persuasive in its appeal to the imagination. The screen is much too literal, even to the flashbacks which show the Hindoo uprising and political plottings in India. They were faintly suggested in the novel, but on the screen they are mere theatrical display, having some value as a series of spectacles, but exceedingly stagy and unreal.

It's not an especially fortunate part for Valentino. His successes have been made in roles which called for hectic romance with a dash of paprika in their flavoring. This one is a milkshake after the cocktail of "The Sheik" or even of the Toreador of "Blood and Sand." Nevertheless, the star has a pull, as testified Monday night when the Rivoli was well filled in spite of the rain. The picture probably won't repeat "Blood and Sand," but it should be a satisfactory entertainment and a profitable release. It's nearly 20 years since the popularity of "Amos Judd" in novel form and the name probably doesn't mean much.

The flashbacks to the Oriental part of the story make violent and disturbing contrast to the modern American locale, and the finish has been twisted into a happy one to the damage of the work, although there is no disputing the good judgment in a commercial way of the arrangement as a general rule. If memory serves, the novel finished with the death of Amos, while the film takes him back to India, restores him to the throne of his native principality and gives a hint of future wedding bells.

The story opens in the Connecticut home of Caleb Judd. To the farmhouse come two mysterious strangers and a boy, bearing a letter from Caleb's brother, a merchant in Calcutta. There has been a revolution in a native state, the ruler has been slain by the successful pretender and his son has escaped and is to be brought up by Caleb. The strangers are high officials of the former royal court. They give a vast fortune in money and jewels to Caleb in trust for the boy, who remains in ignorance of his origin.

He grows up and enters Harvard, becoming a leading athlete and leader of the wealthy set. He is regarded with suspicion by the other youths because of his foreign air and a strange gift of seeing into the future. He falls in love with Molly Cabot, who is divided in her affections between him and an American youth who turns out to be something of a bounder. At length Amos' suit triumphs and the wedding day is set, but Amos has a vision that he will die before the marriage day.

There is a fadeback to India. The usurper is a tyrant over the people, who are suffering. He learns (the disclosure through an American newspaper is pretty hard to swallow) that the rightful heir is alive, and he sends a crew of assassins to America to put him out of the way. But other forces assemble to protect the prince. A mystic religious leader with powers of clairvoyance has a vision of the danger to the young Rajah and he sets out to pre-

vent injury to the prince. The usurper's hirelings capture Amos and are about to do away with him when the priest and his followers appear, killing the leader of the assassins and conducting the prince back to India, where he is acclaimed by the people as their savior and restored to his throne after the pretender has committed suicide.

The epilog shows the Rajah in his garden, mourning for the love which he had deserted at the call of duty, but the vision of prophecy, which has never been wrong, appears to show that ultimately they will be reunited.

Rush.

Variety, November 10, 1922, p. 42

"The Young Rajah"

Paramount Offering with Rodolph Valentino is Sumptuous Production of Many Moods

Reviewed by Mary Kelly

Similar in style rather in motive to the productions which have made Rodolph Valentino the screen hero of the hour, "The Young Rajah," makes an appeal that is slightly new. It is a sumptuous production of many moods.

Compared to his recent achievement in "Blood and Sand," it leaves a decided impression of being less virile, although none the less attractive to many of the fans. Instead of relying upon an intensely physical theme, as this did, the picture resorts to mysticism as the strongest appeal. This touch of the supernatural has not found expression in religious passages, but rather in spectacular features such as have proven very popular in other pictures.

The young Rajah is a boy of Indian birth, educated in America and endowed with the gift of seeing into the future, as indicated by a white light on his forehead. His predictions are infallibly and sometimes amusingly correct. His final vision of the attack to be made upon his own life, just before the day of his wedding, comes to pass in a scene that is intensely vivid.

There are a number of brilliant episodes executed with a dash and finesse that do the director and the entire cast credit. The production is a pompous spectacle with many contrasts, as for instance, the simple New England home scenes and the elaborate construction of the Maharajah's palace in India. The picture opens with an unusually effective slant on college sports and youthful rivalry.

Valentino's performance is remarkably smooth. The close-ups are many, and his art in emotional expression was never more accomplished. Less vigorous than his roles in the past, he gets fine results with more subtle effort. One of the most vivid personalities in the excellent supporting cast is Joseph Swickard as the Indian mystic.

The Cast

Amos Judd.....Rodolph Valentino
 Molly Cabot.....Wanda Hawley
 Amos Judd (as a boy).....Pat Moore
 Joshua Judd.....Charles Ogle
 Sarah Judd.....Fanny Midgely
 Horace Bennett.....Robert Ober
 Slade.....Jack Giddings
 John Cabot.....Edward Johnson
 Narada.....Joseph Swickard
 Maharajah.....Bertram Grassby
 Tehjunder Roy.....J. Farrell MacDonald
 General Gadi.....George Periolat
 Prince Musnud.....George Field
 Miss Van Kover.....Maude Wayne
 Stephen Van Kover.....William Boyd
 Dr. Pettipiece.....Joseph Harrington
 Caleb.....Spottiswoode Aitken

Based upon the Novel by John Ames Mitchell
 and the Play, "Amos Judd," by
 Alethen Luce.

Scenario by June Mathis.
 Direction by Philip Rosen.
 Length. 7,705 Feet.

The Story

Amos Judd, heir to the throne of India, is kept in ignorance of his rights until manhood, and is reared by Joshua and Sarah Judd, Americans. His strange gift of seeing

into the future puzzles his friends and particularly the father of Molly Cabot, whom he loves. Amos proves the truth of his predictions, but fails to see the fate which is about to befall him at the hands of a jealous rival of college days. He is wounded but recovers after Molly's care, and in carrying out his visions is forced to go to India without her, after narrowly escaping his enemies. In a vision later, however, he sees himself wedded to her in his own India.

"The Young Rajah"

"THE YOUNG RAJAH" presents an entirely new theme for a motion picture. It is a play of fascinating contrasts between the psychic mysticism of India and the matter-of-fact practicality of New England, with Rudolph Valentino cast in the role of an Indian prince who has been brought up in America with no knowledge of his regal origin. It is an effective vehicle for a new display of his genius.

The story from which "The Young Rajah" is adapted is the novel, "Amos Judd," by John Ames Mitchell, former editor of *LIFE*. It was adapted for the screen by June Mathis.

The scenes open in the New England village of Daleford, where Josiah Judd is residing and wondering what has happened to his brother who went to India years before. Two men arrive from India unexpectedly with a very young boy and confide him to the care of Josiah with instructions that many lives depend upon his keeping the secret of the boy's identity. They suggest that he let it be known that the boy is the adopted child of his brother. A large quantity of money and jewels is left with him. At the age of seven the boy shows a remarkable ability to foresee events of the future. He goes to college later and leads a wild life, throwing a classmate out of a window and killing him during an orgy. In his visions he foresees his own death in the library of a home with a beautiful woman leaning over him. The calendar hanging in the room is torn off at November 4.

There is a dramatic moment

when he meets the girl of his vision and falls in love with her. Tense situations also develop when he discovers, in searching through some old papers, that he is the son of a rajah. Later he saves the life of the girl when they both are pursued by a bull.

The climax comes on their honeymoon while he is writing a letter and hears his wife scream in an adjoining room. He dashes in to find her struggling with a burglar. He kills him, only to be attacked by another. Both fire, the burglar dropping dead and the Young Rajah sinking back onto a couch mortally wounded, with his bride leaning over him—just as he had pictured it in his vision.

Motion Picture News, June 10, 1922, p. 2875

RODOLF VALENTINO IN
THE YOUNG RAJAH
(PARAMOUNT)

More of a vehicle for the star than a probable story, yet contains interesting situations of which Director Philip Rosen has taken full advantage. Popularity of the star will make it go over. 7,705 feet in length.

As "The Young Rajah" Valentino looks more rajahesque than the real article as we know it in the news weeklies. Turbanned and Turkish-trousered the languid lover of the screen brings to mind fragmentary thoughts of lotus blossoms, nautch girls and Kipling. Jesse Lasky and June Mathis, the latter being responsible for the scenario, cannot be criticised for having seized upon a story so palpably meant for Valentino's personality.

As a story, however, reduced to the severe terms of celluloid, it hardly holds water. Valentino has the gift of peering into the future, a gift he uses to advance the interest and mystery of the tale, but which isn't always in perfect working order, creating doubts in the minds of the skeptical as to its usefulness.

Supported by Wanda Hawley as Molly Cabot and a capable cast, some of whom are Charles Ogle as Joshua Judd, Robert Ober as Horace Bennett, Edward Jobson as John Cabot and Bertram Grassby, Valentino is well supported.

An uprising in India causes the faithful followers of the young rajah to carry him from India to America where he is adopted and raised as the son of a New England farmer, taking the name of Amos Judd. Later at Harvard he incurs the enmity of two of his classmates and after having been responsible for the victory of the Harvard crew, is publicly insulted by Slade, one of his enemies. During the fight which follows, Slade falls to his death over a balcony. The other classmate, Horace Bennett, takes the attitude that Amos is responsible for Slade's death.

Bennett and Amos both fall in love with Molly Cabot and although loving Amos, Molly listens to Bennett and accepts his ring. A quarrel between the two men opens Molly's eyes and she pledges herself to Amos.

Meanwhile in India the usurper of the young rajah's throne learns that the latter lives and sends a delegation to kill him. At the same time a band of the faithful set out to bring him back to rule his people. Amos develops the power to read the future and discovers he is to die the day before his wedding.

The emissaries of the usurper find him and he is about to be put to death when the band of faithful arrive and rescue him. He is forced to go back to India, leaving word for Molly that he will send for her. In another vision he sees Molly by his side and as his prophetic dreams have all come true, we are left to believe the ending will be a happy one.

In spite of Director Rosen's good work the story fails to be more than a fairy tale, chiefly interesting through its pictorial values. To those who like the handsome Valentino it will undoubtedly appeal.

Exhibitors Herald, November 25, 1922, p. 62

Not Much to the Story But It Will Please Star's Following

Rodolph Valentino in
"THE YOUNG RAJAH"
Paramount

DIRECTOR Philip Rosen
AUTHOR J. A. Mitchell
SCENARIO BY June Mathis
CAMERAMAN James Van Trees
AS A WHOLE Presents star in elaborate and fantastic surroundings; a picturesque romance that makes it a pretty picture but little more
STORY Fanciful tale that makes costume model rather than actor of star
DIRECTION Adequate; Oriental episodes are good to look at; could not make such material convincing entertainment
PHOTOGRAPHY Excellent
LIGHTINGS Good
STAR Has little real acting to do
SUPPORT Wanda Hawley not the most suitable lead for Valentino; a satisfactory cast generally
EXTERIORS Good
INTERIORS Appropriate
DETAIL Ample
CHARACTER OF STORY Boy adopted by Connecticut farmer turns out to be famous rajah

LENGTH OF PRODUCTION 7,705 feet
 For the admirers of Rodolph Valentino, "The Young Rajah" will undoubtedly furnish satisfactory entertainment because they are not likely to complain about anything as long as the star is present. His host of followers, the "flapper" crowd in particular, will be pleased with the highly improbable but colorful romance contained in "The Young Rajah," a fanciful story with two widely different episodes that have not a convincing connection.

Connecticut and the Orient are a great distance apart

but they are the two principal locales in the story, with the situations almost as widely separate. On the one hand there is an Oriental kingdom with considerable squabbling over the right to the throne and on the other there is a village in America where the rightful heir, a young rajah, has been hidden by those protecting him against the wrath of his father's enemies. The story's most outstanding implausibility is the boy's power to forecast the future. He can definitely foretell coming events and there is an explanation of how he came by this gift which is equally vague and fanciful. In fact it would have been much more satisfactory if they had given this one a dream finish rather than try to present it in a serious vein for the situations are such that they cannot provide serious entertainment despite the efforts of Director Philip Rosen to make them so.

The piece appears to have been selected solely for the variety of situations and atmosphere which it gives the star. To mention a few of the bits in which he appears are as a college student, a member of Yale's rowing team, a horseback rider, lover and rajah. Valentino uses a large wardrobe in this one and as far as his admirers are concerned they'll probably consider it a first rate vehicle. Wanda Hawley does satisfactory work as the girl but doesn't make a particularly attractive lead for the star. Others in the cast are adequate.

The picture has been well produced with several more or less lavish scenes in the Oriental sequences. A slight comic vein appears at intervals and the romance is prominent throughout. The trouble over the throne is never very clear.

Story: It develops that Amos Judd, college student, is a rajah and heir to the throne. How he foresees that he will be compelled to return to his native land and events transpire as he anticipates them compose the most of the picture.

Should Be Easy to Get Them In With Valentino's Name

Box Office Analysis for the Exhibitor

Judging from the crowd at the Rivoli this week it would seem that all you need is Valentino's name to get them in. And for those who like him, "The Young Rajah" will probably please them as well as anything, that is if they are satisfied with just seeing him, regardless of the story. This one doesn't require very much of his acting ability but it does show him off to advantage in a variety of ways.

You can count on the "flapper" contingent especially

to support "The Young Rajah." They will be delighted with the romance and for their benefit let them know about the young heir to an Oriental throne who fell in love with an American girl. You can rely upon it to attract attention particularly by displaying stills of Valentino in his rajah attire. They may expect another "sheik" picture. Wanda Hawley's name can also be used but Valentino's should be sufficient.

Status: Print exists in the Library of Moving Images film collection (incomplete, missing first third of the film).

YouTube

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Youth to Youth (1922)

Newspaper stories planted by a theatrical backer causes the man who loves an actress to believe the rumors that that the actress was the backer's mistress and because of what he has read he decides to end their relationship.



Eve Allinson, a country girl come to Broadway, becomes a star overnight but slips away to join a touring group when she realizes she is rumored to be the mistress of her middle-aged, wealthy backer, Brutus Tawney. Page Brookins, a farmer, sees Eve perform; falls in love with her; and writes to a friend in New York, hoping to further her career. Tawney sets out to fetch her, and when Page hears about her reputation he assumes the rumor to be true and breaks their engagement. Left with no alternative, Eve leaves with Tawney on his yacht, but Page reconsiders and rows out after them. Tawney gives Eve and Page his blessing.

American Film Institute Catalog of Feature Films

“Youth to Youth”

Metro Offers Billie Dove in a Thoroughly Satisfying Romantic Comedy Drama

Reviewed by D. M. Bain

Metro's winsome new star, Billie Dove, will make many pleasant introductions among movie patrons through the medium of her first starring vehicle, "Youth to Youth." She possesses the happy combination of both "looks" and real acting ability and, although supported by a mighty strong cast, carries the lead all the way through the seven reels of this satisfying screen production.

The production is a delightful comedy drama of theatrical life. It portrays magnificently scenes in a New York hotel, in a metropolitan playhouse and then shifts to the unusual background of a barnstorming boat, and is probably the first screen production to treat seriously this little known about branch of theatrical endeavor. A love-story that is not altogether new, but is thoroughly pleasing and satisfying permeates the piece and the comedy element is not overlooked, Emile Chautard, the director, having a happy faculty of intermingling the lighter touches without your knowledge,

until you ease right up on a good hearty chuckle before you know it.

The cast is satisfying and efficient and can safely be billed as an all-star cast, Cullen Landis playing the male lead in more than his usual fascinating style. Wallace Beery also does good work.

The production as a whole can safely be promised as mighty entertaining.

The Cast

Eve Allinson.....	Billie Dove
Mrs. Cora Knittson.....	Edythe Chapman
Taylor.....	Hardes Kirkland
Mrs. Jolley.....	Sylvia Ashton
Maurice Gobin.....	Jack Gardner
Page Brooklins.....	Cullen Landis
Mrs. Brooklins.....	Mabel Van Huren
Ralph Horry.....	Thomas O'Brien
Everett Clough.....	Paul Jeffrey
Howe Snedecor.....	Carl Gerard
Emily.....	Zaza Pitts
Orlando Jolley.....	Lincoln Steadman
Luella.....	Gertrude Short
Brutus Tawney.....	Noah Beery

Story by Hulbert Footner.

Adapted by Edith Kennedy.

Directed by Emile Chautard.

Photographed by Arthur Martinelli.

Length, 6,900 feet.

The Story

Eve Allinson, after achieving success on the stage, learns she is accused of being the mistress of Tawney, her backer. She disappears and takes a job with a traveling theatrical company that uses a river boat as a theatre, going from place to place. At one landing Page Brooklins, a farmer, witnesses the show and falls in love with Eve. Horry, a conceited fellow townsman, causes considerable trouble, but is thrashed by Page, who writes to a friend in New York lauding Eve's beauty and ability. Tawney gets the news that Eve has been found and tries to get her to return to New York but she refuses the offer, as she loves Page. Tawney gives the story of discovering Eve to the newspapers. Page reads it and believes the accusation that she has been Tawney's mistress and breaks off with her. Tawney arrives on his yacht and starts to take Eve back. Page becomes convinced of his error, gets a skiff and rows to the yacht. The lovers are reconciled and Tawney knows he is beaten as Youth goes to Youth.

YOUTH TO YOUTH

Metro-Classic, featuring Billie Dove. Story from Robert Footner's novel. Directed by Emilie Chautard. At the State, Oct. 23.

Another case of a fine cast wasted on an indifferent story. The story is just mediocre, labored fiction without a redeeming virtue. The characters move at the behest of impossible motives. Here is a young woman discovered in a country choir by a theatrical manager and made into a metropolitan star. Tawney, the manager, treats her with every consideration as far as the action shows, but when the girl hears two men gossiping in the hotel and hears one of them say "Tawney pays all her bills. These girls—" On the strength of this harmless innuendo, the girl abandons her career leaving behind all her magnificence. She wears the simple dress in which she had come to the city (they couldn't have left out this official detail).

This business of "escaping from shame" as the title puts it, is stretched out interminably with wearisome detail that seems never to end. They even take the fugitive heroine to a cheap restaurant to eat wheatcakes as sign and symbol of her deliverance from what they would have us believe is the false and shameful life of the city. Also she suffers all over the lot although what is on her mind is never quite plain.

She applies for a job in a floating theatre (the idea probably comes from Graham Phillips' "Fall and Rise of Susan Lenox"). There is a lot more of aimless detail in a misdirected effort to build up "atmosphere," but it's all mere tiresome twaddle. The picture is foolish, dull and uninteresting in its essence and gardens a long way below the high average the Metro output has attained in the last few months. In

the cast besides Miss Dove are Noah Berry, George Bunny and Zasu Pitts, the latter wasted on a trifling bit that could have been left out without affecting the tale. Rush.

“ Youth to Youth ”

Metro—Seven Reels

(Reviewed by E. G. Stellings)

THIS picture introduces Metro's newest star, Billie Dove, who, since she flashed her winsome personality last season in a film play based upon stage life, was destined to reach stellar heights. If her work in “Youth to Youth” is a sample of what she is capable of doing, then there is no question that she will soon establish a popular following. Miss Dove carries her lighter moments as well as the heavier with equal grace and ease and audiences which greet her in this story of a country girl who came to New York for a stage career, are certain to be impressed by her wholesome charm and talent.

Stories of stage life are ever fascinating to those unfamiliar with its glamour. The heroine has come to New York to seek a career behind the footlights. And after two years, part of the time of which was spent in the chorus, the girl becomes a star. She is much sought after by wealthy suitors, though she is ignorant of the fact that a wealthy hotel-keeper has provided the luxuries which surround her life. Then a true understanding comes to her and she sacrifices these luxuries to become a leading lady at fifteen dollars a week. The company opens in a small town and a local youth who attends the show falls in love with her.

The story at this point develops dramatic complications which involve her with her previous adventures in New York, and the action is charged with conflict and suspense. The cast of this satisfying—though not a special—production, contains names that will make prospective patrons think twice before they decide to go to another house, and the odds are five to one that this cast will help the picture in getting them in. Cullen Landis again demonstrates that he is a first rate actor, and the support which includes the only Wallace Beery contribute excellent work. Taken as a whole the picture can be said to be one of the best that is to be had on the market at this time, although it cannot be considered a special that would get advanced prices.

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Taylor.....	Hardes Kirkland
Mrs. Jolley.....	Sylvia Ashton
Maurice Gobin.....	Jack Gardner
Page Brooklins.....	Cullen Landis
Mrs. Brooklins.....	Mabel Van Huren
Ralph Horry.....	Thomas O'Brien
Everett Clough.....	Paul Jeffrey
Howe Snedecor.....	Carl Gerard
Emily.....	Zazu Pitts
Orlando Jolley.....	Lincoln Steadman
Luella.....	Gertrude Short
Brutus Tawney.....	Noah Beery

Story by Hulbert Footner.

Adapted by Edith Kennedy.

Directed by Emile Chautard.

Photographed by Arthur Martinelli.

Length, 6,900 feet.

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BILLIE DOVE IN
YOUTH TO YOUTH
 (METRO)

A mild little comedy-drama that will please any audience that likes stories of the stage. It has love interest, is well told, and well photographed. The story was written by Hulbert Footner. Direction is by Emile Chautard. Six reels

This is a pleasing little story of stage life, and while the theme—that of a stage star who runs away from her engagement to escape the unwelcome attentions of her manager—is not entirely new, the excellent production, acting and treatment make a film that can be recommended as good entertainment for any audience.

The picture is very largely a one-actress show, the center of interest being Billie Dove. In "Youth to Youth" she looks and acts her prettiest, and she will win scores of fan admirers with this feature. Other excellent actors, including Cullen Landis, as the farm boy hero, Noah Beery, as the austere manager, Mabel Van Buren as the boy's mother, Edythe Chapman and Hardee Kirkland render her fine assistance. Photographically it is a splendid production and the scenes on the Chesapeake Bay and the floating theatre are unique and interesting.

Eve Allison, Broadway hit, leaves the city to join a traveling troupe, when she learns that Brutus Tawney is supplying the flat and nice clothes she is enjoying. Page Brookins, a farmer boy, comes to see the road show in which Eve is appearing and falls in love with her. Tawney appears to take Eve back to New York. Page learns who she really is, and misconstrues their friendship. He rescues her from Tawney's yacht, however, after forcing a confession from the manager and Eve finds happiness on the farm with Page.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral

SUPPLEMENTARY MATERIAL

Newsreels



Exhibitors Herald, March 1, 1922, p. 90

NEWSPICTURES AND NEWS VALUES

NOBODY reads all the news. Everybody reads some of it. Few understand or even stop to wonder how it comes about that the news they read is the news they subsequently see in the making on the theatre screen.

NOT many of you who exclaim, "O, I read about that!" when the film headline of a world event is flashed upon the screen know that newspaper reporters, with camera and tripod, instead of pencil and pad, are stationed in the near and far corners of the world in anticipation of the unforeseen, in wait for the unexpected, in call of duty twenty-four hours every day and ready to risk life or limb to bring you accurate lens account of the thrilling day-to-day history of human life.

WHAT to photograph, how to get it, how to combat darkness, natural and un-natural hazards, barriers such as the hardy explorer finds intimidating—these are problems in the newspaper reporter's daily work. They total an appreciation of news values.

IT WAS appreciation of news values that made the late Lord Northcliffe the unofficial dictator of British politics that he was. It is this faculty, shared by thousands of newspaper reporters over the world and in an exceptional degree by newspaper editors in the publication offices, that enables you to view first hand the making of human history whenever you visit the—

(BLANK) THEATRE

August 12, 1922

EXHIBITORS TRADE REVIEW

779

With Men You Never Meet



Here are the men who make the Schenck News you show your past years. 1—Editor Larry Darmour, camera, his assistant, John C. Long, and secretary, Madeline West. 2—The film department, where the most news films are made. 3—Charles Pratt, who edited the Schenck News. 4—E. B. Schenck, now in Berlin, who stopped President Hays's wedding. 5—Harris Field of New York gets his recreation on the rooftop of the Empire State Building. 6—Albert Shorne, who stopped the battle between the two boys after their wedding. 7—C. M. Brennan of Little Rock, Ark., who stopped a

band from a boy's run. 8—H. M. Prange, Chicago, who caught a falling stepladder for the camera. 9—Harvey J. Allen of Toronto, who started to go over Niagara in a barrel for the camera's sake. 10—Hugh Jackson of Washington, D. C., friend of the camera. 11—Charles Egan, who took the first picture of the Empire State Building. 12—W. A. Williams of Japan, who took the first picture of the Empire State Building. 13—A. F. Pryor of St. Louis, who started the first picture of the Empire State Building. 14—A. J. Lee of New York as a newspaper design editor. 15—H. B. Martin of Connecticut, noted for his pictures of submarine disasters.

MOST everybody runs a news weekly, but how many men know the anonymous workers who record the events and thrills that make your program scintillate? We mean the cameramen who travel the four quarters of the globe in search of material for the screen. Like newspaper reporters they are concealed behind anonymity.

In past issues we have told of the organization and work of the Pathé and International News Weeklies. This week the staff of Schenck News demands our attention. The article is not only of interest to the industry but is of especial use to the theatre exhibitor who can cut out this page and make an attractive frame of it in his lobby.

The public likes to hear about adventures everywhere and there is not a more romantic set of soldiers of fortune than

WILL THIS BANKER'S EUROPEAN TRIP SOLVE ECONOMIC PROBLEM?

Thomas W. Lamont Partner of J. P. Morgan, Returns From Survey of Foreign Financial Conditions.

Several newspaper headline titles which were evolved by David Schenck

the news and free lance cameraman.

Larry Darmour, editor of Schenck News, was formerly editor of the Gaumont News which old timers will recall. The production is in charge of Myron Schenck and David Schenck, his brother, assists.

The men who gather the strips that make up the complete reel are a varied sort. One specializes in climbing steeples for new and novel views; another uses his suave personality to get important personages to pose. Another plays his luck strong and just tries to be where big things are happening. The sum total of their efforts takes form in the News Weekly which has become so much a part of complete program units as the comedy. The world is their field. To-day they are on Broadway "shooting" a parade; to-morrow they are off to Alaska.

May 27, 1922

EXHIBITORS TRADE REVIEW

1923

Cameraman's Department

Covering the World

Who's Who With the International News and What Their Stars Have Done

ALL parts of the world are covered by the extensive organization of the International Newsreel Corporation. At the head of this news picture gathering system is Edgar B. Hatrick, still a very young man despite the fact that he was one of the pioneers in the news reel game. Under Hatrick, as general manager, is a competent staff of editors and cameramen. From his office at 226 William Street, New York City, Hatrick directs the work of his organization everywhere. Nothing of national or international importance may happen anywhere without Hatrick knowing about it. Then the wheels begin to grind and shortly the International is showing the pictures on the screens of thousands of theatres.

M. D. Clafine is editor of the International. Under his direction the thousands upon thousands of feet of negative pouring in almost daily to the International's laboratories are assembled into the semi-weekly reels that are printed for distribution to clients through the exchanges of the Universal Film Manufacturing Co. Clafine's offices are at the laboratory at Fort Lee, N. J., where a staff works with him, including an experienced negative cutter.

In charge of the news gathering end are S. H. MacKean, associate editor, and Walter Bredin, assistant to the editor. It is their duty to follow the news developments of the day and to see that an International cameraman is always on the job when something happens. Hatrick, Clafine, MacKean and Bredin are

all former newspapermen of extensive experience as well as trained "picture men."

European news is gathered for International by two staff cameramen, supplemented by special services from local news gathering organizations in England, France and Germany.

Ariel Vargas, International staff man in Europe, enjoys the most general experience of any photographer. He saw more of the European war than any cameraman or war correspondent. When the World War broke in 1914 Vargas was in Mexico with Pancho Villa. He was recalled and sailed for England the second month of the war. He went to France with the British, worked with the French and Belgian armies and then proceeded to the Balkans. He joined the British at Salonica and then the Serbian army.

Vargas photographed the first battles of Belgrade, took part in the retreat of the Serbian army and government from Belgrade to Nish, and later photographed the disastrous retreat from Nish to Salonica, in which thousands died from the dread typhus. He rejoined the British at Salonica and worked throughout the Balkans until America entered the war. Unable to return and join American forces, he entered the British army and was commissioned a captain. After the war he again became a member of the staff of the International and was the first cameraman to make pictures in Berlin after the signing of the armistice. More recently he was the first cameraman to enter Bolshevik Russia and besides supplying International with remarkable and exclusive "movies" of conditions in that unfortunate country, made the first pictures of Lenin and Trotsky.

Eddie Getlin, also an International staff man in Europe, joined Hatrick's staff at the end of the war, through which he had served as a member of the Photographic Section, U. S. Signal Corps.



In the large upper photo are, left to right: C. E. Stratton, auditor; George Dougherty, S. H. MacKean, associate editor; Edgar B. Hatrick, general manager; Eugene Boyd and M. D. Clafine, editor. In the upper circle, Edgar Hatrick. Lower circle, Ariel Vargas, with Leon Trotsky, the Russian terror; the large lower photo shows the go-getters and their boxes. Many of these boys are graduates of the daily newspaper office

1924

EXHIBITORS TRADE REVIEW

Volume 11, Number 26



Carl Wallen

Herman Stockhoff gained his first experience as a news photographer on New York newspapers. He joined the International when that organization started. He is a technical expert in photography and photographic apparatus. His years with International have been spent in filming events in all of the out-of-the-way corners of the earth. Rody Green came to International from the U. S. Army Signal Corps, and Fraenkel is an experienced newspaper "still" photographer, who recently adopted the "movie" camera.

J. C. Brown is the Washington staff cameraman for International. He is on speaking terms with more notables than any other photographer in the game, except "Dick" Sears, who "covers"

Other staff men of International operating from the New York office besides Whipple, Hearfield and Bockhorst are Carl Wallen, Herman Stockhoff, Rody Green and Jerry Fraenkel. Wallen is a thoroughly experienced news photographer. He has traveled all over the world for the International, and was the first and only motion picture photographer to make a posed picture of the Sultan of Turkey. The Sultan, incidentally, was so pleased with Wallen that he decorated him with the Order of Fine Arts. Wallen spent much time in Egypt, Syria, Armenia, Jerusalem and the Russian Caucasus for International. He is a "native son" of California and a former newspaper man.



Herman Stockhoff

New England for International. Sears is so well known in Boston that it takes him an hour to cross the Common—just stopping and saying "hello" to all the New England notables he meets. Otto Stollberg represents International at San Francisco, and has for years. Roy Klover turns the crank in Los Angeles and Norman Alley in Chicago.

There are many other cameramen working for International—not all so well known as the foregoing. They are scattered all over the country and are "shooting" every day. According to Hatrick they get results and International is always first.



Rody Green

(Concluded Next Week)

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Sun-Light Arc Corporation

1600 Broadway, New York



We buy, rent and sell motion picture and still cameras, lighting equipment, home projectors, etc. Quick turnover. Small profits. Write—Selden, 415 Eighth Ave., New York City.

Fox Newsreel

NEWSPICTURES
QUALITY ESSENTIAL

★ FINAL EXTRA ★

Fox Announces Annual Awards To Most Effective Cameramen

Quality in product is essential to box office results in the general marketing of the newspicture.

The Fox Film Corporation, publishing Fox News, offers encouragement to field men as the most practical method of assuring quality of product.

Some months ago this department chronicled the awarding of gifts to the Fox cameramen contributing the best footage over the preceding year. Developments indicate that the company found the system satisfactory.

Fix News announces another cameraman's contest for 1923, in which valuable prizes will be given again to the cameramen who produce pictures that stand first in the qualifications mentioned in the following schedule. This contest starts immediately and ends June 1, 1923.

but only Muth knows how hard he had to work to put it over.

The picture for the best baby subject was an ardent Robert Farrow, of Mountaineer, N. J., a field representative. Farrow, one of the hardest workers, thought up and staged "The Babies Reunion" at a local hospital. Mr. Sheehan was extremely pleased with this picture and the enterprise shown by this operator.

The prize for the best animal subject, a bronze plaque, was won by C. J. Kaho, of Fort Worth, Texas, for his subject "Direct From the Factory." Kaho staged this picture absolutely alone, of a milkman supplying a cat with its dinner direct from the producer.

Every cameraman has the privilege of sending in as many pictures as he pleases for this contest. One man can win the three prizes. The corporation executives are extremely interested in what every individual cameraman is doing for this news reel. They are giving an incentive to make more pictures and to make pictures of the best quality.

The gold badge contest has been running since June 1, 1922, and will continue until June 1, 1923. Blaine Walker, Los Angeles, staff cameraman, won this handsome prize last year for the greatest number of points, and Walker is again leading at this time. This doesn't mean by any means that Walker is again the winner. Greenwald, San Francisco staff cameraman, is creeping up on him. "Larry" Ellis, of Boston, is third highest. This contest will be a neck-and-neck race throughout.

[illegible][illegible]

KINGRAMES NO 2192. "Heavy Tank" Boat
"Phantom" in First Run--New Lines First
Class to Michigan on New Field. Movement on
New Line Last Night--Am-Lines First Film
Shown in Los Angeles--Am-Lines Japan Con-
struction Film First New Head--Tentative
Release.

[illegible]

FATHER NEWS NO. 31: George Henry Higgins
at Church—Dorothy Winkler at her home—
Social Triumvirate and Ladies Transportation—
Miss George Rogers—Communion at Church—
225 Cool Springs—Misses Clara and—1. W.
Gale for Rights at Bus—Indiana Hill Hacks
New Day—Tribune special.

[illegible]

FATHER NEWS NO. 47: *Overseas in History*
and Swimming Race in Tientsin-Peking 1.
Exhibition with Big Band—*Others*—*Country*
from Group Libraries—*Chinese Animals Arrive*
in U.S.—*Play in Iowa*—*Woman's Play*—*British*
Under—*Movie*—*Regatta*—*Yacht*—*Large Port*
—Large—*Ball*—*Has Party for New York*—*China*
—China—*Chinese*—*People in Tientsin*—*International*
Swimming

SELENICK NEWS NO. 1989: Deaths
Lynette on Last Flight-New York City Yesterday
and Today-Plans Tense Their Traffic Police
-Carriers of United Georgia-Lined Georgia
Design-Updated Service of Candidates in System
-Whistle Blower Observer Says May

SLINKIE NEWS NO. 1988 Review Crew of "Harcourt"—Bertie Doughty (Book With Pictures)—Nigel May Parachutes from Skydiving Hallway—Royal Couple Honor Ministry of King Edward VIII—"Honey Food Book"—"Kissers"—Tara-Felicit Lines Near Standards—"Women's Empowerment"—Harcourt Herring Camp at Loughborough—Wicks and Doughty of Carnes per Biography.

SELWICK NEWS NO. 1687 "Heavy Food"
Told us— "Humor"—English Rail Travel
But to Mind—Sally Morgan Fashion—Opera singer
John Christie's Husband Was Falsely—A.M. Rogers
Remarks on News of the Dreyfus-Claudia Scandal
from the Magistrates—Two and Four Cards
Martin—Ten Years Younger and Today—Twenty
two in Keller Work in Tardier—Mansfield
Not Troubled by Lightning.

1. A beautiful gold strapby of exclusive design and valued at \$100, for the best THRILL picture, used by FOX NEWS during the seven-month period.
2. A silver loving cup valued at \$15 for the best picture included in FOX NEWS under the heading "News Novelties."
3. A handsome engraved bronze plaque valued at \$15, for the picture taken during the seven-month period that shows the greatest enterprise, photography and news value. This picture must be exclusive.

All of the glove awards will be engraved with the cameraman's name, address, and reason for his winning the prize.

The judges of this contest will be Mr. William Fox, Mr. W. B. Sheehan, and Don Hancock, Director-in-Chief. In case of tie equal awards will be made.

Last year staff cameraman Russell Muth won the thrill picture trophy, which was a beautiful gold mercury figure for his subject "Vesuvius Conquered." This was not only a prize winner for Fox News, but was among the greatest thrill pictures ever shown in any news reel in the world. Much nearly lost his life in attempting this fight.

NEWSPICTURES

WITH a view to giving the exhibitor a better understanding of the importance of the News Weekly, to himself and to his public, and also for the purpose of providing ways and means whereby the exhibitor may apply better exploitation to his News Reel feature, the "Herald" has established this department.

HISTORY OF FOX NEWS

Director-in-Chief Issues Statement on Anniversary

Exhibitors of Fox News will find interesting and useful as program and advertising copy the statement by Don Hancock, director-in-chief of that newspaper, issued in contemplation of its third anniversary, October 4th.

Mr. Hancock's review of Fox News history follows.

Fox News enters into the fourth year of its existence. It seems to me appropriate that a survey of its rise to the leading position in the field today, with an outline of the plans that have been made, and the prospective pictures that are now being planned, is in order.

Facing competition strong in the field, in October, 1919, after a three months' period of organization, Fox News became part of the program of the hundreds of theatres that have housed the exceptional Fox Film Corporation features in the past. Fox News was first welcomed into the field by Woodrow Wilson, then President of the United States, and with the eagerness of the exhibitors for the news product of this corporation, the excellent advice and plans of the Fox executives and the co-operation of all co-workers in other departments, Fox News faced the field and won great success.

Organization Is Ample

Starting with a complete list of staff cameramen, and a goodly number of field representatives, Fox News conducted several campaigns for the increase of its service, the result that, today, our camera representatives number 1,000. Cameramen are not merely on our list because they can "grind" a camera. Before an operator is accepted, even as a field representative, he must first undergo and submit to Fox News a sample subject to be passed upon. Quality negative, clear-cut work and an intelligent idea of how to take a picture are the first requisites. Without these, a cameraman cannot hope to be known as a member of the "big family."

The success of Fox News is due greatly to the excellent system devised at its inauguration, all editors having previously been newspaper men. The system in vogue is one not unlike the editorial rooms of a large daily publication. Here we have our managing editor, our news editor (city editor), our foreign editor, a "copy desk" and compositor, etc.

Cameramen Advised

Personal letters to cameramen leave this office at the average rate of 200 a day. Words of encouragement, advice, tips for future subjects, etc., are continually passing through the mail from the editorial room to the operators throughout the world. The foreign editor keeps the cables busy with instructions on the European subjects and is at all times in

close touch with the knowledge of all situations and events overseas.

During the past four years Fox News can rightfully take credit for giving to the public more exclusive scoops of big events than really mean something than any other news reel in existence, regardless of how long competitors may have been in the field. That is an accomplishment in itself and possibly one that we should lay the most stress upon.

Scoops Require Efficiency

In order to "scoop the world," cameramen must be efficient, editors must be continually on the lookout, and the system must be perfect whether run at normal speed or "pushed" for the special when they arrive. Fox News enabled a Broadway theatre to be the first city house in the world to show the pictures of the burial of the Unknown Soldier at the Arlington Cemetery, Virginia. The cameramen carrying the film from the South West Washington at 2 p. m., and at 3:25 the Broadway theatre were supplied with the subject and shipment to the West started immediately. Our nearest competitor to get the subject on the street arrived at the theatre with their reels at minutes after Fox News had produced. The next nearest competitor was two hours later and the third arrived the following morning at the theatre with the film.

Fox News was first with the wedding of Princess Mary. Fox news not only scooped the field but was the only news reel to film the riot in front of the Union Club, New York City, on Thanksgiving Day, 1920. Fox editors and cameramen ate their turkey dinner that day after the sun went down and there was no longer light for pictures. Possibly the editors and operators of competitive news reels were home enjoying the "holiday." Fox News staff was well repaid.

More "Exclusives" Promised

I can outline scores of other pictures, but must not fail to mention the death of Mr. Verostin made by Cameraman Russell Math, during which the young operator nearly lost his life. Time after time has Fox News served an "exclusive," and according to the utmost odds laid down, more unusual features will be shown to Fox News the coming year than ever before.

New York staff cameramen, highly

EXTRA!

ATTENTION of exhibitors and news picture producers is directed to the story and illustrations upon the opposite page showing the short subject advertising service inaugurated by Christie Comedies.

News picture producers owe it to the advancement of interest in their product to do as much as this for exhibitors.

Exhibitors will find it satisfactorily profitable to prepare the required mats or cuts at their own expense if necessary.

Christie, always progressive, sets an example that should not be ignored by any department of the motion picture industry.

trained in their selected work, are continually leaving on trips abroad, there to film the wonders of the foreign countries, there to film unusual events, novelties and features. Staff cameramen throughout the globe are continually in touch with their executives. Free lance cameramen of which there are nearly 1,000 all carry Fox News credentials and they guarantee to send to this news reel at least four subjects monthly. This gives us a continual flow of negative and allows the director-in-chief, who is responsible for the makeup of the reel, to look at each week between 40,000 and 60,000 feet of negative from which to select two news reels.

Claim Best Cameramen

Fox News claims to control 70 per cent of the world's best cameramen, leaving the remaining 30 per cent divided among its four competitors. The list of cameramen is continually being increased, and endeavors are being made to place operators in practically every city of the United States of over 25,000 population, and when necessary to train men who are in valuable territory who have not as yet taken on the motion picture idea as business efficient cameramen and members of this staff. In the last year 78 operators have been added to our foreign list. Fox News is never waiting for subjects.

The pleasures of increased efficiency, more good subjects, more features and trailers and continued devotion to work are being received daily from the Fox News representatives throughout the world. That Fox News does not relapse the field is a fact. That Fox News during the coming year will present to the exhibitors a product never before produced and beyond all expectations is the guarantee of the director-in-chief and his valuable associate editors for the year 1922.



Exhibitors Herald, September 23, 1922, p. 11ff

FOX NEWS
THE ALL-AMERICAN
PICTORIAL RECORD

It is with great pride that Fox Film Corporation calls attention to
FOX NEWS
recognized, and justly so, as
"MIGHTIEST OF ALL"

WE advise every first-class motion picture showman to insure the best news reel service by signing a contract for the season 1922-23, thereby securing a bona-fide franchise.

FOX NEWS, which gave the public the thrilling and death-defying flight over Mt. Vesuvius, the election and coronation of Pope Pius XI, the wedding of Princess Mary in London, and which thoroughly covered every event of international and national importance during the season just ended, is better equipped to render superior service next year. We will present only live news events. Propaganda advertising will be thrown in the scrap heap.

Having a larger staff of cameramen stationed all over the world than all the other news reels put together, FOX NEWS is prepared to give unprecedented service to the exhibitor and to the public it serves. The staff of editors, title writers and cutters is the largest engaged in news reel production and the mammoth Fox laboratory can turn out the finished product more quickly than any other.

Flight over Mt. Vesuvius
Morvich wins the Kentucky Derby
President Harding
Pope Pius XI
Lincoln Memorial
Prince of Wales in Japan
John D. Rockefeller
Mt. Popocatepetl from the Air

**We'll
tell
the
World**



The reasons why
The All American Pictorial Record

FOX NEWS

IS
"MIGHTIEST OF ALL"

HERE ARE THE REASONS

- 1 It is independent, with no strings attached to it. Its one big consideration is to get the picture that entertains. Expense is secondary.
- 2 Its camera staff is greater than all the other news reels combined. More than 2000 cameramen in all parts of the world work for it day and night.
- 3 Its editorial staff is composed of newspaper men of long experience, who know what NEWS is and how to present it.
- 4 Its method of shipment, via airplane, etc., makes FOX NEWS the first on the screen with every important news happening.
- 5 It has the record of more exclusive pictures and news beats than all other news reels. Some of its outstanding exclusive features are:
*First Flight Over Vesuvius in Eruption.
Pictures of Bandit Villa Back on the Farm.
Air Flight Over the Mexican Volcano Popocatepetl.
Picture of German Crown Prince in Exile.
Picture of Pope Pius at Eucharistic Congress.
First Flight Over the Grand Canyon.*
- 6 Because of its large and able staff no important news event can escape FOX NEWS.
- 7 It has expert cameramen from the home office looking for the unusual and the unique, all over the globe.

RELEASED EVERY WEEK  FOX FILM CORPORATION

INDEPENDENCE
& STRENGTH

Spectacular News Beats by Fox News Staff

SCORING one of the most spectacular news beats ever recorded, Fox News starts off on what promises to be another highly successful season, which will, according to Don Hancock, director-in-chief, break all past records.

Last March, Russell Muth, 3225 stunt cameraman of the Fox forces, was sent to Italy to get pictures of Vesuvius in action. Muth, on his arrival in Italy, hired an airplane and waited for the volcano to "shoot," when it did let loose, the plane, with Muth on board operating his camera, dipped and soared about the mouth of the crater with the result that the cameraman was rewarded with scenes of the great

volcano such as have seldom been seen before.

When the stunt had finished and as the machine was vaulting to earth something went wrong and it crashed. Muth was seriously injured, breaking his collarbone and his arm. The film, however, was saved and long before Muth was released from the hospital in Italy, the pictures had been shown to millions of people throughout the United States.

Another "exclusive" scored by the managers of the Fox News during the year was the picture taken of that wonderful painting of the war, the "Pantheon de la Guerre." This great allegorical picture which

was painted in Paris by fifty of the world's greatest artists is an exhibition in the French capital. An entire building was built on the Champs-Élysées for the hanging of this masterpiece. Arrangements were completed a short time ago for the removal of the painting to America for exhibition in several of the larger cities. When news of this reached the Fox offices a cameraman was immediately dispatched to Paris. He was instructed to get pictures of the painting. Fox competitors sneered. It could not be done, they said. It was done, said, as the managers of the Fox News feel about it, it was done in a

perfectly fair way, although the actual methods employed are a business secret.

A remarkable news reel "swag" was scored when exclusive pictures of the race up Mt. Wilson, Fox cameraman. In this race a young man, with iron nerves, drove a racing automobile up the steep mountain side for a distance of nine miles. Along the steep incline are 144 jackknife turns and on the outside of the road drops of from two to three thousand feet. Despite these hazards, the drive was made in 27 minutes. Eight operators were stationed at various points of vantage along the road in order to photograph the action.

Motion Picture News, July 15, 1922, p. 292

Fox News Now Has Woman on Editorial Staff

From Fox Film Corporation comes news of an innovation in the making of screen newspapers—the appointment of a woman on the editorial staff of Fox News.

The woman privileged to be the first and only member of her sex to be given an associate editorship on a news reel is



Mildred E. Phillips

Miss Mildred E. Phillips, formerly Sunday Editor of the *Post-Standard*, Syracuse, N. Y.

Miss Phillips' activities on *The News* will be concerned with the organization and development of a woman's department, as well as general editorial duties, including assignments, make-up and titling.

After leaving Syracuse University in 1918, Miss Phillips began newspaper work on the *Post-Standard*, serving as a reporter, as dramatic and moving picture critic, and as special writer. Later she was appointed rotogravure and Sunday editor, which position she left to join the Fox organization last October as a member of the publicity department.

Exhibitors Trade Review, February 25, 1922, p. 883

Fox News Increases Its Foreign Service

THE price of success in the News Reel field is eternal vigilance.

Now in its fourth year and getting better and bigger every year,

New York staff cameramen, highly trained, are frequently sent abroad to film events and novel features of world-wide interest or importance. Staff cameramen

cannot hope to be a member of the "big family."

Every important point in the world is covered by Fox News. What the Foreign Desk will do is to cover these points to better advantage. For this purpose John Parkinson, editor of the Fox News in Paris, has been called to America for a conference, and with him will come Frederick Fessenden, Fox News cameraman from the Far East, who has been covering the Turko-Grecian war.

Fessenden, by the way, comes back a conquering hero, for he has just obtained a smashing "lead" in securing exclusive and intimate pictures of Mustapha Kemal and his staff at the Turkish Dictator's headquarters at Brionsee, Asia Minor. This is the first time the Turkish leader has been photographed since the uprising, and the fact that Fessenden obtained the picture is just another indication of the initiative and ingenuity used by the Fox cameramen.

the nervy interloper. And that is why Fox is releasing this week exclusive pictures of the spectacular Turk whose doings are splashed over every newspaper in the world.

During the last six weeks Fox has secured the exclusive services of competent and reliable cameramen in Kovno, Lithuania; Prague, Czech-Slovakia; Bucharest, Rumania; Stettin, Germany; Breslau, Silesia; Caracas, S. A.; Edinburgh, Scotland; Helsingfors, Finland, and others are pending.

Pledges of increased efficiency, more good subjects, more features and exclusives, and continued devotion to work are being received daily from Fox News representatives from all over the world.

Fox is in an impregnable position and confidently expects to see the output for 1922 surpass all previous records.



Editorial staff of Fox News. Standing, left to right—George Casey, secretary; William Lawrence, business editor; George H. K. Millard, Canadian news editor; James Sinclair, librarian; Ben Lawrence, head editor; M. H. Roberts, Spanish and Portuguese editor. Seated, left to right—George H. Fleming, title editor; Phil R. Shover, news editor; Dan Hancock, general-in-chief; Gordon Stiles, foreign editor; William A. White, associate news editor; Helen Fox and Tess Green, stenographers.

Fox News' latest indication that it is on the job to give exhibitors the very best obtainable in news reels is the establishment of a foreign desk from which activities outside of the United States will be directed.

Starting with a comprehensive plan of action, the co-operation of workers of other departments, and a large list of staff cameramen and field representatives, Fox News has steadily increased its service until today its camera force numbers 1,008. This list of cameramen is constantly being increased and at the present time Fox News controls 70 per cent. of the best cameramen of the world. Practically every city in the United States of over 25,000 population has a Fox man on the job, and during the last year 78 were added to the role.

throughout the globe are continually in touch with their executives. Free lance cameramen, of whom there are nearly 1,000, all carry Fox News credentials, and they are pledged to send to this news reel at least four subjects monthly. This gives us a continual flow of negative and enables the director-in-chief, who is responsible for the make-up of the reel to view each week between 40,000 and 60,000 feet of negative from which to select two news reels.

Men are not employed in this capacity merely because they can "grind" a camera. Before an operator is accepted even as a field representative, he must submit to Fox News a sample subject to be passed upon. Quality in negative, clean-cut work and an intelligent idea of how to take a picture are prime requisites. Without these, a

Every other cameraman in the Far East had camped for months on Kemal's trail, but he consistently refused to be photographed. The regular avenues of approach were closed, so the cameraman put his brains to work. First of all he packed his outfit in a brand new trunk on the outside of which he lettered the name of Mustapha Kemal and his official address. Thus fortified he made an impressive arrival by motor to the wharf in Mudania, the port of Brionsee. He demanded loudly to be taken at once to the Turkish chieftain.

Waving his official looking papers in the faces of the authorities he so impressed them that he was finally taken before Kemal where he explained frankly what he wanted. The Turkish chieftain's good natured streak came to the surface, and he and his staff had a good laugh over the incident.

Then they adjourned to the gardens where Kemal took orders from



Frederick Fessenden, Fox News cameraman who has been covering the Turko-Grecian war. He has just arrived in America.

International Newsreel

VOL. 14, No. 25

THE MOVING PICTURE WEEKLY

11

The Greatest Beat in Film History

WHAT is perhaps the greatest news reel "beat" ever recorded in moving picture history occurred last Sunday when the International News Reel Corporation supplied Broadway theatres a few hours after the Pope's death, with the only and exclusive moving pictures ever taken of Pope Benedict XV. International, the only news reel company ever to take moving pictures of a Pope or in the Vatican, recently obtained possession of the only moving pictures of His Holiness ever filmed and now possesses exclusive rights to the only pictures of a head of the Roman Catholic Church, and of the interior of the Vatican.

At the same time that Broadway houses were being supplied with the Pope pictures, 300 prints were being rushed by fast mail, aeroplane mail, courier and other means to exhibitors in other parts of the United States. These prints, each five hundred feet in length, are a part of International News No. 7, released by Universal, and are being supplied to all users of the International news reel service, without added cost.

The celerity with which the pictures of the Pope were distributed Sunday is all the more remarkable owing to the fact that International was not deceived by the false report of Saturday afternoon, but waited until absolute confirmation of the Pope's death early Sunday morning, before starting to work on the news reel feature. Laboratory workers of the Universal Fort Lee plant had to be called from their beds.

The films give an unusual idea of the splendor surrounding the various Papal ceremonies. They include close-ups of the priceless church jewels, among which are the Pope's gem-decked tiara and mitre. The remarkable affection exhibited towards the Pope by the people of Italy is shown in colorful scenes of Benedict XV blessing huge throngs of pilgrims to the Holy City.

Never Before Shown

The special 500-foot feature is made up of pictures never before shown in public, including several hundred feet of ceremonial "shots" showing the Pontiff in remarkable poses, performing his duties as head of the church. Shots taken of the Pope during the visit of the K. of C., and not heretofore released, also are included.

Other high church dignitaries in their official robes, among them, perhaps, the future Pontiff, also are shown surrounding the Pope during the impressive ceremonies

International News on Day of Pope's Death Supplies Only and Exclusive Pictures of Benedict XV and Vatican Ceremonies

The most striking scenes of the exclusive International pictures show the Pope mounting the hallowed Sedia Gestatoria, the chair upon which he is borne high above the heads of those around him in ceremonial processions. Millions of people have gone to Rome to see this sight—and almost as many have been disappointed.

which are occurrent functions at the Vatican. Beautiful and absolutely new glimpses of St. Peter's and parts of the Vatican also form a part of the news reel feature.

Pope Benedict XV was the only Pope who ever posed for moving pictures. It was after great trouble that International News representatives, headed by Captain Ariel Vargas, obtained permission to film the scenes at the Vatican upon the occasion of the visit of the American Knights of Columbus in September, 1920. At that time a number of remarkable scenes were caught by the International news cameraman. The next day there was a Papal edict prohibiting any further moving picture taking in the Vatican. This meant that the only moving pictures ever taken there were those taken by Captain Vargas and some film previously taken by a Cardinal member of the Pope's household. These official pictures were obtained by International, and form a large part of the current release. International thus has the only Pope and Vatican pictures in the world.

Among the leading New York theatres which showed the International pictures Sunday night were the Capitol, Rivoli, Kialto, Strand, Central, Loew's houses, the Winter Garden and other Shubert houses.

"Give Them the Best"

"It is a matter of extreme pride for the International News Reel Corporation that we are able to give our exhibitors exclusive pictures on one of the most important news events of the year," said Mr. E. B. Hatrick, general manager of that corporation. "The history of the International News Reel is marked with many news beats, but we consider this the greatest ever put over, not even excepting the official German moving pictures of sinking ships taken from the sea raiders Moewe and the U-35. We have followed our usual policy in including this news beat in our regular issues without additional cost to our exhibitors. International has only one code in its relationship with its exhibitors—'Give them the best stuff possible and give it to them quickly!'"

ABOUT TIME FOR A 1922 MODEL



*“Your program’s all right but
I missed the news reel.”*



“Your program’s all right, but——”

Watch out when that little insignificant word of three letters begins to find its way into the mouths of your people. **It’s the danger signal to lost patronage.**

Do you know that the Hearst newspapers are carrying a line daily on double-page pictorial layouts, telling their readers that all the world’s big events can be seen at theatres showing the **International News**? The circulation of these papers is 5,543,784, a conservative estimate placing the actual readers at 25,000,000—one quarter of the population of the entire country. **And every one of these people is talking!**

“But you’re not showing the news reel.”

You can’t omit the news reel much longer and escape **this death-knell to good business.** Popular demand is making **International News** just as much an essential, just as much a fixture of every theatre’s program as the music has become. You couldn’t keep your house open without music. Soon you won’t be able to keep it open without **International News.**

Don’t lull yourself into a false sense of security because only one or two people have demanded the news reel. Dissatisfaction is more contagious than the measles and not nearly so easily cured.

Remember! **International News** is the vaccine that will prevent this dissatisfaction disease. **INJECT IT INTO YOUR PROGRAM TO-DAY.**

INTERNATIONAL NEWS

Released Through Universal

March 18, 1922 EXHIBITORS TRADE REVIEW IX



6,000,000 people read this sentence every day in the Hearst newspapers

And that's the most conservative statement ever put into an advertisement headline! The actual circulation of the Hearst newspapers is six million, and statistics show that every newspaper bought is read by four to five people.

Just think what that means! Twenty-five million to thirty million people are told, day after day, that all the world's big events are shown in pictures at theatres playing the International News.

Do you realize that this is one-quarter of the population of the entire country? Do you realize that the Hearst newspapers stretch from coast to coast and find their way into every corner of every state? Think for a moment what the cumulative effect of these daily messages, distributed by this vast army of circulation, will be. As showmen you are salesmen and as salesmen you must know the force of continued repetition. The very word "entertainment" will immediately make this International thought pop up in the minds of these people; every show they see will recall it; every discussion of pictures with friends will bring it to the fore.

Don't make the mistake of underestimating the nation-wide International News desire this campaign is creating. It means one of two things: You'll either book International News and sell a lot of tickets or you won't book it and so gather a lot of complaints.

Sign your contract today.

INTERNATIONAL NEWS
Released thru Universal

***“You’re not showing the news reel?
Then I’m going where they do”***

You few exhibitors who are not showing the news reel are going to hear the above disconcerting sentence mighty soon—if you haven’t heard it already.

Show the finest features if you like, put on the funniest comedies, give ’em the best of music, but **don’t for one second think you can escape the news reel.** You’re either going to get it or it’s going to “get” you.

International News’ sales, and letters from exhibitors everywhere, tell the story.

The demand for the news reel, on the part of the people, is growing stronger all the time, becoming more insistent, more dominant with every issue. It’s like a gigantic landslide, gaining momentum every minute, threatening to crush those who try to stem it.

Granted, that you may be doing a good business now, without the news reel. That’s only NOW and theatre success is not entirely of the moment—it stretches into the future and depends on a patronage-building policy that will continually make more people feel that your theatre is their theatre. The only way to successfully make them feel this is to **anticipate** their wishes.

We tell you that news reel desire is in their minds now, even if they may not have expressed it. Don’t give them a chance to come to you. Get to them first. **Anticipate this desire. Give them International News right away.** You must win any way you look at it. If you persist in calling it a cost it’s a very small premium to pay against patronage loss. As a matter of fact, you’re going to find it a **big dividend investment** and you’re going to be sore at yourself for all the time you’ve wasted.

Hunch yourself. Don’t let another day go by. **Now is the time to book.**

INTERNATIONAL NEWS
Released through UNIVERSAL

DID you ever stop to think that the screen is able to make history quite aside from some outstanding photoplay? Think of the events in the March of Time which may be recorded by the camera and which, presented years afterward, enable us to get a true insight into historical facts—an insight which because of its visual nature carries more value than the words of the printed page or the still photographs accompanying them.

PICT A PEO

The International News Reel releasing through Universal takes us back to the San Francisco earthquake and fire which occurred April 16, 1906. The number is called "The Mirror," and is aptly named. The mirror reflects an amazing record of this terrible disaster which was visited upon the city by the Golden Gate. It behooves every exhibitor to take advantage of these historical records. Sixteen years have elapsed since 'Frisco was a mass of ruins. And by showing the progress of the fire, the stress of homeless natives, the debris-piled streets, the dynamiting of buildings in the path of the flames—then contrasting them with up-to-date shots of the magnificent city which rose from the ruins—the spectator can marvel at the ingenuity of the American race—the pluck and spirit of a people who never admit defeat.

An interesting phase of this feature is the almost total absence of motor cars from the streets. And the reel has its humorous side in the strange styles of clothing worn by both men and women. The screen is making colorful history every day. The news reel cameraman is always on the job. His illustrations are much more genuine than the written account of the events.

News Reel Shows Frisco Fire

Universal Mirror No. 2 Depicts Plight of Inhabitants During Great Holocaust

UNIVERSAL announces the early release of the second installment of International News Reel Corporation's feature reels showing events of two decades ago. Mirror No. 2, is a cinematographic record of the great San Francisco Fire, in April, 1906, in which hundreds of persons perished, 200,000 were made homeless and almost the entire city was devastated.

The Mirror, in showing the fire scenes, collated from many sources, also shows San Francisco as it is today, a Phoenix which has arisen from the ashes of the 1906 holocaust.

"To the motion picture, we owe a remarkable historical record, proving to future generations the astonishing ability of the American spirit

to rebound from a disaster which might well have wiped from the map a city peopled with citizens of less courage and will," says R. V. Anderson of the International News Reel Corporation, discussing The Mirror No. 2.

"The scenes in this news feature show that desolation as complete as the ruin wrought by the Hun on defenseless Belgium was visited on San Francisco.

"Besides the fire, are shown the scenes of chaos amid the debris strewn streets, and the dynamiting of the various structures in a frenzied effort to halt the conflagration."

Universal is getting out special accessories with The Mirror, including exploitation material.

Motion Picture News, October 14, 1922, p. 1909

Striking Flood Scenes in International

By reason of the courage and enterprise of one of its staff correspondents, the International News Reel contained the most complete and unusual scenes of the disastrous flood which recently devastated Beardstown, Irvington, Aldridge and other Illinois towns, following a cyclone and cloud-burst.

Norman W. Alley was the International News camera-man whose exceptional work is being praised by officials of the International News Reel Corporation. Not only did he obtain the best moving pictures of the flood scenes, but also beat the regular news reporters out of the flood zone with stories of the catastrophe.

The wreck and havoc of the flood are graphically shown in Alley's news reel pictures, which are included in International News No. 32, just released through Universal Exchanges.

Motion Picture News, May 6, 1922, p. 2578

Covering the World

Who's Who With the International News and What Their Stars Have Done

ALL parts of the world are covered by the extensive organization of the International Newsreel Corporation. At the head of this news picture gathering system is Edgar B. Hatrick, still a very young man despite the fact that he was one of the premiers in the news reel game. Under Hatrick, as general manager, is a competent staff of editors and cameramen. From his office at 226 William Street, New York City, Hatrick directs the work of his organization everywhere. Nothing of national or international importance may happen anywhere without Hatrick knowing about it. Then the wheels begin to grind and shortly the International is showing the pictures on the screens of thousands of theatres.

M. D. Clofine is editor of the International. Under his direction the thousands upon thousands of feet of negative pouring in almost daily to the International's laboratories are assembled into the semi-weekly reels that are printed for distribution to clients through the exchanges of the Universal Film Manufacturing Co. Clofine's offices are at the laboratory at Fort Lee, N. J., where a staff works with him, including an experienced negative cutter.

In charge of the news gathering end are S. H. MacKean, associate editor, and Walter Bredin, assistant to the editor. It is their duty to follow the news developments of the day and to see that an International cameraman is always on the job when something happens. Hatrick, Clofine, MacKean and Bredin are

all former newspapermen of extensive experience as well as trained "picture men."

European news is gathered for International by two staff cameramen, supplemented by special services from local news gathering organizations in England, France and Germany.

Ariel Vargas, International staff man in Europe, enjoys the most general experience of any photographer. He saw more of the European war than any cameraman or war correspondent. When the World War broke in 1914 Vargas was in Mexico with Pancho Villa. He was recalled and sailed for England the second month of the war. He went to France with the British, worked with the French and Belgian armies and then proceeded to the Balkans. He joined the British at Salonica and then the Serbian army.

Vargas photographed the first battles of Belgrade, took part in the retreat of the Serbian army and government from Belgrade to Nish, and later photographed the disastrous retreat from Nish to Salonica, in which thousands died from the dread typhus. He rejoined the British at Salonica and worked throughout the Balkans until America entered the war. Unable to return and join American forces, he entered the British army and was commissioned a captain. After the war he again became a member of the staff of the International and was the first cameraman to make pictures in Berlin after the signing of the armistice. More recently he was the first cameraman to enter Bolshevik Russia and besides supplying International with remarkable and exclusive "movies" of conditions in that unfortunate country, made the first pictures of Lenin and Trotsky.

Eddie Getlin, also an International staff man in Europe, joined Hatrick's staff at the end of the war, through which he had served as a member of the Photographic Section, U. S. Signal Corps.

Exhibitors Trade Review, May 27, 1922, p. 1923

Pathe Newsreel

"The number of times I have flown for 'stunt' pictures I can't remember," writes John A. Bartone, of the Pathe News camera staff since 1918. "As for climbing for what I'm after, that's my middle name. I have 'shot' from the most dangerous positions on the tallest buildings in this country and elsewhere, and climbed the tallest of towers for elevation shots.

"A newspaper reporter can go out and cover a story and return to his office and write his 'copy' and all is over. But a camera newsman has to figure how to get good 'picture-stories' from every imaginable angle—and that means performing a great variety of athletic stunts on solid ground and in the air. To sum up the whole thing, a cameraman's life is just one risk after another."

Exhibitors Trade Review, July 22, 1922, p. 607



Pathe News
No. 70

LAST PICTURE OF MICHAEL COLLINS—Taken at the Bier of Arthur Griffith a few days before he was killed in ambush.

10,000 MINERS RETURN TO WORK IN ILLINOIS—First coal shipped in 144 days.

BABY AEROPLANE tested at Farmingdale, L. I., lands safely on its skids after dropping its wheels, needed only for starting.

THE FIRST NEWS REEL
THE REAL NEWS FIRST

today

Exhibitors Herald, August 30, 1922, p. 2

Pathe News

During the past twelve months Pathe News has shown news items of international interest from the following countries:

France, England, Ireland, Italy, Germany, China, Canada, Russia, Latvia, Japan, Cuba, Africa, Mexico, Egypt, India, Hawaii, Holland, Philippines, Asia Minor, Morocco, Spain, Jugo-Slavia, Greece, Greenland, Madeira Island, Monaco, Iceland, Porto Rico, Haiti, Roumania, Switzerland, Serbia, Panama Canal, Denmark, Java, Belgium, Portugal, Turkey, Australia, Norway, Fiume, Sardinia, Wrangell Island, Wales, Nova Scotia, Indo-China, Bermuda, Bahamas, Lithuania, Silesia, Singapore.

During the same time Pathe News has also thoroughly covered each one of the United States.

Again we say it

The First News Reel

The Real News First

104 Issues Every Year



*Covers the World
like a blanket*

Pathe News in Its Eleventh Year

Pathe News is in the eleventh year of its record.

Editor Emmanuel Cohen submits the following list of important "Scoops" claimed by Pathe News since the beginning of the year:

Irish Civil War.

Chinese Civil War.

First pictures of the new Pope.

Indian revolution and exclusive pictures of Ghandi.

Monarchistic demonstration in Germany.

Miners' trial, Charleston, W. Va.

Roma disaster.

Arverne \$4,000,000 fire.

First and remarkable pictures from the air of Victoria Falls, Africa—the world's most imposing cataract.

First air-view pictures of the Rock of Gibraltar.

Portuguese aviators on trans-Atlantic flight to Brazil.

200th anniversary of Greenland.

NEWSPICTURES

WITH a view to giving the exhibitor a better understanding of the importance of the News Weekly, to himself and to his public, and also for the purpose of providing ways and means whereby the exhibitor may apply better exploitation to his News Reel feature, the "Herald" has established this department.

PATHE SCOOP SCORES



The Zoo York museum, the Radio and the New Park, filled its Pathé Nova room at the opening of *Empire in Berlin*.

Newspaper recognition of newpicture initiative is a new and eloquent testimonial to the newpicture's advancement.

The press department of Pathe Exchange, Inc., contributes to this page the following account of the recognition accorded its covering of the burning of Smyrna.

Pulitzer News Bureau of Superior Minn. reports stated in at least one big newspaper in every city of the United States. Some of the errors were usually accompanied by a story, describing how these cities were photographed and so quickly transmitted to picture audiences more than 5,000 miles away, showed universal recognition of the most brilliant camera news "man" ever achieved. At an average example, the *Chicago Daily Tribune*, on Oct. 4, printed an article such as *Pulitzer* news film enterprises, containing the following:

"*Father News* Gets Screen 'Stomp' in *Soyuzdetfilm*" reads the headline. The article states: "Father News has registered the screen writer in getting 500 film feet of the *Soyuzdetfilm* broadcast in New York and other Eastern cities in just two weeks. The exclusive film of the life and great crimes in *Soyuzdetfilm*, when the Christians were being in the waitress passed by soldiers reached New York on the ship *Agapita* on September 30 and was shown in the theaters that night. Father gives the credit in Editor Emmanuel Cohen for having a man on the job at the right time, and to George Enole, cameraman, for getting to the front and then getting his pictures out."

"Evrolo attached himself to the Turkish forces advancing on Smyrna on orders from Mr. Cohen called August 2. He reversed the Greek retreat and Sept. 13, after the news of the fire had been sent out, another catastrophe was seen.

to return him. September 21 this cable came from Rome: "Will be in Paris Friday night. Ship Saturday. Sotryna received exclusively. Sotryna burning (one hundred feet). Encke."

The *New York World*, on Sunday, October 1, printed Paine News news of the *Sentinel* box with portraits of Editor Cohen and Congressman Ercoli, and in an article on the insight and perfect organization essential to such an achievement made the following acknowledgment:

The pictures are clips from the Pathé News reel which has been brought to the country the first pictures of the savages and for, Emmanuel Cohen, Editor of Pathé News, sent the following cable July 30 to George Ernie, cameraman on a roving commission in Central Europe: "Leave for Constantinople immediately. Cover Turkish-Greek war. Situation apparently getting serious."

"Mr. Cohen's tonight was rewarded when Escala called as follows Sept. 21 from Rome: 'Ship Saturday night, Smyrna burning, 700 feet.'"

Many fast-run theatres from coast to coast announced the *Spectra* burning films in electric light signs. This was done at the Roxy Theatre, Times Square, together with the posting of a large card at the entrance giving a schedule of dates and hours in the history of the famous Pathé News "Scrap," in reference to which Hugo Rossonell was

the following letter to the editor of *Father News*:

My dear Mr. Colver

"To show you how we appreciate your efficiency in giving the audiences of the motion picture theatre class of the caliber of the *Magnum* her views, I would suggest that you take a look at our electric signs at the Kialto Theatre and the Special card on the adjacent.

Smart-trail

¹“Hinge Riverfield.”

★ FINAL EXTRA ★

INTERNATIONAL NEWS No. 41: British Troops in Constantinople—Schlosser Told Vassilov—Mrs. Fothergill's Mission—Yusuf Bey's Death—The Palace in Syria—Towers of Wales—India—England—Shannon, Massachusetts—An Thriller in Connecticut—Harvard—Thomas—Tolson—

[illegible]

KINGDOMS No. 120: New Michigan
Town 18 Miles—Horn Veterans of Seven Nations
in New York—New York Long Stone—First
Woman Senator—Paris Peace in Charter Peace—
Soviet.

PATHE NEWS Ma. El. Test New Army
Lions—Waldorf Camp—Fort Goff at Camp—
French Army in Retreat—First Woman Scout—
Cyrus Hiler at Buffalo—Prison at Water Goff—
Quadrangle in Oklahoma City—Ferry Fire in
Oklahoma—Kansas City Fall Festival Week—Giant
Man, Wisconsin—Baltimore.

FATHER NEWS No. 41: Sonny Arnold
Smoking—Sutley, Yours Mat—Fire Prevention
Good Citizenship—New Case to Make—Red
Cross Asks Everyone Help—Chicago Navy Depu-
tiesmen Indict Army of
Texas Land.

SELENICK NEWS No. 1043: Mast Dog Show of Search—College Song at Cleveland—New York Child Welfare Event—Exhibition New Army Gunn—Women's Supper—St. Haring in Yarn—First Omega Seminar—Police of Waverly Guild—World Series—Duch Season in West.

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EXHIBITORS HERALD

October 21, 1922

The Biggest and Timeliest Scoop
In News Reel History!

PATHE NEWS

announces in issue No. 79, now showing, tremendously
vivid pictures by a staff cameraman of the

BURNING *of* SMYRNA

and its

CAPTURE BY THE TURKS

How it was done, as told by cablegrams

July 30. Ercole, Vienna. Leave for Constantinople immediately. Cover Turkish-Greek advance. Situation looks serious. Cohen.

July 31. Cohen. Leaving for Constantinople today. Ercole.

Aug. 3. Ercole, Constantinople. Follow Turkish National army advance. Cohen.

Aug. 7. Ercole. Watch Greek advance Smyrna. Clash seems imminent. Cohen.

Sept. 5. Ercole, Smyrna. Cover Greek retreat. Cohen.

Sept. 15. Ercole, Smyrna. Rush all pictures Smyrna fire. Cohen.

Sept. 15. Sozio, Rome. Leave immediately Smyrna. Relieve Ercole bringing first films fire. Cohen.

Sept. 21. (Date line Rome) Cohen, Shipping Saturday Smyrna. Covered exclusively. Smyrna burning 900 feet. Ercole.

FIRST, AS ALWAYS, WITH THE FIRST PAGE NEWS!

We know our customers join us in congratulating the Pathe News staff on their remarkable accomplishment.

PATHE EXCHANGE, INC.



Copyright Pathe News

Scenes from the burning of Smyrna. At left, four hours after start; insert, Emanuel Cohen, Editor Pathe News. Right, refugees boarding battleship; insert, George Ercole, cameraman who obtained these pictures.

Pathe News Films Smyrna Fire

Pictures Rushed to American Theatres in Record-Breaking Time

While the ashes of Smyrna are still warm, Pathe News is flashing on the screens of this country a complete motion picture report of the scenes of the great conflagration in the Turkish invasion of Europe. Exactly two weeks from the date of the Smyrna holocaust, rushed from the blazing centre of the new war through the air and over six thousand miles of ocean and land, this camera visualization was given to picture patrons in New York and other Eastern cities.

The Pathe News exclusive film marking this "scoop" in screen news reporting, reached New York aboard the Aquitania on Saturday morning, September 20. It was immediately developed at the Pathe News laboratories, where prints were made while Editor Emmanuel Cohen and his editorial staff prepared and photographed the titles. The completed prints were distributed to New York theatres in ample time for their evening performances on that same day.

In achievements of this kind interest naturally centres in the man who overcame all obstacles in a race against time to be on the scene when the thing happened. In this instance that man is George Ercole, Pathe News cameraman with a roving commission in Central Europe.

When the Turco-Greek controversy began to look dangerous, Ercole was in Vienna. Rome, with its Pathe News Office and camera staff, was nearer; but Ercole, with his special experience and knowledge of conditions in the disturbed area, was the logical choice for the important mission which the foresight of Editor Cohen had created. The story is

crystallized in the following cables which passed between Mr. Cohen and Ercole, including their dates:

"July 20, Ercole, Vienna. Leave for Constantinople immediately. Cover Turkish-Greek war. Situation appears getting serious. Cohen."

"July 31, Leaving for Constantinople today. Ercole."

"August 3, Ercole, Palace Hotel, Constantinople. Follow Turkish Nationalist Army advance. Cohen."

"August 7, Have obtained series pictures covering Tchenaltza showing Turkish advance and Allied Armies Guarding Neutral Zone. Ercole."

"August 7, Watch Greek advance Smyrna. Flash press incident. Cohen."

"August 11, Shipped eighteen hundred feet Tchenaltza film. Watching Smyrna developments. Trying for aerial pictures over battlefield. Ercole."

"August 15, Owing military opposition, impossible obtain permission aerial pictures. Ercole."

"August 22, Expecting permission get pictures Turkish Nationalist Headquarters Augusta. Ercole."

"Sept. 5, Turk. strong advance developing in Smyrna region. Cover Greek retreat. Cohen."

"Sept. 15, Rush all pictures Smyrna fire. Cohen."

"Sept. 15, Rome, Rome. Leave immediately Smyrna relieve Ercole bringing first film fire. Cohen."

"Sept. 21, Rome. Will be Paris Friday night. Ship Saturday Smyrna covered extensively. Smyrna burning, nine hundred feet. Ercole."

"Paris, Sept. 22, Shipping Aquitania Ercole film Smyrna. (Cable)."

It was Glattli of the Paris Pathe News staff, who relieved Ercole of his precious camera report on his arrival at Paris after so many weeks of intensive travel and news photographing, and who took it by airplane to catch the Aquitania.

Rockett Bros.

In their search the Rockett company has enjoyed the cooperation of government officials, the custodians of the famous Lincoln collections, the State of Illinois, the city of Springfield, and Lincoln organizations and students of Lincolnians everywhere.

Mistakes in choice of events and treatment of the finer shadings of the subject will be obviated through the advice of former United States Senator Cornelius M. Cole, of California, who is the oldest, most distinguished and most competent witness of Abraham Lincoln now alive.

Senator Cole, who was one hundred years old in September 17, 1922, was not only an intimate friend of Lincoln, but a co-worker with the President in government affairs.

Frances Marion is writing the working script and she will also title and edit the picture.

The director will be announced as soon as expiring contracts permit, and the cast, which will be the largest ever organized for a picture, will be practically a roster of the leading lights of the American screen, it is said.

The picture will be completed early in 1923 and have the first showing in Washington, D. C., where the producers will have for their guests officials in Washington.

"Light in Dark" Scores in Detroit

"The Light in the Dark," Hope Hampton's newest starring vehicle, released by Associated First National, made a smashing hit at the Capitol Theatre, Detroit, John H. Kunsky's 4200-seat house.

The story of what the picture did in the Michigan city was graphically told in a wire from Mr. Kunsky to Associated First National home offices. It read as follows:

“Smyrna On Fire”

(Pathe News—Special)

Pathe has achieved something in this that cannot fail to be of wide interest. The beginning and rapid spread of the disastrous fire that formed so tragic a part in the recent Turko-Greek conflict has been vividly pictured. Its appeal is far greater than the average news reel. It is not only informative and pictorial but far-reaching in its human interest.—M. K.

Moving Picture World, October 14, 1922, p. 601

The *New York World*, on Sunday, October 1, printed Pathe News scenes of the Smyrna fire with portraits of Editor Cohen and Cameraman Ercole, and in an article on the foresight and perfect organization essential to such an achievement made the following acknowledgment:

“The pictures are clips from the Pathe News reel which has brought to this country the first pictures of the invasion and fire. Emmanuel Cohen, Editor of Pathe News, sent the following cable July 30 to George Ercole, cameraman on a roving commission in Central Europe; ‘Leave for Constantinople immediately. Cover Turkish-Greek war. Situation apparently getting serious.’

“Mr. Cohen’s foresight was rewarded when Ercole cabled as follows Sept. 21 from Rome: ‘Ship Saturday night, Smyrna burning, 900 feet.’”

* * *

Exhibitors Herald, October 28, 1922, p. 63

Pathe Fire "Beat"
Praised by Press
 Newspapers Laud Fast Work
 In Presenting Film of
 Smyrna Blaze
(Special to Exhibitors Herald)

NEW YORK, Oct. 10.—Recognition and praise for a "beat" in obtaining and presenting in America, first pictures of the big fire which devastated Smyrna is being accorded Pathe by newspapers throughout the country. Typical of the press publicity on the achievement is an article in the *Chicago Tribune* of October 3.

"Pathe News Gets Screen 'Scoop' on Smyrna Fire" reads the head. The article says in part: "Pathe News has registered a big screen scoop in getting 900 feet of film of the Smyrna holocaust to New York and Eastern cities in just two weeks. The exclusive film of the fire and street scenes in Smyrna when the Christians were fleeing to the waterside pursued by soldiers reached New York on September 30 and was shown at theatres that night. Pathe gives credit to editor Emanuel Cohen for having a man on the job at the right time and to George Ercole, cameraman, for getting to the front and then getting his pictures out."

The *New York World* on October 1 printed Pathe News scenes of the Smyrna fire with portraits of editor Cohen and cameraman Ercole in an article on the foresight and perfect organization essential to such an achievement.

Exhibitors Herald, October 1, 1922, p. 41

**Newspapers Credit Pathe
 News With Brilliant
 "Scoop"**

Pathe News' burning of Smyrna film pictures printed in at least one big newspaper in every important city of the United States with full credit, and usually accompanied by a story describing how these scenes were photographed and so speedily transmitted to picture audiences more than 6,000 miles away, marked recognition of one of the most brilliant camera news "scoops" ever achieved. As an average example, the *Chicago "Tribune"* of Oct. 3, printed an article with its Pathe News film enlargements.

The *New York "World,"* on Sunday, October 1, printed Pathe News scenes of the Smyrna fire with portraits of Editor Cohen and Cameraman Ercole, and an article on the foresight and organization essential to such an achievement.

Exhibitors Trade Review, November 11, 1922, p. 1512

Pathe News Scores "Scoop"

Airplane Views of Roma Disaster Hurried to Screens in Fast Time

IN enabling New York theatres to screen actual scenes of the Roma disaster at Hampton Roads within less than twenty-four hours, Pathe News claims to have scored one of the cleanest "beats" in the history of its service to motion picture patrons and to the newspapers. The first newspaper pictures of the tragedy were reproduced from Pathe News negatives, according to word from the home office.

These pictures, seen in New York on Wednesday, February 22nd, are shown throughout the entire Eastern division as a Pathe News Special. They present the highlights in the history of the great Italian dirigible purchased by the United States Government, together with the tragic finale. For the country at large they are featured in the regular issue, No. 17.

At the moment of the fall of the stricken dirigible, the Pathe News correspondent covering that region was twenty miles from the scene. The moment the news was wired to him he engaged an airplane. In less than half an hour he was photographing the burning wreck from the air. Descending, he quickly took other views, including photographs of survivors, wired Editor Emanuel Cohen, took to the air again and got his negatives aboard the first fast train for New York.

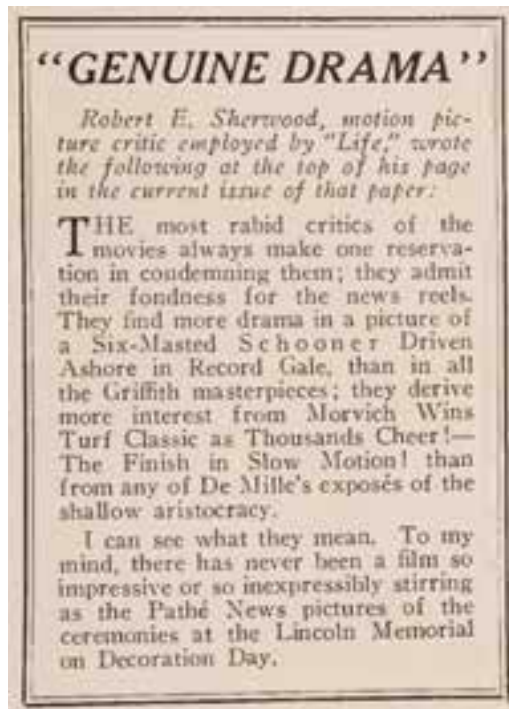
In the meantime at the Home Office of Pathe News other negatives of the Roma, with members of her crew and officers probably in the list of the dead at Hampton Roads, were assembled and made ready to play their legitimate part in the pictured news of the disaster.

Motion Picture News, 3-11-1922, p. 1517

Newsfilm Reporter Scoops Newspapers

William Andlauer, Pathe News camera man in Kansas City, scored a distinct "beat" over the newspapers of that city when he got views of the Priests of Pallas parade to the screens of first run houses half an hour after the event and before any daily paper put them upon the street.

Exhibitors Herald, November 4, 1922, p. 58



Exhibitors Herald, July 15, 1922, p. 45

Selznick Newsreel

The Truth About News Reels = = =

You exhibitors who were present ten years ago when the news reel made its first appearance remember the persistency with which producers forced scenes of ship launchings, baby parades and other such subjects into each issue. Week after week, month after month, and year after year news reel producers continued to feature these same subjects—baby parades, ship launchings, etc. Even now the majority of news reels show week after week these same listless subjects. For lack of REAL news they find it necessary. Not so one producer. A short time ago Lewis J. Selznick decided that after ten years of stand-stillness in the news reel field, improvements were in order. He decided to mould his news reel after the fashion of the successful newspaper, publishing real, honest-to-God news only. That's why Selznick News stands superior to all other news reels—because it publishes NEWS while its contemporaries continue to publish views of the same old parades and ship launchings. That's why Selznick News unquestionably is the World's Greatest News Reel.

Motion Picture News, April 1, 1922, p. 1879 and *The Film Daily*, March 26, 1922, Coverff

The Biggest Advance in News Reel History

Selznick News Reel
(Current Issue)

The reel marks an innovation in today's news and pictures in new shape. The captions take up the maximum possible space and stand out in bold relief against the black. It's a good idea and emphasizes the news as being genuinely authentic.—LAURENCE REED.

From MOTION PICTURE NEWS

and Central states.

The exact language of a quotation about "There's nothing new under the sun" is evading the old bean. But you get the idea. Innovation and unique are two much misused words. However, Selznick is entitled to its claim of something new in connection with new style subtitles for its news reel. They look like clippings out of newspapers.

Once more the hum of motion picture machinery will be heard in the

from MOVING PICTURE WORLD

Selznick News Has Real Innovation

THERE is no question but that Myron Selznick has made a real innovation in the physical appearance of the Selznick News. Trade newspaper men were treated to a showing of this innovation last week and were most favorably impressed. Beginning with the current issue of the Selznick "pet," the old conventional subtitle will be seen no more. In its stead will be a representation of a newspaper clipping. Only the headlines, and these in clear type, will be used.

There seem to be three features which make this change attractive. In the first place, the printed description of the ensuing scenes are more easily read in this form than in the old subtitle, as there is plenty of white space to make the type stand out boldly. Second, the new subtitle suggests absolute authenticity because it reminds of the daily newspaper. Third, it has an individuality that will redound to the credit of the Selznick News, establishing it as different from competing news reels and bringing it more forcibly before the attention of the public.

The headlines shown last week were well written—good newspaper "hands" that told the story concisely. This innovation will be welcomed by the public so long as the headlines remain pithy and so balanced that there is plenty of white space around them. Considering the stiff with which Myron Selznick has surrounded himself, there is no doubt but that this quality will be maintained.—S.S.

from MOVING PICTURE WORLD

Selznick News Adopts Press Heads as Titles

Headed as "Selznick News" (Special to Exhibitors Herald)

NEW YORK, Jan. 21.—Selznick News has just made an innovation in today's news weekly picture. Instead of the regular form of title which has been used since the showing of news reels, Selznick's new titles are in the form of single-column newspaper headlines, consisting of a two or three line "bite" and has with the headline type in word and has plenty of white space left about the morning.

from EXHIBITORS HERALD

Selznick News



The Film Daily, January 25, 1922, p. 4; February 1, 1922, p. 4; April 5, 1922, p.4; April 8, 1922, p. 4; April 19, 1922, p. 4



The Film Daily, May 24, 1922, p. 4; June 7, 1922, p. 4; June 17, 1922, p. 4; June 17, 1922, p. 5; July 1, 1922, p. 4; July 19, 1922, p. 4



The Film Daily, July 22, 1922, p. 4 and August 2, 1922, p. 4



Motion Picture News, December 3, 1922, p. 2951, p. 2930

Selznick News Reel (Current Issue)

TO you want to know what the Selznick cameramen are doing? For one thing they were right on the job watching Will Hays affix his signature to his big movie contract. That complete harmony reigned is noticeable in the smiling countenances of Messrs. Zukor, Fox, Goldwin, Lewis Selznick, Myron Selznick, Williams, Quinn, Laemmle, Cochrane, Loew and various others. Restful to the optic nerve is Delysia registering the coyness of the eternal feminine as she smiles for the cameraman and you. She is departing for Europe and Pearl White appears to kiss her good-by. Others sailing for foreign ports are Lillian Russell, who still retains her perennial youth despite her sixty years. The actress is taking up a government position at a salary, it is said, of less than a dollar a year.

Claire Windsor is next introduced as the probable choice to fill the chair opposite Chaplin's at the breakfast table. Miss Windsor is a Seattle society beauty who wields a wicked tennis racket. She admits that Charlie's feet prevent him from dancing around the court—they might get tangled up. An interesting sketch is the oldest forty-niner who prefers a team of oxen to the flivver. A Parisian shot exposes the side-walk cafe, the midinettes preferring the cold with a warm stove near-by to being shut up inside. A thrilling shot reveals the dangerous pastime of skating to the power of a sail which is guided after the fashion of a sailboat. The reel marks an innovation in titling, the captions being presented as if a part of the day's news and printed in neat shape. The excerpts take up the smallest possible space and stand out in bold relief against the black. It's a good idea and emphasizes the shots as being genuinely authentic.—*LAURENCE REID.*

Newest Selznick News Contains Varied Scenes .

In Selznick News 1055-6, the most recent issues, Lewis J. Selznick, publisher, feels he has one of the best numbers he has yet compiled.

The return of the entire part of Upper Silesia to Poland by the Inter-Allied Commission, accompanied by most picturesque and impressive ceremonies, is declared to be an exceptionally good news picture.

Another interesting picture is that of the Emperor of the Annamites doing Paris. This member of royalty was sent by his people on a pleasure trip to the French capital.

In addition to these features of the present issue there also appears some views of the old boys of Civil War days telling the present day "rookies" how to perform in war time, Secretary Denby in Japan, and the funeral procession attending the burial of Sir Henry Wilson, England's military martyr.

Selznick News Scoops New York Dailies

Selznick News claimed another "beat" when, following the newspaper reports that the body of Evelyn Nesbit (formerly Mrs. Harry K. Thaw) had been found in the Potomac River, Selznick News cameramen discovered Miss Nesbit alive and safe in New York City. In this instance the screen news beat the reporters for the daily papers.

Miss Nesbit was captured by cameramen and rushed to the Selznick studios in West Forty-eighth Street where exclusive pictures were taken showing Miss Nesbit reading of her own "death" in the New York dailies. Selznick News 1013-C carry the Nesbit pictures.

Motion Picture News, February 25, 1922, p. 1254

Cameraman Ascends High Mountain Peak Selznick News Man First to Reach Mt. Ranier Top in Winter

The first midwinter ascent of Mt. Ranier, the highest peak of the Cascade mountains, save one, has been accomplished by Charles R. Perryman, staff correspondent of Selznick News. He is the first man to reach the peak, according to advices from the company.

Films Snow Scenes

Fourteen hundred feet of film were made by Mr. Perryman of the snow covered area. The feat is said to have attracted much interest along the West Coast where newspapers in Portland and Seattle carried stories of his plans for the ascent. The scenes made will be included in an early issue of Selznick News.

Mt. Ranier has been the mecca of mountain climbing sport for years and has attracted hundreds of tourists and scientists according to Selznick and it was only recently that its peak was reached at any season of the year.

Encounters Difficulties

Perryman was accompanied by three Alpine climbers and much difficulty was encountered, the party being frequently imperiled in places where a false step would have meant death by a fall of several hundred feet.

Perryman is a veteran cameraman, having served for three years in the serial photographic section of the army. Hazardous feats are said to be his hobby.

SENSING the demand for better pictures on every side, Selznick's thoughts turned to their news reel to see if there was any possible way to improve it. Looking at it backwards and forwards, they decided that about the only way any improvement could be made would be in the titles. They proceeded to do that in a very striking manner, evolving a new form of title that makes the reel much more distinctive.

The reel opens with the usual Selznick announcement, immediately followed by a reproduction of a newspaper clipping. This title is printed in condensed newspaper Gothic type and gives the spectator a feeling that he is reading a boiled down newspaper description of the scene that follows. The letters are of ample size, and being black on a white background, stand out and are read in much shorter time than ordinary titles. They also tend to impress the spectator with the fact that he is looking at scenes enacted in every day life, and not at studio stuff.

Exhibitors Herald, February 4, 1922, p. 36

Selznick News Adopts Press Heads as Titles

(Special to Exhibitors Herald)

NEW YORK, Jan. 24.—Selznick News has put into use an innovation in titles on news weekly pictures. Instead of the regular form of title which has been used since the showing of news reels began, the new titles are in the form of single-column newspaper headlines, consisting of a two or three line "step off" head with one pyramid hank.

Large gothic type is used and has plenty of white space left about the wording.

Exhibitors Herald, February 4, 1922, p. 36



Motion Picture News, February 11, 1922, p. 636



Moving Picture World, February 11, 1922, p. 636

Newsreel Censorship

July 22, 1922

N. Y. Appellate Court Decides News Weeklies Must Be Censored

Decision Cites Difference Between Newspaper and News Weekly

ONE of the most important legal decisions in recent years in motion picture circles has just been handed down by the Appellate Division of the Supreme Court of New York State, third department, with all judges concurring. Under this decision all news weeklies in New York state will continue to be subjected to censorship by the New York State Motion Picture Commission, with the payment of the license fee demanded.

In connection with the decision, which is of far-reaching importance and interest, has been awaited with much interest, is an opinion written by Associate Justice Harold J. Hinman, in which is shown the legal viewpoint taken by the Appellate Court as distinguishing between the ordinary newspaper as a purveyor of news and the motion picture news weekly, citing the differences as they exist and giving the reasons why one should be submitted to censorship while the other remains immune.

The decision made by the Appellate Division comes as a final chapter in the test case which was instituted months ago by Pathé Exchange, Inc., of New York City, against the New York State Motion Picture Commission, and which carried from court to court, arguments having been presented before the Appellate Division in Albany last May. At that time Frederic Coedert, appearing for Pathé, claimed that the New York State Motion Picture Commission was overstepping its authority in demanding a submission of news weeklies to censorship and that such procedure violated certain constitutional privileges under which the company was engaged in business.

The opinion, accompanying the decision on the part of the higher court, deals with the matter in an exhaustive way and is said to be one of the most comprehensive opinions of its kind yet written in connection with motion picture censorship. It follows, in part:

"Section 3 of chapter 715 of the laws of 1921 contains the limits of the power and authority of such commission so far as material here and reads as follows: The commission shall cause to be thoroughly examined every motion picture film submitted to it as herein required, and, unless such film or a part thereof is obscene, indecent, immoral, inhuman, sacrilegious or is of such a character that its exhibition would tend to corrupt morals and incite to crime, shall issue a license therefor."

"The pictures to which the provisions of section 5 are applicable are those which come under the provisions of section 12 of said Act, which reads as follows: 'It

Pettijohn Makes Plea in Missouri

ON Friday Night, July 7, the moving picture interests of Missouri struck the most important blow that has yet been delivered for the freedom of the screen in America.

Led by Charles C. Pettijohn, personal representative of Will H. Hays and Martin J. Quigley, editor of the Exhibitors Herald of Chicago, a large delegation of theatre owners, film exchange managers and others who were interested in the question appeared before the committee on constitutional amendments of the Missouri Constitutional Convention, now in session here, and asked for a favorable report on a bill now before the committee that would grant to moving pictures the same constitutional guarantees for freedom of expression now accorded to the press and individuals.

Pettijohn told the committee that censorship was a failure, that it was impossible to produce moving pictures that would meet with the approval of the eccentric views of the members of many state boards of censorship.

Several members of the committee indicated they were favorably impressed by the pleas made to them, and it is hoped a favorable report will be made.

shall be unlawful to exhibit, or to sell, lease or lend for exhibition at any public place of amusement for pay or in connection with any business in the state of New York any motion picture film or reel, unless there is at the time in full force and effect a valid license or permit therefor of the Motion Picture Commission of the State of New York."

"The plaintiff claims that chapter 715 of the laws of 1921 violates the constitutional guarantee of freedom of the press in that it lays a previous restraint upon the publishing of 'Current Events' films and that the statute denies the plaintiff the equal protection of the laws, and deprives plaintiff of property without due process of law in violation of the Constitution of the United States.

"If this act constitutes a valid exercise of the police power for the preservation of the morals or welfare of the community, it does not operate to deprive plaintiff of property without due process of law. Unless the bi-weekly motion picture news reel is in the same legal category as a newspaper and the liberty of the press would protect newspapers from such restraint as is here sought to be exercised, there would be no denial of the equal protection of the laws.

"To determine whether these two are in the same legal category we must inquire whether they are in the same practical category.

"Any substantial difference between particular businesses may serve as a rea-

sonable basis for a classification. Children are peculiarly entitled to legislative protection as a class and legislation aimed at their protection does not fall under the constitutional prohibition of unfair discrimination. Consideration may also be had of the matter of sex in determining a question of the public morals or welfare.

"We can not say that the moving picture is not a medium of thought but it is clearly something more than a newspaper, periodical or book and clearly distinguishable in character. It is a spectacle or show rather than a medium of opinion, and the latter quality is a mere incident to the former quality. It creates and purveys a mental atmosphere which is absorbed by the viewer without conscious mental effort. It requires neither literacy nor interpreter to understand it. Those who witness the spectacle are taken out of bondage to the letter and the spoken word. The author and the speaker are replaced by the actor of the show and of the spectacle.

"The newspaper offers no particular attraction to the child and much that is contained in it that might be harmful to the child is not understood by it for lack of literacy or imagination. But the moving picture attracts the attention so lacking with books or even newspapers, particularly so far as children and the illiterate are concerned, and carries its own interpretation.

"The child soon becomes sophisticated, as he attends the school of experience, where current events may be revealed in all their nakedness, where the pictorial drama may illustrate the experiences of mankind, the good and the bad, where character may be shaped most readily the one way or the other, according to the sentiment conveyed.

"The purveyance of thought and instruction is just as incidental to the 'show,' in principle, as it is with the circus or any theatrical performance. It is the fact that it is in each case the performance of an actor which characterizes the thing done, and that 'acting' is the essential quality of the business.

"If the motion picture business generally is not a part of the press of the country, as the Supreme Court has concededly said, it seems to be a reversal of proper emphasis to lay particular stress upon the 'news' feature of the press, which seems to us to be at most an incident to the thing privileged by the Constitution.

"The 'show' business is clearly different from the newspaper business, and those who engage in the show business are more too likely to confuse their produc-

(Continued on page 342)

News Weeklies To Be Censored

(Continued from page 337)

tions to the things which are just, pure and of good repute; but in order to continue to attract patrons many would cast discretion and self-control to the winds, without restraint, social or moral. There are those who would give unrestrained rein to passion. If the thing be true and real, they would reveal it in its utter nakedness. They appreciate the business advantage of depicting the evil and voluptuous thing with the poisonous charm.

"This state and other states have considered it necessary in the interest of public morals and welfare to supervise the moving pictures which are displayed in such places of business. The effect of the act which we have under consideration is to simply prohibit the use of any uncensored films 'in any public place of amusement for pay or in connection with any business in the State of New York,' and this is done by providing a penalty against those who engage in that particular business, either by exhibiting such uncensored films or by selling, leaving or lending for such exhibition. The statute does not prohibit the making or selling of films but regulates only the use of the thing in a certain way.

"The State does not say that the films can not be produced and sold. The act of the State simply results in justifiably destroying one of the markets for their sale unless the act is complied with. It is the show or spectacle which is aimed at by the statute and such a show or spectacle is certainly not an essential incident to the conduct of the press. It is a thing separate and apart from it. We do not think that the bi-weekly motion picture news reel, so far as it becomes a part of such show or spectacle in such a public place of amusement, is a part of the press of the country. It is therefore subject to the regulation of the act in question."

Motion Picture News, July 22, 1922, pp. 337, 342

July 22, 1922

MOVING PICTURE WORLD

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Text of Decision Against News Reels; Justices See Difference from Papers

Hinman's Document Indicts "Show Business" by Saying its Members "Are None too Likely to Confine their Productions to the Things that Are Just, Pure and of Good Report"

WITH all judges concurring, the Appellate Division of the Supreme Court of New York State, third department, has handed down a decision which sustains the New York State Motion Picture Commission in its demand that all motion picture news weeklies be submitted to the commission for censorship before release and that the commission was within its legal rights in demanding a license fee. The decision was handed down in Albany and briefly announced last week.

The decision came as the result of a test case instituted by Pathe Exchange, Inc., of New York City, and which was finally argued before the Appellate Division at Albany last May. At that time Frederic Coudert, representing Pathe, Inc., declared that in demanding a censorship of news weeklies and subjecting the company to incidental delays the commission was overstepping its authority and, in fact, violating constitutional privileges which should be enjoyed by the company in the conduct of its business.

Accompanying the decision by the Appellate Division was an opinion written by Justice Harold J. Hinman, in which the legal viewpoint of the higher court was clearly shown in distinguishing between the ordinary newspaper and the news reel as the purveyor of news to the general public.

In his opinion, Judge Hinman further declared that there was more need of censorship in the motion picture than in the newspaper because of the fact that children could more easily comprehend evil when depicted upon the screen than through the medium of the newspaper.

Aaron V. S. Cochrane was the presiding justice; Henry T. Kellogg, Michael H. Kiley, Charles C. Van Kirk, Harold J. Hinman, the associate judges. The decision, in part, follows:

The Decision

Section 5 of chapter 715 of the laws of 1921 contains the limits of the power and authority of such commission so far as material here and reads as follows: "The commission shall cause to be promptly examined every motion picture film submitted to it as herein required, and, unless such film or a part thereof, is obscene, indecent, immoral, inhuman, sacrilegious or is of such a character that its exhibition would tend to corrupt morals or incite to crime, shall issue a license therefor."

The pictures to which the provisions of section 5 are applicable are those which come under the provisions of section 12 of said act, which reads as follows: "It shall be unlawful to exhibit, or to sell, lease or

lend for exhibition at any public place of amusement for pay, or in connection with any business in the State of New York, any motion picture film or reel unless there is at the time in full force and effect a valid license or permit therefor of the Motion Picture Commission of the State of New York."

The plaintiff claims that chapter 715 of the laws of 1921 violates the constitutional guarantee of freedom of the press in that it lays a previous restraint upon the publishing of "Current Events" films and that the statute denies the plaintiff the equal protection of the laws, and deprives plaintiff of property without due process of law in violation of the Constitution of the United States.

Plaintiff's Argument

The argument of the plaintiff as summarized in the brief of its counsel is as follows:

"1—There is no doubt that a motion picture news reel containing photographs of actual events of public interest with explanatory reading matter is in principle the same as an ordinary newspaper. No logical or reasonable distinction can be made between the two media of expression. The fact that in the one case paper and ink are employed and in the other case that the celluloid ribbon is utilized, should not afford any basis for distinguishing between the two methods of conveying facts or ideas.

"2—It would be inadmissible to hold that freedom of speech and of the press is confined exclusively to the spoken and written word, for this would give no meaning to the word 'Publish' which is found in section 8, article 1, in the Constitution of the State of New York. The circumstance that matters of news interest are conveyed to the public through the instrumentality of writing and pictures is immaterial. It is the news that is privileged, not the method of its publication.

"3—It is a well known historical fact that the use of writings is nothing more nor less than the development of the old picture writing which is described and illustrated in practically all elementary textbooks on ancient history. It would be as logical to exclude motor driven vehicles and steamships from the operation of the 'Commerce' clause in the federal constitution simply because the fathers of this country were accustomed to transport their merchandise by means of horse drawn wagons and sailing vessels.

As to Newspapers

"4—It is indisputable that the publishers of newspapers can not lawfully be compelled to submit their news items to censorship before releasing said news items to the public.

"5—If the publishers of newspapers or news reels present matter which is unfit for public consumption, the Legislature has the power to, and should punish the offending newspapers or news reels as the case may be.

"6—The State of New York cannot lawfully discriminate between different classes of newspapers or between different physical methods of publishing sentiments or news.

To subject certain types of newspapers or certain methods of publication to restrictions, from which other kinds are exempt, violates the fourteenth amendment to the Constitution of the United States by denying the equal protection of the laws. There is no difference so far as constitutional law is concerned between a current events film and a newspaper and chapter 715 of the laws of 1921, as applied to news films accordingly violates the fourteenth amendment.

"7—The motion picture censorship law forbids the plaintiff to publish its news items without first obtaining a license and paying a license fee therefor. The law thus deprives the plaintiff of the right to sell its news items while they still retain their element of freshness, which constitutes their commercial value, and, therefore takes the property of the plaintiff without due process of law in violation of the federal constitution as well as the constitution of the state."

"Section 8 of article 1 of the New York Constitution, reads, in part, as follows: 'Every citizen may freely speak, write and publish his sentiments on all subjects, being responsible for the abuse of that right; and no law shall be passed to restrain or abridge the liberty of speech or of the press.'

Hinman's Construction

If this act constitutes a valid exercise of the police power for the preservation of the morals or welfare of the community, it does not operate to deprive the plaintiff of property without due process of law. Unless the bi-weekly motion picture news reel is in the same legal category as a newspaper, and the liberty of the press would protect newspapers from such restraint as is here sought to be exercised, there would be no denial of the equal protection of the laws. The main question before us, therefore, is whether the bi-weekly motion picture news reel is in the same legal category as a newspaper, and whether the restraint caused by this act is of such a character as to be a violation of that provision of our State constitution relating to the liberty of the press.

To determine whether these two are in the same legal category, we must inquire whether they are in the same practical category; whether there is a proper and justifiable distinction between them, considering the character, extent and purpose of the law; whether there is such a difference in the situation and circumstances of the two as suggest the necessity or propriety of the distinction made; whether the character of business of the one lies at the root of the evil aimed at, as distinguished from the business of the other, in short whether this moving picture business in that phase of it which is sought to be restrained by this legislation is a part of the press of the country or an organ of public opinion within the meaning of section 8 of article 1 of our state constitution.

Any substantial difference between particular businesses may serve as a reasonable basis for a classification. Children are peculiarly entitled to legislative protection as a class and legislation aimed at their protection does not fall under the constitutional

(Continued on following page)

or book and clearly distinguishable in character. It is a spectacle or a show rather than a medium of opinion and the latter quality is a mere incident to the former quality. It creates and purveys a mental atmosphere which is absorbed by the viewer without conscious mental effort. It requires neither literacy nor interpreter to understand it. Those who witness the spectacle are taken out of bondage to the letter and the spoken word. The author and the speaker are replaced by the actor of the show and of the spectacle.

Our public libraries are filled with books not commonly read because the author has not caught the attention of the public, without which the book becomes a dead letter. Our public libraries are filled with books which without the necessary literacy stand uninterpreted and equally dead in the field of thought as an organ of opinion. The newspaper offers no particular attraction to the child, and much that is contained in it that might be harmful to the child is not understood by it for lack of literacy or imagination.

But the moving picture attracts the attention so lacking with books, or even newspapers, particularly so far as children and the illiterate are concerned, and carries its own interpretation. It needs no other illumination than the bright light behind the film, which moves so rapidly that it reproduces the life of the world as it in fact exists, and as it is portrayed in fiction, the evil as well as the good. Its value as an educator for good is only equalled by its danger as an instructor in evil.

"He who runs may read" the thought pervasiveness of the moving picture. The child soon becomes sophisticated as he attends the school of experience where current events may be revealed in all their nakedness, where the pictorial drama may illustrate the experiences of mankind, the good and the bad, where character may be shaped most readily the one way or the other, according to the sentiment conveyed. The actors in the picture become in fact the associates of the child as effectually as though they were their living and breathing companions, so realistic is the picture, so perfectly photographic of real life. Nothing is left to the imagination as with the printed page. The picture creates its own atmosphere so vividly, so attractively that even the child and the illiterate adult may see and learn.

All of this argues, of course, for the proposition that the motion picture is a medium of thought, but it argues for more. All such argument has been presented to the United States Supreme Court in relation to the motion picture performance generally, but that court said that freedom of speech and of the press was not violated.

"The judicial sense supporting the common sense of the country is against the contention." (*Mutual Film Corporation v. Ohio Industrial Comm.*, 236 U. S. 230). Expression of thought does not characterize its essential quality. Its characteristic feature is that it is a "spectacle" and it is because it is a spectacle or a show that spectators are attracted to see with their eyes the thing already published in the press. The purveyance of thought and instruction is just as incidental to the "show," in principle, as it is with the circus or any theatrical performance.

It is the fact that it is in each case the performance of an actor which characterizes the thing done, and that "acting" is the essential quality of the business. Moreover, it is not the news that is the essential thing privileged by the Constitution. It is freedom of expression of thought, involving conscious mental effort, not mere action. It is the right to "publish" one's "sentiments" on all subjects to which the Constitution expressly refers.

"Sentiments," according to Webster, mean "a decision of the mind formed by delibera-

tion or reason; thought; opinion; notion; judgment; as, to express one's sentiments on a subject." If the motion picture business generally is not a part of the press of the country, as the Supreme Court has concededly said, it seems to be a denial of proper emphasis to lay particular stress upon the news feature of the press, which seems to us to be at most an incident to the thing privileged by the Constitution.

The "show" business is clearly different from the newspaper business and those who engage in the show business are sure to likely to confine their productions to the things that are just, pure and of good report, but in order to continue to attract patrons, many would cast discretion and self control to the winds, without restraint, social or moral. There are those who would give unrestrained rein to passion.

If a thing be true and real they would reveal it in its utter nakedness. They appreciate the business advantage of depicting the evil and voluptuous thing with the poisonous charm. Certainly there are some things which are happening in actual life today which should not have pictorial representation in such places of public amusement as are regulated by this legislation, places where the audiences are not confined to men alone, or to women alone, and where children are particularly attracted.

This state and other states have considered it necessary in the interest of public morals and welfare to supervise the moving pictures which are displayed in such places of business. The effect of the act which we have under consideration is to simply prohibit the use of any uncensored films in any public place of amusement for pay or in connection with any business in the State of New York, and this is done by providing a penalty against those who engage in that particular business, either by exhibiting such uncensored films or by selling, leasing or lending for such exhibition.

The statute does not prohibit the making or selling of films, but regulates only the use of the thing in a certain way. The state simply says that if a person desires to make a particular use in business of such films, it must be subjected to censorship first, in a manner and for a purpose justified under the police power. The state does not say that the films cannot be produced and sold. The act of the state simply results in justifiably destroying one of the markets for their sale unless the act is complied with. It is the show or spectacle which is aimed at by the statute and such a show or spectacle is certainly not an essential incident to the conduct of the press.

We do not think that the bi-weekly motion picture news reel, so far as it becomes a part of such show or spectacle in such a public place of amusement is a part of the press of the country. It is therefore subject to the regulation of the act in question. (See *People ex rel Doyle v. Atwell*, 232 N. Y. 96).

A similar statute in Ohio under a state constitutional provision, identical with that of our state, has been approved by the United States Supreme Court in *Mutual Film Corporation v. Ohio Industrial Comm.*, 236 U. S. 230. (Also *Mutual Film Co. v. Industrial Comm. of Ohio*, 236 U. S. 247; *Mutual Film Corporation of Missouri v. Hedges*, 236 U. S. 248). Counsel for the plaintiff urges that these decisions are not decisive of this case, in view of the fact the Supreme Court was dealing with the moving picture business as a whole without particular regard to "Current Events" films.

We think that the opinions of that court as expressed in those cases indicate a more comprehensive determination, reaching the question raised here. If, however, the question has not been decided under such authority, we think that upon principle, the plaintiff cannot succeed and that judgment should be entered herein in favor of the defendant without costs.

APR 10 1922

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EXHIBITORS TRADE REVIEW

Censorship, the Exhibitor, the Public

By L. W. BOYNTON

IT has been said often and correctly that the exhibitor is the industry's contact with the public. It is the exhibitor who has the power to create local opinion that will be favorable, instead of unfavorable, to the best interests of the motion picture.

We do not say that all this important work can be or should be done by the exhibitor alone. Far from it. It is a task for all the industry. But the exhibitor can start the process in his own community, on such an important thing as censorship, for example.

Fighting the censorship idea is not one day's job or a job that can be done when there is nothing else of particular importance to be attended to. The reformers never sleep. Their publicity bureaus and their stump speakers and their lobbyists and their Canon Chases and Bowlbys and Crafts are engaged every day—three hundred and sixty-five days in the year—in the work of attempting to hamstring the American people.

Obviously, we should take a leaf out of their book and make our war on censorship and all the other squint-eyed "regulation" nonsense a continuous performance.

That is one reason Exhibitors Trade Review is devoting a large amount of space each week to the publication of anti-censorship opinions gathered throughout the country. We place this material in the hands of exhibitors and say: "Go to your editor with it. He ought to be ready and willing to print some of it. Call the attention of the women's clubs to it. Ask them to hold a discussion on motion picture censorship and suggest that they take up the subject as typified by Mrs.

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Snow of Ohio. In this connection, the opinions of representative citizens, from the columns of Exhibitors Trade Review, can be used very effectively. Perhaps there is no censorship agitation in your town. If that is the case, you are in a very singular and fortunate position, but you ought to prepare by enlisting the support of one or more newspapers in your community, against the agitation that may come."

We receive scores of letters every year from exhibitors who are being hard-pressed in censorship or blue law fights. They are caught unprepared. Very often no preliminary work has been done, and so they appeal to us—and the other trade papers—to help them in their hour of need by furnishing material to combat the reformers. This we gladly do, but we urge upon exhibitors the imperative necessity of fighting the "reform" agitation in season and out. And the key to the situation is, we believe, the newspaper.

That is why we say: Show the newspaper that censorship of the press is but one step removed from censorship of the screen. Tell your editor that Mrs. Snow, for instance, has actually forbidden publication of any criticism of censorship on the screens of Ohio. She has ordered printed words—words printed on celluloid, instead of being printed on paper—cut out of films just because they criticised her and condemned censorship itself. That is nothing more or less than censorship of publication.

The motion picture and the daily newspaper are but two forms of the same thing. The public should be made to understand this fact: the screen is entitled to the same guarantees of freedom as the newspaper.

The newspaper and the screen have a real community of interest, but it will have to be developed, in many cases, before it becomes a reality. The exhibitor can do that in his own community. When he does he will be doing a constructive work second to none in this whole industry of motion pictures.

Pathe Will Appeal

Will Contest Appellate Division's Decision on News Reel Case—
Going to Higher Court

Lewis Innerarity, secretary of Pathe Exchange, Inc., yesterday stated that undoubtedly Pathe would take to the Court of Appeals the decision of the Appellate Division of the state which on Thursday evening decided that the Motion Picture Commission has the right to censor news reels in the same manner as regular features of entertainment value.

Pathe's stand has been that news reels were like newspapers and that scenes and persons appearing in them did not appear as actors or in scenes especially posed for that reel. Deputy Attorney General Arthur E. Rose maintained that the news reels were shown in places operated for a profit and as such came under the supervision of the state censorship body.

The Film Daily, August 20, 1922, p. 6

Newsreel Miscellany

The Exhibitor May Now Make His Own News Reels

The exhibitor may now make his own miniature movie reel of local events, the Memorial Day celebration, the Fourth of July festivities, the lawn party of the Ladies' Aid, scenes from the church picnic, and the local pitcher putting a hot one over the plate, as well as some of the outstanding features of the outdoor activities of the school athletes.

And let it be known that these will appear on the screen on a certain night it will not be possible to keep those pictured, their friends and relatives away from the show with a cordon of police.

The Sept Does the Trick

The little Sept motion picture camera, which may be carried anywhere conveniently and weighs less than four pounds, has brought all

this within the reach of the progressive exhibitor at an extremely moderate price.

From now on, it will be possible for home talent to try out its screening ability and appear on the program of its local picture theatre for the edification of its friends and to the profit of the exhibitor.

Eight New Companies Incorporate at Albany

Although eight companies incorporated in the motion picture business in New York State during the week ending April 8, the total capitalization amounted to less than a hundred thousand dollars. These companies, with the amount of capitalization and the directors are:

The Affiliated Theatres of Olean, \$500, Charles Bordonaro, Donald M. Dusenbury, Olean, and Nikitas Dipson, Batavia; Frederick Producing Co., Inc., \$10,000, Albert H. Woods,

Moving Picture World, April 22, 1922, p. 890

Newspapers and Movies

The Critics

January 14, 1922

M.

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Criticism? What Difference Does It Make?**Call It an Art or an Industry, Says Rupert Hughes, But Do Not Be Bullied**

"CRITICS AND THE MOTION PICTURE" was the subject of a talk delivered by Rupert Hughes at a luncheon given by Samuel Goldwyn recently in New York. Mr. Hughes' answer to the critics is simply "What difference does it make?" His talk is reprinted in part below:

"The best definition of a gentleman that I have ever seen was Beerbohm Tree's statement that 'A gentleman is a man who doesn't care whether he is a gentleman or not.' And I think that this is true of a true artist, since he is so much interested in expressing what is in his heart that he doesn't care whether he is an artist or not.

"The moving picture should not be frightened or humiliated or bullied by those critics who say that the moving pictures are not an art. One fanatic recently wrote a ferocious attack in which he made the final announcement that the moving pictures are an industry and not an art, and that the censorship could do them no harm, as they had nothing important or artistic to deliver. Even if he had known the difference or had been qualified to decide just what an art is, what difference does it make whether you call moving pictures an art, an industry, an amusement, a merchandise? The main thing is that they fascinate almost everybody. Their first duty is to make their own rules, to be moving pictures, to be pictures and to move.

"What difference does it all make? There were plenty of people who said that Shakespeare was only a commercial man-

ager who appealed to the lowbrow public. Three centuries from now a certain kind of critic will be roasting the life out of the moving picture producers of his time and referring to today as the golden age of motion pictures, when people devoted themselves to high art of principles and wrote the great successes of the screen.

"I think that the motion pictures are doing marvelous things; that there are great geniuses at work producing, writing and acting magnificent pictures. The tide is about to turn and is already turning. A number of critics who a few years ago used the name of Charlie Chaplin as a byword of contempt are now speaking of him with reverence as the greatest artist of his time.

"I predict that in a few years there will be critics thinking themselves the most artistic of the artistic who will make fun of novels and plays and poems and essays and sculptures and paintings as cheap and clumsy devices in comparison with the magnificent charms of the motion pictures.

"Of course, these critics will be wrong and cruel and futile, but they will be no more wrong, no crueler and no more futile than these peculiar persons who despise the moving picture, and despise it because they do not understand what the moving pictures are really trying to do and really succeeding in doing.

"When I praise the motion picture as an art or whatever you want to call it, I do not mean that all pictures are good, or that I like all of them. I hate lots of them and lots of them bore me to death. But

that may be my fault, not theirs.

"Many of the critics do not do the motion picture justice because they do not really know what motion pictures are all about. These critics may know something about novels and essays and poetry, but they may know nothing of the film. The man who has no acquaintance with sculpture or with music or with painting has little value as a critic. One great trouble with the motion pictures is that they are being harassed and bullied by any number of critics whose advice it would be futile to follow and whose ignorance is as profound as their own contempt. They say frankly that they don't like them and don't go to them.

"Above all things, the motion picture people should not be scared to death or driven out of their senses by the use of this terrible word 'art.' Nobody knows what art is. No two people agree on the definition. What difference does it make?

"My main feeling is, in short, that we movie people should not be afraid of what people will say of our work. We should not allow a word or a theory to drive us into anything or away from anything without some strong inner reason. Most of all, we should not be afraid of popularity and of financial success. Success is like posterity brought within our immediate vicinity. To have pleased millions of people with comedy, pathos or a well-constructed story is to have done a glorious thing. You can call it art, merchandise, trash or wooden mameys, but you cannot rob it of its noble mission—to cast light into dark places."

First National Survey Indicates Revival**Closing Months Showed Marked Improvement with Many Attendance Records Broken**

CONSTANT improvement in the motion picture industry is shown, states First National Pictures, Inc., in making public this week a compilation of reports, following a survey of conditions in various parts of the country. The closing months of 1921 witnessed a steady increase in attendance, the company states, and there is every indication that the new year will be marked by conditions approaching normalcy.

This optimistic prospect is predicated on the success with which First National attractions have been meeting in widely separated sections of the country, according to the reports received. The breaking of box office and attendance records has again become common, and S. R. O. houses are more the rule than the exception. However, it is necessary to show good pictures to obtain these results, the company points out, as the public is "shopping" for its screen entertainment.

and is willing to patronize only the best.

"The Sign on the Door," starring Norma Talmadge, leads the long list of First National attractions, which are swelling the bank accounts of the exhibitors. It broke the attendance record of the Kentucky Theatre in Louisville, Ky., where it was shown December 11 to 14, and of Thicken's Majestic in Bloomington, Ill., December 12 to 14. At the Grand Tiffin, Ohio, it demolished all records for Sunday attendance and box office receipts, despite the fact that two religious "revivals" were in progress on December 4. The original booking of two days was extended to three and Manager R. W. Lawrence is planning to bring it back later.

At the Wonderland, Lorain, Ohio, it was reclaimed after a four-day showing by Manager August Heg, and offered for the remainder of the week, with profitable results, and at the Kinema in Los Angeles,

during its run from September 5 to 16, it did the best business of any Talmadge engagement and broke the "summer slump" by doing regular high season business, despite the most remarkable opposition in the history of that house.

"The Kid," the Chaplin six-reel classic, is still breaking records. It was shown on Sunday, November 13, at the Alexar, Syracuse, N. Y., where it exceeded the house's attendance record by 540 paid admissions, setting a new mark for receipts also. And that, in spite of the fact that it had been shown in almost every section of the city and at most of the large theatres.

At the Liberty, Vermilion, Ohio, it was shown December 25 and 26, and broke the records for previous Christmas Day receipts. "Business was unusually good," reported Manager Charles S. Decker. The Majestic, Evansville, Ind., had capacity
(Continued on page 500)

May We Criticise the Critics?

It was recently our extreme misfortune to witness a first night showing of an extraordinarily poor production, the output of, however, one of our foremost picture-making companies. It was a dull, uninteresting effort in the farce direction that failed to produce one general laugh throughout its first performance. It was, therefore, a failure from the audience's standpoint; while, when we reproached them for their careless creation, members of its producing staff openly pronounced it a frightful "miss," the least of which said, the better.

And from the pens of the critics? Ah! That was different. Our various reviewers of the daily and trade press insisted, as is pretty much a habit with them, that our unhappy experience was "full of amusing situations that should prove a good summer attraction," that it was "a refreshing, human, good entertainment," "thoroughly satisfactory," etc. Even a more illustrious journal, which boasts as its slogan Ben Franklin's famous remark, "pardoning the bad is injuring the good," justified this particular UN-pardonable by labeling it "good entertainment" and offering it generously to all exhibitors.

What are we then to think of these discerning lights whose monotonous commendation guides the poor trusting to their entertainment and grief? There is, indeed, much to think of their capacities, and several angles of their surrounding limitations to consider before we attempt in justice to place the blame of their stereotyped falsifications.

Of course, it must be realized that the ordinary dramatic critic has the almost impossible to contend with. His employers refuse, in many cases, to allow him free range in his reviews, due to the fact that promiscuous "roasting" is altogether likely to drive out of their paper's columns highly profitable advertising from, in the case of the local newspaper, the theatres presenting the thus favored material, and in the instance of the trade weekly, the distributors of the pictures. General praise is therefore held to be an excellent business policy, no matter what its reaction upon a disillusioned public. The higher ups are willing to gamble, as they have since time immemorial, upon that dear public's tendency to believe implicitly all that it sees in print. And perhaps they are correct, at least, in great measure; for despite disillusionments four out of five of the gullibles return for more, although we can't believe they finish the phrase by "liking it;" besides which, there is always the other one.

Probably a more logical reason why our reviewers get off on the wrong foot, so to speak, with their criticisms, however, is that even if they were always accorded full swing in their departments, only a very small per cent would recognize an inferior picture if it were met face to face. This is proven by the fact that, given one the merit of which is questionable, they will almost invariably commence by worrying its corners or details, and

complete the painful process by dodging the issue in a seeming panic at the idea of self-commission. There is much cleverness among our newspaper circles, but it does not follow that the most proficient **reporter** understands the drama, characterization, or even screen proportion. It might be a timely addition to hazard that neither does the office boy, in whom the authority to judge has been known to have been invested.

Far more stringent requirements for the picture education of the individuals who aspire to these positions should be in existence, for besides the material harm to any paper, resultant of the already mentioned mistrust, even disgust, created at least in some portion of the public's mind by deliberate misstatements, there are, especially with regard to the local situation, other considerations.

If the mediocre and more unworthy hangers on in this industry are to receive equally as much press attention as our sincere artists, the picture business is being injured materially, for due to even such passing influences, we will be longer in ridding our circles of the debris which seems inevitably present in all young institutions, while it is scarcely encouraging to the deserving workers that their reward for effort should be coached in stock phrases setting forth "the same old thing" that anyone might have had.

When our critics are generally reliable and trained in that which they attempt; when they can say with justification, "Your work is good; yours, inexcusable;" an advancement will have taken place which today is scarcely imaginable.—F. R.

Camera! September 3, 1921, p. 3

NEW BRAND OF CRITICS

"These New York daily newspaper critics make me sick." Expression of manager of big Broadway house. "They see a picture and say it would be all right 'if' something or the other was changed 'and' something was done or 'but' if this or that was done. Say, they belong to the 'if and but' lodge."

The Film Daily, December 27, 1922, p 1

Critics Late As Usual

The tide is about to turn and is already turning. A number of critics who a few years ago used the name of Charlie Chaplin as a by-word of contempt are now speaking of him with reverence as the greatest artist of his time. It is amusing to realize that these critics do not realize that the great public found out Chaplin's genius for itself years ago without being told. Charlie Chaplin is no greater artist now than he was then. *The critics are simply too late as usual.* There are other artists on the screen who will one day be similarly greeted by high-brow critics as classics and as great personalities, whom the public has been for years flocking to enjoy.

I predict that in a few years there will be critics thinking themselves the most artistic of the artistic who will make fun of novels and plays and poems and essays and sculptures and paintings as cheap and clumsy devices in comparison with the magnificent charms of the motion picture.

Moving Picture World, January 14, 1922, p. 154

The UNANIMOUS Praise of the NEW YORK NEWSPAPER Critics—Is an ASSURANCE that the Critics on YOUR Newspapers will Boost YOUR showing of this 100% Attraction.

DISTRIBUTED BY

UNITED ARTISTS CORPORATION

The Film Daily, April 2, 1922, p. 12ff

How are Future Critics to find new words to
use in Reviews?

Here are a few culled from the criticisms of

“THE DANGEROUS AGE”

wonderful
great
magnificent
pretty
excellent
dynamic
dramatic
forceful
splendid
very good
tremendous

perfect
pleasing
smart
intense
beautiful
remarkable
unusual
human
interesting
suspenseful
best

very fine

And space prohibits the printing of many others



A John M. Stahl Production
A First National Picture

August 12, 1922

MOVING PICTURE WORLD

489

“Superb Acting in the Finest Work of Jackie’s Career!”

—N. Y. World



GOES OVER BIG

“Jackie’s personality puts over the picture.”
—Dallas Dispatch.

STAR IS SPLENDID

“Jackie is splendid and his grin sublime.”
—San Francisco Examiner.

UNIVERSAL APPEAL

“They laughed so hard at the New York Strand it was hard for the rest to keep up with the orchestra. ‘Trouble’ has that indefinable something all exhibitors are looking for—universal appeal.”—New York Morning Telegraph.

WILL SATISFY ALL

“Another of the delightful Coogan comedy dramas. A heart-touching production with natural comedy relief. It is fine entertainment that will satisfy anyone.”
—St. Louis Times.

NOT A DULL MOMENT

“There is not a dull moment in the six reels. Brimful of human-interest touches. Well told, clearly defined, cleverly worked out.”—Indianapolis News.

Newspaper critics from all parts of country call picture funniest and most heart touching in which the young genius has appeared—one of universal appeal.

TENSE HEART DRAMA

“A lot of fun and some tense, heart-touching drama. The court room scene is as compelling as has been seen on the screen in months. Jackie reaches the finest moments of his career. It is superb acting, a piece of screen work that would be a credit to any emotional actor in America.”
—New York World.

A RIOT OF FUN

“A story with laughs and heart-touching scenes. The subtitles are a riot and the antics of Jackie and his dog make the comedy portion perfect. The audience at the New Grand Central last night laughed louder and more often than we have ever heard them before. There are also heart-touching scenes in which Jackie with his magnetic personality renders a performance that is remarkable.”—St. Louis Globe Democrat.

WINS HEARTS OF ALL

“An hour of cheering and applause marked each presentation of ‘Trouble’ at the Hope Theatre. Jackie won the hearts of the audience from the very start and gave them thrills and laughs aplenty.”—Dallas Morning News.

WILL PLEASE EVERYONE

“Jackie Coogan has scored another big success in ‘Trouble.’ He does some emotional work that is almost unbelievable. There are so many things that grip one at the throat at the same time bringing a smile to the lips. There is laugh after laugh. It is one of those pictures that will please everyone. It is better than his last two.”—San Francisco Bulletin.

GLORY FOR JACKIE

“Jackie again covers himself with glory. He plays on the heart-strings to perfection. His winsome personality and tricks also are provocative of much fun. It is nicely balanced between humor and pathos.”—St. Louis Star.

Sol Lesser presents

Jackie Coogan IN “TROUBLE”

A Jackie Coogan Production
and a First National Attraction



The BATTLE of JUTLAND No Longer SHROUDED IN MYSTERY

WHO won the Battle of Jutland? This was a question of international dispute even among naval experts until this motion picture was finished. Now audiences everywhere can form their own judgment as to who won.

The immense task of comparing all the logs kept by the gunnery officers of both the British and German fleets throughout every stage of the conflict, and then of re-enacting with models every move of every battleship, cruiser, destroyer and torpedo boat engaged, was done by Major General Sir George Aston, K.C.B., for thirty-eight years a British naval officer.

It took three years' preparation and over 3,000,000

moves of the model ships to reproduce faithfully every course steered, every sinking, torpedo attack and broadside, and every other recorded incident. Each model could be moved but a sixteenth of an inch at a time. It is this fidelity to facts which makes The Battle of Jutland the greatest historical drama ever screened.

Audiences realize they are seeing unbiased history, that every ship they watch sink beneath the surface of the North Sea represents an actual incident in this world's greatest sea battle. The reactions are unlike any aroused by imaginative screen drama. They prove that truth is more thrilling than fiction, even on the screen.

AMERICAN PREMIERE At the RIALTO THEATRE New York City, Week of Nov. 20th AROUSING INTENSE INTEREST

What Unbiased New York Newspapers Said!

NEW YORK MAIL:

"The Battle of Jutland," a picturization of the famous sea fight of the World War—the only clash between the grand fleets of Great Britain and Germany, is a film of unusual interest. It gives a most vivid picture of the epoch-making battle."

NEW YORK HERALD:

"The Battle of Jutland," produced under the supervision of Major General Sir George Aston, K.C.B., from official records, shows in a clear-cut and engrossing way the whole progress of the fight, though it glosses over the finish and leaves unexplained why Jellicoe didn't smother the Germans more."

NEW YORK TELEGRAM:

"The Battle of Jutland" . . . marvelous reproduction of the battle between the British and German fleets in the North Sea . . . So realistically has it been done, so dramatically has the fight been laid out . . . that the spectator believes he is upon some high vantage point overlooking the historic conflict. Torpedoes worm their fatal white line toward enemy ships, fire flashes from the ships' sides, there are great flashes, whirling of waters and ships disappear below the surface."

NEW YORK EVENING JOURNAL:

"The Battle of Jutland" is a fascinating moving picture compiled under the direction of Major General Sir George

Aston, following careful preparation. It tells of the great naval maneuvers between the English and German fleets in . . . the affair that many consider the turning point of the war . . . intensely interesting."

NEW YORK WORLD:

"A reproduction . . . that sets before us the actual maneuvering of the various opposing craft of the Battle of Jutland, wherein Admiral Beatty out-thought and out-fought the Germans in the World War's great sea engagement. The minutest detail of the attacks is shown—submarines launching torpedoes, battleships sinking, gun-fire from the giant warships, and all. An invaluable animated chapter of the Great War."

THE BATTLE OF JUTLAND (3 Reels)

Is a Super Special Short-Reel Subject, and Will Carry Off Feature Honors on Any Program—Anywhere!

Build a Short-Subject Program Around This Special

IT'S ONE OF EDUCATIONAL'S NATIONALLY ADVERTISED SHORT SUBJECTS

See Your
Nearest Branch
Immediately



See Your
Nearest Branch
Immediately

EDUCATIONAL FILM EXCHANGES, Inc.

August 26, 1922 MOVING PICTURE WORLD 649

“One of the Season's Finest Photoplays!”

PITTSBURGH PRESS



A Powerful Drama

with

A Wonderful Cast

Milton Sills	Edith Yorke
Claire Windsor	Doris Fawn
Henry B. Walthall	Donald MacDonald
Irene Rich	Shannon Day
Stanley Gerthals	Annette DeFoe
William Marion	Fred Kelsey
Joseph DeWing	Albert MacQuarrie
	Nick Cogley

Presented by
Louis B. Mayer

From the book by Frances Nimmo Greene; adapted by Bess Meredith; directed by John M. Stahl.

The Critics From Every City Agree!

“Entertaining, full of interest and thrills.”—*Indianapolis News*.

“One of the season's finest photoplays, and John M. Stahl's best.”—*Pittsburgh Press*.

“The best picture shown at the Hope Theatre up to date.”—*Dallas News*.

“Unlike any screen drama ever made. Like a precious volume of rare beauty.”—*Chicago American*.

“Better than usual. Good acting and direction.”—*Baltimore Sun*.

“A photoplay that vibrates on every human emotion. Has everything in it from pathos to thrills.”—*Baltimore American*.

“The most notable picture in which Henry B. Walthall appears since ‘The

Birth of a Nation.’ A well-balanced cast.”—*Indianapolis Star*.

“Ranks with the season's best. It is filled with powerful human interest as well as thrills and humor.”—*Pittsburgh Sun*.

“A masterful drama with an all-star cast. Original and artistic. Full of human interest.”—*Pittsburgh Leader*.

“A startling story of the South.”—*Pittsburgh Post*.

“An exceedingly good production. Director Stahl shows amazing resourcefulness.”—*Los Angeles Herald*.

“It realizes the pathos of human life. It is true life. A powerful melodrama and a truly notable cinema achievement. Magnificent.”—*Boston Advertiser*.

“A masterpiece—distinctly worthwhile entertainment. There is a delightful vein of human interest interspersed with pathos and mystery. There is a smashing climax.”—*Los Angeles Herald*.

“It is so big, so impressive, and yet so tenderly pathetic and so delightfully true to life that you are impressed with having seen a great picture. A really big picture.”—*Atlanta Journal*.

“Audience is held spell-bound. A master stroke.”—*Los Angeles Record*.

“Stahl has a magic power of getting marvelous acting out of his people—a tremendous, driving sense of drama, and he is human, deft and skilful. Big, natural human situations.”—*Los Angeles Times*.



A John M. Stahl

Production

A FIRST NATIONAL ATTRACTION



TRY COOPERATION WITH NEWSPAPERS

Newspapers and news pictures are not in real competition—not yet at least. One supplements the other. Stories in newspapers heighten the interest in pictures of big news events presented on the screen. Likewise, news events on the screen awaken or keep awake interest in newspaper accounts of a story.

A live newspaper editor and a live theatre manager can easily take advantage of this fact to their mutual benefit.

Let the newspaper carry a box on its first page "Motion pictures of many of the important news stories in this edition will appear on the screen of the Palace theatre." In return, let the theatre have a trailer made to attach to its newspictures at each performance reading, "First stories of many of the important news events presented in these pictures appeared in The Daily News."

Exhibitors Herald, April 29, 1922, p. 55

USE NEWS STANDS

Stands from which newspapers are sold are exceptionally desirable space to advertise the fact that your theatre always includes a news reel in its program. The expense should not be great. In fact, the courtesy of your theatre to the stand owner would probably suffice.

Exhibitors Herald, April 29, 1922, p. 58

WHETHER or not the standard of reportorial intelligence and initiative have sunk to zero, or whether relentless newspaper city editors have lost all sense of proportion may well be debated. Certain it is that, without exception, every scandal which is given headline prominence, eventually brings to light at some time or other "a noted screen star." For a time it appeared that a mysterious murder involving the son of a millionaire bread manufacturer might prove the exception. But, no, dragged in literally by the heels, we find this man's name is now associated with "a screen star."

Reading further we find said star appeared in "an Italian production!"

Probabilities are she starred as "atmosphere" with some ten thousand others in "Cabiria" or some other modern spectacle—always providing she ever did face the camera.

All of which would be rather amusing were it not for the fact that, as has been pointed out time and again, such "tie-ups," repeated time and again, are doing incalculable harm to the industry.

Motion Picture News, June 10, 1922, p. 3118

There is a certain press agent, a newcomer in the independent field, who for the past few weeks has been dishing out a lot of what he calls "press copy" that we wouldn't hand to a junk dealer. This chap has a funny idea that all he has to do to get space is to sit down and knock everybody's product. He also resorts to lengthy, but meaningless editorial comment, characterizing his pictures as "great," "stupendous" and those of the other fellow as "junk," etc. We want to inform this gentleman that we are for co-operation. We want to serve the independent man right. We will publish news and interesting information on pictures—but we will not tolerate junk. For the benefit of this gentleman we will say that his stuff is always welcome by our waste basket.

Moving Picture World, May 6, 1922, p. 63

April 8, 1922

EXHIBITORS HERALD

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NEWSPICTURES

WITH a view to giving the exhibitor a better understanding of the importance of the News Weekly, to himself and to his public, and also for the purpose of providing ways and means whereby the exhibitor may apply better exploitation to his News Reel feature, the "Herald" has established this department.

A NEWSPICTURES EDUCATIONAL CAMPAIGN

"Newspictures are always good!"

In that sentence, which should be made a slogan, the advertising possibilities of the news reel are strikingly revealed.

Because of the great box office benefits to be derived from proper capitalization of these possibilities we offer herewith the first of a series of educational advertisements for theatre use.

Reasons prompting this extension of "Herald" service follow:

The newspaper is the one form of screen material into the composition of which stellar temperament, directorial whim, adaptorial fallibility and related factors involving the human and artistic elements do not enter. Newspictures content is natural, exact. Only in the selection of events and the editing of footage is the merit of the news reel subjected to human influence, and in this work keen competition and a comparatively small field insure utmost capability.

It follows that in advertising newspapers the exhibitor may at once dispose of the quality consideration with the statement that newspapers are always good. He may proceed, then, to the business of selling to the public a staple and unvarying article, a product of uniform character.

Since the theatre advertiser is accustomed to write his advertising always with one eye turned critically upon his product and the other calculatingly upon his public, it is apparent that a different technique should be evolved in writing newspaper copy. Here he may assume the sometimes envied position of the established merchandise advertiser and speak continuously and progressively of the newsmid.

The obviously important campaign is the basic educational one which has as its aim the definite fixation of a single idea in the public mind. Which does not mean that the fixation of this idea should mark the end of newspaper advertising. Rather, it should mark the actual beginning.

The purpose of the series of advertisements which is introduced on this page is to demonstrate to showmen the possibilities of newspaper advertising and to provide at the same time constructive copy which may be clipped and used in local newspapers by those who wish to conduct an educational campaign in pace with the development of this department.

This copy will be written during the early part of the series with the aim of preparing the reading public for actual headline advertisements of individual newspaper editions. It is apparent that such preparation is properly the first and to be given consideration.

Brief review of comedy history leads directly to the fundamental reason for a

campaign of this nature. Following publication of a widely read and quoted article, "—And a Comedy," which appeared in the exploitation department of the Herald a little more than two years ago, exhibitors generally took up the advertising of comedy subjects on a proper scale for the first time. The present excellent status of comedy advertising is

FINAL EDITION

Newspictures editors are requested to send requests of current editions regularly and as far in advance as possible to this department.

FOX NEWS, No. 47.—Look match in honor of St. Patrick in New York City—William G. Buckner arrives in Los Angeles—President Harding plays golf at Orono, Wash. Pa.—King and Queen of Greece leave memory of late king at Athens—New Yorker challenges advances received at Essex, Mass.—Former mayor leads new army—Outrigger at Pasadena for an evening—Face to face with Japan, showing Japanese "Coney Island."

INTERNATIONAL NEWS, No. 20.—Atlantic ship takes aboard of disaster—Fire alarm in apartment house causes confusion in Sacramento—Assault "drama" in lawmakers at Washington—Mass. House troops arrive home at Portland, Me.—Speed record in being big game made at Fort Richardson, Cal.—French justice treats and treats in Paris—Miles from displays spring business in New York City—English newspaperman opens at Washington—Ted Carson, "Daddy Magician."

KINOGRAMS, No. 2120.—Blind troops in last service at Calhoun, Germany—Wild street scenes in New York City—Oscar's last anniversary at Constantinople—At South Boston, Mass.—University of Minnesota students in procession annual parade—Ohio, champagne, arrives at Milwaukee—Bicycle Barry mayor of St. Louis for day yesterday—Foreign children to go American capital—Personality in the news of the week, No. 2121.—Blind troops arrive home—Blind troops in lower house—Chambers was Indian troops in Boston—French war veterans held late race in Paris—"Crisis" status assumed by New York women—Largest take ever made celebrates Minneapolis building show—Congressman, you see, John Aldrich is Capital place—Scholarship in Super Institute at New York art center—Personality in the news of the week.

SELZNICK NEWS, No. 1010.—Blind troops arrive at Portland, Me.—President visits new bridge, practice—Queen Prince of Afghanistan visits Paris—Children race begins in Sacramento—Gaily Milner's fashions are posed in Alfred Cheney Johnston in New York City—Bus with lot in Paris—Japan has harvest crop—In 20 years—Cahoon's dancers arrived in New York—Plasma edition agrees in light—Lila Rhonda, her woman member of British House of Lords—Newsreel call for Europe.

NEWSPICTURES PERFECT THE SERVICE OF THE PRESS

WHAT you read in newspapers makes up the bulk of your general knowledge.

WHERE the newspaper leaves off, with word description and still camera illustration, the screen begins.

NEWSPICTURES perfect the visual service of the printing press in civilization by "showing you" what the newspaper "tells you" about.

SEE the news at—

THE PALACE

well known.

Newspictures offer special advantages even more attractive than did the comedy at that time. It remains for a few progressive showmen to take the lead in their exploitation. With such it is the earnest desire of this department to cooperate in the fullest extent.

SELZNICK NEWS BANS TRITE EVENTS

David O. Selznick, managing director of Selznick News, has issued instructions for the elimination of ship launchings, baby parades, corner stone ceremonies and all news events which smack of the trite from future editions of that newspaper. The ruling, interesting to all showmen whether or not they publish Selznick's filmnews, follows:

Ship launchings may be used if they break a bottle of real champagne over the bow of the ship, the label on the bottle and the tears of the populace to be featured in the story.

Baby parades if they include five sets of quadruplets of white parents or one set of colored; if they include twelve babies or over belonging to the same parents. Feature the father, if he is conscious.

Laying of cornerstones if the mayor smashes his thumb in the operation. Close-ups of thumb and faces of his political opponents.

Even since the Selznick organization took over the production of the news reel they have been extending every effort to introduce new ideas in this type of production, and after a year of this policy claim to have succeeded in originating more ideas than all the other news reels combined.

May 27, 1922

EXHIBITORS HERALD

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NEWSPICTURES

WITH a view to giving the exhibitor a better understanding of the importance of the News Weekly, to himself and to his public, and also for the purpose of providing ways and means whereby the exhibitor may apply better exploitation to his News Reel feature, the "Herald" has established this department.

"NEWSPICTURES" A NEEDED INSTITUTION, SAYS HYMAN

*Managing Director of Brooklyn Strand
Outlines Method of Handling Newsfilm*

By EDWARD L. HYMAN

The "Newspictures" department of "Exhibitors Herald" is a needed institution.

We exhibitors need such a department to impress upon us the importance of the news or topical reel. Above all, we need such a department for an exchange of ideas that may be applied practically to news reels.

Obvious opportunity is seen last.

News reels have so long been a stock part of every motion picture performance that managers in compiling programmes haven't thought of this necessary element of their show in terms of feature or exploitation value.

* Inspirational writers have long told us that opportunity lies in the everyday things that slip us in the face. It took the exhibiting profession a long time to awaken to the fact that the news reel has just as much business-pulling power as any other part of their bill, if the opportunities are hit on the nose when they present themselves.

Selecting and editing the news reel subjects has always been one of the most enjoyable and occasionally stressful parts of my life as a managing director. I have not delegated the work, one have I trusted to him. Every week the topical news at the Breda by Mark Snaad is compiled as carefully as a news editor or newspaper makeup man designates the front page news and pictures for his paper.

The new test is the living newspaper.

Compilation of Brooklyn Mark Strand news reel is first, a selection of the outstanding pictorial news features of the week. Secondly, it is an arrangement of these news features so that their information, educational and entertainment potentials are made most effective through planned titles and unusual synchronization.

There is no need for a lecture on the mechanics of tracking news trails. However, I am a convert of a news trail rumpled from some that our news service. A manager has wider field of selection.

and opportunity for a well rounded news diet in the end. For instance I often find titles too short in one service as relates to a sporting series of news shots, but find that total service has the titles I desire. Thus the two dove-tail, if one has the titles and the other the shots I desire.

The idea can be brought out of new-
erks through proper use of incidental
music and orchestral music and the back-
stage effects such as are used to re-
produce explosion, thunder and wind
sounds. I pay much attention to the
orchestral score for my new-erks, ac-
cording to it that the music ends absolutely
with the last scene for each subject. In
fact I strive to have the music for each
new-erks subject so presented that it
would seem the story was exclusively
written for each subject.

Little deli mouths and concentration-making stunts can be tied up with the news reel and can add to its continually increasing popularity. Take for instance a little play I worked out in connection with the news pictures of "The Unknown Soldier" and his burial at Arlington cemetery. As the picture showed a trailer about to blow tops, I had the house lights dimmed and finally left the house in darkness, remaining thus for five minutes in silence as a tribute. Then my trumpet blew tops. The tribute of silence as given at the Strand was given newspaper praise and attention in Brooklyn.

"When Saint-Saëns' funeral was pictured I paid a tribute to him inasmuch as his music was popular among Strangers. His "The Swan" was always received as a violin solo as I halted the picture a few minutes while the concertmaster played the above from "The Swan."

I am glad that others can see the chance for exploitation in the news reel (as I believe it to be one of the solid things of the motion picture exhibiting business).

EXHIBITORS HERALD,
Chicago, Ill.

You have touched upon an obvious opportunity to swell box office receipts when you suggest promotion of public interest in the news reel.

We have long neglected the exploitation possibilities of the news reel and I am glad for one that you have appeared as its champion. I further feel that we have underestimated the value of the news reel. In fact, its long association with the exhibiting industry seems to have made it a bit of routine rather than an essential of feature value.

My first proffer of cooperation is the attached statement of how the Brooklyn Park Strand newsletter is made an essential institutional feature.

Sincerely,
EDWARD L. HYMAN.

★ FINAL EXTRA ★

PHOTOGRAPH, Nov. 1943: Right, Simon (Charles) Pinchot, Pres. of U.S.-Aid Food Council of America; Left: Hilda Rosenbaum, First Home of the World Council, President of the U.S. Food Council, in New York. Seated: Barbara, Myriam, and Simon. From 1940 to 1943, the Pinchots lived in the home of Hilda Rosenbaum, 1400 Madison Ave., New York City. (From the collection of the Pinchot family.)

FATHER HAWES No. 10. Columns Represented: Equilibrium in Mainline, France—Baltic Shore in Ocean Park, Cal.—Other: Luther Element, Denmark. Point in Indian Demographics—There and There—Fording Times at Antiquities—Very New Details (Harvard and Princeton)—New York for Toronto (Chances of 1900)—American Company, Boston, Baltic Woods—Continental Success.

[illegible]

March 4, 1922

EXHIBITORS TRADE REVIEW

943

Giving the Public the Facts

Michigan M. P. T. O. Works Out Splendid Plan of Constructive Publicity—"Go-to-Your-Editor" Idea Used by Wilmington, Del., Exhibitor

THE attacks to which the industry is being subjected at the hands of the so-called reformers, and the lurid sensationalism with which some newspapers have attempted to indict the whole picture business, are common knowledge to every exhibitor. More than that, they undoubtedly present a very real problem to the exhibitor in dealing with his public. He knows, of course, that the industry has been maligned and vilified and misrepresented. But the public, in part at least, may not understand the true facts.

Getting the facts to the public is a highly important thing, especially at this time. And that is just what the Motion Picture Theatre Owners of Michigan are doing. They have worked out a constructive plan for newspaper co-operation—and, what is more, they have got the co-operation. The plan is told in detail in the following letter from H. M. Richey, general manager of the Michigan organization, addressed to the Editor of EXHIBITORS TRADE REVIEW:

DURING the past few months the motion picture industry has been cursed with some very undesirable notoriety, following two regrettable events in which prominent screen personages figured.

"Practically every newspaper in the country has spent the entire front page, and as many more pages as possible, with lurid stories, playing up unimportant details in 72-point headings, and injuring the industry to an extent only to be determined later.

"Because of this I feel that you will be interested in the inclosed articles, which have been published during the last few days through co-operation with the Detroit News and Detroit Journal, and I feel that it is the most constructive propaganda for the industry that has been used in any newspaper in the United States.

"Following the appearance of one of the articles, I enjoyed a conference with Mr. H. Scott, managing editor, Detroit News, and Clarence Linder, motion picture editor, Detroit Journal, and I am glad to call your attention to the excellent co-operation they have given.

"In order that the people of Michigan can hear the other side of the story, I have sent copies of these articles to every exhibitor in Michigan, and have made arrangements whereby he can purchase at cost a folder containing these articles. I feel, and have been informed by Mr. Scott, that these articles were well received by the motion picture going public who love the picture folk, and who were only too glad to read some constructive publicity concerning them.

"It seems to me that other newspaper editors over the country should be interested in similar articles, for I don't believe that it is their desire to be unfair to the industry. But, as Rev. Carl Dodd, Hollywood minister, has pointed out, virtue seldom gets on the front page of any newspaper.

"I just wanted you to have these articles so that you could know that in Michigan we are receiving some excellent co-operation from at least a portion of the newspapers."

Setting the Public Right

The articles to which Mr. Richey refers were written by H. G. Salsinger, and have appeared in newspapers in other cities also. They were printed by the Brooklyn Eagle, the initial article being headed "The Truth About Hollywood."

This was reproduced in part in EXHIBITORS TRADE REVIEW last week.

One of the most striking sections of the Salsinger articles, printed in the Detroit News, had to do with the views of the Rev. Mr. Dodd. It follows:

"The Rev. Carl Dodd was an Episcopalian minister in New York for several years. He was called to be assistant rec-

tor of the 'Little Church Around the Corner, in New York, refused the call, and came to Hollywood, where he established St. Mary of the Angels Church. The Rev. Mr. Dodd is called the 'Shaplain of the Movies.' He is known to every motion picture actor in the business. He is the officiating minister at the baptism of their children, at their weddings and at their funerals. He is father confessor to the screen performers, knows their virtues and their vices. He is their minister—their friend.

"While in New York, the Rev. Mr. Dodd came in contact with the majority of the members of Manhattan's smart set. In his position he gained knowledge of the inner secrets of New York's social leaders and their followers, knew the scandals, and was aware of the private affairs of these men and women who pose as the leaders of New York life. I met the Rev. Mr. Dodd last night and we discussed the exclusive set of New York and the motion picture people of Hollywood.

A Minister's Analysis

"Speaking without reservation I will say that the motion picture people are far above the most exclusive people of New York's smart set and the men and women that are in their circle," said the Rev. Mr. Dodd.

"The public reads only of the 'vices and sins,' it does not read of the virtues. To be decent is to be obscure, and the public does not care about knowing that you are decent. Virtue makes neither news nor gossip, nor does not get you on the front page of the newspapers.

"You do not read about the great majority of motion picture performers who lead clean and decent lives, but you do read about the few that have gone astray.

"If you stick a pin through a spider and hold it before your eyes and concentrate your gaze upon that spider, the entire world becomes a crawling mass, because the spider is all you see. You can take an insignificant part of a great whole, center your gaze and attention upon that part and exclude the vast remainder.

"Why is the entire motion picture world condemned because of the few? Why is not the banking business condemned and why are not buskers looked down upon because of the Stillman case? Why are not the oil men of the country ostracized because of Jake Hanson? Doc-

tors, lawyers, clergymen and men of all callings commit crimes, but when they do it is considered an individual case and the entire calling does not suffer; but the motion picture business is an exception. When one errs there the entire business is condemned.

"Of course, the motion picture actor is brought so much closer to the public. The audience comes to know the leading performers intimately, and there is a different relationship between the public and the screen actors than between the public and any other section of human endeavor."

WHAT the Michigan exhibitors are doing on a big scale finds its reflection in activities of other theatre owners, who realize the imperative necessity of setting the industry right with the public. In this connection we take pleasure in printing the following letter from Jules H. Rothschild, manager of the Strand Theatre, Wilmington, Del.:

What a Delaware Exhibitor Is Doing

"Last week I started a campaign based on the fact that 'The play's the thing.' The result of such an effort will be successful only in proportion to the courage of the exhibitors everywhere to hammer this truth home. Exhibitors have been complaining of high rentals and exorbitant salaries which are two of the chief causes. However, nothing has been done in the line of constructive effort to overcome the situation. Talking rainbows to each other will never improve any condition. The letter below was sent to the local Sunday paper and was published in the letter forum. It will create the kind of discussion that will increase interest in pictures, and the object of the article is to invite public interest:

Give Us the Play, Don't

"Play Up" the Stars

Editor Delmarva Sunday Star: What I have to say should be the cause of much constructive criticism that will help to create a better understanding between the motion picture theatre owners and the enthusiastic supporters of the picture theatre. A very important part of my duties is to inquire of my patrons when leaving the theatre whether they enjoyed the picture.

My patrons are friendly and pleasantly frank and do not hesitate to tell me when a picture is not interesting. On many occasions we featured a well-known star

Exhibitors Urged to Co-Operate in Fight Against Campaign of Slander

Frank E. Woods, of Los Angeles, President of the Screen Writers' Guild, of the Authors' League of America, sends a telegram to Exhibitors Trade Review, urging that exhibitors co-operate with the Guild in its fight against the slander of Hollywood and the industry.

"We want exhibitors in every town in the United States to watch their local papers for these attacks," Mr. Woods wires. "Send to the Screen Writers' Guild, 6716 Sunset Boulevard, Hollywood, clippings marked with the town, name of the paper, and date. This is very essential to the industry and we ask you to impress upon exhibitors with all the force at your command what great service this will be to themselves and all of us. We must know what they are saying and who says it."

and patrons were plain in stating that they did not enjoy the show, not because the star did not make the best of the opportunities the part offered, but because the story was not interesting and the plot was lacking. This proves that as Shakespeare said, "The play's the thing!"

Then why does the public continue to demand stars, and by that demand cause them to receive enormous salaries which increase production costs, rental to the theatre and in turn higher admissions to the public?

Such stories as *The Old Nest*, *Dangerous Curve Ahead*, *Way Down East*, *Over*

the Hill, in which no particular star was featured, proves that it was the story that made them outstanding successes. The actor is only as important as his part creates interest, and that depends on the author, director and story. Starting this week the programs of this theatre, of which I am manager, will contain no names of stars, but only the title of the picture and the author's name when it is known.

The advantage of knowing the author's name should give many a desire to patronize the public library. Many screen stories are adaptations of the best literature.

I trust your interesting column will receive constructive opinions on this important subject.

JULES H. ROTHSCCHILD,

Manager the Strand Theatre.

Feb. 9, 1922.

"To counteract the hurtful publicity now appearing on the front page of the daily papers, I am taking articles to the papers which tell of the value of the motion picture as an educator. My efforts have not stopped at this, and the mayor has been sent a letter informing him that the screens are open for public information and enlightenment, and may be used by the city departments for the public welfare and as an aid for civic improvement.

"The greatest opportunity for an exhibitor to be of unlimited value to his community is to co-operate with the board of education. A theatre in a neighborhood that is open only in the evenings has the best advantage in such a case. I have written to the president of the board of education, explaining the advantages of visual instruction and stating that part of the day could be given over to school children under the supervision of their teachers for educational purposes. It also stated that the theatre, its facilities and equipment were at his service, and that I would lend all the assistance at my command to make such an undertaking a success.

"Let us stop complaining and become the useful citizens our business permits us to be. Above all, do something in your advertising to make the fact known that it is not so important for your patrons to know who is featured in the picture as how good is the story and acting.

"I appreciate the helpfulness of the EXHIBITORS TRADE REVIEW, and wish you continued success."

Again—Giving the Public the Facts

“EVERY exhibitor should take a stand against the Hollywood scandal propaganda as printed in several of the yellow journals,” says a letter received from the Aurora Theatres Company, of Aurora, Ill., of which Frank Thielen is president; Jules J. Rubens, treasurer; and W. D. Burford, secretary. The letter continues:

“Theatre business in this territory has been greatly affected by the newspapers’ Hollywood slander, and would suggest that every theatre owner print some sort of bulletin to offset these stories and pass them out to their patrons.”

The Aurora company lost no time in acquainting its public with the facts. To more than 9100 homes within a radius of fifty miles went a bulletin in answer to attacks on the industry. The wholesale misrepresentation in which some newspapers have been indulging was scotched in this manner:

“As far as the Motion Picture Theatre operator is concerned, the entire thing reverts to a question of fair play. The newspapers can use the same methods with any group of men interested in any particular business or profession; pick out personal things in the life of one of the members, and start in muck-racking the entire membership of that industry or profession. Every patron of the Motion Picture Theatre knows that the manager of the theatre caters to their wishes alone, and when an actor or actress through any misdeed becomes distasteful to them—pictures in which they are starred are no longer shown on the screen.

“The newspapers who continually use the yellow-journal method of obtaining readers do not seem to reckon with the fact that the actual patrons of the Motion Picture Theatre are composed of millions of clean-minded men and women who would not entertain for a moment the exploitation of any actor or actress whose chief claims for their patronage would be the fact that there was crime and scandal connected with them. If it was necessary to obtain patronage to the Motion Picture Theatres by the same methods that some of the Chicago daily papers are using to obtain readers, the theatre owner would close up of his own accord in disgust.”

We take pleasure in acquainting exhibitors throughout the country with this eminently sane and effective method of answering these unjustified assaults on the industry.

Exploitation Contests—Try Them

*If You Are Gloomy These
May Build Business for
You If Anything Will*

No. 2—The First Assortment

CAREFUL DRIVING

Arrangements can be made with almost any Police Department to hold a contest among careful automobile drivers and it is a stunt which appeals to communities where there are many autos. Announcement should be made in the newspapers or by mail or on the screen that the traffic officer who guards the thoroughfare nearest the theatre would award a pair of free passes to the picture you are running to the five most careful automobilists who passed during the specified days. The picture should have some appeal in it to automobilists. This stunt has been tried out with success.

ECLIPSE CONTEST

Here is a stunt which can be worked with A Connecticut Yankee. Ten thousand small cards were printed bearing this legend. Prizes given away for the first ten correct answers to "What happened at 12.03 (noon) June 20, year 528 A. D.?" Mail answer to Connecticut Yankee Theatre before These cards were mailed to more than 3000 names on a selected list and distributed also by boys who got free tickets for their labor. The superintendent of schools will help. The answer was that on the date mentioned there was a great eclipse of the sun which is capitalized in the picture. This stunt brought many replies.

HOME TALENT AD STUNT

Offer your patrons free tickets for the best two newspaper ads prepared by them and when you have selected the prize winning ads run them in your newspaper. You will be surprised at the response and when the ad is printed specify in it that it was prepared by So-and-so and give the address.

CRYPTOGRAPH PUZZLE

Cryptographs are secret codes used by the old Egyptians long before radio came into existence. It is a fascinating sport. In an issue of your house organ or on a slide on your screen, or a line in your program offer prizes to patrons who correctly decipher this cryptogram "Oga

Hmpue?" The first five correct replies should be awarded with passes. The correct answer was Quo Vadis solved in this way: A code alphabet is first written and then a second alphabet, the "A" of which was placed under the code letter "O" and the remaining letters in regular sequence. Be careful of this stunt because many young people are familiar with the secrets of cryptograms.

AUTOMOBILE LICENSES

Publish in your local papers, or on your screen, various local automobile license numbers and announce that the owners of the license numbers displayed will be rewarded with two good seats to a specified performance. The owner of the car is required to show his license number and card at the box office. The number is changed daily and it is a good stunt to work in the summer when you have a picture on like Wallace Reid's automobile adventure pictures.

POSTER CONTEST

Announce that you are offering \$10 or season's passes to local artists who get up the best poster on pictures you are showing. The schools will co-operate and select a committee of local business men and women to sit in judgment. Hold the judging on the stage. You will get newspaper co-operation too and a good collection of posters. Put all the posters in your lobby and give a local talent art exhibit. It will certainly arouse interest in your house and the poster art.

EXPERIENCE CONTEST

People you meet everyday of your life are always anxious to tell you the sad story of their lives. Well, let them tell their sad stories if it will help you and your business. Every once in a while a picture with titles like The Wonderful Thing or What Will Women Do get your club women to send in their own experiences as to what is the most wonderful thing or what will most women do. It will stir up interest and you can reproduce short excerpts on your screen on home made slides. This stunt

has worked successfully in many places.

MISSPELLED WORDS

This is by no means a new stunt but it always works. Get your local merchants to tie up on a co-operative advertising stunt and in each add misspell a word. To the ten winners who send in correct list give away passes. Any newspaper will co-operate with publicity especially if you can so arrange the stunt as to have the misspelled words appear in the classified ad columns. Newspapers are always trying to boost the classified pages.

DANCING CONTEST

Stage a dancing contest for the kiddies one night each week, giving a prize for the best dancers. Follow this on one night during the month, with an elimination contest and award a grand prize. This will stimulate interest among the kids who will bring out the grown folks to see them perform. It has been used to good advantage many a time.

DRESS ESSAY

Offer a prize for the best essay on how low a woman's evening dress may be cut before it borders on indecency. This will arouse interest for and against, among the women, and if deftly handled will result in a good deal of newspaper publicity.

BIRTHDAY PRESENT

Go to the city or county official, who has charge of birth registrations and secure a list of all of the recent births, then arrange with one of the leading furniture stores to arrange a window full of cradles, carriages, perambulators and hammocks, all of them being occupied by a life-size doll. Name each one of the dolls after a newly-born baby and attach a card bearing the name. Put a full size card in the window announcing that free seats are at your theatre for the parents visiting the store and finding their baby's name in the window. The same announcement should be made in the newspaper.

June 17, 1922

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HOOK-UP CONTEST Work up a co-operative ad with the merchants in your town, and when you have sufficient interested, put a picture of one of the movie stars in each ad and get the public to vote on which one is their favorite. Require the contestants to clip the coupon, and tell in not more than fifty words, why this star is their favorite. The judging could probably be handled best with a local newspaper, as it will be the means of getting them more subscribers. The results of such a contest will give you a line on which stars are the most popular, and would be a fairly good guide in booking pictures.

SINGING TEST Pick out the poorest day in the week, and advertise a kid's singing contest. Give us a prize, a box of candy, to the kid receiving the greatest amount of applause. By awarding the prize in that manner, you let the audience act as a judge, and it will not be as likely to cause hard feeling, as it would, if you have judges on the stage. The other kids competing in the contest should be given some little memento for participating.

KITE FLYING CAMPAIGN While this is not the right season for kite flying, still a good contest with a big advertising angle can be staged with one. Arrange to have a children's matinee, and the day before, hold the contest under the auspices of some club. Each kid who flies a kite should be given a free ticket to the show, if he brings his kite with him. At the matinee award prizes for the altitude of the flight and novelty of the kite design. The advertising slant will come from the racket the kids raise in making their kites out of season. Questions will be asked, and the answer will include the name of your theatre.

RABY CONTEST Here's a contest that can be used, but you must handle it with gloves, otherwise the effect will be just the reverse of what you are trying to obtain. Tie up with the "Better Babies" movement and arrange for a baby show, giving a prize to the baby that is judged, by specialists as being the most perfect. Divide the entries into six classes, one for girls under certain ages, one for boys under certain ages; one for girls over one age and up to an-

other; one for boys the same way; the last classes have them over a certain age. This will probably arouse a great deal of interest, but be very careful who you pick for judges, or you may bite off more than you can chew in the way of angry mothers, whose kids did not get a prize. Have your contest fool-proof.

Daring Stunt

One of the most daring and unusual street stunts St. Louis has ever seen was arranged by Frank Leonard, Equity exploitation man, to aid the run of *Where Is My Wandering Boy* at the Fox Liberty theatre in that city. Leonard arranged a stunt that blocked traffic during the noon hour in St. Louis' principal business street and which collected a crowd of such proportions that for a time it appeared as if a riot might develop.

After considerable diplomacy, Leonard succeeded in convincing police authorities that no harm would result from allowing a man in convict garb to run through Olive street shortly after noon. This man was to run at top speed and men and women stationed along the route were to raise the cry of "escaped convict" as soon as he got under way. At the end of the run he was to be "captured" by two girls, also in the employ of the exploiteer, and dragged to the huge truck which had been advertising *Where Is My Wandering Boy*, through the streets of St. Louis.

Everything went off as arranged. The "convict" alighted from a taxi, and at a given signal started down the street. Immediately the excitement started. The cry was raised along the line and by the time the runner had reached the girls by whom he was to be captured, the police had found it necessary to divert all traffic. The crowd became so great that it was only with the greatest difficulty that the "convict" was taken before the huge truck carrying the banner. Thousands were crowding on all sides and it was twenty minutes before the truck was able to move. During all this time the piano on the truck was playing and the girls were singing, "Where Is My Wandering Boy" as well as popular songs.

The stunt created excitement throughout the entire business section of St. Louis and was a topic of conversation during the remainder of the day. Everyone knew before the end of the business day that the "convict" had been advertising the motion picture, *Where Is My Wandering Boy*. On the following day the newspapers carried stories of the "escape" and "capture."

Exploiting Non-Tax Music Numbers

Theatre Owners Supporting Publishers Who Are Not Asking Tax

Theatre owners who have learned the importance of exploiting music with pictures are now killing two birds with one stone by exploiting "Romany Love," a new musical number, published by the Sam Fox Publishing Co., publishers of non-tax music. In this way they help a non-tax firm and get a good musical number.

At theatres where they do not go to the expense of singers and where the orchestra is the big feature, a beautiful drop can be made showing a gypsy scene and, with the proper lighting effect, make an artistic background for the performance of the overture—using such a number as "The Fortune Teller," "Bohemian Girl," or a similar number, with "Romany Love" as the encore. Announcement of the titles can be flashed on the screen or printed in

It can also be sung as a solo number and then the orchestra can pick it up in fox trot tempo, played as a dance number.

"Romany Love" can be put on in an act with other material in keeping with the gypsy atmosphere—a regular gypsy scene—and several people in the cast.

It can be included in a review or folies, as a special number.

The words of "Romany Love" are susceptible of exploitation:

The gypsy camp is at rest
The moon is high in the West.
The voice of love is softly calling;
In your dear eyes I can see
Sweet dreams of love's mystery,
You fill my heart with melody.



Newspicture history chronicles no greater achievement in promotional activity than that credited to Manager William A. Downs, Loew's State theatre, Newark, N. J.

Since inception of this department the industry has come to regard the newspicture as an indispensable factor in the institutional development of the motion picture theatre. Responsible for expression of this latent conviction are the enterprising showman, no list of whom would be complete without Mr. Downs.

Personal appearances have been more or less common. But personal appearances in connection with the presentation of news reels are the exception.

It is the exception—the unusual — that makes for good showmanship.

Manager Downs performed the exceptional when he staged with each of fourteen screen-

An Exploitation Achievement

ings of a single issue of Pathe News the personal appearance of the prize-winning Logan Family of fifteen, all thriving and happy residents of Newark.

Pathe News reported the event when at a picnic the Logan family was awarded a \$250 prize by Police Commissioner Brennan as the largest in Newark.

Immediately Manager Downs and F. H. Lovejoy, Pathe salesman, appealed to Father Logan who consented to the personal appearances.

Local newspapers were interested in the affair. A tieup was effected with a department store, a window of which exhibited fifteen pairs of shoes ranging from Father Logan's to Baby Logan's. A card in the window read: "The Logan Family of Newark, the Largest in the World, Appearing at Loew's State Theatre."

During presentation of the news reel and

the engagement of the Logan family Newark turned out in hundreds to witness the Loew program. Showmanship, applied to the newspicture, had won a victory.

Exhibitors of other cities may not have the opportunity of duplicating Manager Downs' achievement. They do have the opportunity, however, of achieving like results through enterprising news reel promotion.

Those exhibitors who consider the news reel as a filler on their programs should remember this part of a conversation between two women which was overheard recently by this writer: "My husband likes the news reel and the comedies. I prefer the news reels and the features."

That's a rating of 100 per cent for the newspicture.

That is a valuable box office asset to overlook by scanty or no advertising.

Exhibitors Herald, October 21, 1922, p. 60

Fake Newspaper Extra Excites Dallas About “The Storm”

DALLAS, TEXAS.—Paul L. Wakefield, publicity manager for the Consolidated Film & Supply Company in Texas, put over a piece of exploitation on “The Storm” when that picture played at the Palace theatre which created a furore for a time.

He got out a fake newspaper extra called the *Texas Typhoon*, with a scare head in red reading: “Storm Sweeps South; To Hit Dallas Sunday; Dallas Populace to Be Swept from Feet When Storm Breaks Over City.” The story then went on to tell of the photoplay to be shown at the Palace starting Sunday. The paper consisted of eight pages, largely concerning the picture. A downtown murder “broke” just as the extras were put on the street, and scores of people insisted on paying the newsies for the “Storm” extras, thinking they were on the murder. About 15,000 were distributed.

Motion Picture News, December 9, 1922, p. 2930



A NEWSPAPER-THEATRE puzzle test participated in by children succeeded so well for the National theatre, Louisville, Ky., that an attempt was made to retain “My Boy,” the picture involved, for a second week. Pictures show an editorial room of the newspaper participating and some of the children who sent contributions.

Exhibitors Herald, March 4, 1922, p. 54

Milwaukee—Contests having been badly overworked, Manager Wettstein, of the Merrill, evolved a new plan when he booked "Greater Than Love." He secured ten students from Marquette Academy to act as juvenile reporters for the Wisconsin News of Milwaukee in sleuthing out the answer to the query. "Is there anything Greater Than Love?"

By a straight news story—for the paper played up this novel experiment on its front pages, Manager Wettstein got more publicity for his picture than he could have obtained with a dozen essay contests. Prominent interviews were arranged for these "subs" and motion pictures were made of them receiving their instructions from City Editor Ewald and in the act of interviewing prominent citizens.

The stunt had the whole town agog and sufficient in itself to give the picture all the exploitation it needed. The total cost was \$600 which included the usual newspaper advertising and the sum, in a city the size of Milwaukee with corresponding newspaper advertising rates, was small.

Police Parade Draws Crowds

Augusta, Ga.—The most important feature of the exploitation of "In the Name of the Law" during its run at the Modjeska was the police parade staged by Manager F. J. Miller. When the parade had drawn the crowds to the front of the theater the police department band gave an hour's concert. The police patrol was decorated with an "In the Name of the Law" banner all week. Ten per cent of the gross receipts were donated to the police benefit fund.

Another stunt was turning loose 30 newsboys with heralds printed in the shape of a newspaper marked "extra" and bearing the bold headline "Bandits Rob Bank." The public scrambled for copies of the "extra." The boys were watched to see that no money was collected for the papers. This stunt received special notices in local newspapers.

For the first time in the history of the city, mounted twenty-four sheets were stretched across the sidewalks in front of the theater. A small passage way was cut through each so that pedestrians were forced to walk through the posters.

The Film Daily, August 1, 1922, p.3

Newsboys' Mothers

J. E. Madsen of the Idaho Theatre, Twin Falls, Idaho, staged a "Mothers' Day" stunt that interested everybody in town and helped put over *Fool's Paradise* with a big bang.

The idea was to admit free every newsboy escorting his mother to the show. The newsboys were interested through the circulation departments of the Twin Falls papers, and they came out 100 per cent. Each newspaper made up a set of admission cards, free of all cost to the theatre.

The public was appraised of the stunt through newspaper publicity, but the hottest reaction came as a surprise. At the weekly Rotary Club luncheon, where nearly all the prominent business men gathered, one member got up and said:

"It would have done your heart good to see those kids come in and escort their mothers to their seats, and it would have touched a tender spot to see them come out wiping the tears from their cheeks."

The stunt cost the Idaho Theatre seventy-one passes and it was well repaid in the business advertising and good will.

Exhibitors Trade Review, March 25, 1922, p. 1191



Exhibitors Trade Review, December 9, 1922, p. 89

EXTRA EVENING JOURNAL EXTRA

Jackie Coogan In Trouble

• BOY BEING SOUGHT BY POLICE •



TWO-PAGE newspaper published by Harry D. Wilson, of Jackie Coogan Productions, in the interests of "Trouble."

"Extra-Extra" Jackie Coogan In "Trouble!"

(Special to Exhibitors Herald)

LOS ANGELES, April 21.—The newspaper dodger and herald are not new, to be sure. But it remained for Sol Lesser of the Jackie Coogan productions to have a get-together meeting with Jackie's publicity department head and publish an honest-to-goodness paper with Jackie in the eight column stare line.

* * *

The Coogan edition is in two pages—front and second page. The front page consists of news stories pertaining to episodes that occur in the "Trouble" production. The stories are written in a news vein entirely with appropriate heads, sub-heads, etc. A Los Angeles newspaper artist drew the "vars" and "main head" and made the four column lay-out appearing on the front page.

The second page consists of a quarter page ad on "Trouble" using the Kinema theatre of the West Coast Theatres, Inc., chain as an example. The entire second page, like the first, is prepared entirely in newspaper fashion but the stories on that page differ from those on the front in so far as "trade stories" are concerned. There is sufficient material on this second page to enlighten any exhibitor on the forthcoming Jackie Coogan production.

At first glance the paper resembles any newspaper and not until the reader delves deep into the type matter does he scent some propaganda on the Coogan testate.

* * *

Exhibitors can copy this and arrangements can be made for any number of copies when the production is set for release. A good stunt for this special edition would be to have kids dressed like Jackie does in "Trouble" sell the papers on the streets in front of the theatre or give them away after calling their wares and "extra." A copy tacked in the lobby would attract attention and they can be used for heralds or dodgers as well.

Jackie Coogan's "Trouble" Story Has Them Guessing

Manager Byron Brentlinger of the Victory Theatre, Evansville, Ind., is authority for the statement that when he played "Trouble" he used the special newspaper extra with the big 72 pt. headline that Jackie Coogan was in trouble, and that within two hours after its distribution in 10,000 homes he had at least a dozen telephone calls from fans asking whether Jackie Coogan were really in trouble. He told them to watch the papers for further data and professed a lack of information on the subject.

The few mossbacks who had pictured another scandal and one that they could raise the roof about were grievously disappointed when they discovered trouble was spelled "Trouble" in this instance.

Exhibitors Herald, May 6, 1922, p. 49; *Motion Picture News*, August 5, 1922, p. 623

Girl Journalist Gives Boost to “Hurricane’s Gal”

MILWAUKEE, Wis. — “Downey Downer,” Milwaukee’s expert girl journalist, who tackles a different job every day as a novelty feature writer for the Wisconsin News, became a combination aviatrix-exploitreess in one when “Hurricane’s Gal” played the Strand theatre, Milwaukee.

Manager Weisfeldt conceived the bright idea of sending this journalist, whose articles have been a fad in Milwaukee, up with an aeroplane artist who was to drop passes from the sky. “Downey” had been a shoe black, newsboy, ballyhoo artist, conductress and policewoman the first five days of the week and the sky had no terrors for her. Her articles in each of her temporary employments created a sensation and made her writings a fad in Milwaukee.

In addition to the publicity on the flying stunt, Manager Weisfeldt, in this manner secured a follow up in “Downey’s” article that was good for comment as long as “Hurricane’s Gal” ran at the Strand.

Newspaper Woman Poses in “Eternal Flame” Gown

Milwaukee, Wis.—An exploitation stunt on “The Eternal Flame” was put over for its showing at Manager Weisfeldt’s Strand theatre in connection with Downie Downer, Milwaukee’s enterprising newspaper woman, in which a gown worn by Norma Talmadge in the picture figured prominently.

It exploited the gown from three different angles. One was the fact that it was insured for \$3,000. The second was the window tie-up in the Boston Store. The third was the posing by Downie Downer in this gown for news and film reel photographers. All three angles resulted in big newspaper space, particularly in the *Wisconsin News*, by which Miss Downer is employed to tackle a different job every day and write her experiences. Getting into Norma Talmadge’s gown wasn’t a hard job for her but it was tough getting out again and giving up this piece of finery.

Motion Picture News, November 25, 1922, p. 2660

Another “Original”

The original gown worn by Norma Talmadge in “The Eternal Flame” is last reported from Milwaukee, where it served a hardworking engagement. First of all, they put it on a sob sister for a morning paper and let her be photographed in the creation. That got it in the paper, for the sister was supposed to do a stunt a day and write it up.

Then they put it in a window with a three-foot candle, only they could not burn the candle as the fire laws prohibited the risk.

To get a final kick out of it, they insured it for \$3,000, which is perhaps why the fire marshal would not permit the candle to be lighted.

Moving Picture World, August 19, 1922, p. 544ff

July 29, 1922

EXHIBITORS TRADE REVIEW

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Southwest Told About "Foolish Wives"



Long Distance Interview
Makes Big Hit with the
Newspapers of Southwest



Left: Evening News newsmen, San Antonio, Tex., distributing special "Foolish Wives" newspaper section, which along with the long distance interview with Von Stroheim was the feature for the day. Center: Alarm clock set-up for the Empire Theatre showing of Universal's "Foolish Wives" in San Antonio. Right: Cigarettes featured the display arranged for the attraction at the Hippodrome, York, Pa.

An unusual exploitation stunt afforded *Foolish Wives* first page publicity in four of Texas' largest metropolitan newspapers. Marc Lachmann of the Universal home office exploitation staff, planned and executed this stunt for the Southern Enterprises chain of Texas theatres.

The newspapers successfully looked for the stunt were the San Antonio *Evening News*, Fort Worth *Record*, Houston *Chronicle* and Galveston *Tribune* for the Empire, San Antonio; Palace, Fort Worth; Queen, Houston, and Queen, Galveston, engagements respectively.

The idea: a personal interview from the editorial rooms of these newspapers with Erich von Stroheim, author, star and director of "Foolish Wives," over the long distance telephone to Universal Studios in Universal City, Cal.

The interviewers assigned were four noted feature writers. They were Mary Carler of the San Antonio *Evening News*, J. Mabel Clark of the Fort Worth *Record*, William Seel of the Galveston *Tribune* and Paul E. Wakefield of the Houston *Chronicle*.

The newspapers, aside from handling the interview, devoted free display advertising space in their daily issue for one week in advance of the interview itself with illustrations and cuts of Stroheim and *Foolish Wives*. A special story regarding the interview was also used to create enthusiasm for the event and in two cases eight column banners across the bottom of the page were used. A



J. Mabel Clark, who interviewed Von Stroheim over long distance from San Antonio, Tex., in Los Angeles

special tack display card was planted on all news-stands, hotel lobbies, and cigar stores. Carrier wagons played the stunt up in real circulation instigator fashion, and display in front of the newspaper offices marked it as an unusual event. By



a special attachment a magnavox arrangement enabled crowds to hear the interview.

The Southwestern telephone company co-operated with Lachmann and in addition purchased half page advertisements in the newspapers.

Proof of the enthusiasm of the stunt is found in its announcement that *Foolish Wives* is still playing successful engagements in other theatres of the Southern Enterprises chain.

Entertains Local Club

Manager De Sales Harrison of the Howard Theatre, Atlanta, Ga., put over a good one for his house when he had two of his kid ushers stage a boxing match for the benefit of the Advertising Club.

This organization, consisting of some of the most influential citizens, meets once a week for luncheon.



Left: A radio receiving unit that attracted throngs in New York City when this stunt was used by the Delancey Street Theatre as a publicity for Universal's "Foolish Wives". Center: Marc Lachmann, Universal exploitation, captured these two famous San Antonio promoters and tied them up with a "Foolish Wives" stunt for the run of the picture at the Empire. Right: "Scene shooting" stunt used by the Troch, New York, for the Universal production.

“I Am the Law” Publicity Gets Front Page Position

Passaic, N. J.—Will Kraft, advertising and exploitation man for Weber & North, got onto the front page of the leading dailies in New York City and New Jersey with publicity for “I Am the Law,” when that picture was booked for the Rialto. His story also went out over the Associated Press wire.

The feature was scheduled to open Friday. The day before,, Kraft showed the feature to the inmates of the Passaic almshouse. This was the first time that the aged occupants of the institution had seen a movie. The generosity of the Rialto in bringing a picture to the poor won a liberal advance story in the local press the day before the picture opened.

On Friday, the day of the opening, the newspapers of Passaic came out with a story of the sensational escape of four of the inmates of the almshouse. As the story ran, these four men, 65 years old, had seen a thrilling picture of the Northwest, “I Am the Law,” the night before at the almshouse. They had never before seen a movie in their life. It was only natural that they mistook the screen characters for real people. When the picture was over, the men were puzzled. “Where did that villain in the picture go to?” they asked.

They looked behind the screen—the villain was not there. So they grabbed some rusty rifles and fared forth in the open country, leaving a note, “We won’t come back till we get our man.” The story got headlines in the Passaic dailies, and was broadcasted all over New Jersey and New York, where the metropolitan dailies gave it two-column space. The next day, the local papers reported that the men had returned. The follow-up story was as prominent as the escape story.

Motion Picture News, December 9, 1922, p. 2929

Movies and Newspapers: Criticisms of Both by Each Other

February 23, 1922

EXHIBITORS HERALD

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Newspapers Unfair To Mabel Normand Mack Sennett in Statement Explains Star's Part in Taylor Tragedy

Declaring that the newspapers have always been eager to make vicious attacks on the motion picture industry and that they have distorted and disclosed facts connected with the Taylor tragedy, Mack Sennett, producer of Mabel Normand pictures, has issued the following statement to exhibitors:

Sennett Presents Facts

"You have no doubt heard of the unfortunate death of W. D. Taylor and the equally unfortunate manner in which Mabel Normand's name was first connected with it in the papers. Facts of the case are: Mr. Taylor had promised Miss Normand that he would secure for her a screen book. He phoned her at the studio that the book had arrived and was awaiting her pleasure. Immediately after her day's work at the studio and just before dinner, the driver in Mr. Taylor's machine and picked up the book. Mr. Taylor took her goodbye at the machine and Miss Normand was driven home immediately by her chauffeur.

Situation Is Explained

"They were the last ones known to have seen him alive. That is the way her name became connected with the case. Miss Normand has the sympathy of the movie country through the accidental connection of her name with this unfortunate tragedy for she has been completely exonerated in any connection with it. If your local papers have not published facts of the case as set forth above, please do your utmost to correct any false impressions.



JAMES E. QUIRK, editor of "Photoplay," whose statement on the press statement of the motion picture industry is published on this page.

Unfair Attacks by Papers Stir Industry to Protest

Newspaper Stories on Death of William D. Taylor Bring Statements from Prominent Stars, Directors and Producers

The unfair treatment by the newspapers of the country of the motion picture industry at Hollywood, following the death of William D. Taylor, Paramount producer and director, has prompted the launching of concerted and vigorous protests by prominent stars, directors, producers and distributors. This development in the situation follows in detail:

Stars and Directors Ask Fair Play

In a statement signed by members of the Independent Screen Artists' Guild, under the chairmanship of Joseph M. Schenck, stars, directors and producers appeal to the public for fair play. The statement follows:

"We do not ask for special favors, but only for the American principle upon which this democracy was founded—none of us fair play.

"The recent untimely publicity that has followed in the wake of the demise of the late William D. Taylor has resulted in our industry being misjudged, more rumor accepted as fact, and the gossip magnified into reality.

"Julie Taylor needs no eulogy. The life he led was but an indication of the true character of the man who was struck down by an assassin's bullet.

Industry Exonerated

The public have given a theory that strongly accentuated the crime that resulted in William Taylor's death, exonerating the motion picture industry of any of its part in being implicated.

"We are not tampering with vice. The American public didn't attack all governments because a charge was filed against a certain state-dictator.

"The American public did not attack all industries because a woman's crime was charged to a preacher of the gospel.

Marriages Exceed Divorces

"We are just normal human beings. We are not ethical and do not want to be regarded as such. Our happy marriages far exceed our divorces; our church-going population is equally as large as in any other profession.

"We are law-abiding citizens and we rear families. And yet William Taylor's death has resulted in aspersions being cast upon this industry and upon us when we are striving to make the world a better place to live in through the screen.

"We have striven hard and we believe succeeded, in giving joy to millions. In return, it is only FAIR that we expect support, at least, until rumor is substantiated by fact."

Signing the statement were: Mr. Schenck, Thomas H. Ince, Charles Chaplin, Norma Talmadge, Constance Talmadge, Anita Stewart, Allen Holubar, Richard Walton Tully, J. Parker Reel Jr., Col. William N. Selig, H. O. Davis, F. B. P. Schuchberg, Challen Maura, Ben Turpin, Carter De Haven, Marshall Neilan, Mack Sennett, Louis B. Mayer, Katherine MacDonald, Charles Ray, John M. Stahl, Maurice Tourneur, Guy Bates Post, J. L. Frothingham, King Vidor, Bunce Kramon, Dorothy Phillips, Douglas MacLean, Florence Vidar and Hobart Bosworth.

This Is No Time for Pussy-Footing

The following letter has been received by Martin J. Quigley, publisher and editor of Exhibitors Herald, from James E. Quirk, editor of Photoplay:

"I have spent the last three days with members of my editorial, circulation and advertising departments diagnosing the reaction in the public mind to the news of the horrible newspaper sensationalism fed to the public following the Taylor murder.

"On every hand I find the public convinced that Hollywood is a modern Babylon or Gomorrah. They are in a state of mind where they are disgusted with picture people. The term 'Motion Picture Actor' or 'Motion Picture Actress' has become in their mind almost synonymous with degeneracy or big head.

Industry Takes Count

"I understand the attitude of the industry is to await Mr. Hays' arrival March 6th,

Mayor Cryer Deplores Attack

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 14.—Los Angeles is proud of the fact that it is the motion picture capital of the world, according to Mayor George E. Cryer, in a statement relative to the murder of William D. Taylor, film director, and the Arbuckle case.

In his statement the Mayor deplores attacks being made, particularly in outside cities, against the morals of the so-called motion picture colony. He added:

"The Arbuckle case, and the slaying of Mr. Taylor were indeed unfortunate affairs, but it is not just to criticize an entire group of people, such as those engaged in the motion picture industry, for incidents, many of them not true as to fact, which have been published broadcast recently.

"I believe that the Hollywood motion picture colony should not be condemned for the alleged actions of a few of its members any more than a district or an industry located in San Francisco, New York or Chicago should come in for wholesale condemnation because one or more of its members did not live up to the accepted standards of conduct."

"Regular Punch in the Herald; New Departments Great Stuff"

New York, N. Y.
February, 11th.

Mr. Martin J. Quigley,
Publisher,
Exhibitors Herald.

Dear Mr. Quigley:

I liked your editorial on "Printers' Ink for Pictures."

This baby industry must begin to show its teeth if it has any, or they'll be dragging it through the muck forever.

I have thought for a long time that somebody ought to make it their business to nail every damned lie they print about motion pictures, and do it thoroughly and systematically.

You are certainly putting a regular punch in the HERALD. Your new departments are great stuff.

Sincerely yours,

COLVIN W. BROWN.

and while I may seem to be intruding, I really am deeply interested because of the possible effect of this flood of newspaper scandal on my circulation.

"And the motion picture business doesn't seem to be able to fight back. It is taking the count without making any effort to get back on its feet. And while it is lying on its face the public is counting it out.

"Are you going to let the *Daily News* get away with the story it published in its Thursday, February 16th, issue?

"You must have read this story.

Story Is Libel

"Is the motion picture industry going to stand by and have this story hung in its face without resenting it?

"There is no foundation for this story. It is libel—a mess of nauseating newspaper filth.

"You will note that very carefully the newspaper has avoided using a single name. So far as the public is concerned every star in Hollywood might have been there.

"After reading it, could you blame any patron of the motion picture for picturing their own favorite stars participating in that degenerate orgy?

"No matter what you do the motion picture business will never outlive this sort of story. The business has been given a bad name and it will stick to it.

Offers Suggestions

"Will you let the newspapers make a cartoon of a thoughtless?

"Here is my suggestion:

"If you have spent millions to build up this story and the effect has every one of them without exception, it is worth a few hundred thousand dollars to print them, and the time it took.

"Go right after this story in particular in the *Daily News*. Label it for just what it is—a lying, scurrilous, mischievous sheet. Come out in full page ads offering the *News* Editors if they can prove it. In the absence of proof, label them for just what they are. This is no time for pussy-footing. This party never happened. In all my eighteen years of newspaper experience, it is the most cowardly attack I have ever read.

"You know people in the industry whom the public has been trained to believe. Men like Rupert Hughes and Sir Gilbert Parker and women like Mary Roberts Rinehart. In your full page ads, carry statements written by them.

"It seems the time has arrived when the

industry has got to come out of its dogout and fight and you will never have a better opportunity than this one."

Laemmle Calls Brenon Story Nonsense

NEW YORK, Feb. 14.—Prior to leaving New York for the Coast Carl Laemmle, president of Universal, issued the following statement relative to the Herbert Brenon statement published in *Exhibitors Herald* and the press of the country last week:

Mr. Brenon has given out a good story. My chief criticism of it is that what he said, if he said it, is nonsense. Hollywood is not a nest of immoral people. Living there



JOSEPH M. SCHENCK, chairman of the protest meeting held by stars, directors and producers at Los Angeles.

does not harm one's morals any more than living in New York or London or Paris or San Francisco or any other live center. It is a clean, beautiful place and it does not even need as much defense as I have given it. Of course it has its bad element. Show me a place that hasn't.

"To say that the Taylor murder harms the moving picture business is utterly foolish. If it turns out that a banker committed the murder, it won't hurt the banking business, will it? Nor will it hurt any other business if someone from that particular business killed Mr. Taylor. Then why should it damn the moving picture business if it turns out that someone connected with a studio fired the fatal shot?

"The movies are a popular target. Nearly everything has been blamed on them except the big witness of Noah's time. I can't see how the Taylor murder will furnish any ammunition for reformers just because a man in the business has been murdered. I have no doubt that police records almost anywhere will show that in times gone by reformers themselves have even been murdered, but that is hardly a reflection on reformers as a whole.

"The picture business has helped Hollywood to become one of the most thriving cities in the world. Less than two years ago I could have bought a piece of property there for \$48,000. Recently it was sold for \$750,000. Immorality never did that!

Truth Is Not Being Suppressed

(Special to Exhibitors Herald)

NEW YORK, Feb. 14.—Following reports that the industry was endeavoring to suppress facts concerning the death of William D. Taylor, this statement was made by Samuel Goldwyn, president of Goldwyn Pictures Corporation:

"The report that motion picture producers are attempting to suppress the facts in the Taylor case would be too absurd in warrant comment were it not that many thousands of people will read this report and believe it, as they have believed other false stories published about the motion picture industry.

Good Not Publicized

"The moving picture industry comprises a population greater than that of almost any city in the world. No city ever gets through the year without many regrettable happenings. It is as much to say that the moving pictures need cleaning up as to speak of cleaning up the United States.

"The good and helpful things the industry is doing for the betterment of the world are never chronicled on the front page, but let anybody connected with the movies get into trouble and not only he, but the whole industry, is in the headlines for many days.

Wild Charges Made

"When the industry was fortunate enough to secure so great an executive as Will M. Hays for co-operation in its problems the wildest rumors of political plots and fantastic statements that he was to be lured for two million dollars were published everywhere.

"I cannot ask the newspapers to ignore the occurrences in an important activity, but I do ask the public to read these stories in their true perspective and realize that the moving picture industry is made of all sorts of people and that being a moving picture star or woman is no more indication of character than being a plumber, a steel man, a banker, a merchant or what not."

“The newspaper that publishes in ghastly detail on its front page all the wild, scandalous imaginations a high salaried writer can dope out about the murder of a man or woman that everybody knows, and paints a glowing picture of everybody in the same profession and tries by hook or crook to connect this widely known and popular person and that widely known person—that paper will sell by the thousand on the streets of every city and hamlet in the United States, while the little newsboy with a bundle of clean, wholesome newspapers under his arm with no big murder mystery or motion picture scandal to cry out about, will go home tired and hungry with papers unsold. The next day he will probably go around to the office of the scandal sheet and apply for a job selling papers the people want to buy.

“A. L. MIDDLETON,
theatre, De Queen, Ark.”

Motion Picture News, April 1, 1922, p. 1927

Newspaper—particularly the “yellow” ones—gave the industry unfair treatment last Spring in connection with the mysterious murder of a director on the West Coast. Since then, however, there has been a gradual improvement and an apparent effort to be fair. They still insist on getting into every murder story just a line that “she is considering an offer to enter the movies—but that is a bromide which every cub reporter uses to pad out his third day story of the case and will probably be with us a year or two more.

Exhibitors Herald, December 30, 1922, p. 110

There's no use in railing at the newspapers for printing Hollywood all over the front page. Of course they do and always will.

Twelve millions of people go to pictures daily. Fifty millions are considerably interested.

There isn't a subject in the world so universally interesting; nor are any subjects so talked about as the people of the screen.

And newspapers, which are in the business of retailing news of most interest to their readers—retail news about pictures and picture people. If necessary, they themselves manufacture it.

It is simply up to pictures and picture people to see that the newspapers get good news and not bad news. It can be—and MUST be done.

It's a huge responsibility. We told our views on it in an editorial called "Creatures of Celluloid."

Motion Picture News, March 4, 1922, p. 1336

The Chicago Post on February 11 said:

There was a time when "All the news that's fit to print" meant exactly what it said in the newspaper world. Later, with the development of sensationalism as a fine art, not for the study of human emotions but to pander to morbid human curiosity, the "yellows" began edging over in the line of decency. But it has taken the demoralization of the movie colony at Hollywood, and a murder mystery which has remained for ten days unsolved, to show how thoroly some of the Chicago papers have scrapped all idea of what really is fit to print.

People are interested in movie stars because they know them by sight. They are always interested in an unsolved mystery, particularly when the "gripping" hand of death has done its work. So the latest crime in Hollywood movie circles has had an unusual drawing power as news. But for lack of progress in the detection of the criminal, certain Chicago papers have begun to vie with each other in the turning up of foulness and degeneracy, and in the brazen openness and cynicism with which they have forced on their decent readers all sorts of filthy gossip about depravity and unnatural vice. Much of this slime can not qualify as news, none of it as fit to print.

It is getting hard to tell which are the most demoralized and demoralizing, the overpaid, unbalanced decadents who form a lunatic fringe of the movie world, or the cynical, unabashed circulation-chasers and scandalmongers of the Chicago press.

Chester Lord, summing up an unusually interesting series of articles on his newspaper career in *The Saturday Evening Post*, says: "The first duty of a reporter is accuracy."

That's the way the lesson was taught to us in the days when Mr. Lord was seated at the rolltop desk on the second floor of *The Sun* building.

But we are afraid Mr. Lord's ideas and methods are out of date.

The first duty of a reporter nowadays, when covering a scandal story, is to see that the figures concerned are all connected with the motion picture industry.

If it is not possible to connect the figures with the film business his next step is to say, "A prominent Los Angeles producer has offered Miss DeVere a fabulous salary to appear in pictures. Miss DeVere is considering the offer."

And the Associated Press carries it all over the country.

"The first duty of a reporter is accuracy."

Robert E. Welsh

Moving Picture World, September 23, 1922, p. 1



This scene from "Night Life in Hollywood" represents the Coast city as painted in lurid stories by the newspapers. The scene is inserted into the production just to show the contrast between the real Hollywood and the Hollywood that the public knows only through press accounts. The feature was produced by De Luxe Film Company.

Exhibitors Herald, August 19, 1922, p. 43

THE INQUIRING REPORTER
Of the Globe. Asked people. Last Thursday. "What do people do to amuse themselves now since they have quit going to the movies so regularly?"
Five answers. Chiefly indicated. Needed the money for something else.
But the big question is: Where does a newspaper. Get the idea. That people have quit. Going to pictures?
And the preceding day. The Globe said editorially: "Whether you like movies or not, they are the greatest common divisor of our civilization today."

Exhibitors Herald, October 30, 1922, p. 3

"Don't you miss your husband very much now that he is a traveling man?"
"Oh, no! At breakfast I just stand a newspaper up in front of a plate and half the time I forget he isn't there."—*Dry Goods Economist*.
★

Exhibitors Herald, March 11, 1922, p. 70

Smokers on the Screen

WE have become so used to hearing ridiculous things about moving pictures that we have almost come to a point where we expect them. Now they are blaming the screen for the spread of cigarette smoking among women. We quote from the formal resolutions of the International Anti-Cigarette League:

"The presentation of films in which women, ostensibly respectable and of good character, are shown smoking cigarettes, is setting a vicious and harmful example before our boys and girls—destroying in the former faith in the inherent purity of womanhood and encouraging in the latter a desire for like dangerous indulgences."

As a matter of fact the cigarette has been used as a stock property on the screen to denote a woman of vampire inclinations and general looseness of character. There have been complaints made against the screen on the ground of unfairness to the respectable women who smoke. On one hand the screen is unfair to one side—on the other it is unfair to the other side. In either case the moving picture gets the blame.

There is certainly only one way to deal with these continued, varied and wide-reaching stupidities leveled at us. This is the spread of the direct exhibitor protest to the local newspaper every time an injustice or an unfairness appears. But let a few important things be borne in mind.

1. Don't approach your editor in an abusive frame of mind, no matter how much you have just reason for indignation.

2. Don't call the newspapers names even if they deserve it.

3. Remember that newspaper editors are human beings with human virtues and human failings that are just about the same as your own. They are trying to print the news, giving the public what they decide the public wants to read, just as we try to satisfy the public wish in pictures.

4. But don't let any injustice go by unprotected. It takes a little trouble, but if we all join in this movement for justice, we will save our business from destruction; save the people from deception and false beliefs and do a work that is as worthy as it is necessary.

ARTHUR JAMES.

Movies and Television Miscellany

Results of Thos. Ince World-Wide Survey

THE Thomas H. Ince Studios last week published in full the results of its world-wide survey of the influence and standing of the motion-picture industry. In the following are submitted the answers to some of the principal questions proposed in the questionnaire which was sent broadcast to newspaper editors and others:

"What has been the influence of the motion-picture on home and community life during the past ten years? Favorable—490. Unfavorable—122. Non-committal—107."

"Do picture-goers make a more efficient censorship authority than a politically controlled committee? Yes—301. No—106. Non-committal—97."

"Do screen plays with foreign settings and unfamiliar modes of life find vogue in your community? Yes—179. No—451. Non-committal—158."

"How do church men in your community view the motion picture? Favorably—414. Unfavorably—115. Non-committal—207."

"How do the school authorities view the motion picture? Favorably—326. Unfavorably—99. Non-committal—127."

"What type of pictures give the most entertainment for your evening at the movies? (Most popular listed first and following in same ratio). Editor's choice: Comedy-drama, Current News Events, and Cartoons, Travelogue, Educational, Comedy, Drama (Home), Drama (Love), Drama (Society), Spectacular, Drama (Crime). What editors believed to be the community's choice: Comedy-drama, Drama (Love), Comedy, Current News Events and Cartoons, Drama (Home), Spectacular, Drama (Society), Travelogue, Educational, Drama (Crime)."

"What is the criticism of the motion picture most often made? Too many sex pictures (large majority); not true to life; ideals and standards too low; vice and crime too prominent and attractive; cheapen sacredness of domestic relation; unreal standards of life and conduct; too much love; too much depiction of crime."

"What is meant by the perfect screen drama? A screen production that proves popular with the masses as well as the patrons who demand production of merit; one that shows life as it is; perfect screen drama must interpret some form of life as well as it is done in fiction or on the speaking stage; must measure up to drama in other forms; wholesome, entertaining and instructive pictures; leaving one better or happier; direction, story, photography and cast; one suitable for entire family; must be clean and have heart interest; any good spoken drama is good screen drama."

"Does the public want productions featuring star players or productions featuring the story? Story—368. Star—232. Non-committal—170."

“Sight is the master sense and motion pictures make the appeal of the actual. A tale that is told to the ears has to be interpreted by the other senses. The mind can place audible symbols into visual mental images. What we see with the eye needs no interpretation and no translation. The motion picture is as duly a news gatherer and news giver as the newspaper. The motion picture today is in a large respect an illustrated newspaper and it is a most important institution of learning. Public opinion is the greatest conventionality of the modern world and whereas public opinion is a plastic thing and can be molded it is of consequence largely a manufactured article. The motion picture is one of the greatest creators of public opinion and it will not do to have this powerful instrument for good dominated by a board of fanatical censorship.

Exhibitors Herald, July 1, 1922, p. 42

Scheherazade Was Right

By Edgar O. Brooks
Serial Sales Manager, Pathe Exchange, Inc.

NOTHING is more true in connection with the output of motion picture entertainment than that a very worthwhile percentage of the public continuously demands episode stories—serials. These are the same people who, as recent history abundantly proved, withdrew their support from newspapers and magazines which make the mistake of dropping their "continued story" attraction.

To-day this type of printed fiction in popular newspapers and periodicals is greater in volume and better in quality, generally speaking, than ever before. The reason for that is also the reason why the experienced motion picture serial producer and distributor has used every endeavor to improve and standardize his product—the certain loss of profit resulting from any other course.

The big lesson was learned by several of the most important magazine publishers only a few years ago when shortly after they had ordered their editors to discontinue the use of novels in serial form, their circulations fell off with alarming rapidity. There was no doubt about the cause—readers by thousands in canceling their subscriptions declared bluntly that the only reason why they had been subscribers was their interest in the serial story, now discontinued. Whereupon the continued story feature was promptly restored.

All of which proves that Scheherazade, heroine of the immortal "Arabian Nights Entertainments," was right when she invented the "continued in our next" romance as the only available means of inducing the Sultan to permit her pretty head to remain on her lovely shoulders.

From that day down to this the fascination exerted by the device of interrupting the telling of a story at a critical scene and announcing its resumption in "our next," has steadily increased, rather than diminished. The greatest fiction writers of all nations have applied it in the issuing of some of their best works—such novelists, for example, as Walter Scott, Charles Dickens, Victor Hugo, Alexandre Dumas and Eugene Sue. It is one of the highlights of literary history that the two novelists last named kept half the population of Paris up until the early hours of the morning eager for the next issue of the great newspaper that was printing daily installments of "The Memoirs of a Physician" and "The Wandering Jew." And—according to the abilities of the authors—the same spectacle has been repeated often in France, England and America down to the present.

The to-be-continued-in-our-next story—when it is a good story and cleverly arranged to produce the maximum amount of hold-over suspense agony—has fastened its grip more and more firmly on the affections of the multitude. Magazines and "family story papers" can't exist without it. Big daily newspapers are solving real life domestic problems with epitomized forms of it.

Wise motion picture producers were quick to utilize its advantages; and it has lately been figured out that many motion picture exhibitors credit sixty per cent of their profits to their bookings of the best serial pictures obtainable. They are discovering that the successive episodes of such serials, duly announced, have genuine "feature" drawing power; and in this way the capable serial producer finds his product actually invading the field formerly exclusively occupied by the multiple-ree drama or spectacle.

The story-telling art of the motion picture is too new to have possessed itself to the full of the experience of writers and publishers of printed fiction; but it has a drawing power which printed fiction lacks, and this fact is most apparent in the case of the thrilling, yet clean and wholesome, standardized fifteen-episode motion picture serials released in the last twelve months. Picture patrons, exhibitors and reviewers unite in expressing satisfaction with these examples of the latest stage in the evolution of the filmed chapterplay. They are the result of experience gained in the production and distribution of more than thirty serials of this length during the last ten years, plus a settled determination to provide realism, forceful dramatic action and a generous supply of thrilling physical "stunts" combined in stories that are clean and in every way in line with developing public taste.

This describes the New Era Patheserial in fifteen episodes, which General Manager Elmer Pearson recently announced was "here to stay." The specific examples referred to, which are enjoying exhibitor and public support fully warranting Mr. Pearson's declaration, are: "Hurricane Hutch" and "Go-Get-Em Hutch" with Charles Hutchison, and "White Eagle" and "The Timber Queen" with Ruth Roland. Hutchison has practically completed another called "Speed," while Ruth Roland is well along with her current production, "The Riddle of the Range." Pearl White has returned from Paris to carry out her new contract with Pathe and is the star in a serial called "Plunder" now being filmed by Producer George B. Seitz.

MOVING PICTURE WORLD

The Literary Digest

PRESENTS

“FUN FROM THE PRESS”

THE LATEST AND BIGGEST LAUGHMAKER—a genuine novelty that will add distinction and entertainment-value to any bill and will delight any audience. Exhibitors will recall the sensational success of the short subject formerly sponsored by The Literary Digest. This *new* Literary Digest subject will be even more popular, because The Literary Digest, with its great influence and prestige, will be behind it 100%.

Biggest Exploitation Campaign Ever Given a Short Subject!

400 Daily Newspapers Will Tell Nearly
14,000,000 Readers About It!

20,000 Street Cars Everywhere Will Carry
a Message To the Millions Who
Ride!

5,000,000 Men and Women Will Read of
It in Magazines!

Uncle Sam Will Carry Direct Messages
to Millions More Throughout the
Year!

CAUTION

“Fun from the Press” is the *only* motion picture subject with which “The Literary Digest” has any active connection whatever at present. Any use of the name “The Literary Digest” by producers, distributors, or exhibitors, except in connection with this new subject “Fun from the

Press” is wholly unwarranted and unauthorized and when so used is illegal. If exhibitors wish to show the *genuine* Literary Digest subject—the *only* film now produced, sponsored and backed by The Literary Digest, they will immediately get in touch with the nearest Hodgkinson exchange.

Distributed by W. W. HODKINSON CORPORATION

Gunning Acquires Novelty Reel

WID GUNNING, INC., announces that it has acquired for distribution what it believes to be the short-feature novelty hit of the year. This, it is announced, is "The Good Things of Life," a weekly single-reel release, illustrating in various ways the best jokes and other comic material selected from "Life," the famous humorous weekly. Charles Dana Gibson, Coles Phillips and a score of other artists and humorists equally famous are collaborating in the creation of this novelty, which is edited by Ashley Miller, its originator.

The establishment of a department specializing in shorter features of the better type is hinted at by Wid Gunning officials in connection with the announcement that "Life" has selected the Gunning organization to distribute "The Good Things of Life." A more definite announcement is not ready at the present moment, but it is known that Wid Gunning has been in conference with numerous specialists and producers of the type of short subject featured by first-run houses. As the Gunning sales organization is equipped for one hundred per cent efficient distributing and advertising service, the evolution of a department emphasizing shorter features will be a natural one.

February 15 is set as the release

Weekly Release Will Illustrate Selections from "Life"

"Good Things of Life." There will be one single reel a week thereafter. According to the Gunning statement, "Life," the magazine, is going to cooperate extensively in providing publicity for "The Good Things of Life" and its hundreds of thousands of readers throughout the country will have their attention constantly called to this weekly release. Arrangements are also reported under way with the newspapers in every city for the same purpose.

"The Good Things of Life" is a big little feature in every sense of the word," says a statement from the Wid Gunning organization. "Did you ever hear of a big feature with titles written by George Ade, Wallace Irwin, Walt Mason, Caroline Wells, Oliver Herford, Meredith Nicholson, Tom Masson or Don Marquis—and illustrated by Charles Dana Gibson, Coles Phillips, F. X. Leyendecker, Maxfield Parrish, H. T. Webster and all the greatest and highest paid illustrators in the world?"

"Yet these are the men and women who are the bright stars of humor writing for 'The Good Things of Life.' Thousands of

date for the first issue of "The dollars are paid these writers and illustrators weekly for their work in 'Life.'

"Very often a short novelty release starts out like a house afire, and later suffers in quality. 'Life' has a twenty year world-wide reputation to maintain, and the artists and writers who contribute to it and to this pictorial 'Life' must hold their standards. Here, for once, is a single reel novelty that can be counted on to grow better as it goes along.

"The Good Things of Life" is launched as a screen institution, backed by a long term contract guaranteeing its constant high quality and created by the best brains in the field devoted to amusing and entertaining the public. No other short release on the market can compare with 'The Good Things of Life' in quality, sure-fire humor and publicity values."

The comic material used in each issue of "The Good Things of Life" is illustrated in a variety of ways, instead of by mere sub-titles, as in other single-reel releases of the type. There are sections in which real actors appear in the usual moving picture fashion to snappily illustrate a joke; a section of animated cartoons; a section of plastic work or clay modeling; silhouettes, pretty girls and other means.

Why
SPORT REVIEWS
Are Presented
By the Country's Finest Theatres
One Every Other Week




Each issue fairly tingles with speed, pep and novelty.

Each issue is edited by Grantland Rice, celebrated newspaper columnist and recognized sport authority.

Each issue is backed by the sporting pages of every newspaper from Maine to California.

Each issue presents big time personalities and champions—Babe Ruth, Rex Beach, Ethelda Bleibtrey, George Ade, Walter Hagen, Ty Cobb, Ring Lardner, etc.

Each issue contains scenes in the world of sport which are absolutely exclusive.

Each issue is foot for foot the best single reel entertainment offered.




Weiss Brothers
PRESENT
JACK EATON'S *The*
SPORT REVIEW

Edited by **GRANTLAND RICE**
Distributed by
GOLDWYN
by Arrangement with Artclass Pictures Corp

Moving Picture World, May 27, 1922, p. 365ff (also *Exhibitors Trade Review*, June 4, 1922, p. X and *Exhibitors Herald*, June 10, 1922, p. 20)

London Critics Praise “Nanook”

Pathe Eskimo Classic is Commended as Among Best Ever Seen in England

THE latest batch of London newspapers reaching New York give unusually generous space to reviews of “Nanook of the North.” These are unanimous in their praise of the Pathe Eskimo classic, heartily agreeing on both its solid screen value and intense popular appeal. Following are excerpts:

Daily Graphic—“I saw yesterday a film which will make history, ‘Nanook of the North.’ It is full of the most appealing humanity.”

Daily Express—“The most remarkable film ever seen in London is ‘Nanook.’ The frozen North leaps suddenly out of the screen and the epic revelation of Nanook’s

fierce struggle for existence amid tremendous wastes of snow and drifting ice-fields begins immediately.”

Westminster Gazette—“It is a gripping panorama of Arctic life, of grim adventure, of Polar domesticity, a masterpiece alike of enterprise and photography.”

Daily News—“‘Nanook of the North’ is a wonder-film.”

Morning Post—“The film is weird, terrific and well nigh unbelievable. It must be seen to be credited.”

The Times—“The whole production is one of the most comprehensive that has yet been seen in London.”

Nanook of the North



NANOOK SEES THE WALRUS HERD

MR. EXHIBITOR, LISTEN TO THE TRUTH!

"**NANOOK OF THE NORTH**" will do more to interest people in motion pictures than any picture you ever played. It will do more to lift criticism of motion pictures than ten thousand editorials. Properly advertised, it will bring people into your house who wouldn't go across the street to see the finest super-feature of the last two years.

It will be more talked of, on the street, in the home, than any entertainment that has ever been given in your community.

It will make you exhibitors rich, if you give it the attention and the advertising that it so eminently deserves.

It is as an "educational" as a "street" picture.

It is a great big epic, directed and produced in a land where no motion picture camera ever went before.

Just let people see the wonderful lobby display in the front of your house and you couldn't keep them out with shovels.

IT IS A PICTURE THAT YOU MUST SEE, TO PROPERLY APPRECIATE.
SEE IT, AT THE NEAREST PATHE EXCHANGE

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EXHIBITORS HERALD

March 11, 1922

Veteran Recalls Milestones in Progress of Industry

Paramount Film Editor States That Early Pictures Were News "Dailies" and Scenics

THE approaching tenth anniversary of Paramount has recalled to the mind of Lee Dougherty, film editor at the Lasky studio, the fact that today there are comparatively few screen workers who can date their association beyond the ten-year mark. Mr. Dougherty himself points with pride to twenty-six years in the industry. Commenting upon the progress he had seen, this veteran had this to say the other day at the Lasky studio:

"THE first motion pictures were 'pictures that moved'—and nothing more. The first one I ever saw was called the 'Edoloscope' and we used it as an intermission entertainment at the Boston Museum, where I was stage manager in the summer of 1904. I believe the 'Edoloscope' was the first American-made projector. Flickering all over the screen it yet served its purpose pictures of a bicycle parade on Fifth avenue, a short scene of a bull fight, and a few glimpses of a man sawing wood."

"That marked my introduction to the motion picture. Motion pictures continued to be news 'dailies' and scenics until 1903, when the first attempt to inject a story into the picture was made by the Mabel brothers, Gaston and George, of France. They had previously made 'trick' pictures. This venture was a lousy thing with a crude story."

"We made such things as the pictorial life of a policeman or a fireman; Joe Jefferson at his home, and similar subjects. But it was not until an English company produced 'The Puchier,' with the first chase ever recorded, that we awoke to the story possibilities. This film won enormous popularity."

"As far as I know, 'Hilawatha' was the first American-made motion picture that endeavored to have a story. Really, it was little more than a succession of scenes connected by labels. There was no

drama of any sort. Shortly after that we made 'The Pioneer' in the Adirondacks. It had a thin Indian story—but a story, nevertheless."

"At this time, the old Biograph company had a studio on top of a business building on lower Broadway, New York. We used to build our sets of painted canvas on a turntable so that we could follow the sun around with the set. Of course, sunlight was the only kind of illumination. For a time the film used was about the size of the present-day pocket camera film, and the camera was a portable dark room which not only held the lens and film, but the cameraman as well. He used to crawl inside, and the camera was put in place by four strong men who carried it from place to place."

"The first comedy was made about this time. It was called 'Personal,' and consisted almost entirely of chase scenes. The public went wild about it, and it played for seven weeks at Keith's Union Square theatre."

"For the next three or four years comedies and dramas, which consisted of an excuse for a chase were produced to the exclusion of everything else. It was not until 1908 that a picture without a chase was made. The story was written by Frank Woods, now chief supervising director of the Lasky studio and Paramount pictures. D. W. Griffith directed it. Of course, it was only one reel in



HELENE CHADWICK, popular Goldwyn player, who won much deserved praise for her work in "Dangerous Curve Ahead."

length; that was the standard size. But this picture was quiet drama—without a chase. It was called 'After Many Years,' and the producers were not optimistic about its success. But it did succeed, and thereby marked the beginning of a new era."

"The first attempt to make a two-reel picture was a film version of 'Enoch Arden,' with Wilfred Lucas in the title role. Another company had made 'The Life of Moses,' in five reels, before this, but it was released serially. 'Enoch Arden' was released in a single unit. That was in 1914, only eleven years ago."

"The first genuine feature film ever made was Famous Players' production of 'Queen Elizabeth,' in which Sarah Bernhardt starred. That came a year after 'Enoch Arden,' and marked the real birth of the photoplay. Mme. Bernhardt is to visit the United States in a few months, I believe, to join in the tenth anniversary celebration of this event."

"That was only a decade ago. In the intervening years the photoplay has progressed as far as the stage play progressed in these hundred years. It developed an original dramatic form and the histrionic art to convey its ideas. It has called to its colors the flower of the literary talent and the best actors of the world. And it has only begun to achieve the greatness that is in store for it."

Dougherty is said to have been the first scenario writer. He it was who selected the stories for the early one-reelers, paying the insignificant sum of \$1 an idea. Eventually this sum reached \$25 for a one-reel plot and \$75 for a two-reel. Today the producer spends thousands of dollars for his story alone."

Maurice Campbell to Produce Own Pictures

(Special to Exhibitors Herald)

LOS ANGELES, Feb. 28.—Maurice Campbell, director for Famous Players-Lasky, is leaving the company, March 25, to launch his own productions.

Advertising Men to Use Radio

Equipment Is Installed to Broadcast Program and Events of Naked Truth Dinner

Advertising men of the East and West Coasts will be linked together when the Naked Truth dinner of the Associated Motion Picture Advertisers is held at the Biltmore Hotel, New York, on March 25th.

At a meeting of the A. M. P. A. board of directors' plans were completed for the installation of radio service which will connect the ball room of the Eastern Hospitality directly with the West Coast Advertisers' Association, which will hold a meeting the same evening.

The novel experiment, which promises to establish a precedent in the industry, will convey directly all the acts and speeches of the Naked Truth dinner over 3,000 miles and form a tangible bond between the two organizations. Charles Russell of Western Electric Company, a member of the A. M. P. A.'s board of directors, is engineering arrangements for the radio service.

The installation of radio messages marks one of the features of the entertainment which is being set on with a

lavish hand, and is expected to attract some of the most notable men in film circles. Printed tickets were received last week by Thomas Wiley and are now being distributed. Under the new plan accommodations have been made for 400 guests and seat reservations are being made by name and with issuance of tickets. Inasmuch as tables will be set for ten people each, this method, it is expected, will obviate any difficulty in finding places. At the same time it will guarantee an early reservation of seats to make use of accommodations.

Under the direction of A. M. Roschard, chairman of the entertainment committee, the 70 members who will take part in the sketches held a meeting last Friday at which the first details of the program were worked out preparatory to the actual commencement of rehearsals.

* * *

The editor who said "one picture is worth a thousand words" must have had in mind theatregoers who read sub-titles aloud. To those pests is recommended the Japanese proverb:

"To hear a hundred times is not so good as to see once."

* * *

Moving Picture World, June 3, 1922, p. 476

Good English

Mae Tinee, Chicago newspaper critic, erratic, and at times inaccurate, probably injures picture prestige most when she indulges her favorite whim of pointing out bad spelling in film subtitles. Of course there is no defense to be made, and the theatre suffers. Which is all the more reason why theatre advertisements, house organs, literature of all kinds, should be kept above criticism in this respect.

Exhibitors Herald, June 17, 1922, p. 46

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