

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

Appendix 16
Annotated Bibliography 1924
Encoded Films 591 to 757

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Accidental Accidents (1924)

Reporter captures photos of Jimmy Jump (Charley Chase) being run over by a girl. The victim is left underneath a rear wheel of the car enabling a reporter to get photos, and a crowd gathers and tries to figure in the picture.



“Accidental Accidents”

(Pathe—Comedy—One Reel)

In this Hal Roach comedy Charley Chase appears as an umbrella maker sadly in need of work. His attempts to obtain the where-withal for sustenance, always fraught with disaster, constitute the action. There is a good burlesque of an accident when a girl in an auto runs over Chase. The victim is left underneath a rear wheel of the car to enable a reporter to get photos, and the usual crowd gathers and tries to figure in the picture. Supporting Chase are Ena Gregory, Martin Wolfkeil, Earl Mohan, Billy Engle and Joe Forte.—S. S.

Motion Picture News, November 8, 1924, p. 175

Accidental Accidents

Pathe

1 reel

A Hal Roach comedy may usually be counted on to supply a few laughs to the most hard-boiled spectator, and there is action galore pressed into this latest one reel laugh manufacturer. As a rule when one witnesses a motion picture comedy, he has to check his intelligence at the door, and such is the case with “Accidental Accidents,” but even a short vacation from plausibility is relished by the best of men.

If you can imagine the exploits of an umbrella maker in quest of a job as

laugh-provoking, you may be amused by this one which we are loathe to confess is hardly up to Hal's standard. But then it must be remembered that the Hal Roach standard is pretty high, Which is another way of saying that this picture is fairly amusing.

* * *

Exhibitors Trade Review, November 8, 1924, p. 40

Status: Two-minute Excerpt available

Viewed on YouTube. Does not include Jump being run over and subsequent photos.

Type: Movie

Genre: Comedy

Gender: Male (Reporter)

Ethnicity: White (Reporter)

Media Category: Newspaper

Job Title: Reporter (Reporter)

Description: Major: None

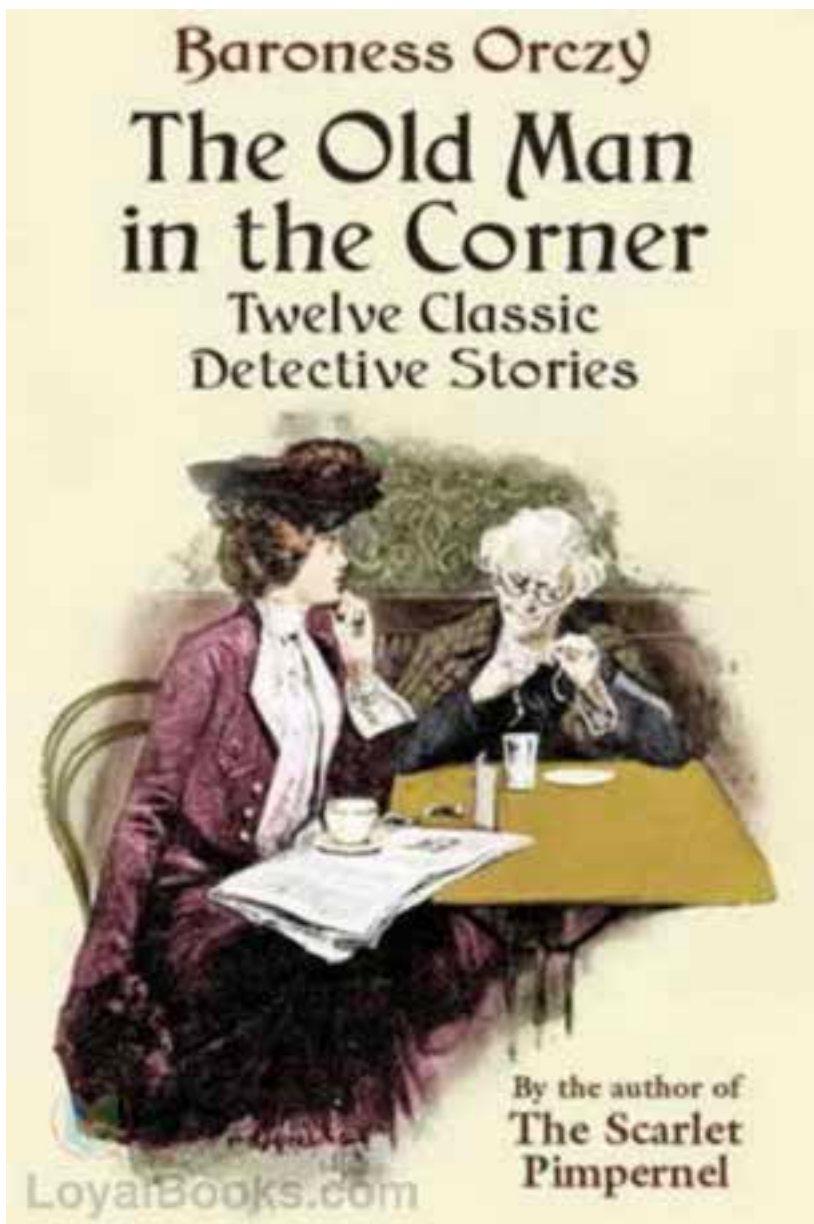
Description: Minor: Reporter, Negative

The Affair at the Novelty Theatre (aka The Old Man in the Corner #2) (1924) - England

Reporter Mary Hatley (Renee Wakefield). An old man tells a girl reporter how he solved a crime.



An episode in the *Old Man in the Corner* series based on a story by Baroness Orczy. An armchair detective known as the Old Man in the Corner solves crimes while sitting in a tea shop and tells the solutions to a young woman journalist named Mary Hatley. In this episode he solves the mystery surrounding the theft of a pearl necklace from an actress at the Novelty Theater. Rolf Leslie played the Old Man and Renee Wakefield was Mary Hatley with supporting cast of Phyllis Lyton, Moore Marriott, Walter Tennyson and Charles Vane. D.P. Cooper was the cinematographer and Hugh Croise wrote the adaptation and directed. Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, p. 9¹





"THE MAN IN THE CORNER"

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Female (Marty Hatley)
Ethnicity: White (Mary Hatley)
Media Category: Newspaper
Job Title: Reporter (Mary Hatley)
Description: Major: Mary Hatley, Positive
Description: Minor: None

After the Ball (1924)

Newspapers report that a man is killed. But the man had changed clothes with a crook who is later shot and police think he is their man. He is arrested as the crook, escapes and when the real culprit confesses, the innocent man is exonerated.

A fun-loving husband is mistaken for a bandit and sent to prison. He allows everyone, including his wife, to think he has died. Years later, he escapes prison and is reunited with his wife and child after the real criminal admits to the crime for which he was convicted. *American Film Institute Catalog of Feature Films*

MILLIONAIRE'S SON SLAIN IN \$150,000 THEFT

Arthur Trevelyan, disinherited
scion of oil magnate, shot
to death by robber "pals"

RICH GEM LOOT REGAINED

Murder suspect, nabbed while
escaping from park duel,
yields Sloane jewelry haul

Climaxing a daring raid upon the priceless collection of jewelry owned by Mrs. J. Fassett Sloane, of Mossmere, Long Island, the body of Arthur Trevelyan, son of Mark Trevelyan, California oil millionaire, was found murdered last night in Central Park.

A few feet from the place where the slaying was discovered, an uniden-

tified man who, the police declare, is proved to have been involved in the robbery of the Sloane mansion, was arrested while fleeing from the scene, with the jewelry, hastily thrown into a satchel, still in his possession. The presence of burglars' tools, concealed in the rough coat he was wearing, convince the police that the prisoner was one of the accomplished band of housebreakers responsible for the huge theft.

Young Trevelyan's identity was established, according to the police, by means of the name-labels in the dinner-clothes in which he was attired. In view of his recent alleged disinheritance by his father, following a sensational elopement and marriage to Gilda Gay, Los Angeles screen beauty, police attach significance to the fact that only a small sum was found on his body.

It is the police theory that Trevelyan, reduced to desperate methods by loss of parental income, became involved with a band of internationally-known jewel bandits, and through his social connection, paved the way for the robbery. A dispute over division of the swag is believed to have followed, causing the gun-battle that led to disclosure of the dual crime.

From *After the Ball: A Romance of Youth Today* by James Colwell. pp.129-130²

‘After the Ball’

Released by Theatre Owners Distributing Corporation Through Anderson Pictures Corporation. A Renco Production. Directed by Dallas Fitzgerald. Song and story by Charles K. Harris. Length 7,000 Feet.

THE CAST

Arthur Trevelyan	Gaston Glass
Lorraine Trevelyan	Miriam Cooper
Mark Trevelyan	Thomas Guise
District Attorney ...	Robert Frazer
Arthur's Wife	Edna Murphy
The Crook	Eddie Gribbon

BRIEF: Arthur Trevelyan, the dissolute son of Mark Trevelyan is put out of his home when he marries a girl of whom his father disapproves. Through the press of circumstances he is forced to change clothes with a crook, who is later shot, the newspapers reporting that it is Arthur who is killed. The real Arthur is jailed for the crime. Later he escapes, returns to find that he has a five year old baby, the real culprit confesses to the crime, and Arthur is exonerated.

By HELEN V. SWENSON

BECAUSE this picture is interesting, well cast, and well directed, there seems little doubt that it will be popular with audiences all over the country. The story is logical, swift moving, and tense. Every incident, and there are many which intertwine themselves through the picture in a way to keep the interest high, is logical and reasonable.

It moves swiftly to a gripping climax, with the suspense gradually increasing until the end, when the denouement clears the name of the hero, and makes it possible for him to return to his family.

Although it contains practically no comedy, it is not by any means a sordid picture, but on the contrary is full of human touches, which cannot help make it interesting. The story is full of new twists and unlooked for turns, so that one tense situation is hardly cleared up before another is started.

The cast is unusually fine, with Gaston Glass at his best in the leading role, and Miriam Cooper in the support. As a matter of fact, all of the players are good, but probably the greatest praise is due the writer and the director for putting on a story which never fails to keep the audience interested. Especially praiseworthy was the work of Thomas Guise in the role of Mark Trevelyan, the father. His handling of a difficult role was remarkably fine.

The fact that the scenario was written by the author of the song "After the Ball Is Over" will go a long way toward advertising the picture. The name itself will, therefore, put the picture over, since it is familiar to practically everyone in the country.

It is also to be pointed out that there is nothing cheap about the picture, nor is there any tawdry sentimentalism. It is a clean-cut story, moving logically forward, without any artificial attempt to play on the sentiments of the audience.

There may be some who feel that because of the name it is a picture which will appeal only to those who read dime novels, but as a matter of fact it will appeal to everyone, because it is a thoroughly human story with plenty of reality and punch.

The technique is good, but there is no special stress laid on lavish sets or spectacular costuming. On the other hand the settings are entirely appropriate, and merely form a background to a good, swift moving story. The acting and the direction are the highlights, and they are more than satisfying.

There is no doubt the picture should be exploited from the standpoint of the song, "After the Ball Is Over," explaining carefully that the story was written by the author of this song. It is tied in very nicely with the picture, so that you cannot go wrong in playing it up. In addition you might say that the cast is unusually good, and that the story is alive, vivid and thoroughly modern.

Strong Cast Fair Picture

"AFTER THE BALL," T. O. D. C. production, distributed by F. B. O. Written by Charles K. Harris and adapted by James Colwell. Directed by Dallas Fitzgerald. Seven reels.

This is the first of the T. O. D. C. products and, it must be admitted, is a trifle disappointing. The only bright spot in the picture was the work of Miriam Cooper as Lorraine Trevelyan, a self-sacrificing, though not particularly brainy sister. Edna Murphy's interpretation of her role as the wife of Arthur Trevelyan was acceptable, as was the work of Thomas Guise as Mark Trevelyan, Arthur's father. Not so much can be said for Gaston Glass as Arthur Trevelyan, but in fairness to the players it must be said that the vehicle was far from what it should be. Charles Harris' ballad "After the Ball" as a song was great.

The story is an involved melodrama of the most pronounced type based on a number of situations which are, if not

downright impossible, at least highly improbable. The hero is a profligate millionaire's son and a society leader who, it is thought, would be known in society from coast to coast. Despite this he is forced to change clothes with a crook, is mistaken for a murderer and thief, and spends five years in prison before effecting an escape. Of course it all turns out alright after many heart aches on the part of all concerned, but it doesn't ring true—and the sub-titles don't help it any.

The Cast: Arthur Trevelyan, Gaston Glass; Lorraine Trevelyan, Miriam Cooper; The District Attorney, Robert Frazer; Arthur's wife, Edna Murphy; A crook, Eddie Gribbon.

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

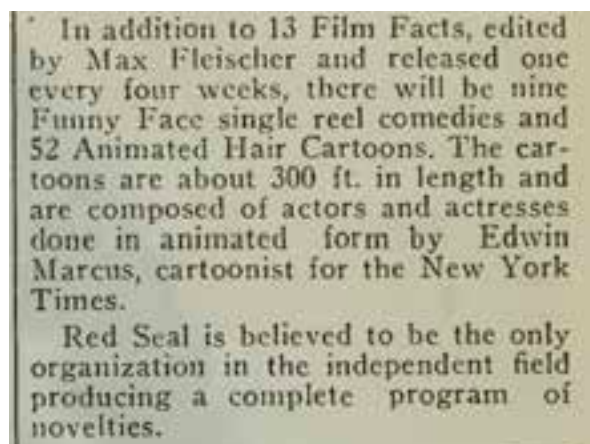
Animated Hair Cartoons (1924-1925)

Cartoonist Sid Marcus, the celebrated cartoonist of the *New York Times*.

These cartoons were called “metamorphic caricatures” and grew out of a strand of hair. The cartoonist’s hand is shown drawing a person with hair, then the cartoon manipulates the hair so that the face gradually turns into a recognizable celebrity such as Lady Astor, Jack Holt, Snub Pollard, Shakespeare, John Barrymore, Buster Keaton and Pola Negri. More than 50 short cartoons were produced and distributed by Red Seal, the Fleisher company make the name “Marcus” a familiar one to silent film audiences.

Life magazine and *New York Times* caricaturist Marcus created this series of line cartoons. The format was a combination of a hand drawing one caricature, which, through animating certain cutout portions, transforms into another face and personality. Cartoon drawings of Louise Fazenda, Maxim Gorky, Czar Nicholas II of Russia, Mary Pickford and Douglas Fairbanks. *Big Cartoon Database*
<https://www.bcdb.com/cartoon-story/62064-AA>

Red Seal released cartoon novelty series such as *The Animated Hair* Cartoons by Cartoonist “Marcus,” and *Inklings*. *The Animated Hair* series resembled the on-screen hand drawing gimmick establish in *Out of the Inkwell*. In this case, “Marcus” produced high-quality ink line portraits of celebrities and political figures. Then through stop motion animation techniques, the lines and forms would break away to entertainingly reform the portrait into another. *Inklings* was similar in concept to the *Animated Hair* films, but was more of a visual puzzle novelty using a variety of progressive scratch-off/reveal techniques and rearranged animated cutouts to change the images. *Fleisher Studios, Wikipedia*



The Film Daily, July 31, 1924, p. 3

“Animated Hair Cartoons”

(Red Seal—Cartoon—300 feet)

The Animated Hair Cartoons, drawn by Marcus, the celebrated cartoonist of the New York Times, which have been a feature of the program of some of the biggest houses including the Rivoli and Rialto, New York, are now being distributed through Red Seal Pictures Corporation. These cartoons are amusing and decidedly ingenious and are based on the idea of what a big difference the position or changes of hair make in a person's appearance. Subject A of the series shows the cartoonist manipulating the hair so that a London policeman changes into Lady Astor, an unidentified man into Taft and then into Joffre and other characters into Jack Holt and Snub Pollard. Subject B shows W. J. Bryan changed to Briand of France, Shakespeare to John Barrymore and a man to Pola Negri. These subjects are immensely entertaining and afford amusement to patrons who will want to guess the character that is being developed. These are suitable for any kind of a house.—C. S. S.

Motion Picture World, November 1, 1924, p. 77

Animated Hair Cartoons

Red Seal-Marcus

300 Feet

These animated hair cartoons that Marcus, the artist is making for Red Seal start one speculating as soon as the pen begins to move as to the identity of the character being sketched. In subjects K and L, each separate release issues of approximately three hundred feet, the artist has chosen as his subject such well known persons as Maxim Gorky, Chas. E. Hughes, Louise Fazenda, the late Czar Nicholas, Douglas Fairbanks, Mary Pickford and others. By manipulating the hirsute adornments of some character, he turns it into another by the mere removal of a beard to a hairdress or something similar. They are interesting short subjects particularly useful where a long feature picture is the order of the day.

* * *

“Animated Hair Cartoons”

(Red Seal—Cartoon—300 Feet)

Subject K shows the features of Charles Evans Hughes, whose whiskered countenance affords the cartoonist much opportunity for mirthful characterization. There also is a sketch of Agnes Ayres which cannot be recognized until the last bit of hair has flitted into place, and one of the Prince of Wales which many hero-worshipping flappers will recognize before completed. Subject L shows Louise Fazenda in a characteristic comedy role, Czar Nicholas 2nd of Russia, Maxim Gorky, and Doug and Mary together. As usual, the work of Marcus, the cartoonist, is high-grade.—S. S.

Exhibitors Trade Review, January 24, 1925, p. 35

Moving Picture World, January 24, 1925, p. 369

ANIMATED HAIR CARTOON

Marcus—Red Seal

1 reel

Marcus, the artist, performs some novel tricks with the pencil in this unusual reel. From some very hirsute

faces emerge such well known countenances as those of Tom Moore, Geraldine Farrar, Douglas Fairbanks and President Coolidge. A picture of William S. Hart is changed into that of George Arliss and even stranger yet the bearded Charles E. Hughes is metamorphosed into the fair and lovely Pearl White.

It will be seen that this is something of a novelty even as a cartoon, and is fairly entertaining.

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Exhibitors Trade Review, November 29, 1924, p. 60

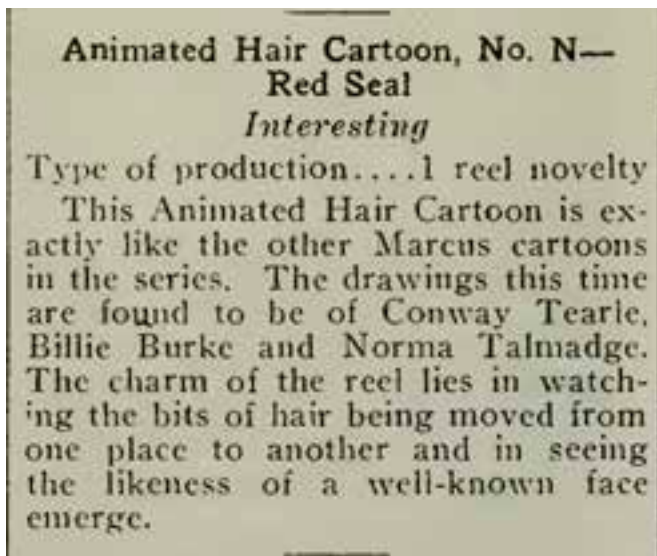
Animated Hair Cartoon, No. M— Red Seal

Entertaining Novelty

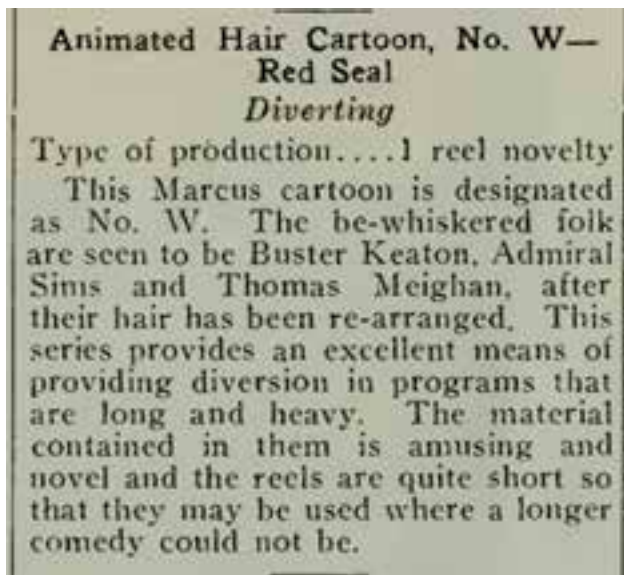
Type of production....1 reel novelty

Listed as Animated Hair Cartoon No. M., this is a clever novelty reel drawn by Marcus. It consists of a series of drawings of heads in pen and ink on which the hair, eyebrows, whiskers, etc., are moved from their original places and rearranged by the artist's hand so as to form an entirely different head. Thus we have emerging from unknown likenesses such familiar folk as John D. Rockefeller, Charles M. Schwab and Larry Semon.

The Film Daily, November 9, 1924, p. 10



The Film Daily, November 9, 1924, p. 10



The Film Daily, November 9, 1924, p. 10



Moving Picture World, January 3, 1925, p. 61

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Sid Marcus)
Ethnicity: White (Sid Marcus)
Media Category: Newspaper
Job Title: Cartoonist (Sid Marcus)
Description: Major: Sid Marcus, Positive
Description: Minor: None

April Fool (1924)

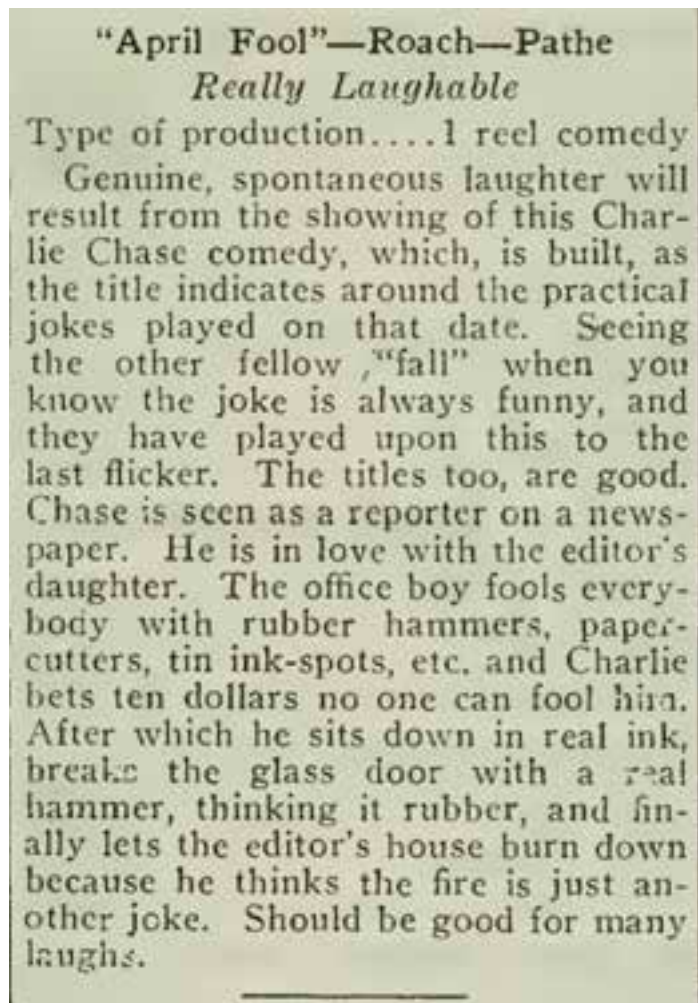
Cub Reporter Jimmy Jump (Charley Chase) is a crack reporter at a behind-the-time daily newspaper. He also happens to be in love with the Editor's daughter (Blanche Mehaffey). Assistant Editor Smith (Noah Young). Editor (Jack Gavin - The Editor). It's Monday, April 1st and the paper's editorial staff has a great deal of trouble telling the difference between April Fool's jokes and real events. The Editor's Wife (Helen Gilmore).



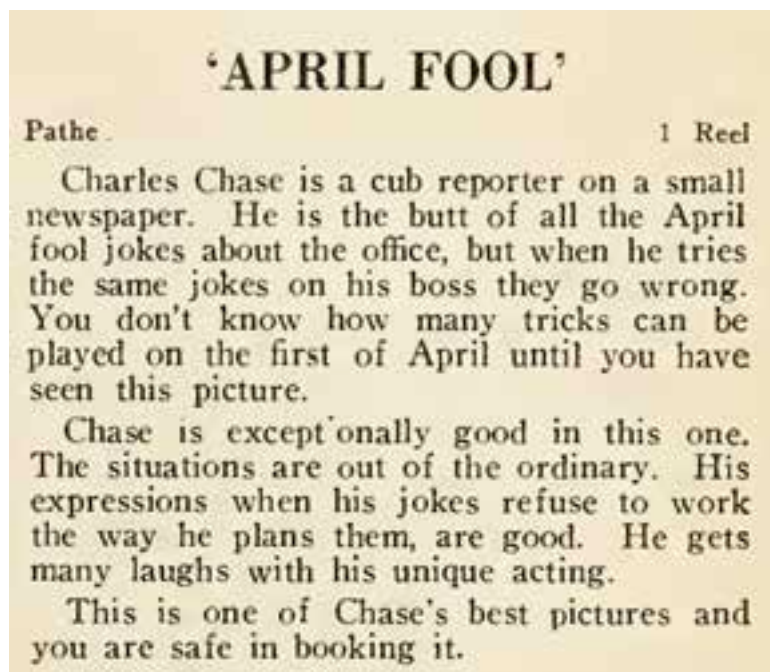
“April Fool”

(Pathe—Comedy—Two Reels)

In this Charles Chase appears as a small-town cub reporter of the rather “dumber” sort who indulges in some April Fool jokes with results disastrous to himself. The action is fast and the picture is a good burlesque on the suspicion with which most people regard their neighbors on the day when every sort of practical joke is adjudged legitimate. The newspaper characters are all exceptionally well done. About every time-honored practical joke is shown—the placing of tacks on chairs, the rubber hammer and the imitation ink spot. The finale shows the dumbbell rushing through the door of an imitation house to fall headlong into a lake.—S. S.



The Film Daily, May 11, 1924, p. 43



Exhibitors Trade Review, May 17, 1924, p. 33

Title Card: Charley Chase in April Fool.



Title Card: Office of the Morning “Megaphone” – a newspaper that’s behind all big public movements – at least six months --.

Editorial Room.

Copy boy cleaning up the office and changing the calendar to April 1 and realizing what day it is.



The copyboy then put tacks on all the seats. All the newspaper people arrive – eight men and one woman. As each sits down, they jump up in pain yelling. The copyboy looks at the camera and winks.

Title Card: The Editor – like his paper – suffers from poor circulation –.

Editor in hat walks into the office and reprimands copy boy. He then goes into his office, sits down, and stands up yelling – the copyboy had put tacks on his seat as well.



Title Card: Jimmy Jump. Cub Reporter – Ranked very high in college journalism – Accent on the rank.

He walks in, catches the copyboy ready to smash a window with a hammer. It turns out to be rubber hammer. Everyone in the office, including a newswoman, laugh. Then Jimmy goes to the water cooler. The copyboy hands him a glass and Jimmy thanks him. He pours a glass of water and it drips all over him.

Everybody laughs. He goes to his desk and sorts through his mail. He opens an envelope, but the knife is a rubber knife. Everyone laughs. Jimmy yells at the copy boy.

Title Card: Smith, Assistant Editor – When the funny page runs out of ideas, they print his picture.

Smith and a female journalist. He asks her to look at some galleys. She pulls a piece of lint from his jacket and it's connected to a string. He laughs. Jimmy and the copyboy watch what happened. Smith comes over to Jimmy hoping to pull the same stunt, but Jimmy points out the joke by pulling open his lapel. The woman and Jimmy both laugh. "Listen, Mr. Wise Guy – I'll bet ten dollars I get you before the day is over --" They shake on it. Jimmy sees a spilt inkwell and a pool of black ink on his seat. He laughs and tells Smith, "Old stuff – that joke's got whiskers a foot long --." He sits down. A terrible look on his. He stands up and there is ink all over the bottom of his pants. Smith laughs long and hard.

Title Card: The Editor's daughter – Has a 99-year lease on Jimmy Jump's heart – With renewal privilege --.

She comes into the newsroom and sneaks in to the editor's office telling the woman not to tell anyone.

She goes to the editor and says, "Watch me, daddy – I'm going to play a joke on Jimmy --." They both laugh. They go up to Jimmy's desk. He stands up and she hands him a bouquet of flowers. He points out to her a bulb of water and was supposed to squirt water in his face, then turns around and by accident squirts the editor in the face. The unhappy editor goes back to his office leaving Jimmy and his daughter. She is not happy and he chases her around the newsroom, then sits down on a burning cigar on a desk and jumps up in pain. She leaves angry her joke didn't work. Smith follows her, whispers to her and she leaves. He then looks up something in a phone book and makes a call. He then gives Jimmy some galleys to read. Jimmy hangs up the galleys on the wall, but the nail doesn't hold. He tries to push it back into the wall. Smith sees he is having trouble and gives him a hammer. Jimmy thinks it is the rubber hammer. He demonstrates this by hitting a window pane in the editor's office and it cracks. It's a real hammer. The editor stands up furiously. Both Jimmy and Smith rush back to their desks, paper flying everywhere.



Title Card: The Editor's wife wrote free verse – Couldn't get it printed otherwise –

She throws something in the wastebasket and it starts on fire. She stands up, screams and calls her husband, the editor. Jimmy picks up the phone. “Tell my husband the house is on fire!” she yells into the phone.



Jimmy thinks it is a joke, “Try that on the Fire Department – They haven’t been fooled yet --,” he tells her on the phone. He laughs and hangs up. Back at the house, the fire is getting out of control.

Back at the office Jimmy is opening his mail. Smith gives him a letter opener. He laughs thinking it is the rubber one. He turns around and stabs the editor in his ass. He turns around furious, yelling at Jimmy. The wife is back on the phone. Jimmy picks up the phone while the editor is yelling at him. The wife then runs from the room which is covered with flames. In the office, Jimmy tells the editor, “Your wife’s trying to fool you – She’s been phoning

that the house is on fire --.” Both men laugh and the editor goes back to his office. The editor is alone and thinks something may be up. He puts on his hat and leaves.

The copyboy gives Jimmy some copy and offers him two cigars as a peace offering. Jimmy puts both in his pocket. He then offers it to Smith and hides behind the dictionary waiting for the cigar to explode. It doesn’t. Smith is puffing away. So Jimmy pulls out the other cigar, lights it up and it explodes. Smith laughs. “Good thing for you mine didn’t turn out to be a fire cracker --.” Then he takes a puff and his cigar explodes. He gets up furiously and start stalking then chasing Jimmy around the large editorial room.



Meanwhile, the editor returns home to find his house in total ruins and his wife crying outside.

Back at the office, Smith grabs Jimmy and is about to hit him when the angry editor comes in, stops Smith from hitting Jimmy and then lands a hard punch that knocks Jimmy to the floor.

The phone rings. Smith answers it. It is the editor’s daughter. It’s for Jimmy. Smith hands him the phone and she says, “—Help! Come quick! I’m in great danger!” Jimmy: “Are you sure this is on the level?”

He and Smith run out of the office. Meanwhile, the editor’s daughter is laughing. Jimmy drives to her house as Smith falls out of the car. Jimmy rushes to the house and hears the girl screaming inside. He backs

up, takes off his coat, and bangs the door going through the house and falling into the pool – it turns out the house is a set that Smith had specially built to fool Jimmy. The editor's daughter is laughing hilariously: "April fool--." She goes to the pool to help Jimmy out. Smith comes up and says to Jimmy: "It cost me two hundred to win your ten – Pay me" she tells him. He pays Smith the ten dollars and Smith falls into the pool. The editor's daughter laughs and laughs. (End of Film). Scenes from *April Fool* (1924) and *Viewing Notes*.

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Comedy
Gender: Male (Jimmy Jump, Editor, Assistant Editor Smith, Copy Boy). Group.
Ethnicity: White (Jimmy Jump, Editor, Assistant Editor Smith, Copy Boy). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Jimmy Jump). Editors (Editor, Assistant Editor Smith). News Employee (Copy Boy).
Miscellaneous.
Description: Major: Jimmy Jump, Positive
Description: Minor: Editor, Assistant Editor Smith, Copy Boy, Positive.
Miscellaneous, Neutral

The Average Woman (1924)

Reporter Jimmy Munroe (Harrison Ford).

Jimmy Munroe (Harrison Ford), a newspaper reporter doing an article on "the average woman," meets Sally Whipple (Pauline Garon) and follows her. Whipple's father, a judge, has Munroe arrested and sentences him to see Sally once a week. Meanwhile, Sally is blackmailed into marrying a crooked roadhouse operator, but he ends up killing a woman who tries to get Sally trapped in a roadhouse raid. Sally is saved before the marriage takes place and finally marries Munroe. Richard Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 48.³



Jimmy Munroe, a newspaper reporter writing an article on "the average woman," encounters Sally Whipple in the library and follows her for material. Sally, whose father is a judge, has the reporter arrested and "sentences" him to visit her once a week. Meanwhile, she is being courted by Van Alten, secret owner of one of the city's most disreputable roadhouses. He forces Sally to agree to marry him by presenting a packet of letters, written by her mother, which he believes to be evidence to embarrass the judge. Whipple deems the letters of no importance: Sally is released from her promise and marries Munroe. *American Film Institute Catalog of Feature Films*

BURR FILM WELL DIRECTED

'The Average Woman' an Entertaining Feature With Cast a Special

THE AVERAGE WOMAN. C. C. Burr
Photoplay. Author, Dorothy De Jagers,
Director, W. Christy Cabanne. Length,
6,000 Feet.

CAST AND SYNOPSIS

Sally Whipple	Pauline Garon
Rudolph Van Alten	David Poweli
Jimmy Munroe	Harrison Ford
Bill Brennan	Colt Albertson
Tike La Rose	Russell Griffin
Colonel Crosby	William Tooker
Mrs. La Rose	De Sacia Moers
Judge Whipple	Burr McIntosh

Van Alten, secretly proprietor of a fast sporting resort, attempts to win the affections of Sally Whipple. She falls in love with Jimmy Munroe, newspaper reporter. The resort is raided and Sally, lured there by Van Alten, is compromised. The girl's name is finally cleared. Van Alten is slain by a jealous woman, Mrs. La Rose. Sally and Munroe are united.

By GEORGE T. PARDY

THIS Burr production stands well above the average picture in point of entertaining values. Its plot moves swiftly along rather unusual lines. If there is a lack of logic here and there such faults are barely noticeable, thanks to the masterly direction of Christy Cabanne and the clever work of a carefully selected and distinguished cast. "The Average Woman" can be listed as a feature possessing popular appeal and likely to win favor with any audience.

It is a trifle difficult to accept the villainously scheming Van Alten as a reflection from actual life, in his double part of society chap and boss of a notorious sporting resort. But once you stop trying to view that somewhat stagey gent from too practical a standpoint and take him just as he is represented on the screen the story begins to get a grip on one's imagination and holds it to the finish.

The threads of the narrative are woven into a variety of complications. Van Alten's passion for Sally Whipple, the jealousy of Mrs. La Rose, the romance between Munroe and Sally and the introduction of the letters which seem to threaten discreditable revelations concerning the girl's dead mother, are all merged into a dramatic mix-up which is ripe with suspense.

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Mr. Cabanne's excellent directorial judgment is early made manifest by his skill in preserving continuity intact in the case of a plot which turns around so many unexpected corners. In the hands of a less gifted or inexperienced producer the filming of such a tale would probably result in a series of disconnected situations as hard to disentangle and understand as a Chinese puzzle.

A particularly thrilling scene is that in which Van Alten lures Sally to his den and produces the documents which seem to smirch her mother's memory. The raid on the place and the killing of Van Alten by the avenging Mrs. La Rose are episodes crammed with tense action, while the happy termination of the romance between Sally and Munroe comes as a pleasing relief after the melodramatic fires have burned down.

Pauline Garon is the Sally of the production and is physically charming as well as thoroughly effective in the emotional phases of her role. David Powell is as convincing as a conscientious, talented actor could be in the slightly artificial character of Val Alten. Harrison Ford is a likeable lover, and the work of the remainder of the cast is on a par with that of the principals.

The photography is of superior grade, including many admirable exteriors, interiors in which deep sets are cleverly utilized and good close-ups of the leading players.

The title affords likely exploitation material, such phrases as—"Are You an Average

Woman?"—"Is the Average Woman of the Twentieth Century Much Different from Her Ancestors?" "What Constitutes an Average Woman?"—are suggested as catch lines. Play up the cast, which can lay measurable claim to being considered an all star aggregation, and dwell upon the story's emotional power and originality.

* * *

"The Average Woman"

C. C. Burr Presents Real All Star Cast in
Picture with a Theme

Reviewed by James Keane

"Give 'em a theme to exploit and advertise" must be C. C. Burr's first rule. The second is "Give 'em a cast." On both points he has succeeded in his latest offering for the state rights market, "The Average Woman."

The theme of this production is that indicated in the title, and already we can see some of the many angles that exhibitors will seize upon to arouse interest. "Are you an Average Woman?" the teaser ads will shout. "Is the Average Woman of today any different from the Average Woman of Grandma's day?" the copy will go on to read.

To back the exploitation up there is an acceptable production, with direction up to the standard by W. Christy Cabanne, and a cast of experienced players. There is something of suspense in the sequences feeding the belief that perhaps the Judge's dead wife, whose memory he reveres, had hidden a dread secret of illicit love from him.

Cast

Sally Whipple.....	Pauline Garon
Rudolph Van Alten.....	David Powell
Jimmy Munroe.....	Harrison Ford
Judge Whipple.....	Burr McIntosh
Mrs. La Rose.....	Dessie Moers
Colonel Crosby.....	William Tooker
"Tike" La Rose.....	Russell Griffin
Bill Brennan.....	Colt Albertson

Story by Dorothy deJagers.

Scenario by Raymond S. Harris.

Directed by W. Christy Cabanne.

Length, 6,000 feet.

Story

Sally Whipple, loved by Van Alten, a society man who is secretly the owner of a disreputable road house, meets Jimmy Munroe, a newspaper man, and they become in-

terested in each other. The city council investigates the road house and orders a raid, but the information leaks out and Sally's father demands that Van Alten cease his attentions to Sally. Van Alten takes Sally to the tavern and by means of a bunch of letters apparently casting discredit on her mother, he forces Sally to agree to marry him. A jealous woman, Mrs. La Rose, gives information that leads to a raid in which Sally is trapped. Judge Whipple, hearing of the letters, explains that they are of no significance. Van Alten rebuffs Mrs. La Rose and she kills him. Later Sally and Munroe find happiness with each other.

The Average Woman

(C. C. Burr-Mastodon Films—6500 Feet)

(Reviewed by Laurence Babb)

ACCORDING to this story the average woman is subject to all the whims and fancies that have characterized the sex from the time of Eve. Which means that the girl of today is no different from her mother and grandmother in her ability to take care of herself. She may not be as conventional, but her unconventionalities are governed by the same influences.

The central figure of this film is a spirited daughter of a doting father. He smiles at her caprices and indulges her whims. Searching for romance she finds it in a library where she encounters a newspaper man writing an article on "the average woman." She proceeds to live up to his ideas. There is a suggestion of light comedy for about three reels here. And the sudden turn of the story toward a melodramatic treatment comes as a surprise. A romantic triangle is introduced—the heroine playing a worthless scamp of a long established family against the newspaper man.

It is an original twist of the author's in framing the love interest. The hero is "arrested" for following the girl and sentenced by her father, a judge, to pay courtship. On the other hand, the bouncer attempts to intrigue her. His genteel bearing convinces the judge that his morals are O. K. It is at this point that the melodramatic note replaces the light romantic comedy. The polished villain runs a notorious road-house, the hostess of which is his paramour. And it is their purpose to blackmail the judge with some supposedly incriminating letters discovered by a foundling they have adopted—a foundling who is related to the jurist.

The action here merely points a conflict between the two admirers. The girl is compromised which prompts the bouncer's mistress to register jealousy by telephoning the police. A raid is conducted, the judge and the newspaper man rescues the distressed heroine who had promised to marry the vicious proprietor to save her father from blackmail, and the would-be seducer is assassinated by the hostess—who makes her escape. The picture carries suspense despite the obviousness of the romance.

It is played with fine restraint by David Powell and Burr McIntosh—a restraint which adds effectiveness to the denouement. If it were in its love interest, there is sufficient incident to revive it. The roadhouse scenes carry the dramatic punch—and most of the atmosphere. Harrison Ford's study of the newspaper man is colorless, and Pauline Garon's emotional flare is not so genuine as her quieter moods. De Sasia Mooers as the vengeful hostess gives a vital performance. A simple story, treated with considerable discretion, smoothly and logically told.

THEME. Romantic drama of an unconventional girl who obeys the conventions when brought into contact with the vicious side of life.

PRODUCTION HIGHLIGHTS. The roadhouse sets, featuring cabaret entertainment. The raid by the police. The deft treatment of handling the romance. The good work by Powell, McIntosh, Miss Mooers—and Miss Garon's romantic moments.

DIRECTION. Hasn't much of a plot—but develops it so that it offers suspense. Builds up to climax in logical and straightforward fashion. Might have made newspaper man more genuine. Provides good production.

EXPLOITATION ANGLES. Start teaser campaign and arouse curiosity on what constitutes "average woman." Put on a dance prologue. Play up cast.

DRAWING POWER. For average audiences.

SUMMARY. Should excite interest despite familiarity of plot, because it is developed in progressive and logical manner. Some of the early scenes need trimming to heighten the action. Carries punch in concluding scenes.

THE CAST

Sally Whipple	Pauline Garon
Jimmy Monroe	Harrison Ford
Rudolph Van Allen	David Powell
Judge Whipple	Burr McIntosh
Mrs. La Rosa	De Sasia Mooers
Titie	Russell Griffin

By Dorothy de Jagerts. Directed by Christy Cabanne.

SYNOPSIS. Unconventional daughter of judge has flirtation with young newspaper man and encourages him to pay ardent courtship. He has rival in member of old aristocratic family who has shady character. The latter attempts to compromise the girl into matrimony by threatening her father with blackmail. He is prevented by jealous hostess of his roadhouse who has the place raided. The girl is rescued.

AVERAGE WOMAN

C. C. Burr picture adapted from the story of Dorothy De Jagers and directed by William Cabanne. Cast includes Pauline Garon, David Powell, Burr McIntosh and Harrison Ford. Showing as half of double feature program at Loew's New York, March 28, one day. Running time, 64 mins.

An in and out picture which doesn't hold water and neither does it spin. The cast names may prove of assistance, but the actual tale is too thin to prove other than a weakling in evidencing why modern girls are equal, or better, than their ancestors.

A newspaper reporter digging data on a special story of the average woman encounters the girl in a library and proceeds to follow her for material. Wise to the trailing the girl has a policeman grab the youth and turn him over to her father, an official, whom she warns to punish the boy by making him report to her once a week.

Opposite is the other sultor, secret owner of the city's worst cabaret, who ultimately secures what he thinks is an inside story on the girl's family. The usual private dining room, the raid and rescue of the daughter follow.

Burr McIntosh, as the father, does about as well as anyone, while Powell and Harrison do little but walk through their parts. Miss Garon is Miss Garon. If you like her—that's that.

Nothing outstanding in the production beyond the interiors which are tasteful and suitable to the purpose. About rightly placed when having another feature alongside on the same program. *Skig.*

Page 20

Exhibitors Trade Review

SPLENDID TITLE APPEAL IN 'THE AVERAGE WOMAN'

C. C. Burr's Picture Offers Many Fertile Opportunities for Tie-Ups

THE *Average Woman*. A thought provoking title, and one that has immeasurable possibilities as a catch line in teaser ads, heralds, and feature stories for newspaper supplements. What this catch line might be may be determined by such models as the following: "Was Eve the Average Woman?" "Your Wife!—Is She Like the Average Woman?" "Would History Have Been Changed Had Cleopatra Been the Average Woman?" And so on, so far as catching the public eye through the appeal of printers' ink plus the cupidity of human nature.

Inviting Material for Editors

SINCE it so happens that the plot of this unquestionably interesting film hinges on a young reporter's assignment to write a series of articles for the Sunday Editor of his paper, it is logical to assume that your local newspaper will lend a willing ear to a proper proposal for a news tie-up. A human interest story on the theme, to which the nature of the film lends itself readily, in conjunction with a plan whereby the newspaper can capitalize far-reaching interest by giving certain prizes for the best articles submitted to them on the subject of the average woman, suggests itself as a vehicle of exploitation which will assume a high rate of speed, following a slight push.

If there ever was an opportunity to work with your local editor this picture affords it in no uncertain terms. The "Average Woman" is a real honest to goodness newspaper story and one that should involve little trouble in receiving the hearty co-operation of live-wire editors.

Merchandising Tie-Ups Galore

THE title of "The Average Woman" gives free play for any number of excellent merchandising tie-ups. Each merchant undoubtedly arranges his wares to attract the average woman, for she is in the majority, so far as purchases are concerned. Thus, hook-ups with waist shops, perfumeries, department stores, stores which sell apparel, and so forth, are right in the line of march for the exhibitor's exploitation broadsides.

In tie-ups with store-keepers, window displays suggest themselves as the most fertile method of attracting attention. Placards using a catchline connecting both the merchandise and the name of the picture and where it is playing should bring results which will impell the merchant to play ball with the exhibitor on further attractions as well as the present one.



BRILLIANT po-
sities and
mother love are
both within
Pauline Garen's
range. Moreover
she can ap-
preciate the glow
of a man's love

HEAFT inter-
est, high spots
of society's pleas-
ures, drama, ro-
mance and in-
trigue play their
alluring parts in
C. V. Burr's en-
tertaining photo-
drama, "The Av-
erage Woman."



Jimmy Munroe is sitting in the library – where the knowledge of the world has been shelved.

Title card introducing the reporter: “Jimmy Monroe had been told by the Sunday Magazine Editor to write a series of articles explaining all about the Average Woman.”

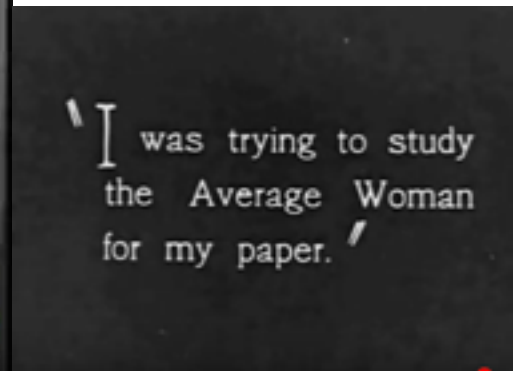
Jimmy found so few facts on the subject that he decided to make his own investigation.

He sees Sally and decides to follow her. She tells a policeman someone is following her. He is arrested. She then tells her father to be nice to him.

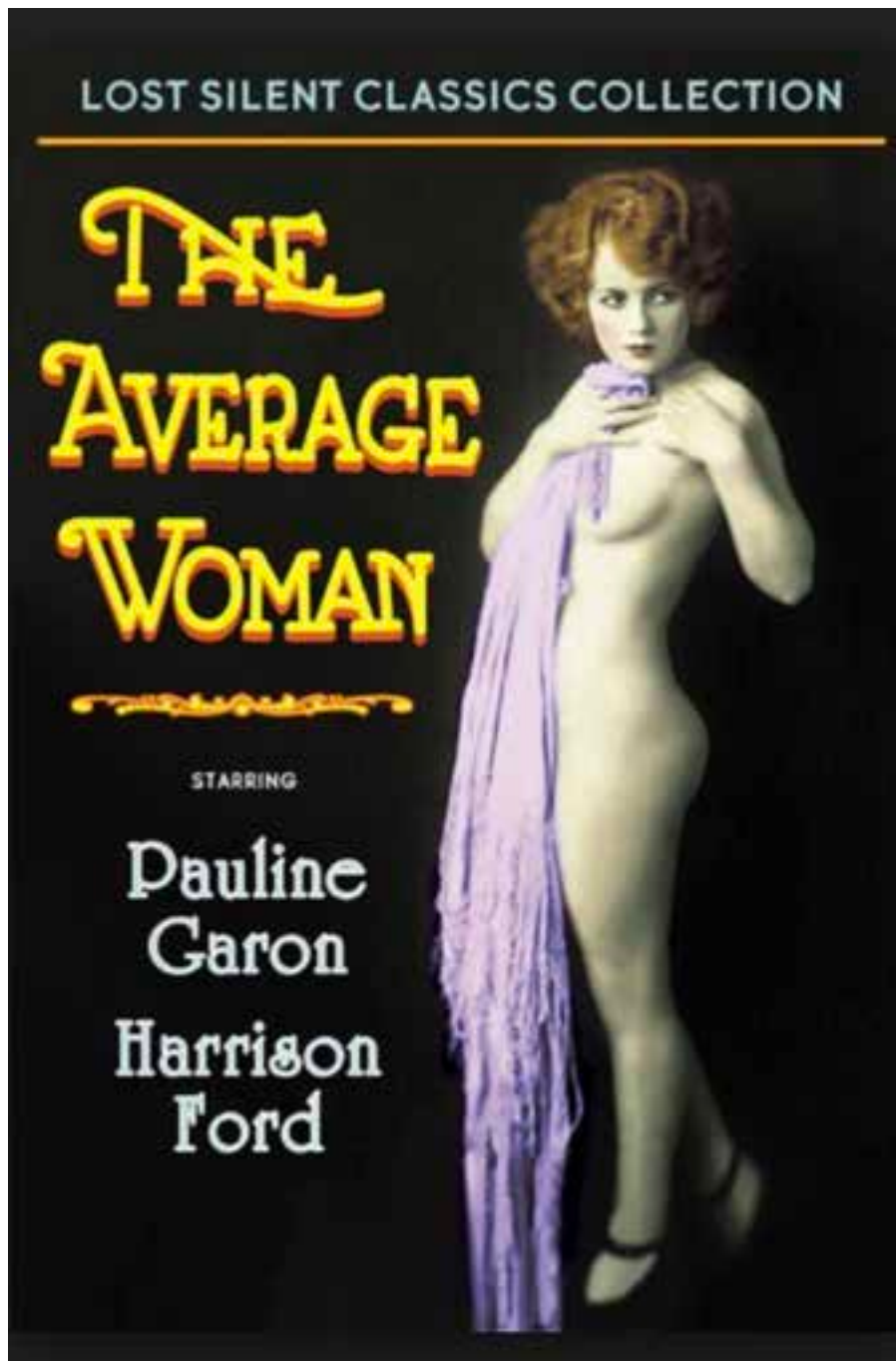
The Judge sentences Munroe to “report to Sally once a week.”

Ending: The average woman today is just as finer as she ever was.” “She’s even finer!”

Jimmy kisses Sally.



Scenes from *The Average Woman* (1924) and *Viewing Notes*



Status: Print Exists
Viewed on DVD

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

Beauty Prize (1924)

Newspapers. A young salesman makes the newspapers believe that a manicurist is a society debutante after he persuades her to compete in a beauty contest in Atlantic City.



Connie Du Bois, a young and beautiful Manhattan manicurist, is asked by one of her wealthy customers to watch over her mansion on Fifth Avenue while she is in Europe. Connie is then persuaded by a smooth-talking salesman friend, Eddie Schwartz, to enter the annual beauty contest in Atlantic City, and Eddie leads the newspapers to believe that she is a society debutante. Connie wins the contest but refuses the prize money and the title, disclosing her lowly station in life. One of the judges later discovers Connie in her hometown and persuades her to broadcast her experiences on the radio. During the transmission, Connie tells of her mistakes and tearfully cries out the name of her former sweetheart, George Brady, who hears the broadcast and returns to her. Connie and George are reconciled and make plans to be married. *American Film Institute Catalog of Feature Films*

There wasn't much story to this lightweight romance starring Viola Dana. Dana plays Connie DuBois, a manicurist who leaves behind her country home and sweetheart, George Brady (Pat O'Malley), to go to the big city. There she meets up with scheming

salesman Eddie Schwartz (Eddie Phillips). When one of Connie's wealthy society clients asks her to house-sit at her Fifth Avenue apartment, Schwartz comes up with a plan. He convinces Connie to enter a beauty contest in Atlantic City, and gives everyone the impression that she is related to the woman whose home she is watching. Connie never corrects this and she wins the contest. She is guilt-ridden, however, and reveals her true identity to the judges. One of them asks her to broadcast her experience, and while she is doing so, she mentions the name of her sweetheart back home. Brady, a radio installer, hears her, and he tracks her down. Connie is allowed to keep her prize money and her title, and she is reunited with Brady. Janiss Garza, *all-movie.com* <https://www.allmovie.com/movie/v84630>

"THE BEAUTY PRIZE" FITS IN PROGRAM CLASS

*Feminine Pulchritude Featured in
Long-Winded Picture*

"THE BEAUTY PRIZE." Metro-Goldwyn
Photoplay. Author, Nina Wilcox Putnam.
Director, Lloyd Ingraham. Length, 5,750
Feet.

CAST AND SYNOPSIS

Connie Du Bois	Viola Dana
George Brady	Pat O'Malley
Eddie Schwartz	Eddie Phillips
Madame Estelle	Eunice Vin Moore
Pa Du Bois	Edward Connelly
Ma Du Bois	Edith Yorke
Eric Brandon	Fred Truesdale
Lydia Du Bois	Joan Standing

Connie Du Bois, manicurist, takes charge of the Fifth Avenue home of one of her wealthy women customers when the latter goes abroad. Eddie Schwartz, a young salesman, succeeds in making the newspapers believe that she is a society debutante and persuades her to compete in a beauty contest at Atlantic City. She wins the prize, but refuses the money and makes her identity known. She is later repaid for her honesty when one of the judges runs across her in her home town and is united to her sweetheart, George Brady.

By GEORGE T. PARDY

DIRECTOR LLOYD INGRAHAM must have had a tough time dragging out this trite and painfully obvious yarn to feature length. At that, he could have spared himself a whole lot of trouble and turned out a much better film had he confined it to a five reel compass. And even then "The Beauty Prize" wouldn't have been anything to brag about.

The picture belongs in the program class, but is hardly strong enough to stand up for a long run, unless on a bill plentifully seasoned with good short subjects.

In the beginning there is some bright comedy stuff in evidence, when heroine Connie is seen running her manicure parlor, but the romantic and sentimental episodes which develop afterward are pretty much on the "blah" order, extremely far-fetched and altogether artificial.

The film's best situations center in the beauty contest, where the star and other shapely damsels exhibit their physical charms to great advantage in bathing garb. Then comes a sudden revulsion of feeling on the part of Connie when she experiences remorse for her deception in posing as a society bud, her refusal of the money prize and flight.

Later, in her home town, she tells her story to one of the contest judges and he advises broadcasting her experiences. She does so, weeping meanwhile and the mention of her sweetheart's name over the radio results in bringing that gentleman back to her.

Viola Dana hasn't much to do but look pretty and she is certainly a captivating figure at all times, especially when decked out in the water attire. Pat O'Malley is pleasing in the hero role, Eddie Phillips gives a snappy performance as Schwartz, the foxy city lad who is the cause of all Connie's troubles and the support is adequate.

The picture is handsomely produced, its settings are admirable and the photography throughout exceedingly artistic, the shots of the floats at Atlantic City, with their fair burden of feminine beauties, being particularly effective.

In exploiting the film refer to the annual beauty contest at Atlantic City, which forms the basis of the tale. Tie-ups with beauty parlors are also in order. Feature Viola Dana, but refrain from praising the story to any extent. It might also be possible to interest radio stores in connection with the broadcasting episode.

THE BEAUTY PRIZE

Louis B. Mayer presentation releasing through Metro-Goldwyn and starring Viola Dana. Adapted from story by Nina Wilcox Putnam. Directed by Lloyd Ingraham. At Loew's New York theatre Dec. 27. Running time, 60 mins.

Nothing that will make the major releases tend to such laurels as they gain, but a good picture for Miss Dana and the intermediate houses, especially when considering usual scenario morsels passed out to this feminine light, with which she must struggle.

The picture makes a decided bid for comedy, particularly in the sub-titling. While the wording may strike the minority as being hilarious, it befits the story, and for those not expecting too much it will suffice. Miss Dana frolics through the footage easily, passively abetted by Pat O'Malley and Eddle Phillips, who fail to dent as regards making an impression.

Dealing with the national beauty contest, annually held as a local plug for Atlantic City, the story has Miss Dana as a manicurist who takes over a client's Fifth avenue home for the summer in the role of caretaker. A wise kid salesman, of the dance floor type, inaugurates the bug for face and form honors which breaks off the engagement to the boy back home. The winning of the title means little to the girl upon discovering herself appointed press agent is after the cash prize, but things shape up when she is requested to broadcast over radio and puts in a call for the home town youth to come back.

Incidentally, that radiocasting bit is subject to legal action on the part of Sir Joseph Ginsburg, for Miss Dana etherizes her conversation in the same dress with which she wins the beauty title—a distinct lift from Sir Joseph's original conception of singing his fireman's ditty in a fire hat. That Miss Dana sends over station MTRO (the nearest the director could get to Metro) and Sir Joe goes out from the Loew State building smacks of a tie-up that should hop Ginzy into Variety's office with a healthy squawk.

Inserts of what appear to be last summer's genuine beauty contest on the boardwalk are used for atmosphere, while Miss Dana poses among a group of entrants, in bathing suits, who wouldn't draw a dime were they advertisements in the flesh for "Artists and Models." A couple of shots actually look as if Miss Dana and a few of the company had spent a brief period at the summer resort.

Anything resembling a lavish display or flash has been passed up, not too neatly, to make the film register as a not overly expensive piece of production. A bit of splurging and some attention given to the sub-titling might have pushed this release up a notch, but as it stands it's mainly indifferent fare that should find its level in the middle class theatres. *Skig.*

"The Beauty Prize"

Sparkling Comedy and Strong Human Interest in Viola Dana's Latest for Metro-Goldwyn

Reviewed by Tom Waller

A rare combination of sparkling comedy and strong human interest, with plenty of opportunities for the star to present her dainty form in snappy bathing suits and gorgeous silken creations, is "The Beauty Prize." This is Viola Dana's latest vehicle and one in which the vivacious Metro-Goldwyn star finds herself at home in every particular.

Around the national beauty contest held yearly in Atlantic City has been built a story by Nina Wilcox Putnam with a plot unusually actionful for this type of production.

From small town and nothing to big city and fame; then sudden loss of fame, back to hamlet, and marriage to the original sweetheart is the story territory which Viola spans in her newest.

In this day of flappers flitting from one

beau to another "The Beauty Prize" emphasizes the message that a steady sweetheart is better than a dozen fly-by-nighters. Viola as Connie, the manicurist, finds out in the long run that her corn-fed, radio-installing boy eclipses her city, phonograph-selling, gloss-haired sheik in more ways than a thousand.

An Atlantic City contest, with beautiful girls and gay floats, gives the star a chance to display a versatile wardrobe. A nice continuity makes of the contest a suspenseful affair. Connie, upon the suggestion of her avaricious friend, has entered the competition, aspiring for the prize money as a means of aiding her crippled father. The suspense in selecting the winner is greatly augmented by the fact that Connie has failed to correct an impression that she is related to a wealthy society woman, in whose home she is nothing more than a housekeeper.

A novel finish is afforded when Connie, having confessed her identity and later being discovered by one of the judges, wins back her old sweetheart when she sobs out his name and tells the world her mistake from a radio broadcasting station.

Cast

Connie DuBois.....Viola Dana
George Brady.....Pat O'Malley
Eddie Schwartz.....Eddie Phillips
Madam Estelle.....Eunice Vin Moore

Story by Nina Wilcox Putnam.

Continuity by Winifred Dunn.

Directed by Lloyd Ingraham.

Length, 5,750 feet.

Story

Connie DuBois, upon the suggestion of her far-sighted and cheap salesman friend, Eddie Schwartz, enrolls in a beauty contest. One of the wealthy women whom she has manicured has placed her in charge of her Fifth avenue home and the newspapers get the impression Connie is a society debutante. Schwartz influences her to enter the contest, which she wins without correcting this impression. Later she repents, leaving a note disclosing her identity. One of the judges discovers her in her home town and asks her to broadcast her experiences. She sobs out the name of her country sweetheart and tells of her mistake. George Brady, the sweetheart, hears the message and hastens to correct her belief.

Viola Dana in
"The Beauty Prize"

Producer: Louis B. Mayer
Distributor: Metro-Goldwyn

As a Whole....COMEDY THAT IS A BIT SLIGHT IN PLOT BUT HAS SOME GOOD LAUGHS AND SHOULD FIT IN FINE WITH BEAUTY CONTEST TIE-UP, DEALING AS IT DOES WITH A NATIONAL BEAUTY CONTEST.

Star....Well suited and will please her admirers. Has one of those cinderella sort of roles that eventually bring her forth in pretty frocks.

Cast....Pat O'Malley rather out of the running in inconspicuous hero role. Eddie Phillips assumes unnecessary prominence in overacting the dude. Others Eunice Moore, Edward Connelly, Edith Yorke, Fred Truesdale.

Type of Story....Comedy romance; from a Nina Wilcox Putnam story. Every year the Atlantic City national beauty contest occasions considerable notoriety for various contestants fortunate enough to come out winners. On this Nina Wilcox Putnam has built a fairly slight, but compensatingly amusing comedy that serves Viola Dana adequately as a starring vehicle and makes for an average amusement. It has required considerable padding and someone with a unique sense of humor has provided a set of wise-cracking sub-titles which will probably get the laughs, but they are not especially brilliant.

The story deals with the adventures of a pretty manicurist who, while taking care of a rich patron's Fifth Avenue mansion, enters her name in a beauty contest and poses as the rich woman's niece. She wins first prize and considerable publicity. A would-be sheik who boosted her claims his share of the cash prize. Meantime the girl has turned it over to the winner of the second prize, the girl needing the money. Later she is invited to speak for the radio and feeling blue because of the loss of her real sweetheart she decides that this will be a good opportunity to appeal to him. He hears her and there's reunion.

Box Office Angle....Will satisfy the average crowd and should be an easy one to put over in view of exploitation and tie-up possibilities.

Exploitation....Tell them that the story deals with the adventures and romance of a winner of the Atlantic City beauty contest. The idea should get their attention if they've read anything about these yearly contests. Perhaps you have a beauty contest winner in your city and can persuade her to help you put the picture over. Use Viola Dana's name prominently. Her admirers will like the picture. The title readily suggests stunt advertising and publicity stories for local papers.

Direction..Lloyd Ingraham; adequate
 Author Nina Wilcox Putnam
 Scenario Winifred Dunn
 Cameraman John Arnold
 Photography Good
 Locale Conn.—Atlantic City
 Length 5,750 feet.

The Beauty Prize

Distributor: METRO-GOLDWYN

Producer: Metro-Goldwyn

Length: 5,750 feet

DIRECTOR.....LLOYD INGRAHAM

Author.....Nina Wilcox Putnam

Adaptor.....Winifred Dunn

Cameraman.....John Arnold

PLAYERS

Connie Du Bois.....Viola Dana

George Brady.....Pat O'Malley

Eddie Schwartz.....Eddie Phillips

Madame Estelle.....Eunice Vin Moore

Pa Du Bois.....Edward Connelly

Ma Du Bois.....Edith Yorke

Lydia Du Bois.....Joan Standing

Eric Brandon.....Fred Truesdale

TYPE: Comedy-drama with a bathing beauty contest as the motive.

HIGHLIGHTS: Bathing beauty contest . . . radio scenes . . . original climax . . . scenes in the beauty parlor . . . comedy element . . . the charming portrayal of Miss Dana.

Story: A New York manicurist, who has been mistaken for a society girl, enters a beauty contest and wins first prize. Because of her wealth, the judges believe she should give the award to someone else, when in reality she is almost starving. Her disapproving sweetheart, who resented her entry into the contest, hears of her distress over the radio and comes to her rescue.

Exhibitors Herald, November 1, 1924, pp. 60-61



Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Group-2
Ethnicity: Unspecified-2
Media Category: Radio-Newspaper
Job Title: Unidentified Radio Broadcasters. Unidentified Newspaper Staff.
Description: Major: None
Description: Minor: Unidentified Radio Broadcasters, Unidentified Newspaper Staff, Neutral

Bee's Knees – Tenth Episode in “The Telephone Girl” comedy series (1924)

Cameraman. Press Agent wants to secure a photograph of a switchboard operator's knees. A cameraman tries to get the shot.



Moving Picture World, June 28, 1924, p. 850

— ADDED FEATURE —
“TELEPHONE GIRL” SERIES
 By H. C. Witwer
“BEE’S KNEES”

One of the funniest, snappiest comedies ever flashed on the screen.

WANTED—Photos of the world's most beautiful legs. Girls, enter this nation-wide contest. This is your chance to become famous over night. Mail at once a photograph of your knees to the “Bee's Knees” contest editor. The girl with the most beautiful legs will have these covered at the expense of the Film Booking Office for 104 weeks, two years. The booking office will provide the lucky girl all the silk hose she can wear. Send photos at once to Bee's Knees Contest Editor, Film Booking Office of America, Inc., 723 Seventh Ave., New York City.

The State Press, Muncie, Indiana, August 31, 1924, p. 14

ONCE more the local prize for subtitles goes to Mr. Witwer. In his new Telephone Girl opus, “Bee's Knees,” we find a character whose sole games are “Rum, Cheap, Rum” and “Hip Scotch” and one of the dumbbells thinks mah jongg is somebody's mother.

The Daily Times, Davenport, Iowa, December 9, 1924, p. 3

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Cameraman)

Ethnicity: White (Cameraman)

Media Category: Newspaper

Job Title: Photojournalist (Cameraman)

Description: Major: Cameraman, Negative

Description: Minor: None

Big Timber (1924)

Newspaperwoman Poppy Ordway (Betty Francisco) scents a story at a lumber camp. The foreman falls in love with her and tells her he has letters incriminating the president of the company. The reporter gets the letters and escapes. The company president saves the reporter from a forest fire and in gratitude she gives him the incriminating letters.

Walter Sandry, holder of a mortgage on timber lands in the Pacific Northwest, arrives to claim his property. He comes into conflict with a rival company and with lumberjacks influenced by their foreman, Hampden, whom he later beats in a fight. After putting out a big forest fire, Sandry wins the hand of a local girl, Sally O'Hara. *American Film Institute Catalog of Feature Films*

BIG TIMBER' GOOD PROGRAM ATTRACTION

*Stars William Desmond and Offers
Colorful and Stirring Lumber
Camp Yarn*

*BIG TIMBER. Universal Photoplay. Au-
thor, Vingie E. Roe. Director, William
Craft. Length, 4,650 Feet.*

CAST AND SYNOPSIS

Walter Sandry	William Desmond
Sally O'Hara	Olive Hasbrouck
Poppy Ordway	Betty Francisco
John Daly	Ivar McFadden
Ma Daly	Laydia Yeamans Titus
Fred Hampden	Albert J. Smith

Walter Sandry holds a mortgage on the Frazer Lumber Company's holdings and takes possession after Frazer has committed suicide. The workmen are against him because they believed he cheated Frazer. Fred Hampden, foreman of a rival company, plots against Sandry. The latter is in love with Sally O'Hara, a forest wail. Poppy Ordway, newspaper woman, is on the trail of a story dealing with Frazer's suicide. Sandry whips Hampden in a spectacular fight. A big forest fire starts, in which the lives of Poppy, Sally Hampden and Sandry are in danger, but the hero makes good and all ends well.

By GEORGE T. PARDY

A GOOD out-of-doors picture which should serve as an adequate program attraction and bring respectable box office returns. The familiar locale and story of a feud between rival lumber camps are in evidence, with a pleasant seasoning of romance, some pungent thrills and a happy ending. The title suggests lively melodrama, but as a matter of fact, the features scenic values predominate, although the action moves briskly enough and there is at least one go-as-you-please rough-and-tumble scrap between the hero and villain, which registers as a pugilistic peach and "gets across" in great style.

Walter Sandry faces unpleasant conditions when he goes to claim the property which comes into his possession as a result of the former owner's suicide. The lumber-jacks think that he has turned a crooked trick and he finds himself opposed on all sides. Being a chap of considerable determination he meets the issue boldly and bucks the entire camp. Incidentally he falls in love with Sally O'Hara, an unconventional forest nymph, and is himself much desired by a "peppy" newspaper reporter, Poppy Ordway, who is tracking down the details of Frazer's suicide.

Matters are complicated by the love of the villain for Poppy, and the latter's attempt to dispose of Sandry by foul means. Sandry is roosting in a tree-top when his resourceful rival blows up the trunk. Whereupon the hero does a dive into the river in fine spectacular style, this being one of the big melodramatic moments and particularly effective. The forest fire, which winds up the proceedings, is undoubtedly the best thing in the whole production. It is a marvel of realism, beautifully photographed and sternly impressive.

William Desmond does excellent work in the hero role of Walter Sandry. It is a part which might easily be spoiled by over-acting, but Mr. Desmond succeeds in being perfectly natural, while getting all the value out of its melodramatic phases. Olive Hasbrouck is a bewitching little hoyden in the part of Sally O'Hara, Poppy Ordway is convincingly portrayed by Betty Francisco, and Albert J. Smith plays the villain, Hampden, with immense snap and ginger.

The photography throughout is of superior quality. There are many fine exteriors, the lumber camp locations are true-to-life, and there are many really beautiful woodland shots and water shots which should have un-failing appeal for all lovers of nature.

The title should aid largely in your exploitation. You can tell your patrons that this is a lumber camp melodrama which carries a punch, and stars William Desmond in one of the best pictures of his career.

"Big Timber"

Universal

As a Whole.....SOME FAIR ACTION AND PLENTY OF NICE TIMBERLAND LOCATIONS MAKE THIS SATISFYING AVERAGE ATTRACTION. STORY SLOW AT FIRST BUT WORKS INTO GOOD FOREST FIRE CLIMAX.

Star....Is called upon for one or two good scraps that he handles in fine style. Not as well suited to the romantic business that is required of him.

Cast.....Olive Hasbrouck a good type but overdoes the coquette stuff. Betty Francisco adequate as the girl reporter though her job is not very clearly defined. Albert J. Smith a typical "movie" villain. Others Lydia Yeamans Titus and Ivar McFadden.

Type of Story.....Romantic drama, adapted from Vingie E. Roe's story "The Heart of the Night Wind." Out among the tall trees with the lumberjacks at work, huge trees falling here and there, with fights among the competitive operators furnishing the excitement, a plot doesn't have to be especially unusual to prove rather interesting. "Big Timber" hasn't any very original situations, still it manages to hold the interest through its physical features. The camera does register some fine things such as the felling of the giant trees, the runaway log train, and finally a forest fire that provides a first rate thrill in the climax. And it looks as though they struck a real fire. The love interest isn't strong. Hero's activities in battling the ruinous efforts of villain and his band are for more interesting than his romance with the little woodland nymph who flits about in overalls and bare feet. There's another girl on the lot, also in love with hero, and there promises to be a hair-pulling match but it doesn't develop. The little woodland girl wins hero's heart and after a thrilling forest fire they're ready for the clinch.

Box Office Angle....Average feature. Has several good points that can be played up effectively and should give moderate satisfaction.

Exploitation....A trailer of the more exciting moments will probably prove as good advertising as anything you can do. Show them some of the forest fire scenes with the players dashing around among the burning trees. If you think the star's name has a drawing power, you might use it to attract. Use plenty of stills and let them know there are fine, interesting locations. The title will be enough to give them an idea of the atmosphere to expect.

Direction William Craft
Author..... Vingie E. Roe
Scenario Wyndham Gittens
Cameraman Jackson Rose
Photography Good
Locale North Woods
Length 4,650 feet

“Big Timber”

**Universal Offers Vigorous Melodrama of the
Lumber Camps, Starring William
Desmond**

Reviewed by C. S. Sewell

As indicated by the title, the Universal production, “Big Timber,” starring William Desmond, is a story of the lumber camps. The theme introduces the familiar situations of enmity between rival companies and difficulty in getting a contract through on time because of the crooked work of a rival foreman. This leads up to a corking good fight between the star and Albert J. Smith, who are well matched physically.

There are a number of melodramatic incidents, including a forest fire and a thrill where the villain blows up a huge tree while the hero is on the topmost branch. He is saved by falling into the water. The story also involves a four-cornered romance with the villain in love with a girl who loves the hero, while he in turn is in love with a little orphan girl of the camp.

There is the vigorous spirit of the great outdoors in this picture and the action moves at a good pace and it should prove a satisfactory program offering in the majority of houses.

The entire cast does capable work. William Desmond gives a good performance as the hero and Albert J. Smith is convincing as the villain. Olive Hasbrouck and Betty Francisco, two girls of contrasting types in the widely different roles of a little orphan in overalls and a stylishly dressed newspaper reporter, both show to advantage.

Cast

Walter Sandry.....William Desmond
Sally O'Hara.....Olive Hasbrouck
Poppy Ordway.....Betty Francisco
John Daly.....Ivor McFadden
Ma Daly.....Lydia Yenmans Titus
Fred Hampton.....Albert J. Smith

Based on story by Virgle E. Roe, “The Heart of the Northwind.”

Scenario by Wyndham Gittens.
Photographed by Jackson Rose.
Directed by William Craft.
Length, 4,650 feet.

Story

Walter Sandry takes over the Frazer Lumber Company when Frazer defaults on his mortgage and commits suicide. He finds intense rivalry between his company and a rival concern, and that the hostile attitude of his employees toward him has been fanned by Hampton, the foreman of the rival company. Sandry becomes very friendly with a little orphan girl in his camp, Sally O'Hara. A friend of Sandry's, Poppy Ordway, a newspaper woman, scenting a story in the Frazer suicide, comes to the camp. Hampton falls in love with her and tells her he has letters incriminating the president of his company. Sandry and Hampton fight and Sandry thrashes him. Poppy gets the letters. Hampton tries to get them back but she gets away. There is a forest fire and Hampton attempts to kill Sandry but fails. Sandry realizes that he loves Sally and proposes after Poppy has failed to win him. Sandry saves both girls from the flames and in gratitude Poppy gives him the letters. Sally accepts Sandry.

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Drama
 Gender: Female (Poppy Ordway)
 Ethnicity: White (Poppy Ordway)
 Media Category: Newspaper
 Job Title: Reporter (Poppy Ordway)
 Description: Major: Poppy Ordway, Transformative Negative
 Description: Minor: None

Black Oxen (1923-1924)

Lee Clavering, who is a brilliant critic and budding playwright, gets entrapped in a love triangle, but a rejuvenated woman leaves her lover, Clavering, for younger rivals. He is devastated, thinking his love for her is eternal.

Playwright Lee Clavering falls in love with a mysterious and beautiful woman. She reveals herself as Austrian Countess Zattiany, formerly New York socialite Mary Ogden, who, by medical means, has had her youth restored. Lee plans to marry the countess, but a former admirer of hers intervenes, points out her folly, and escorts her back to Austria. Lee finds romance with flapper Janet Oglethorpe. *American Film Institute Catalog of Feature Films*



Scenes from the film, *Black Oxen*

Title Card: Lee Clavering, brilliant critic and budding playwright.

Title Card: He was thirty-four, unmarried and secretly romantic though outwardly a cynic – particularly on the subject of Woman.

Title Card: After the final curtain, the question was not “What do you think of the play?” but “Who is she?”
Viewing Notes

BLACK OXEN

Frank Lloyd production, starring Corinne Griffith and Conway Tearle. Adaptation of the novel by Gertrude Atherton, directed by Frank Lloyd. Released by First National. At Strand, New York, week of Jan. 6. Running time, 90 minutes.

Madame Zatlanny (also Mary Ogden).

Corinne Griffith
 Lee Claverling.....Conway Tearle
 Charles Dinwiddie.....Thomas Ricketts
 Fudge Gavin Trent.....Thomas S. Guise
 Janet Oglethorpe.....Clara Bow
 Jane Oglethorpe.....Kate Lester
 James Oglethorpe.....Harry Mestayer
 Donnie Ferris.....Lincoln Stedman
 Agnes Trevor.....Claire MacDowell
 Flappers:

Ione Atkinson, Mlia Constantia and
 Hertense O'Brien.

Prince Hohenbauer.....Alan Hale

In transforming this popular novel into a screen play those concerned will have to depend largely upon the readers of the book for any measure of success it may achieve. While it may have had value as literature, there is nothing outstanding to recommend it for screen entertainment save the attempted new angle on sex stuff that makes its 60-year-old heroine, promiscuous in her youthful love affairs, repent in a rejuvenated youth that is effected through a scientific phenomenon.

Some may argue that the unique thesis of the novel was in itself sufficient to warrant its conversion. But from a reviewer's angle it is probably much better reading than as screen entertainment.

Yeats's quotation, "The years, like great black oxen, tread the world, and God, the Herdsman, goads them on behind," undoubtedly provided the inspiration for the novel. The popular vogue of the latter also may have had something to do with its screening.

The novel has been more or less adhered to in the screen version, perhaps, if anything, playing the sex angle up for a more potent wallop,

At a fashionable theatrical premiere the cynosure of eyes are diverted from the stage toward a young woman of the audience. Many see in her a social favorite of yesterday—Mary Ogden. "Preposterous," the dowagers exclaim, for Mary married into nobility 30 years before and was last seen abroad as a feeble woman of 60.

Some who had not known her affairs as well as others had speculated that the resemblance was so perfect that she must be Mary's daughter, while those in the know laughed and whispered that Zatlanny's had no offspring. But even this did not assure the wisecracks that the girl was not Mary's daughter. Even when the Dowager bearded the girl in the Ogden mansion the latter all but verified the suspicions, and right here every one was predicting the yarn to take a "love child" angle.

But gossip did not stifle Lee Claverling's determination to meet her. Claverling, playwright and critic, was intrigued, if anything. Fate did the rest. Although a confirmed bachelor, he had yielded readily to the charm of the girl, and when others were paying her court forged to the front with a proposal of marriage.

This precipitated the revelation that the girl was Mary Ogden herself, acknowledgedly past 60, but rejuvenated to the youthfulness of a girl in her 20's. It had been accomplished primarily that renewed strength might permit her to return to America to dispose of her holdings so that she could assist in the restoration of her war-ridden country, Austria.

Her friends would not believe this. They saw in her purpose another desire, again to tread the path of promiscuity, and hated her for it.

These suggestions held little weight with Claverling, who, through his unselfish love for her, had affected another phenomenon, that of making her heart young as well as her body.

Corinne Griffith gave a likeable portrait of the dual role, excelling, of course, as the youthful Mary. Conway Tearle had a typical Tearle role in Claverling. Clara Bow contributed a flapper type that relieved the tensity of the dramatic moments and served as refreshing comedy relief.

Whatever chance the film has aside from its competent cast and some splendid acting, must come from its sex stuff. It's a 50-50 break they'll eat it up if it isn't over their heads.

BLACK OXEN

San Francisco, Jan. 2.

First National production, made from Gertrude Atherton's novel of the same title. Directed by Frank Lloyd. Starring Corinne Griffith, with Conway Tearle featured. Presented at the Warfield, San Francisco, Dec. 29.

This Frank Lloyd film of Gertrude Atherton's novel is entertaining, with the story consistently told and the acting splendid. The only fault seems to be a disappointing ending. The audience, in its heart, wants to see the hero, Clavering, marry the rejuvenated Mary Ogden, even though the mind knows that her final refusal is the logical, sensible action.

It is here that Lloyd reveals the false note by closing the story with the intimation that Clavering will wed a horrid little flapper, adorably played by Mary Bow.

The story concerns Mary Ogden (Corinne Griffith), who, as a girl married an Austrian nobleman. After the war, when a woman of 60, she submitted to a rejuvenation operation and had her youth restored. She comes to America a beautiful young woman, and here meets Clavering (Conway Tearle), a young critic and playwright. Mary seeks to hide her identity. Her girlhood friends, now grandmothers, marvel at the resemblance between the mysterious young foreigner and the Mary Ogden they knew as a girl.

Mary and Clavering fall in love, whereupon she confesses to him in a letter the truth of her life and at the same time tells the truth to the women who were her girlhood friends. But Clavering will have her in spite of all.

An Austrian count whom Mary loved abroad arrives, finds her out, and makes her see the folly of her romance with Clavering. She leaves Clavering and goes abroad with the Austrian. The end of the picture shows Clavering trying to reconcile himself with the flapper.

Corinne Griffith plays Mary convincingly and appealingly. Conway Tearle is thoroughly satisfying as Clavering. The rest of the cast and the settings are excellent. The direction is praiseworthy.

San Francisco is Miss Atherton's home town, and the town is for her.

Rivers.

'BLACK OXEN' CARRIES UNIVERSAL APPEAL

*It Is a Faithful Portrayal of Book and
May Be Listed in Houses
Large or Small*

*BLACK OXEN. First National Photoplay.
Author, Gertrude Atherton. Director,
Frank Lloyd. Length, 7,937 Feet.*

CAST AND SYNOPSIS

Madame Zatianny	Corinne Griffith
Lee Clavering	Conway Tearle
Charles Dinwiddie	Thomas Ricketts
Judge Trent	Thomas S. Guise
Janet Oglethorpe	Clara Bow
Jane Oglethorpe	Kate Lester
James Oglethorpe	Harry Mestayer
Prince Hohenhauser	Alan Hale
Agnes Trevor	Claire MacDowell

Having submitted to medical treatment which restores her youth and beauty, Madame Zatianny, formerly Mary Ogden of New York, leaves Austria for the U. S. Lee Clavering, young playwright and the rejuvenated Mary fall in love. They arrange to wed, but a former lover, Prince Hohenhauser, arrives, convinces her of the folly of the match. She breaks with Clavering and returns to Austria.

By GEORGE T. PARDY

DIRECTOR FRANK LLOYD has kept pretty closely to the plot of the novel—"Black Oxen," from which this picture is derived, a fact of significant value in estimating its box-office possibilities. For the book had a tremendous sale, due to the rejuvenation theme it advanced, and the publicity given by the daily papers to the newly discovered glandular treatment sponsored by a German scientist, for the restoration of youth.

That admirers of the novel will crowd theatres where the picture is shown is a logical conclusion. And they will not be disappointed, for the film not only diverges very slightly from the original story but registers as a triumph of directorial technique, fine photography and superb acting. It carries a universal appeal and can be listed as O. K. for large and small houses.

That modern surgery is supposed to work the miracle of transition from old age to youth gives the picture the all important touch of realism which would be lacking, were magic, for instance, set forth as the agent. The average man or woman won't really believe that such a transformation is likely, but the point is, they would like to believe it, and will strengthen their fancy with the thought that most all things are possible, if not probable, where twentieth century science is concerned.

The novel's success and newspaper publicity have put the movie fans in a receptive frame of mind for the film, which consequently starts off on the swing around the amusement circle with advantages few, if any, features have possessed.

Action commences with a beautifully grouped and effectively staged view of an opening night at the theatre, where the newly-arrived mysterious Madame Zatianny is the center of attraction, as she calmly surveys the audience between acts through her opera glasses, with a cool, almost insolent air.

In this scene, as in all others in which she appears, Corinne Griffith is wonderfully fascinating, dresses with the exquisite taste of a well-bred woman of the world and acts with such dignified ease and intelligence that her performance registers as a work of art to be long and gratefully remembered.

The episode in which she reveals her identity to friends of her girlhood, the stormy session with the old prince-lover, whose stern advice turns back the feet that would tread the roseleaf path of romance, and her final interview with Clavering are the most poignant and powerful of the many compelling

emotional situations which sway the course of events.

A telling contrast between widely different types of womanhood is that which pits the giddy flapper, Janet Oglethorpe, against the perfect poise and serene beauty of the rejuvenated Mary Ogden. The advantage lies with the latter, yet, despite the devil-may-care impudence of the irrepressible Janet and her woeful lack of good manner, she creeps into the onlookers' good graces, and if your sympathy goes forth to the sad-eyed Madame Zatianny and her depressed lover in their eternal parting somehow a feeling remains that it is well that the wild youngster is accorded a chance of winning Lee Clavering, after all.

Janet, portrayed with alluring dash, sparkle and humor by Clara Bow, winds up the proceedings by driving triumphantly away in a taxi with the reluctant Clavering securely in her toils. Thus, the tragic trend of the picture is diverted and ends on a high comedy note, a good example of accurate directorial judgment which adds materially to its commercial value.

Conway Tearle gives an excellent performance in the hero role of Clavering. The work of Kate Lester, as old Janet Oglethorpe, deserves unqualified praise, and smooth, well balanced support is given the principals by others in the well selected cast. The photography includes a number of elaborate interiors, some rarely beautiful lake and forest scenes and perfect lighting effects.

Tie-ups with local book-sellers on the novel should bring satisfactory results. Stress the rejuvenation theme, on the basis of the newspaper articles regarding the glandular treatment for restoration of youth, and go the limit in praising the story's strength and handling.

Don't forget the jazz parties staged by the younger set, with their high jinks comedy, and feature the names of the leading players, with especial emphasis laid upon the work of Corinne Griffith, Conway Tearle and Clara Bow.

* * *

Exhibitors Trade Review, January 19, 1924, p. 20

“Black Oxen”

**Exceptional Entertainment in First National
Version of Gertrude Atherton Novel
on Rejuvenation**

Reviewed by C. S. Sewell

Using as a basis the scientific discoveries of a celebrated European doctor who through gland treatments met with considerable success in restoring vitality to those well along in life, Gertrude Atherton, the celebrated novelist, wrote “Black Oxen,” one of the recent best sellers. This story as screened by First National affords absorbing entertainment.

With a theme that is decidedly out of the ordinary—rejuvenation—as exemplified in a woman of sixty who has her youth and beauty restored to such an extent that she could pass as thirty, possessing the charm of youth but retaining the brilliance of mind and wisdom acquired during a generation in a European court, and picturing a romance between her and a man many years her junior, “Black Oxen” proves to be one of the most interesting of recent productions.

The film version follows the book, but for those unfamiliar with it there is a tinge of mystery regarding the real identity of the heroine and a distinct surprise when her age is revealed. The development of the story has been expertly handled and it holds your interest up to the very end; there is considerable suspense as to the outcome, which is not revealed until the last few feet. The denouement is logical and will satisfy the majority. Excellent comedy relief to the dignified role of the heroine is provided in the role of an ultra-jazzy flapper. The picture is magnificently mounted and in excellent taste, and is beautifully photographed.

Corinne Griffith vividly portrays the rejuvenated heroine with beauty, charm and

poise, but is not so convincing in the few shots as the aged woman. Conway Tearle is satisfactory as the hero and Clara Bow gives an exceptionally fine performance as a flapper. The others in the cast are thoroughly capable.

“Black Oxen” is a picture that will appeal to both men and women and especially interest the latter because of its theme. Even if the basic idea does not convince you it furnishes the basis for an exceedingly interesting and intriguing picture that should please the majority and prove an exceptional box-office attraction.

Cast

Madame Zatlanny	Corinne Griffith
Mary Ogden	Corinne Griffith
Lee Claverling	Conway Tearle
Charles Dinwiddle	Thomas Ricketts
Judge Trent	Thomas S. Guise
Janet Oglethorpe	Clara Bow
Jane Oglethorpe	Kate Lester
James Oglethorpe	Harry Mewtayer
Agnes Trevor	Claire MacDowell
Prince Hohenhauer	Alan Hale
Gora Dwight	Clarissa Selwynne

Based on novel by Gertrude Atherton.

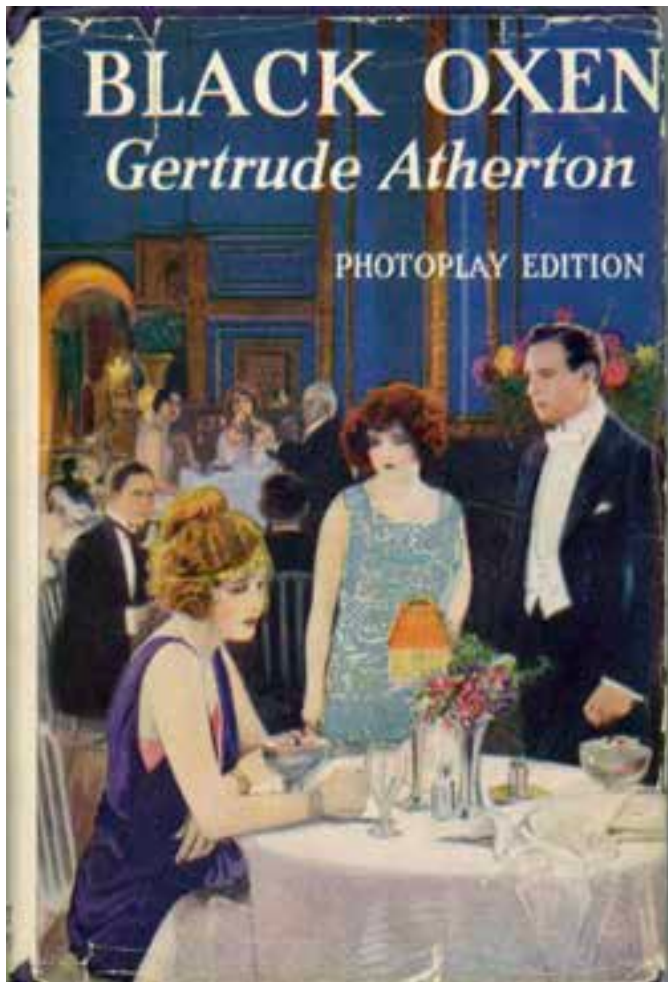
Directed by Frank Lloyd.

Length, 7,937 feet.

Story

Everyone admires the beauty of a strange woman. Lee Claverling, a budding playwright, manages to meet her and they soon find themselves deeply in love. All of the older members of the society set are bewildered as no one knows just who she is but note that she is the image of Mary Ogden, a beauty of 30 years ago. When Claverling proposes, the woman confesses she is the Austrian Countess Zatlanny, formerly Mary Ogden, and through a gland operation her youth has been restored. A former Austrian admirer appears, tells her that love alone will not satisfy her and reminds her of her love of power. She decides to give Claverling up and returns to Austria. Claverling, when all hope is gone, permits Janet Oglethorpe, a typical flapper, who has previously disgusted him, to place his arm around her.





"Black Oxen" Serialized to Reach Five Million Readers

First National will create advance interest through the newspaper serialization of "Black Oxen" which will be unique in the history of film exploitation. Newspapers whose circulation totals, according to A. B. C. audit, more than five millions, already have agreed to run the famous story in sixty-seven installments, each of which will bear the credit line:

"Published by arrangement with Associated First National Pictures, Inc. Watch for the screen version directed by Frank Lloyd with Corinne Griffith as Countess Zattiany." This figure includes only the big city newspapers which have contracted for the publication to date. The list is being increased daily.

When First National purchased the screen rights to Gertrude Atherton's best seller it also acquired the newspaper serialization rights. In order to obtain the maximum value, the privilege of publication was not offered to the press until the approximate release date was ascertained.

Under the present arrangements with the newspapers publication will not start until on or immediately after October 15.

This means that the serialization will be concluded shortly before the presentation of the picture throughout the country, and the exhibitor will be assured of direct results at the box office.

Another unusual aspect of the serialization is the generous credit line which will be carried under every installment. This creates direct tie-up with the picture, a factor which has often been wanting in serial publication in the past.

Fourteen Hearst newspapers in as many large cities, will publish "Black Oxen" with the announcement of the forthcoming picture.



The Film Daily, October 13, 1923, p. 10

Status: Print exists in the George Eastman Museum film archive.
Viewed on DVD/YouTube

Type: Movie
Genre: Drama
Gender: Male (Lee Clavering)
Ethnicity: White (Lee Clavering)
Media Category: Newspaper
Job Title: Critic (Lee Clavering)
Description: Major: Lee Clavering, Positive
Description: Minor: None

The Breaking Point (1924)

Reporter Louis Bassett (Cyril Ring) is an ambitious reporter scenting a story who revives an old scandal. He arrives on the scene 10 years after the murder and starts looking into Judson Clark's past trying to tie him to the unsolved crime.

Ten years after the murder, along comes a newspaper reporter named Bassett, who is a real bloodhound. Bassett by name and basset by nature, this dirty Bassett starts nosy-parkering into Moore's past, trying to tie him to the unsolved crime. Bassett's name is appropriate: he is a real blood-hound. F. Gwynplaine MacIntyre *Wikipedia*

Assuming that he has killed the husband of the woman he also loves, Judson Clark flees through a blizzard to a lonely cabin, where he nearly dies. When he recovers, he has lost his memory and is believed to be dead until an actress recognizes "the young doctor." Following many adventures, the real killer confesses and Clark regains his memory and the woman he loves. *American Film Institute Catalog of Feature Films*

Good Audience Appeal In This Production

"THE BREAKING POINT," a Paramount production, based on a novel and play by Mary Roberts Rinehart. Directed by Herbert Brenon from a scenario by Julie Hearne and Edfrid Bingham. Length 6,-664 feet.

Mary Roberts Rinehart's interesting story has been transformed by Director Herbert Brenon into a picture-play that will furnish excellent entertainment for a majority of audiences and should prove to be a good box-office attraction. The hero who loses his memory and becomes for the time being an altogether different person only to have all difficulties wiped away by the confession of a crook and the return of the lost memory, is rather a familiar character on the screen, but this particular hero is handled in such a way that the picture is always interesting.

The narrative is built around Judson Clark, portrayed by Matt Moore, who, after becoming the victim of amnesia, lives under the name of Richard Livingstone and becomes a successful physician. In his real character as Judson Clark he is a dissolute spender of the wealth left him by his father. In love with an actress he engages in a drunken scuffle with her husband, who is killed by a revolver shot. Believing he has killed the man, Clark flees into a blizzard, steals a horse and finally, more dead than alive, reaches a cabin in the mountains. There he meets Dr. Livingstone, also storm-bound. When Clark finally regains consciousness he has lost all memory of what has happened and his own identity.

Taken East by Dr. Livingstone, Clark recovers his health, studies medicine and later, known as the nephew of the original Dr. Livingstone, falls in love with Elizabeth Wheeler, played by Patsy Ruth Miller. Together they go to the theatre, are seen by the actress who faints and is attended by the young doctor. An ambitious reporter, scenting a story, revives the old scandal, Clark returns to his old home, where, after a series of thrilling adventures, his memory returns, the real murderer confesses, and the story ends happily with Clark and his sweetheart united.

The cast is headed by Nita Naldi, who takes the part of the actress. However, the story is built to a much larger extent around the character portrayed by Matt Moore. These two names, together with those of Patsy Ruth Miller and George Fawcett, will be helpful in the box office.

The Cast: Nita Naldi, Patsy Ruth Miller, George Fawcett, Matt Moore, John Merkel, Theodor von Eltz, Edythe Chapman, Cyril Ring, W. B. Clarke, Edward Kipling, Milt Brown, Charles A. Stevenson, Naida Faro.

THE BREAKING POINT

Herbert Brenon production and Paramount picture. Adapted from the novel and play of same name by Mary Roberts Rinehart. Directed by Brenon, with Julie Hearn and Edfrid Bingham the adapters. James Howe the photographer. Showing at the Rivoli, New York, week April 6. Running time, 70 minutes.

Beverly Carlsale.....Nita Naldi
Elizabeth Wheeler.....Patsy Ruth Miller
Dr. David Livingstone.....George Fawcett
Judson Clark.....Matt Moore
William Lucas.....John Merkel
Fred Gregory.....Theodore Van Eltz
Lucy Livingstone.....Edythe Chapman
Louis Bassett.....Cyril Ring
Sheriff Wilkins.....W. B. Clarke
Joe.....Edward Kipling
Donaldson.....Milt Brown
Harrison Wheeler.....Charles A. Stevenson
Missie.....Naida Faro

The novel was a best seller, the play failed to cause a stir, but the picture should split the difference, with the odds favoring a like reception for the film as was given the book. It's good screen entertainment and especially favorable to this member of the Moore family, Matt.

The actual story is above the average celluloid menu and, portrayed by a smooth working cast, working under sane supervision, the total result of this intricate theme is satisfying.

In print, the narrative read as having great picture possibilities, and, while the camera product may not quite reach the classification of "great," it's well on the safe side to easily assume the burden of program leadership in the larger houses.

Moore, Fawcett and the Misses Naldi and Miller are featured of the cast, all of whom register convincingly, especially Moore, who gives a well-balanced portrayal of the principal figure sustaining a dual personality caused by a loss of memory.

The amnesia affliction is the basis of the crip, which might have become unwieldy and knotted in less effective hands. Brenon has straightened it out, made it tellable and interesting, deserving much credit for the effort.

The production meets all obligations, with a few of the interiors particularly pretentious. The exterior schedule includes a raging blizzard that has been neatly photographed. Otherwise the locations include New York, a suburb and a western village.

Besides the prominently named players, Cyril Ring, as a reporter, and W. B. Clark, doing a sheriff, were capable of making their presence felt, with the former assuming a role of equal importance to any except that of Moore. A nice bit of work, too.

This film edition of the Rinehart story is a first-class product, there is no doubt of that, and besides pleasing those who read the book, it should prove something of a surprise to that consignment who witnessed the work in play form.

Skig.

The Breaking Point

(Paramount—Seven Reels)

(Reviewed by Frank Elliott)

A WELL-KNIT, tense, absorbing story; a cast that approaches perfection, a setting that is artistic, at times elaborate, at times thrilling and at all times realistic; direction that brings out heretofore unsuspected histrionic ability on the part of some of the players. These are the things that stand out in the mind after a view of this very entertaining production.

There are many points of appeal in "The Breaking Point." It is a combination of society romance, mystery and western, with a lot of the scientific interspersed through the latter reels.

The picture opens with some very fine interior theatre shots in New York and then quickly shifts to a small town in the west, where in a hotel, there is staged a mystery murder. Everyone, including the hero himself, thinks he killed the man and as he dashes into the night, fleeing through one of the best staged storm scenes of the season, to a cabin, where a doctor from the East, is stopping. This doctor saves the hero's life, but not his memory, and he takes him home with him as his nephew.

There is strong drama, when ten years later, the wife of the murdered man, an actress, stages a revival of her stage success, and comes face to face with the man whom she believes to have slain her husband and whom everyone thinks was lost in the storm.

Matt Moore does some of the best work we've ever seen him register on the screen, and he is given admirable support by Nita Naldi, Patsy Ruth Miller, George Fawcett, Theodor von Eltz and others. "The Breaking Point" is very fine screen entertainment. It should find a place on every shadow stage.

THEME. A society drama, murder mystery and scientific feature all rolled in one. Dealing with the stirring adventures of a ne'er-do-well who, afflicted with amnesia, is "made over" into a new man by a skillful doctor.

PRODUCTION HIGHLIGHTS. The opening theatre scenes and the back stage shots. The shooting in the darkened inn and the escape of the supposed murderer. The scene in which the young doctor discovers the letter. The second escape from the sheriff following a series of dramatic scenes. The acting of Matt Moore and the entire cast. The well mounted production.

DIRECTION. Has sure built suspense into this picture and a series of dramatic punches that will connect with the most jaded fan. He has inspired his players to put over some real acting and has been successful in making you believe that some of the situations actually could occur.

EXPLOITATION ANGLES. Play up the name of the author and the famous stars in the cast. Get the physicians in town to indorse the possibility of the amnesia condition. Tell the folks of the great storm scenes, the gowns worn by Miss Naldi. Arrange for a book display of Mary Roberts Rinehart's work.

DRAWING POWER. Suitable for the first runs in the downtown section, the best neighborhood houses and the towns.

SUMMARY. It is a picture that holds you from first to last scene. You'll be able to create a lot of interest in the feature through exploitation. Nita Naldi and Matt Moore both do excellent work and they are given excellent support by real actors and actresses. There is something doing every minute and as a whole this is one of the best Paramount has offered this season.

THE CAST

Judson Clark	Matt Moore
Beverly Carlyle	Nita Naldi
Elizabeth Wheeler	Patsy Ruth Miller
Dr. David Livingstone	George Fawcett
William Lucas	John Mackel
Lucy Livingstone	Edythe Chapman
Fred Gregory	Theodor von Eltz
Sheriff Wilkins	W. B. Clarke
Louis Bassett	Cyril Ring

By Mary Roberts Rinehart. Directed by Herbert Brenon. Scenario by Edfrid Bingham and Julie Herne. Photographed by James Howe.

SYNOPSIS. Thinking he has killed the husband of the woman he also loves, Judson Clark flees through a terrific blizzard to a lonely cabin where he hovers between life and death for several days. When he recovers he has lost his memory. Everyone believes Judson Clark dead until an actress comes to town in a revival of her old success and recognizes the supposed young doctor in the audience. After many stirring adventures, the real slayer confesses and Clark regains his memory and wins a bride.

Status: Print exists in the Library of Congress film archive.
Not Viewed

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

The Brighton Mystery: Old Man in the Corner #5 (1924)

Reporter Mary Hatley (Renee Wakefield). An old man tells a girl reporter how he solved a crime.



The Old Man in the Corner is an unnamed armchair detective who appears in a series of short stories written by Baroness Orczy. He examines and solves crimes while sitting in the corner of a genteel London tea-room in conversation with a female journalist. He was one of the first of this character-type created in the wake of the huge popularity of the Sherlock Holmes stories. The character's moniker is used as the title of the collection of the earliest stories featuring the character. The Old Man relies mostly upon sensationalistic newspaper accounts, with the occasional courtroom visit, and relates all this while tying complicated knots in a piece of string. The plots themselves are typical of Edwardian crime fiction, resting on a foundation of unhappy marriages and the inequitable division of family

property. Other period details include a murder in the London Underground, the murder of a female doctor, and two cases involving artists living in "bohemian" lodgings. Another new and noteworthy feature is that no one is ever brought to justice. Though the villains are identified by the narrator (who disdains to inform the police), most cannot be proven guilty beyond a reasonable doubt. *Wikipedia*

The Brighton Mystery

1924 British film (Stoll/2 reels), an episode in the *Old Man in the Corner* series based on a story by Baroness Orczy. An armchair detective known as the Old Man in the Corner solves crimes while sitting in a tea shop and tells the solutions to a journalist. Rolf Leslie played the Old Man and Renée Wakefield was journalist Mary Hatley. D. P. Cooper was the cinematographer and Hugh Croise wrote the adaptation and directed.

Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, p. 38

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Female (Marty Hatley)

Ethnicity: White (Mary Hatley)

Media Category: Newspaper

Job Title: Reporter (Mary Hatley)

Description: Major: Mary Hatley, Positive

Description: Minor: None

Bring Him In (1924) – Fight and Win Series #6

Newspaper Editor who has been relentlessly criticizes the police force and the San Francisco police commissioner make a wager – the editor promises if the policeman assigned brings in a thug before ten o'clock that night he will become the police force's strongest backer.

Bring Him In

Universal

2 Reels

This is the sixth of the Jack Dempsey "Fight and Win" series and offers many a laugh and thrilling moment to the audience.

Jack Dempsey as Jack O'Day, world's heavyweight champion, has been engaged in keeping fit and in good physical trim the members of the San Francisco police force. For his good work he is appointed an honorary member of the force for twenty-four hours.

He is invited to attend the ball of the policemen that night, and the commissioner's daughter consents to allow him to escort her at the head of the grand march provided he sells a hundred tickets.

During the day he meets with many interesting experiences but none more trying than when he is called upon by the commissioner to "bring in" a notorious thug.

This is the culmination of a wager between the commissioner and a newspaper editor who has been "ragging" the police force without let up. The editor promises if the policeman assigned brings in the thug before ten o'clock that night he will become the force's strongest backer.

Jack, selected to make this capture, easily finds the wanted man but lets him get away through his desire to sell his police ball tickets. He later learns that his man is a fighter and is booked to fight that night. He goes to the club, arranges with the thug's opponent to permit him to take his place and wins the fight. He takes his man to the commissioner just in time to win the bet and takes his place in the lead of the grand march.

Everywhere there will be widespread interest in these pictures for the champion pugilist's name is a household word the country over.

Status: Unknown
Unavailable for Viewing

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

Broadway or Bust (1924)

Newspapers. When two cowboys strike it rich, they go to Broadway and get their names in the newspapers. They arrive just in time to save a former sweetheart.



Virginia Redding inherits a fortune and goes to New York, leaving behind her suitor Dave, a rancher. Good fortune strikes Dave when radium deposits are discovered on his ranch, and he and his partner sell out, go to New York, and become society sensations. Virginia and Dave are reconciled when he saves her from the advances of lecherous Count Dardanelle. *American Film Institute Catalog of Feature Films*

Broadway or Bust

Distributor: UNIVERSAL

Producer: Universal Pictures Corp.

Length: 5,272 feet

DIRECTOR.....EDWARD SEDGWICK

Author.....Edward Sedgwick and R. L. Shrock

Adaptor.....Dorothy Yost

PLAYERS

Dave Holles HOOT GIBSON

Virginia Redding Ruth Dwyer

Jeff Peters King Zaney

Mrs. Dean-Smythe Gertrude Astor

Count Dardanella Fred Malatesta

TYPE: Story of the West and East, of a girl who inherits a fortune and ignores her former sweetheart until he also acquires wealth.

HIGHLIGHTS: Comedy situations of Western boob who has never seen an elevator or a yacht. . . . Stabling of horse in Broadway hotel. . . . Fight with Count and rescue of Virginia.

STORY: Dave and Virginia are close friends in a Western town, until she inherits a fortune and goes East. Dave sells his ranch for millions and follows with his partner Jeff. They put up at a Broadway hotel and get their names in the newspapers. Virginia's friend invites them to go along on a yachting trip. The Count takes Virginia to his lodge where he attacks Virginia, but Dave and Jeff arrive in time to save her. She returns home with Dave.

Exhibitors Herald, June 28, 1924, p. 24

***Broadway or Bust* (1924), U. Dir. Edward Sedgwick; Sc. Dorothy Yost; Cast includes: Hoot Gibson, Ruth Dwyer, Gertrude Astor, Stanhope Wheatcroft, Fred Malatesta.**

In this comedy drama Hoot Gibson plays a ranch owner who sells his property and follows the woman he loves, played by Ruth Dwyer, to New York. After inheriting a huge sum of money, she had rejected her cowboy lover and relocated in the East. Gibson and one of his pals arrive at the Fritz Hotel with their horses and demand rooms for their mounts. After publicity marks him as a desirable bachelor, society women begin to seek him out. Eventually he rescues his ranch sweetheart from a city villain and the couple are reunited. Westerns which contrast city and ranch life by transporting a cowboy from his natural environment to Broadway society have appeared previously, as in William S. Hart's *Branding Broadway* (1918). But Gibson's presence added new energy to an old story.

Larry Langman, *A Guide to Silent Westerns*, p. 49⁴

BROADWAY OR BUST

Universal production, starring Hoot Gibson. Written by Edward Sedgewick and Raymond Schrock, script by Dorothy Yost. Directed by Edward Sedgewick. Shown at Loew's Circle on double-feature bill with re-issue of "Blood and Sand," July 14, 1924. Running time, 63 minutes.

Dave Hollis.....Hoot Gibson
Virginia Redding.....Ruth Dwyer
Jeff Peters.....King Zany
Mrs. Dean-Smythe.....Gertrude Astor
Freddie.....Stanhope Wheatcroft
Count Dardanella.....Fred Malatesta

Here is a wow of a hoke comedy. It's made to order for summer audiences, and in the bigger neighborhood houses it cannot fail to please the audiences on double bills, such as it played at the Circle.

Eddie Sedgewick, who wrote and directed the picture, hasn't overlooked a bet to get laughs. He resorted to everything that was in the first Joe Miller book published. It's all in this picture from the "grape fruit juice in the eye" to the old gag of trying to blow out the electric light. He couldn't go back any farther than that. But how the audience loves it!

"Broadway or Bust" is just a story of a cowboy turned down by his girl because she has inherited \$200,000 and gone to New York. He sells his ranch for a million, and follows her, busting right into society and saving her from the villain in the last couple of hundred feet of Eastman stock.

But that doesn't tell the yarn. The first couple of reels are the usual hoke western stuff that has been shot a hundred times. The old dance at the ranch house and the rivalry between the city slicker and the cowboy sweetie.

The big-town stuff is where the wallop comes in. The cowboy, after selling his ranch with its radium deposits, starts for the big town, taking his ranch man-of-all-work and their horses. When they reach the Fritz Hotel in the big town they insist on a suite for their horses as well as one for themselves, and the enterprising press agent of the hotel convinces the management it'll be good stuff for the papers.

The idea is so good that the society queens start flocking around the millionaire cowboys, and they are invited out to the self same country home that the ranch sweetie is stopping at. All this stuff is just one laugh after another, but there is a little touch of the seasickness stuff on a yachting party that is a little overdone.

Hoot Gibson slips over the cowboy stuff, with King Zany as his companion with a kick. The girl, Ruth Dwyer, is colorless. Gertrude Astor as the society queen was "there" 40 ways. Fred Malatesta as the heavy just about got by. Outside of Gibson there wasn't anything to the cast, but the hoke story and the direction got it over.

Fred.

JUST AN AVERAGE FILM

'Broadway or Bust's' Drawing Power Lies Solely in Star's Popularity

BROADWAY OR BUST. Universal Photoplay. Authors, Edward Sedgwick and Raymond Schrock. Director, Edward Sedgwick. Length, 5,272 Feet.

CAST AND SYNOPSIS

Dave Hollis	Hoot Gibson
Virginia Redding	Ruth Dwyer
Jeff Peters	King Zany
Count Dardanella	Fred Malatesta
Freddie	Stanhope Wheatcroft
Mrs. Dean Smythe	Gertrude Astor

Left a fortune, Virginia Redding jilts Dave Hollis and goes to New York, where she breaks into society. Dave sells his ranch for a million, due to the discovery of radium. He and his pal Peters arrive in New York, engage a suite in a fashionable hotel for their horses and become the sensation of the hour. They meet Virginia, who is abducted by Count Dardanella, rescued by Dave and weds her old sweetheart.

By GEORGE T. PARDY

A COMEDY drama of no particular originality either as regards plot or handling, "Broadway or Bust" does not measure up to the standard of the best Hoot Gibson releases. As a program attraction it will probably "get by" in houses where the star reigns as favorite, for Hoot works with an energetic devotion worthy of a better cause and managers to squeeze a lot of fun out of a story overloaded with hokum trimmings.

The leading man only appears in his usual cowboy regalia for a few opening shots, then he and his pal are seen parading around New York clad in painfully new and ornate garments of pronounced "hick" variety, with gallant steeds occupying a swell hotel suite.

The hero's ignorance of city customs and social ethics result in his getting into all

sorts of queer mix-ups, and when he is "taken in hand" by the society leader who has his former sweetheart in tow, matters become still more complicated.

There's a strong burlesque flavor to the whole picture, which cannot be viewed seriously from any angle. Its action is a bit deliberate at times but speeds up considerably as the last reel slides into a melodramatic finish, with Dave Hollis rescuing his girl from a beastly foreign Count, who has abducted her.

One of the most amusing incidents is the stabling of the horses in a hotel apartment and their introduction to the fashionable lady who lures Dave aboard her yacht as a guest.

Hoot Gibson's work as the greenhorn visitor to the city of bright lights is excellent, in fact his versatile performance is the one thing of guaranteed merit in the film. Ruth Dwyer fills the heroine role acceptably, Gertrude Astor plays Mrs. Dean Smythe tolerably well and the support is adequate.

The photography shows some good Western stuff at the start, the New York shots are skillfully filmed and clear lighting effects achieved. The subtitles are terse, witty and a big help in developing the course of events.

The title is attractive and ought to prove useful in your exploitation campaign. Play up Hoot Gibson, he is your best bet so far as advertising the pictures goes. But refrain from boosting "Broadway or Bust" as one of his best screen contributions, if you want to preserve a reputation as a just judge of entertainment values.

"Broadway or Bust"

Hoot Gibson's Newest for Universal Depends on Broad and Obvious Comedy for Its Appeal

Reviewed by C. S. Sewell

In his newest picture for Universal, "Broadway or Bust," Hoot Gibson is once more seen away from his usual Western surroundings, for though he is cast as a cowboy and the scene opens in the ranch country, almost immediately the action shifts to New York, and instead of appearing in a role that depends on stirring action or whimsical human interest, he is pictured as the greenest kind of greenhorn, one whose ignorance of city life and customs is appalling.

The picture depends largely for its appeal on the comedy situations which this brings about and this angle is played up to the utmost. He is shown as not even knowing what an elevator or a yacht is, in fact, as being a typical boob. This, combined with the fact that he has suddenly come into great wealth and seeks to startle Broadway by stabling his horses in quite an exclusive hotel, leads to situations which provide the comedy. Naturally, he does everything wrong and gets into all sorts of mix-ups. The situations and the manner in which they are overplayed for comedy effect are suggestive of the old-time stage burlesques.

The picture is not as fast moving as the usual Gibson vehicle, although it picks up in the latter part where there is considerable melodramatic action in the familiar situation where the girl is lured to an out of the way place and the hero arrives just in time to rescue her from an attack by the polished villain.

The story is lacking in originality and spontaneity and as the comedy angle has been given the greatest prominence the audience reaction will depend largely on the reception of these situations. It belongs to the type of picture that is built for audience effect and not to be taken too seriously, for some of the situations stretch the credulity.

"Broadway or Bust" will have its greatest appeal with those who are amused by comedy which is so broadly played as to be practically burlesque, and where the humor is obvious and exaggerated.

Hoot gives a satisfactory performance in

a role in which he is the butt of the humor and his support is entirely adequate.

Cast

Dave Holles	Hoot Gibson
Virginia Redding	Ruth Dwyer
Jeff Peters	King Zaney
Mrs. Dean-Smythe	Gertrude Astor
Count Dardanella	Fred Malatesta

Story by Edward Sedgwick and R. L. Shrock.

Scenario by Dorothy Yost.

Directed by Edward Sedgwick.

Length, 5,272 feet.

Story

Dave and Virginia in a little western town are sweethearts. Virginia inherits a fortune, turns down Dave, comes East and is taken up by a swell family. Dave sells his worthless ranch for a million as it contains radium and he and his partner Jeff come to New York and decide to show off. They engage a suite in a swell hotel for their horses and get a lot of publicity. Virginia's friend looking for a new sensation invites them to tea and then on a yachting trip. All the time they show their ignorance of social customs. Count Dardanella, a foreigner takes Virginia to his lodge. Dave and Jeff follow and arrive in time to save her from an attack by the Count. Virginia has learned her lesson and is glad to return home with Dave as his fiancée.

Moving Picture World, June 14, 1924, p. 665

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Romance

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Bucking the Bucket Shop (1924) – True Detective Story #4

Newspaper. A married couple, both swindlers, read in the newspaper of the arrival of a wealthy young lumberman and they decide to con him out of some money.

‘Bucking the Bucket Shop’

(Pathe—Drama—Two Reels)

“Bucking the Bucket Shop” is the fourth and last of the series of two-reelers known as “True Detective Stories,” written for Pathe by Major Ross D. Whytock, journalist. The story was adapted by George Arthur Gray, directed by William Burt and includes in the cast Ed. Roseman, Jack Hopkins, Elsie Davenport, Leslie Austin and Nellie Burt. The story has to do with a married couple, both swindlers with police records, who open a fake market. They read in the newspaper of the arrival of a wealthy young lumberman. The wife pretends an acquaintanceship and inveigles him into coming to the shop. There they are apparently just about to persuade him into making a heavy wager when the police break into a secret room where the stock machines are manipulated at the will of the crooked couple. The stranger turns out to be a star detective from headquarters. The story is very interesting and contains quite a bit of good suspense.—T. W.

Moving Picture World, December 6, 1924, p. 542

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Romance

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

Checking Out (1924)

Newsboy. Newsdog. The wonder dog Pal sells newspapers and makes change as he and his friend Harry Sweet go on a series of adventures.



Motion Picture News, April 19, 1924, p. 1776

Pal the Dog was a very intelligent dog who began his movie career at the age four when he was teamed up with actor [Wallace Reid](#). He would go on to become a favorite of young movie goers throughout the country for almost a decade. Pal died at the age of fourteen in Hollywood. John F. Barlow, *IMDb Mini Biography*

Pal, the Dog, gets top billing in the comedy short, "Checking Out." He's paired for the second time and row with Harry Sweet. Harry and Pal run a hot dog stand with both having matching costume of hat and apron. Trouble comes early in the form of a rival stand owner (Al Alt) who wants to put the hot dog stand out of business. By the time the scene finishes, both hot dog stands have been obliterated. With hot dog stand in ruins, Pal and Harry team up to work in a hotel. With Harry finding a love interest in the hotel operator, Pal comically has to perform both the bell hop and check boy's work. Rival Al Alt appears and forcibly removes Harry in a comical scene of defenestration. Fortunately, Harry gains knowledge that rival Alt is going to rob the hotel. In the film's comical high-point, Harry gets control of the crooks' guns, entrusting Pal, the Wonder Dog, with both guns as the canine holds the crooks at bay. When one of the incredulous crooks tries to rush Pal, the dog fires a warning shot which keeps the crooks at bay until the police arrive. In the finale, Pal retrieves a minister so Harry and the hotel operator can be married. Comical flourish occurs as the minister asks anyone if there is an objection. With all eyes on Pal, the canine nods in approval ending the ceremony and the film. David Sedman, *IMDb*

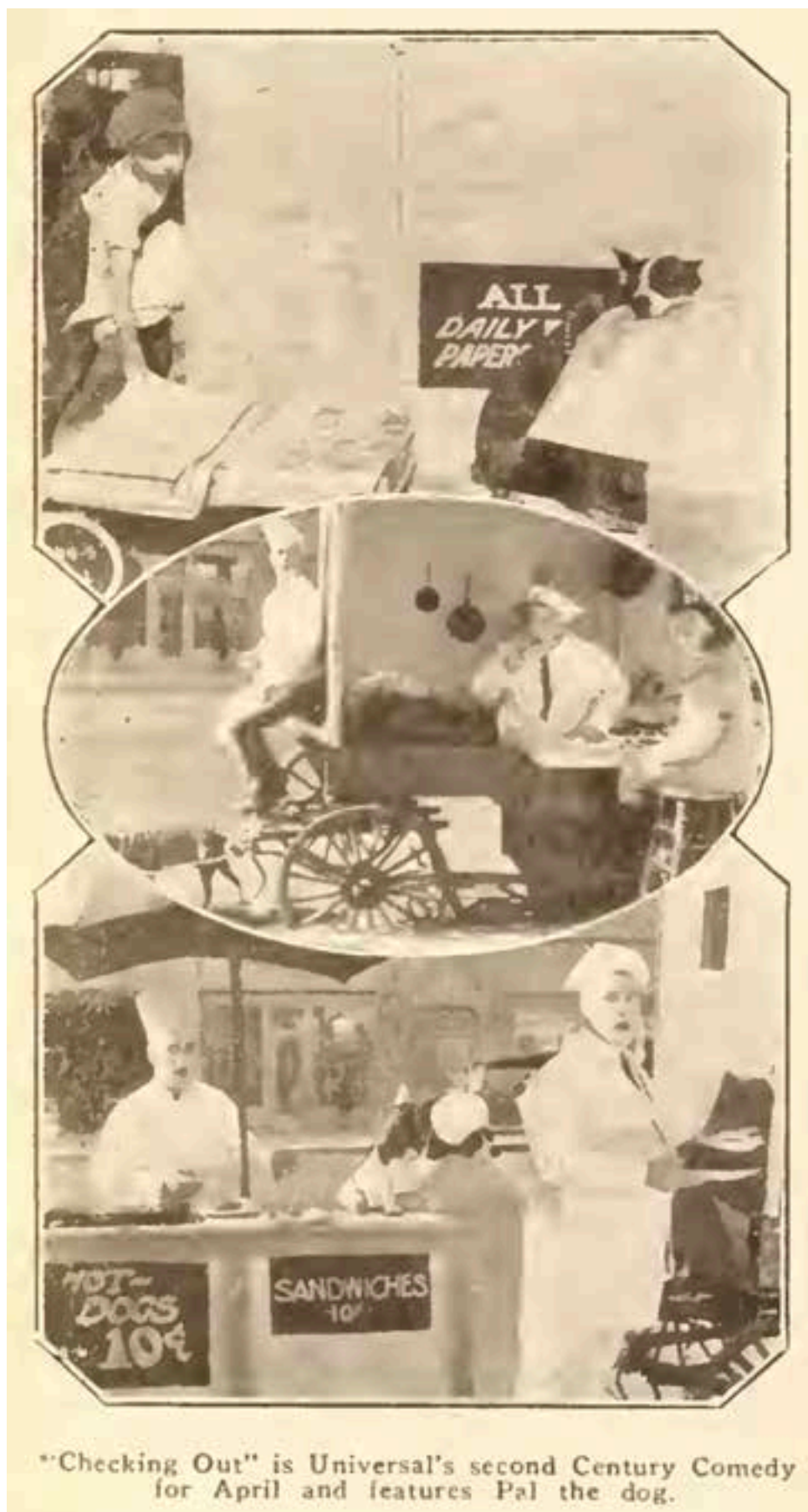
“Checking Out”

(Universal—Comedy—Two Reels)

This two-reel Century Comedy distributed by Universal, stars the wonderful dog Pal, and this little animal has been given fine opportunities to show his cleverness. In fact the comedy is in the nature of a lot of only slightly related incidents calculated to show him to advantage. Harry Sweet, as Pal's friend, has the leading human role. Pal, all

alone, sells newspapers and makes change. Harry helps him when he is hurt and they open a “hot dog” stand. Later they both get jobs in a hotel and succeed in preventing a burglary, as Pal trains a couple of guns on the gang and holds them at bay while Harry gets the police. Some of Pal's stunts are uncannily clever, and there are a number of amusing situations in this comedy, which ranks well up to the standard of the others in which this dog has appeared. It will appeal particularly to children and to grown-ups who like cleverly trained animals.—
C. S. S.

Moving Picture World, April 12, 1924, p. 586



Pal Does His Bit

Universal

2 reels

Pal, the dog-star, goes through his paces in this picture. He is called upon to perform many feats that require exceptional training and it is too bad he is not utilized in making a picture of more value. This dog is one of the most intelligent animals on the screen and to use him in ordinary slap-stick is out of place. Slap-stick and custard pie artists are as plentiful as dandelions in the spring so why waste the dog's talent in producing a mediocre picture?

Pal does his best to produce fun and whatever is amusing in "Checking Out" is due entirely to his efforts.

The picture centers around a hotel where Pal is assistant to the house detective. A band of robbers enter the hotel and as they are about to carry away the loot they are discovered. Pal holds the thieves at bay with revolvers until the police arrive. He takes several shots at the prisoners to demonstrate his marksmanship.

The picture will, no doubt, find favor with children and will perhaps appeal to dog lovers.

Exhibitors Trade Review, April 12, 1924, p. 29

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Newsboy, Pal)

Ethnicity: White (Newsboy). Unspecified (Pal)

Media Category: Newspaper

Job Title: News Employee (Newsboy, Pal)

Description: Major: Newsboy, Pal, Positive

Description: Minor: None

The City that Never Sleeps (1924)

Reporter Cliff Kelley (Pierre Gendron). A newsboy wants to be a reporter and ends up being a hero.

Molly Kendall (Virginia Lee Corbin) was the childhood sweetheart of reporter Cliff Kelley (Pierre Gendron), but was sent to live with Mrs. Kendall (Kathlyn Williams) as a child. When Molly falls in love with Mark Roth (Ricardo Cortez), Kelley helps Molly's real mother expose the suitor as a crook. In addition to Kelley, the newspaper profession is represented by a small newsboy who wants to become a reporter and rescues Molly. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 48.



Mother O'Day continues to run her Bowery saloon after her husband, Tim, is killed in a barroom brawl, but wishing a better environment for her daughter, Molly, she has her placed in the home of Mrs. Kendall, a refined society woman. Years later, in the prohibition era, Mother O'Day's saloon has become a cabaret frequented by Molly--now a selfish, snobbish flapper--and her set, which includes adventurer Mark Roth. Mother O'Day knows Roth to be a crook and with the aid of reporter Cliff Kelley, Molly's childhood sweetheart, exposes him to Molly, who finally recognizes her mother and is gladly reunited with her. *American Film Institute Catalog of Feature Films*

When kindly saloon keeper Tim O'Day (Ben Hendricks) is killed by a thug, his wife (Louise Dresser) takes over the business. Because she feels that a saloon is not the best place to raise her little girl Molly (Vondell Darr), she hands the child over to be raised by Mrs. Kendall, a society matron (Kathlyn Williams). When prohibition comes in, Mother O'Day's saloon becomes a fancy cabaret. In the meantime, Molly (now played by Virginia Lee Corbin) has grown up to be a frivolous, self-centered flapper who gets involved with the criminally minded Mark Roth (Ricardo Cortez). Even though Molly scorns her mother, whom she does not remember, Mother O'Day is determined to put Roth behind bars. Roth becomes involved in a shooting at the cabaret. Molly is there, and it brings back the distant memory of her father's murder. She now remembers her mother, and is reunited with Cliff Kelley, her childhood sweetheart (Pierre Gendron). Janiss Garza, *allmovie.com*, <https://www.allmovie.com/movie/v87369>

STRONG IN HUMAN INTEREST APPEAL

*'City That Never Sleeps' a Promising
Box Office Attraction*

'THE CITY THAT NEVER SLEEPS.'
Paramount Photoplay. Adapted From Le-
roy Scott's Story, 'Mother O'Day.' Direc-
tor, James Cruze. Length, 6,097 Feet.

CAST AND SYNOPSIS

Mother O'Day	Louise Dresser
Mark Roth	Ricardo Cortez
Mrs. Kendall	Kathlyn Williams
Molly Kendall	Virginia Lee Corbin
Cliff Kelly	Pierre Gendron
Mike	James Farley
Tim O'Day	Ben Hendricks
Baby Molly	Vondell Darr

Mother O'Day runs a Bowery saloon. Her husband is killed in a brawl. She decides that her baby daughter must not grow up amid such surroundings and arranges to have the child brought up by a woman of limited means, but who moves in good society. Years pass, prohibition closes the saloon, Mother O'Day becomes the keeper of a cabaret. One night her daughter, unaware of her mother's identity, visits the cabaret. The girl is traveling with a fast set and engaged to a man her mother knows to be a crook. The mother, with the assistance of Cliff Kelly, a young reporter, exposes the fiance's criminal record. The daughter recognizes her mother, they are reunited and she weds Kelly.

By GEORGE T. PARDY

FRANKLY melodramatic, "The City That Never Sleeps" is still so strong in the human interest angle that it registers as a picture with a general audience appeal which should score a high box-office average wherever it is shown.

Not the least of the feature's entertaining qualities is the striking contrast obtained between the New York of a generation ago, when the saloons were running full blast, and the present age of gilded cabarets operating under a prohibition law which prohibits rather feebly. Director James Cruze has moulded his situations with the sure, deft touch of a master craftsman one sequence dovetails into another with refreshing smoothness, the continuity is excellent, there is no lost motion, nor an inch of superfluous padding in the entire production.

Making all due allowance for melodramatic license, the plot is surprisingly logical throughout. Mother O'Day's anxiety to see her daughter brought up amid healthy moral surroundings drives her to an act of self-sacrifice which awakens a sympathetic echo in the breasts of the beholders. That the hope she cherishes is defeated by the girl being carried away on the flood of the jazz-tide age serves to deepen the pathetic urge of the narrative and increase the interest one feels in the desperate parent's fight to rescue her offspring.

Mother O'Day plans to foil the schemes of the crook who wants to wed Molly are worked out with the aid of a young reporter who later turns out to be one of the girl's childhood friends. He and Molly develop a romance of their own and thus the story is brought to a happy conclusion.

The photography throughout is of first-rate quality. The views of old New York are splendidly filmed, as are those of the Great White Way and the cabaret scenes of a modern day.

Louise Dresser gives a fine performance as Mother O'Day, emotionally compelling and delightfully natural. Virginia Lee Corbin, as Molly, registers as a perfect flapper specimen, and a clever youngster named Vondell Darr wins favor by her work in the role of the girl when a child. Ricardo Cortez, as Roth, the crook; and Pierre Gendron, as Cliff Kelly, score heavily. The support is adequate.

In your exploitation mention the fact that this picture is directed by the man who made "The Covered Wagon." You can praise the story's melodramatic power, sympathetic lure and romantic interest without stint. Louise Dresser, Ricardo Cortez, Kathlyn Williams, Virginia Lee Corbin and Pierre Gendron should be featured.

CITY THAT NEVER SLEEPS

James Cruze production, presented by Adolph Zukor and Jesse L. Lasky. Adapted by Walter Woods and Anthony Coldeway from the Leroy Scott story, "Mother O'Day." Directed by James Cruze. Shows at the Rialto, New York, week of Sept. 28. Running time, 67 minutes.

Mother O'Day.....Louise Dresser
 Mark Roth.....Ricardo Cortez
 Mrs. Kendall.....Kathlyn Williams
 Molly Kendall.....Virginia Lee Corbin
 Cliff Kelley.....Pierre Gendron
 Mike.....James Farley
 Tim O'Day.....Ben Hendricks
 Baby Molly.....Vondell Darr

This Leroy Scott story makes medium good screen fare. It won't set the world afire, but the name of James Cruze hooked up with it as the director should have some pulling quality at the box office. The tale has society and the slums mixed in; likewise, it is an attack on the type of hypocrite of social standing who, since the advent of prohibition, has made a private barroom of his home. Though attacking the selling of liquor in public.

The story is admirably cast. Right at this time it must be said that Virginia Lee Corbin as the flapper makes a spot for herself in the picture world.

Little Molly O'Day is born in the saloon of her dad in a slum section. She is the heroine. Her father is shot in a barroom brawl before her eyes, and her mother decides the baby girl shall not be brought up

in the saloon atmosphere. She continues to conduct the saloon, but sends her daughter into the home of a socially prominent but penniless widow, who rears the child as her niece for \$20,000 a year.

With the child grown to flapperhood, prohibition comes along. Mother O'Day instead of still conducting a saloon converts her place into a swell cabaret and gets stiff prices. The best people patronize the resort. As she notes the flappers of about her own daughter's age getting tipsy she is thankful her girl is in safe hands, or at least she so believes. It is inevitable the girl should come to the place and in company with a greaseball who is on the fortune hunting trail. He announces his engagement to Mother O'Day, and she turns the girl from the place, at the same time resolving to save the girl if possible from the man.

In the end the mother is successful, but at the cost of revealing to the girl the history of her parentage. When the police start to take her dance he pulls a gun and starts shooting, which immediately recalls to the girl's mind the picture of her father's death.

The direction is flawless and the story is carried along in a most interesting manner. The old New York scenes with the free and easy barroom and the atmospheric surroundings are exceedingly well worked out.

Louise Dresser handles the role of Mother O'Day, giving it all that could have been placed into the characterization by any one. Her transformation from the saloon-keeping widow to the stylish hostess of an all-night cabaret shows how capable an actress she is. Kathlyn Williams as the penniless society widow also handled a character role cleverly. Ricardo Cortez must have felt right at home in the heavy role, for it must have recalled his Broadway days to him. Pierre Gendron as the juvenile lead was the one faulty spot. He wasn't weighty enough for it.

"The City That Never Sleeps" may not be a world beater at the box office, but it is a picture the fans are going to enjoy. It also speaks the truth about the evils of prohibition, not only to the flappers, but to thousands upon thousands of the youth, boys and girls, of this country. The inside of that could not be told on the screen nor anywhere else, but it is known and may have been Dr. Murray Butler's best and most excellent reason why he decries the hypocrisy of prohibition.

Fred.

Variety, October 1, 1924, pp. 22-23

City That Never Sleeps
 Distributor: Paramount
 Producer: Famous Players-Lasky
 Length: 6,097 feet

DIRECTOR.....JAMES CRUZE
 Author.....Leroy Scott
 Adaptor.....Walter Woods

PLAYERS

Mother O'Day.....Louise Dresser
 Mark Roth.....Ricardo Cortez
 Mrs. Kendall.....Kathlyn Williams
 Molly Kendall.....Virginia Lee Corbin
 Cliff Kelley.....Pierre Gendron
 Mike.....James Farley
 Tim O'Day.....Ben Hendricks
 Baby Molly.....Vondell Darr

TYPE: Adapted from magazine story "Mother O'Day" concerning a mother who gives up possession of her daughter to allow her benefits of cultured environment.

HIGHLIGHTS: Mother relinquishing daughter. . . . Daughter taunts her mother. . . . Excellent lighting. . . . Cabaret scenes. . . . Excellent work of Louise Dresser.

Story: Mother O'Day surrenders her daughter to a society lady in order that the child may grow up in refined surroundings. She refuses to admit her relationship and is scorned by her daughter. Finally her mother-love asserts itself when the girl is about to become engaged to a worthless fellow.

Exhibitors Herald, November 22, 1924, p. 66

"The City That Never Sleeps"

James Cruze's Newest Paramount Production Is Unusually Appealing Melodrama of Mother-Love

Reviewed by C. S. Sewell

Adapted from Leroy Scott's story, "Mother O'Day," James Cruze's newest production for Paramount, "The City That Never Sleeps," is an unusually appealing heart-interest melo-

drama of New York life dealing with characters in two widely different social planes.

In contrast to what might be inferred from the title, this production is in no sense a panorama of the various activities of the great metropolis which extend through every hour of the twenty-four, but is a simple story of mother-love. The principal character is the wife of a saloon keeper who runs the place after her husband is killed and who in order to get her little daughter away from such surroundings arranges to have her brought up by a society woman in entire ignorance of her parentage. The story, which shows how differently affairs turned out from what she expected, furnishes situations that are strongly dramatic and in which excellent suspense is combined with particularly intense heart-interest.

Due to the exceptionally appealing portrayal of Louise Dresser as the mother, this picture holds the interest at all times. This is the finest thing Miss Dresser has ever done, and she plays with such sincerity and ability that she holds your entire sympathy at all times, bringing out strongly the depth of real mother-love and making the whole story seem very real.

The entire cast gives excellent support. Virginia Lee Corbin gives a good performance of the unsympathetic role of the unappreciative and snippy flapper daughter, while Ricardo Cortez makes you cordially hate him as the adventurous crook who seeks to marry the daughter.

James Cruze's direction for the most part is excellent and he brings out to the utmost

the possibilities of this story. About the only criticism is the scene in which the shooting of the adventurer in the cabaret recalls to the girl a similar scene when she was a little tot and her father was killed, and causes her to recognize her mother. This is not entirely convincing, but the force of the story otherwise, its wonderful exposition of mother-love, and strong heart-interest more than make up for this and makes "The City That Never Sleeps" a picture that should please the great majority of picture fans. Coupled with James Cruze's name, it should prove a good box office attraction.

Cast

Mother O'Day.....	Louise Dresser
Mark Roth.....	Ricardo Cortez
Mrs. Kendall.....	Kathlyn Williams
Molly Kendall.....	Virginia Lee Corbin
Cliff Kelley.....	Pierre Gendron
Mike	James Farley

Moving Picture World, October 11, 1924, pp. 519-520

James Cruze's Latest

Newspapers said James Cruze came to Chicago last week to see how McVicker's audience liked his "The City That Never Sleeps." Rumor said he came to see "Beggar on Horseback," a stage play which, rumor adds, he will make into a picture. If the newspapers are correct, he must have felt well repaid for his visit, as Chicago theatregoers liked his picture. It is a good one.

"The City That Never Sleeps" is the picture once titled "The Cafe of Fallen Angels." The new title fits the picture more snugly and it is a snug little (not so little either) production. It contains one great performance, that of Louise Dresser as mother of Virginia Lee Corbin, whose "wild young thing" impersonation is but slightly less exceptional. The story is about a saloon-keeper's daughter whose upbringing entails sacrifice and heroism on the part of her widowed mother. It's wholly metropolitan and wholly good. If I were Mr. Cruze I'd be glad to have my name on it.

* * *

Service Talks on Pictures, *Exhibitors Herald*, October 18, 1924, p. 82

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Cliff Kelley, Newsboy). Group.

Ethnicity: White (Cliff Kelley, Newsboy). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Cliff Kelley). News Employee (Newsboy). Miscellaneous

Description: Major: Cliff Kelley, Positive

Description: Minor: Newsboy, Positive. Miscellaneous, Neutral.

The Clean Heart (1924)

Editor Philip Wriford (Percy Marmont).

Newspaper editor and aspiring novelist Philip Wriford (Percy Marmont) suffers a mental breakdown from overwork and tries to escape his “other self” who he believes is following him. Tramp Puddlebox (Otis Harlan) sacrifices his life to save Wriford when the editor retreats to the country. Wriford also falls in love with Essie Bickers (Marguerite De La Motte), and she restores his sense of well-being. The editor discovers that a book he wrote has become a success. He proposes to the crippled Essie, who fell over a cliff during a storm after Wriford, in his unbalanced state, proposed that they run off together without getting married. Although Wriford is married, no mention is made of his wife, once he leaves her. *The New York Times* review noted a double exposure shot that expresses Wriford’s mental condition by superimposing an image of the presses at work. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, pp. 48-49.



Newspaper editor and successful novelist Philip Wriford suffers a mental breakdown from overwork and worry over having to support orphaned children. To get away from the "other self" he imagines is following him, he wanders into the country and befriends Puddlebox, a philosophical tramp, who sacrifices his own life to save Philip. While recovering in a hospital, he meets Essie, a simple and romantic girl, who eventually restores him to health and happiness. *American Film Institute Catalog of Feature Films*

PREPARING TO PRODUCE ‘THE CLEAN HEART’

*Latest Hutchinson Novel Will Be
New Vitagraph Picture*

SINCE the warm reception of “If Winter Comes” and “This Freedom” by the movie fans and the critics, it would appear that A. S. M. Hutchinson’s novels hit the spot for popular movies. It is not surprising, therefore, that Vitagraph was glad to get hold of the world rights to “The Clean Heart,” the picturization of which was but recently made by the author himself.

The popularity of this story as a novel warrants the expectations which are held out for its becoming an extremely popular motion picture. The supervision of the production will be undertaken by Mr. Albert Smith, president of the company, but the name of the director and the principal star has not as yet been announced.

The story concerns the search of a man for spiritual freedom. This character is portrayed in the person of a London journalist, author of several novels and editor of a prominent weekly publication. He has fought hard for the position he has attained but he is unhappy because he is under the constant strain of the burdens which he assumed when he undertook the support of his brother’s family, and is subjected to the constant nagging details of household affairs. Rather than free himself from these bonds he allows his fine sensibilities to suffer.

In addition his duties of editing his publication become to him dull routine. His artistic spirit rebels until there comes a break in his mind. In a moment of mental derangement he hurls himself in the Thames.

He is rescued and placed under arrest, but escapes and flees London. He meets up with a vagabond, a man of keen human perceptions and deep, sound philosophy, but one who is impatient at the confines of life. The journalist assumes this role of life and finds it very agreeable.

He finally becomes a schoolmaster, meets some simple townfolk and falls in love with the young daughter. In the meantime his

whereabouts have been discovered by his publishers and he is urged to return to assume his old duties and his former social position. But this would mean giving up the girl he loves. He finally decides on a plan which leaves the way clear for a satisfactory life for himself and a happy ending for the story.

* * *

RURAL ENGLAND STORY INTERESTINGLY PLAYED

*Vitagraph Handles This Hutchinson
Story in Excellent Manner*

*'THE CLEAN HEART,' Vitagraph Photo-
play. From the story by A. S. M. Hutch-
inson. Director J. Stuart Blackton. Length
8,000 Feet.*

CAST AND SYNOPSIS

Philip WrifordPercy Marmont
PuddleboxOtis Harlan
Essie BickersMarguerite de la Motte

Philip Wriford, an editor and author, suffers a nervous breakdown from overwork. He wanders into the country half insane. He is picked up by Puddlebox, a tramp, who invites him to join in a wandering trip. Wriford accompanies Puddlebox and regains his health. In a reckless moment Philip jumps from a cliff and breaks his legs. Puddlebox in an attempt to rescue him from the tide gives up his life. Philip awakens in a hospital where Essie Bickers is a nurse. He falls in love with her but fears to marry lest it tie him down. He leaves her but after a year returns and marries her.

By LEN MORGAN.

THE scene of this picture is laid in rural England and is far away from the cabaret and ballroom scenes of most pictures and is therefore a relief. It is clean, wholesome, human, entertainment and should have a strong box-office appeal.

The story is rather unusual and for those who are not familiar with the ending, it should hold the suspense to the last flash. Interest is well sustained and the continuity excellent, although there seems to be a few too many captions.

There are many dramatic scenes that give the picture weight. The scene in which Puddlebox, the faithful, gives up his life for his friend is well done and proves Otis Harlan to be an actor of ability.

Marguerite de la Motte does a fine bit of emotional acting in the scene where Marmont asks her to run away with him but without the formality of a marriage ceremony. Miss de la Motte is well cast in this picture and carries a great appeal.

Percy Marmont bears the heavy part of the picture. He is the foundation and pillars. The story is almost a biography and all characters incidental to the editor-writer.

This is not the type of story to stir one with excitement but its depth of thought will take it over in good shape. The director has given many deft touches that help the picture greatly and kept it from being just ordinary.

There are several spots in which the production seems to drag but these are remedied before one really discovers what it is all about.

The English scenes are excellent. The little villages, with their immaculate neatness; and the taverns, with the peuter ale mugs are true to life. No details have been overlooked to make this an interesting and entertaining picture.

The author A. S. M. Hutchinson has a large following in this country and it would be well to use his name in advertising. Percy Marmont and Marguerite de la Motte have many fan friends who will be attracted by proper exploitation.

Advertise this as a clean, wholesome production which is safe for any member of the family to witness.

"The Clean Heart"

Vitagraph Offers Splendid Adaptation of
Hutchinson Novel With Percy
Marmont in Leading Role

Reviewed by C. S. Sewell

J. Stuart Blackton's newest production for Vitagraph is an adaptation of a novel, "The Clean Heart," by A. S. M. Hutchinson, with Percy Marmont appearing in a somewhat similar type of role to the one he portrayed in the same author's "If Winter Comes."

Like "If Winter Comes," "The Clean Heart" is a decidedly out of the ordinary story. It is a narrative of the adventures of a newspaper editor and author whose mind becomes unbalanced through overwork. To get away from his other self that he imagines is always following him, he wanders into the country and meets with experiences which involve a philosophical tramp and a simple romantic country girl.

Despite the fact that the hero is mentally unbalanced, there is nothing unpleasant or gruesome in his actions. He is a perfectly harmless, whimsical type of fellow who does odd things which he would not do in his sane moments. Percy Marmont makes this character very human and plausible, and even more sympathetic than it really deserves, and you watch his wonderful performance with interest. His work in this picture is every bit as fine as in "If Winter Comes."

The human interest angle in this story is strong, especially in the deep affection of the tramp, Puddlebox, for the hero, whom he calls Loony. Mr. Blackton has succeeded in the task, especially difficult with a story of this type, of transferring to the screen the spirit and charm of the original. The scene where Puddlebox lifts the injured hero to a rocky ledge and on finding, as the tide rises, that it will not support them both, lets go and loses his life, is filled with true drama and a depth of feeling that gets down under the skin.

Up to this point the hold of the story is tense, then comes a natural slackening of the tension with the introduction of the heroine and the gradual building up of this angle. There is an effective scene where the hero, still mentally unbalanced, proposes that the girl go away with him without a marriage ceremony. Disillusioned and shocked, she rushes out and this leads to a situation where, rather than drag the hero over the edge of a cliff, she lets go and falls on the rocks below. The latter half of the story does not seem to rise quite to the same height, due probably to the fact that neither are the hero's actions so deserving of sympathy nor is his romance with a girl of this type entirely convincing. Some of the titling, too, is so decidedly English that it does not register.

Percy Marmont was an ideal selection for the role of the hero. Second only to his interpretation is the excellent work of Otis Harlan as the lovable tramp, Puddlebox. Marguerite De LaMotte in the role of the heroine is attractive and gives a convincing performance.

Taken altogether, however, "The Clean Heart" is a well-made, finely directed, attention-holding picture, with strong human interest and moments of fine pathos and comedy, excellently acted. The settings are fine and the photography excellent. Mr. Blackton deserves credit for his excellent direction. This production should please the majority of audiences and especially appeal to high-class patronage.

Cast

Philip Writford.....	Percy Marmont
Puddlebox.....	Otis Harlan
Eadie Bickers.....	Marguerite De La Motte
Bickers.....	Andrew Arbuckle
Mrs. Bickers.....	Mariha Petelle
Brida.....	Violet La Plante

Based on novel by A. S. M. Hutchinson.

Directed by J. Stuart Blackton.

Length, 8,000 feet.

Story

Living with a nagging aunt whose husband is a loafer and having to provide for his brother's four orphaned children, Philip Writford works himself up to be the editor of a newspaper and also writes a successful novel, but the mental strain is too much and his mind becomes unbalanced and he believes there is another self continually urging him on to other tasks. Wandering into the country he meets a philosophical tramp, Puddlebox and they become fast friends. Finally when Writford is injured Puddlebox sacrifices his life in the rising tide to save Writford who finally recovers in a hospital. There Writford meets a commonplace and overly-romantic girl, Eadie and still mentally unbalanced he proposes that she go away with him without marriage. In her disappointment she rushes out and huris herself over a cliff. Believing her dead, Writford, who has learned the awful result of his selfishness with his two friends, returns to London. A year later, he visits the country and finding that Eadie is alive but unable to walk, he declares his real love and intention to devote his life to her happiness.

Percy Marmont in
"The Clean Heart"

Vitagraph

As a Whole....STRONG DRAMA. EXCEPTIONALLY FINE PICTURE UNUSUALLY WELL MADE. ITS APPEAL QUESTIONABLE.

Star....Gives mighty fine performance.

Cast....Otis Harlan easily ranks with the star as a convivial tramp. Margaret De La Motte sweet. Others well-cast but unimportant.

Type of Story....A. S. M. Hutchinson who wrote the famous "If Winter Comes" has developed a magnificent character study in "The Clean Heart." Briefly the story tells of how the selfishness of a man is overcome by a great love, just at the moment when he is about to sacrifice that fine feeling to a debasing one. This characterization makes for vast difficulties in the picturization of the material. Director J. Stuart Blackton has done a most intelligent piece of work although at times Marmont's characterization fails to be recorded.

How a picture of this type will meet popular appeal is a problem and will likely be dependent upon the patronage of each individual house. Average movie fans who seek thrills, etc. may not like this unusually fine story adapted in first rate fashion.

There is no doubt of this: that "The Clean Heart" plus "Captain Blood" give Vitagraph two of the very best pictures of the season. They are widely different both in point of appeal and type of production and it augurs well for the old company to see these pictures both of which should be successful at the box office, although it may be difficult to exploit "The Clean Heart."

Box Office Angle....It all depends on your patronage. Intelligent audiences will surely like this immensely.

Exploitation....Where you played "If Winter Comes" and it made good, or if you know that Marmont is liked by your people, play him up. He's your best bet. Hutchinson is not particularly well known in this country, except for "If Winter Comes." You must use his name, however. There is a mighty strong sequence where the heroine slips over a huge cliff. If you can get a trailer, run this. It should bring them back.

Above all, don't let your audience in during the middle of this picture. This will certainly spoil it for them.

Direction....J. Stuart Blackton, excellent.

Author.....A. S. M. Hutchinson

Scenario by.....Marion Constance Blackton.

Cameraman.....Steve Smith, Jr.

PhotographyExcellent

LocaleEngland

Length7,950 feet

The Clean Heart

Distributor: VITAGRAPH

Producer: Vitagraph

Length: 7,950 feet

DIRECTOR.....J. STUART BLACKTON

Author.....A. S. M. Hutchinson

Adaptor.....Marion Constance

PLAYERS

Philip Wriford.....Percy Marmont

PuddleboxOtis Harlan

Essie Bickers....Marguerite de la Motte

TYPE: The story of a man's fight against himself.

HIGHLIGHTS: The workings of a newspaper office . . . Severe storm with the hero caught in the rising tide in a cave . . . Thrilling drop off a cliff . . . intense love interest and highly developed human interest element.

Story: Philip Wriford, overworked editor and novelist seeks to get away from himself and find happiness away from cares and drudgery, resolving to care for nobody. He scrapes up an acquaintance with Puddlebox, a wanderer and philosopher and the two live a roving life. Puddlebox sacrifices his life to save Wriford. Philip meets Essie and a love interest develops, although the youth cannot make up his mind to marry. Complications develop in which Essie almost gives her life to save Wriford and which results in her complete redemption.

Exhibitors Herald, September 27, 1924, p. 52



week, is a surprisingly stirring piece of work, quite different from the ordinary run of pictures. In this photodrama the director has accomplished with admirable skill the unusual feat of reflecting the author's originality in description. As told in shadow form there is an obvious omission in the narrative, but this, curiously enough, does not detract from its compelling interest.

Percy Marmont, who acquitted himself with high honors as Mark Sabre in the film version of Mr. Hutchinson's "If Winter Comes," delivers an even more remarkable performance as the weird Philip Wriford in this pictorial effort. Although Mr. Marmont has a tremendous task in "The Clean Heart," he never once shows a scintilla of waning interest in his characterization. He is good as the cheerful young man, natural later in his portrayal of the character's nervousness due to overwork, and resourceful as the mentally unbalanced Wriford.

J. Stuart Blackton produced this film, for which he deserves unstinted praise. We can hardly reconcile his previous productions with this artistic feature, in which there is depth, splendid suspense and cleverly thought out double exposures. To take this novel and grind from it such an excellent picture, revealing subtly the hallucinations of the chief character, his abandon and his occasional cruel selfishness, only shows what producers can do when they have an inspiring story. There is no silly humor in this film. It tells the story of a writer and newspaper editor whose mind becomes unhinged through overwork and who one day suddenly flees from his wife and home. Mr. Blackton, aided by Mr. Marmont, reveals the gradual breakdown of the editor. From a cheerful young man he becomes at 34 an irritable genius, who dreads the grinding rumble of the newspaper presses, even in his comfortable office. A double exposure effect depicting faintly the presses at work tells of the man's mental condition.

At the outset of his wanderings as a vagabond he encounters happy, fat, old Puddlebox, who is constantly expressing thanks to the Almighty. Otis Harlan has the rôle of Puddlebox, and he, too, rises above anything in which we have seen him on the screen. A genial old soul is Puddlebox, loyal and generous to his new pal, for whom he eventually sacrifices his life.

One of the many interesting scenes is where Wriford in his cracked state of mind decides to seek excitement by robbing a house. He gives Puddlebox the silver and watches, and the old man, eager that his friend should not be apprehended, goes forth to return the stolen objects, but is caught by the owner of the house. Wriford hastens to the assistance of the fat vagabond and there is a fight, the pair finally running away after pushing a policeman into a stagnant pool.

A thrilling dramatic sequence is where Wriford has injured both legs by leaping from a high rock by the ocean at Port Rannock. He is discovered by Puddlebox, who fears the sea, but with courageously manages to carry Wriford to a ledge where he will be out of danger when the tide is full. This effort saps the old man's strength and he is caught himself by the waters. A wonderful series of scenes shows Puddlebox fighting for his life, gripping the slippery rocks and finally disappearing.

Eventually Wriford meets Eadie Bickers, daughter of the local plumber—capably played by Marguerite de la Motte—who falls in love with him, believing him to be a poor school teacher. Wriford is regaining his mental equilibrium, but occasionally has strange lapses from actual sanity. While he admires the girl, the mention of marriage brings back to him his terror of the past. Then we hear of Wriford's book, written before he left home, becoming an astounding success. The author tells Eadie that instead of being poor he is wealthy.

It seems strange that after Wriford fled from his hearth and home there is no reference to his wife, which is a flaw in the screen narrative. This, we think, is an omission which by inclusion would have improved the story.

It must not be supposed that this is a gloomy picture, as it is not, in spite of the theme. There are dramatic moments, and many others filled with cheer. "The Clean Heart" is a production so well filmed that it holds the interest from the instant Percy Marmont comes into the picture to the finishing scene.



Status: Unknown
Unavailable for Viewing

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

Col. Heeza Liar, Bull Thrower (1924)

Cartoonist creates Col. Heeza Liar and occasionally interacts with the cartoon character mainly based on Theodore Roosevelt and the general stereotype of the 19th and early 20th century former adventurer and lion hunter.



Colonel Heeza Liar is the star of the first animated series featuring a recurring character. He was created by J. R. Bray and the series ran from 1913 to 1917 and restarted in 1922 until 1924. It was produced by Bray Productions and directed by Vernon Stallings. The series was animated by Walter Lantz from 1922 to 1924 and featured live-action segments interacting with the animation, much like the popular contemporary series *Out of the Inkwell*.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Cartoonist)

Ethnicity: White (Cartoonist)

Media Category: Newspaper

Job Title: Cartoonist (Cartoonist)

Description: Major: Cartoonist, Positive

Description: Minor: None

Col. Heeza Liar, Cave Man (1924)

Cartoonist creates Col. Heeza Liar and occasionally interacts with the cartoon character mainly based on Theodore Roosevelt and the general stereotype of the 19th and early 20th century former adventurer and lion hunter.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Cartoonist)

Ethnicity: White (Cartoonist)

Media Category: Newspaper

Job Title: Cartoonist (Cartoonist)

Description: Major: Cartoonist, Positive

Description: Minor: None

Col. Heeza Liar, Daredevil (1924)

Cartoonist creates Col. Heeza Liar and occasionally interacts with the cartoon character mainly based on Theodore Roosevelt and the general stereotype of the 19th and early 20th century former adventurer and lion hunter.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Cartoonist)

Ethnicity: White (Cartoonist)

Media Category: Newspaper

Job Title: Cartoonist (Cartoonist)

Description: Major: Cartoonist, Positive

Description: Minor: None

Col. Heeza Liar The Lying Tamer (1924)

Cartoonist creates Col. Heeza Liar and occasionally interacts with the cartoon character mainly based on Theodore Roosevelt and the general stereotype of the 19th and early 20th century former adventurer and lion hunter.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Cartoonist)

Ethnicity: White (Cartoonist)

Media Category: Newspaper

Job Title: Cartoonist (Cartoonist)

Description: Major: Cartoonist, Positive

Description: Minor: None

Col. Heeza Liar, Nature Faker (1924)

Cartoonist creates Col. Heeza Liar and occasionally interacts with the cartoon character mainly based on Theodore Roosevelt and the general stereotype of the 19th and early 20th century former adventurer and lion hunter. Last cartoon in the series.



Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Cartoonist)

Ethnicity: White (Cartoonist)

Media Category: Newspaper

Job Title: Cartoonist (Cartoonist)

Description: Major: Cartoonist, Positive

Description: Minor: None

Col. Heeza Liar, Sky Pilot (1924)

Cartoonist creates Col. Heeza Liar and occasionally interacts with the cartoon character mainly based on Theodore Roosevelt and the general stereotype of the 19th and early 20th century former adventurer and lion hunter.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Cartoonist)

Ethnicity: White (Cartoonist)

Media Category: Newspaper

Job Title: Cartoonist (Cartoonist)

Description: Major: Cartoonist, Positive

Description: Minor: None

Col. Heeza Liar's Ancestor (1924)

Cartoonist creates Col. Heeza Liar and occasionally interacts with the cartoon character mainly based on Theodore Roosevelt and the general stereotype of the 19th and early 20th century former adventurer and lion hunter.



Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Cartoonist)

Ethnicity: White (Cartoonist)

Media Category: Newspaper

Job Title: Cartoonist (Cartoonist)

Description: Major: Cartoonist, Positive

Description: Minor: None

Col. Heeza Liar's Horseplay (1924)

Cartoonist creates Col. Heeza Liar and occasionally interacts with the cartoon character mainly based on Theodore Roosevelt and the general stereotype of the 19th and early 20th century former adventurer and lion hunter.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Cartoonist)

Ethnicity: White (Cartoonist)

Media Category: Newspaper

Job Title: Cartoonist (Cartoonist)

Description: Major: Cartoonist, Positive

Description: Minor: None

Col. Heeza Liar's Knighthood (1924)

Cartoonist creates Col. Heeza Liar and occasionally interacts with the cartoon character mainly based on Theodore Roosevelt and the general stereotype of the 19th and early 20th century former adventurer and lion hunter.



Heeza Liar was a club bore who told Munchausen-style stories. In this one he tells of how he was a knight when he was a youngster and defeated a brigand. IMDb

The Colonel gets into a sword fight with a live action partner and then explains how he was one of the finest knights in a long-ago kingdom. *Internet Animation Database*
http://www.intanibase.com/shorts.aspx?shortID=3744#page=general_info

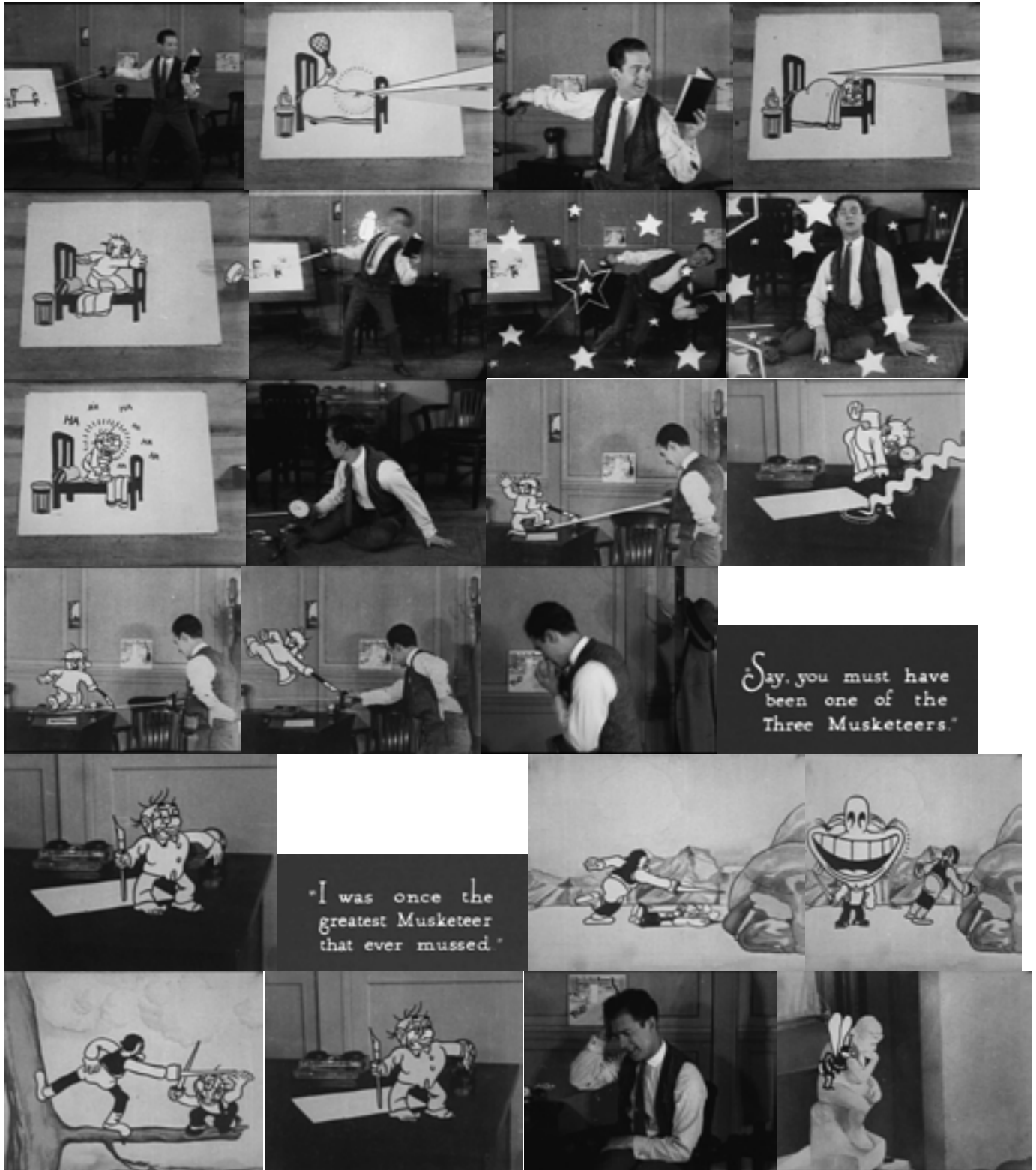
The film opens shown a drawing board containing a bed in which someone under the covers. That someone is being poked but poking back. As the camera reveals it is animator Walter Lantz holding a book with one hand a sword in the other.

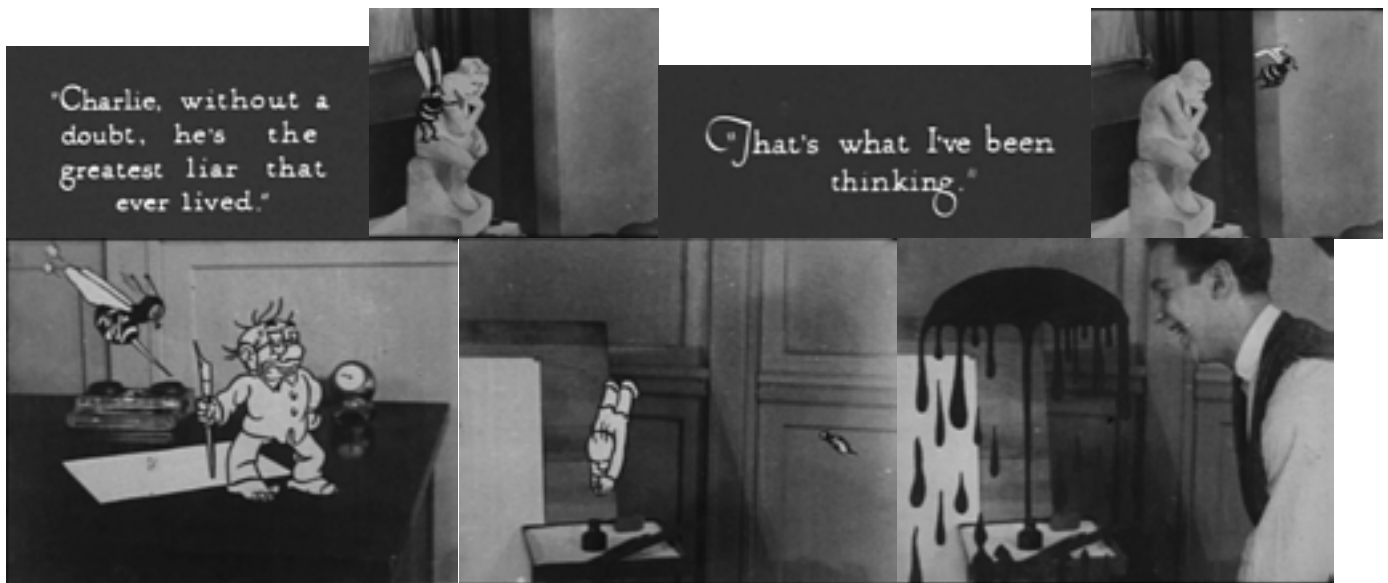


The Colonel finally comes out from beneath the covers and spars with Lantz until he wins. At that point he begins to tell Lantz the tall tale of when he was the best of the Three Musketeers. In the cartoon sequence we see the whole Liar family working on forging swords. Soon King Limberger arrives to get his new sword. Of course the only one meeting his standards is the one made by the Colonel. With that he appoints the Colonel a Knight and although reluctant at first, the Colonel rides off with the King. The scene switches to show a highwayman awaiting the King and planning revenge. Unfortunately for the King the Colonel has fallen off the horse so the

King is captured. The remained of the cartoon shows the Colonels story of how, with the unexpected help of a hornet, he wins the battle with the highwayman. Ends with another live sequence where Lantz tests the Colonels bravery causing him to emulate Koko the Clown and jump back into the ink bottle. *Big Cartoon Database*

<https://www.bcdb.com/cartoon-story/23042-Colonel-Heeza-Liars-Knighthood>





Scenes from *Knighthood* (1924)

Status: Print exists
Seen on Blu-ray Disc

Type: Movie
Genre: Animation
Gender: Male (Walter Lantz)
Ethnicity: White (Walter Lantz)
Media Category: Newspaper
Job Title: Cartoonist (Walter Lantz)
Description: Major: Walter Lantz, Positive
Description: Minor: None

Col. Heeza Liar's Mysterious Case (1924)

Cartoonist creates Col. Heeza Liar and occasionally interacts with the cartoon character mainly based on Theodore Roosevelt and the general stereotype of the 19th and early 20th century former adventurer and lion hunter.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Cartoonist)
Ethnicity: White (Cartoonist)
Media Category: Newspaper
Job Title: Cartoonist (Cartoonist)
Description: Major: Cartoonist, Positive
Description: Minor: None

Col. Heeza Liar's Romance (1924)

Cartoonist creates Col. Heeza Liar and occasionally interacts with the cartoon character mainly based on Theodore Roosevelt and the general stereotype of the 19th and early 20th century former adventurer and lion hunter.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Animation

Gender: Male (Cartoonist)

Ethnicity: White (Cartoonist)

Media Category: Newspaper

Job Title: Cartoonist (Cartoonist)

Description: Major: Cartoonist, Positive

Description: Minor: None

Dinky Doodle Cartoons (1924-1926)

Cartoonist Walter Lantz interacts with Dinky Doodle and his sidekick mutt Weakheart.



Now playing an important role at the Bray Studios, Walter Lantz took up the creation of his own series. Public interest had waned in the second incarnation of Col. Heeza Liar, which Lantz had been directing; the character evidently fell out of popularity. As a substitute, Lantz created a boy character called Dinky Doodle and gave him a sidekick mutt named Weakheart. The pairing of a little boy and a dog was already a cliché in animation and comics; prior to this duo, we had already seen Bobby Bumps and Fido, Dud Perkins and Wag, and so forth. As far as plot and format went, Dinky Doodle carried on stylistic elements of the second Heeza Liar series: animated segments were intertwined with live action footage of Lantz as protagonist, often combining both techniques so that cartoon characters and humans interacted.



Dinky, Weakheart and their "boss" Walter Lantz explored a number of fairy tale scenarios as well as engaging in more traditional tit-for-tat battles at the studio. Dinky Doodle is probably the best-remembered creation of Walter Lantz's early career. In later years, Bray would reissue the series to TV together with its sister series, Pete the Pup (q. v.); in their TV incarnations, both series were

rebranded "Dinky Doodles [sic]," although Dinky himself had never appeared in the Pete cartoons. *The Bray Animation Project Web Site*, Dinky Doodle (1924-1926). <http://brayanimation.weebly.com/dinky-doodle.html> (Image: Mark Newgarden).



Exhibitors Herald, October 18, 1924, p. 47

Dinky was a little boy with big, round eyes, and Weakheart was his non-heroic dog. They cavorted through about one cartoon per month for a couple of years, until *Dinky Doodle in the Army*, released August 19, 1926, 23 in all. Lantz, who had earlier worked on many of Bray's Col. Heeza Liar cartoons, wrote, directed and animated them. His assistants included David Hand (who later directed several Mickey Mouse cartoons and Clyde Geronimi (who directed parts of *Victory through Air Power*, *Cinderella* and other feature-length animations). Lantz often appeared in Dinky's cartoons, just as Max Fleischer did in Koko the Clown's. The Dinky Doodle & Weakheart cartoons managed to maintain a screen presence for at least a little while during the silent era. But by the time sound came in, they'd completely disappeared. *Toonpedia.com*

Comedy Gets a New Character

JACQUES KOPFSTEIN

Gen'l Manager Bray Productions, Inc.

SCENE—Bray Studios.

Enter Colonel Heeza Liar (illustration of Colonel Heeza Liar)

"Gee! I've been working around the Bray Studios for twelve years now, and am the oldest cartoon in existence. I wish Bray would give me a rest.

"Look what's happened to the other Bray characters. Bobby Bumps has grown up, and is a big boy now; Goodrich Dirt, the famous tramp, became a war profiteer and is living on Fifth Avenue. He's quit the movies too. Dud Perkins and his gang who made "US FELLOWS" famous are all going to college now, and even "Jerry" is not on the job any longer.

"Of all the Bray cartoons I am the only one that is still working. I wish Bray would give me a vacation."

J. R. Bray heard Colonel Heeza Liar's complaints and told the COLONEL that he would not send him to the Old Soldier's Home, or put him on a pension, but would just give him a



Walter Lantz, cartoonist, portrays his new character "Dinky Doodle" and his dog.

short vacation, and then came the thought of another character which would bring joy and smiles to the international audiences that enjoy the Bray Cartoons, ever since they were invented many years ago by Bray himself.

A new cartoon which will come from

the Bray Studios during the coming season at monthly intervals will be known as DINKY DOODLE. Dinky Doodle is a rough and tumble boy, full of pep and life—sure to become a favorite of all.—His constant companion is a black and white dog, known as "Weakheart," who takes part in all Dinky Doodle's mischievous undertakings.

The first of the Dinky Doodle series is entitled "Dinky Doodle and the Wonderful Lamp"—a burlesque on the Fairy Tale of "Aladdin and his Magic Lamp."

Dinky Doodle will work in this series in conjunction with the cartoonist himself. In other words, these series will not be straight cartoons but will be what are known as "combination" cartoons, where the actor appears in conjunction with the cartoon character—a process which was invented by J. R. Bray—which not only gives novelty to each individual subject, in addition to the entertainment, but is mystifying as well. Walter Lantz, the famous cartoonist who has achieved success in directing the COLONEL HEEZA LIAR SERIES will direct the new Dinky Doodle Series. Distribution will be through the Standard Cinema Corporation.

Exhibitors Trade Review, August 16, 1924, p. 30





The fourth set of shorts are a cartoon series known as the Dinky Doodle Cartoons. These come from the Bray Studios, who were responsible for the Colonel Heeza Liar cartoons. The Dinky Doodle cartoons will be released at monthly intervals. Dinky Doodle is a rough and tumble boy, full of pep and life. Dinky Doodle will work in this series in conjunction with the cartoonist himself. In other words these series will not be straight cartoons, but will be what are known

as "combination" cartoons, where the actor appears in conjunction with the cartoon character—a process which was invented by J. R. Bray. Walter Lantz, the famous cartoonist who has achieved success in directing the Colonel Heeza Liar Series, directed the new Dinky Doodle series.

Exhibitors Trade Review, November 29, 1924, p. 42

Dinky Doodle: The Magic Lamp (aka Aladdin's Lamp) (1924)

Cartoonist Walter Lantz interacts with Dinky Doodle and his sidekick mutt Weakheart

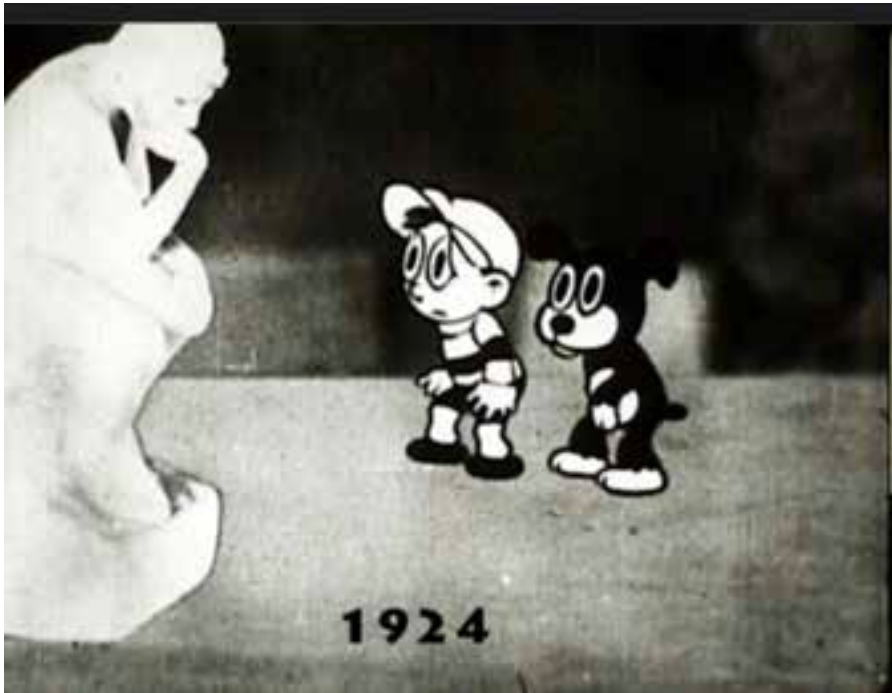


Dinky Doodle and Weakheart enter the storybook to find an Asian setting. After encountering a mean old Chinese man and evading him, Dinky recovers the magic lamp from the man shouting "New lamps for old." Dinky and the rest of the crew are safe at the end, lamp and all. *Big Cartoon Database*

982 *The Magic Lamp* (September 15, 1924; b&w)

Dir: Walter Lantz; Bray Studios; Dinky Doodle (debut); Lantz (later of "Woody Woodpecker" fame) not only wrote and directed this silent cartoon series, which combined live action and animation, but also appeared alongside his characters—the little boy, Dinky, and his dog Weakheart; 23 "Dinky" shorts were produced (1924–26).

Douglas L. McCall, *Film Cartoons: A Guide to 20th Century American Animated Features and Shorts*, p. 160⁶

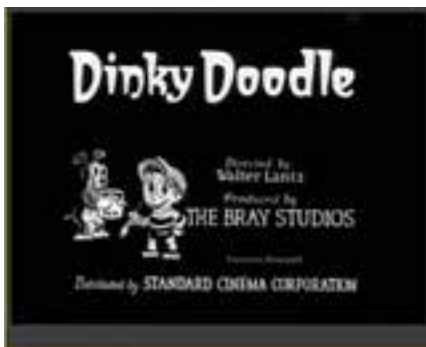


Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Walter Lantz)
Ethnicity: White (Walter Lantz)
Media Category: Newspaper
Job Title: Cartoonist (Walter Lantz)
Description: Major: Walter Lantz, Positive
Description: Minor: None

Dinky Doodle: The Giant Killer (aka Jack and the Beanstalk) (1924)

Cartoonist Walter Lantz interacts with Dinky Doodle and his sidekick mutt Weakheart



On discovering an ogre's house, Dinky and his dog take home a magic guitar and a hen which lays golden eggs. However, the ogre won't let himself be fleeced so easily. *Big Cartoon Database*

Scenes from “The Giant Killer:”





Status: Print Exists
Viewed on YouTube

Type: Movie
Genre: Animation
Gender: Male (Walter Lantz)
Ethnicity: White (Walter Lantz)
Media Category: Newspaper
Job Title: Cartoonist (Walter Lantz)
Description: Major: Walter Lantz, Positive
Description: Minor: None

Dinky Doodle: The Pied Piper (1924)

Cartoonist Walter Lantz interacts with Dinky Doodle and his sidekick mutt Weakheart

Lantz, dressed as the image of a French “artist” complete with goatee and beret discovers that his studio is being overrun by mice. He does everything he can to get rid of the mice finally shooting at them with a gun, but they catch the bullets and play with them. Frustrated, he reprimands Dinky and Weakheart for not taking care of the problem. They figure out that music will tame the savage mice and like two Pied Pipers lead the mice away from the studio to a land filled with cheese. They return triumphant and the artist, Dinky and Weakheart do a happy dance. But when they open the door to the studio at the end of the cartoon, thousands of mice are there and run back into the studio. *Viewing Notes*





Scenes from *Pied Piper* cartoon

Status: Print Exists
Unavailable for Viewing

Type: Movie
Genre: Animation
Gender: Male (Walter Lantz)
Ethnicity: White (Walter Lantz)
Media Category: Newspaper
Job Title: Cartoonist (Walter Lantz)
Description: Major: Walter Lantz, Positive
Description: Minor: None

Dirty Hands (1924)

Newspaper. A poor kid (Jack McHugh) put in an orphan home because his mother couldn't support him, reads a newspaper story that a whole kennel of blooded dogs have run away. He recognizes the dogs as the ones he released from the dog-catcher, and he returns the dogs to their rightful owners and receives a large reward so he and his mother can be reunited.

* * *

DIRTY HANDS

Educational 2 reels
 A juvenile comedy: cast including Jack McHugh,
 James Hertz, Birdie Fogel, Tom Hicks.

SYNOPSIS

Jack was the son of a poor family; he took care of the baby and delivered the washing. While doing his errands he finds his gang engaged in a baseball contest, which he joins. The game is broken up when a batted ball crashes through a neighboring pane of glass.

Due to conditions, and her inability to support him, Jack's mother decided to put him in an orphan home, but Jackie's poodle dog causes a great deal of trouble for Jack at the home. They send for the dog-catcher whose entire catch is released by Jack, while securing the liberty of his own dog.

In a newspaper he notes that a whole kennel of blooded dogs have run away, and in his new charges he recognizes the lost brood. He returns them to their owners, receives a large reward and his mother and he roll in prosperity.

"Dirty Hands" is a right good little comedy, for it possesses contrast and story. The audience will like the cast, and Jack McHugh is a freckle face well known to the movie going public. There are many good laughs, and a moment or two of pity for the kiddie being put away with the orphans.

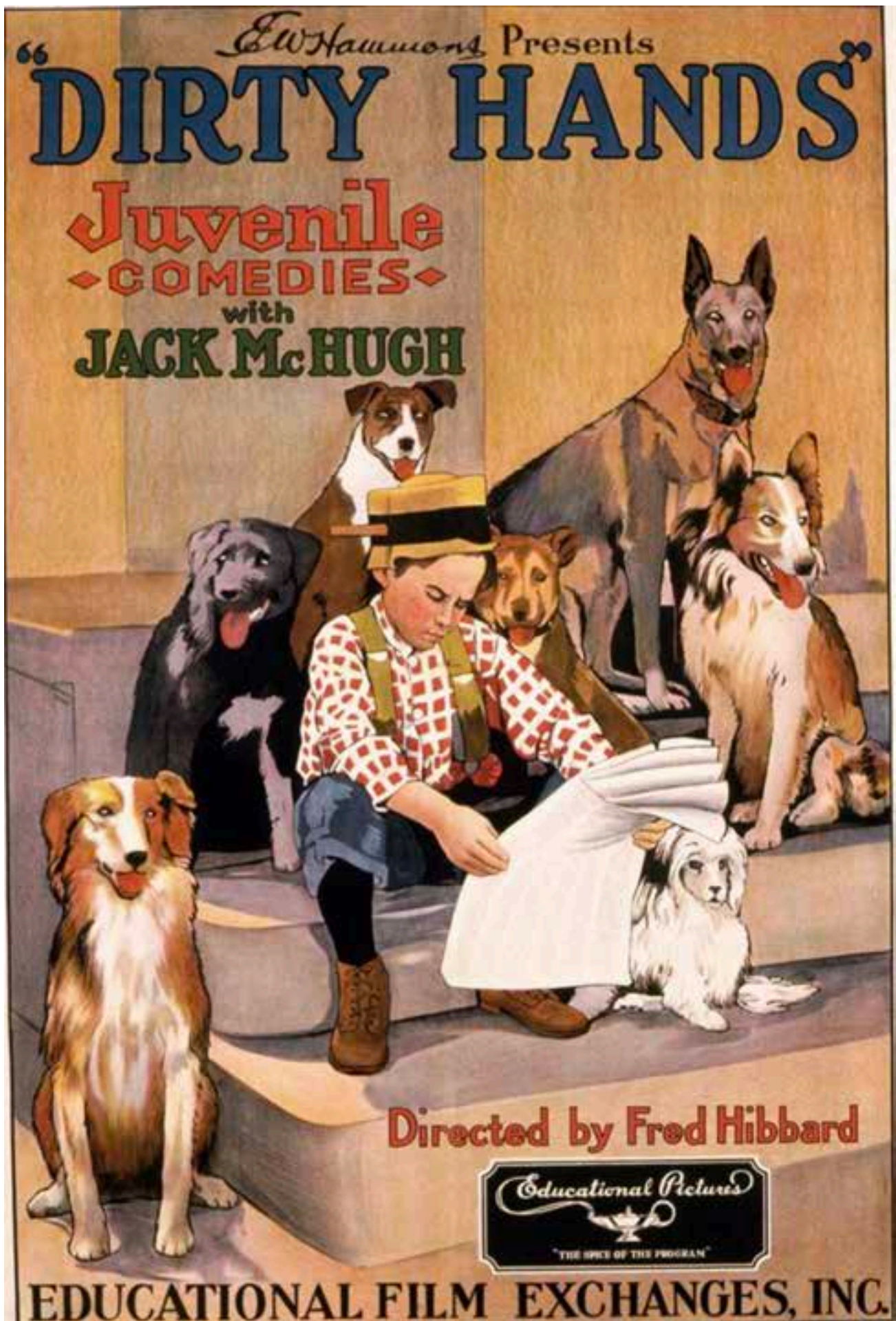
The action in the baseball game is good as are the captions. The way that team runs away when the window is broken is quite true to life.

This should be a good comedy to book, for where there are a number of children and young folks, juvenile comedies always succeed in securing their cordial interest.

"Dirty Hands"

(Educational—Comedy—Two Reels)

This Juvenile Comedy, written and directed by Fred Hibbard, probably will succeed in entertaining youngsters much better than grown-ups because the humor is far from mature and there isn't much about it that's new and different. But the children ought to like it. Jack McHugh, Birdie Fogel, James Hertz and Tom Hicks, the players, work energetically and succeed in investing it with the joy of life and keeping it moving despite the lack of a consistent story. The first scene is of a poor home, then the comedy is based on a ball game in which children participate with make-shift bats and masks. There is an orphan home, and then scenes of a group of dogs and a dog-catcher that are the best part of the picture. No matter what the dog-catcher does, the canines elude him. And they do it so cleverly and with such evident delight in the fun, that this part of the picture ought to hugely please all who see it.—S. S.



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

Dynamite Smith (1924)

Reporter Gladstone Smith (Charles Ray) is a fearful, timid young reporter in 1898 San Francisco. Smith is a bespectacled book reviewer and literary editor of a San Francisco paper who gets excited when he is asked to be a reporter and “cover” a fight on the waterfront.



In 1898 San Francisco, timid newspaper reporter Gladstone Smith (Charles Ray) is assigned to a murder case. He flees to Alaska with the wife of alleged killer “Slugger” Rourke (Wallace Beery) after Rourke catches them together and beats them. Following a series of encounters, Smith decides to overcome his cowardice by hitting his foot with an axe so he cannot run away. Smith captures Rourke in a bear trap and Rourke is then killed in a dynamite explosion. The newspaper element only serves to set up the conflict with the majority of the action taking place in Alaska. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 49.

Timid San Francisco news reporter Gladstone Smith, assigned to a murder case, sympathizes with the wife of the killer, Rourke, and flees with her to Alaska. When Rourke finds them, Smith escapes with her baby to a settlement where he meets restaurant cashier Kitty Gray. Again Rourke interferes, but Smith manages to capture him in a bear trap and Rourke dies in a dynamite explosion. *American Film Institute Catalog of Feature Films*



The meek and mild Gladstone Smith (Charles Ray) is a reporter for the morning edition. While following a lead on a murder case, he meets Violet (Bessie Love), the wife of the supposed killer, Slugger Rourke (Wallace Beery). Rourke finds them talking and beats up both of them. Violet, who is pregnant, asks Smith to accompany her when she runs away to Alaska. He does, and she dies after

the baby is born. Rourke shows up and chases after Smith and the baby. Smith arrives at a small settlement where he is appointed sheriff. He falls in love with Kitty Gray, a restaurant cashier (Jacqueline Logan), but once again, Rourke shows up. This time Smith decides to face his tormentor and injures his own foot with an ax to keep from running away. He catches Rourke in a steel trap and lights the fuse leading to a load of dynamite so that they will both die. Kitty shows up and Smith saves her from the explosion. Rourke dies.

Janiss Garza, *allmovie.com* <https://www.allmovie.com/movie/v90176>



Dynamite Smith

Distributor: PATHE

Producer: Thos. H. Ince

Length: 6,400 feet

DIRECTOR.....RALPH INCE

Author.....C. Gardner Sullivan

Cameraman.....Henry Sharp

PLAYERS

Gladstone Smith Charles Ray

Violet Rourke.....Bessie Love

Joe Rourke.....Wallace Beery

Kitty Gray.....Jacqueline Logan

Aunt Mchitable Lydia Knott

TYPE: Melodrama of early California and Alaska in which a reporter comes to the rescue of an ill-treated dive keeper's wife.

HIGHLIGHTS: Raid of the Rourke saloon . . . Meeting with Violet . . . Escape to Alaska and birth of child . . . Meeting with Rourke . . . Fight in cabin . . . Capture of Rourke in bear trap . . . Dynamite explosion.

Story: Gladstone Smith is book reviewer on a San Francisco paper when he is sent to "cover" a fight on the waterfront. He gets a story from Rourke's wife and is thrashed by Rourke. Violet pleads with him to take her away and they escape to Alaska, where she dies. Rourke follows Smith and they meet again. Rourke plans to drive him out of camp and take Kitty Gray away from Smith but he finally plans an awful revenge, which results in Rourke's death.



Exhibitors Herald, October 4, 1924, p. 51

Charles Ray in
"Dynamite Smith"

Produced by Thomas Ince

Distributed by Pathe

As a Whole... **THANK HEAVENS CHARLIE IS BACK IN HIS OLD SPOT. HE IS THE SAME BASHFUL, AWKWARD, LOVEABLE TYPE THAT MADE HIM FAMOUS. LOOKS LIKE A DRAW.**

Star... Gives another great characterization such as made him famous in "The Coward." His fan audience will enjoy this immensely. Ray returns to the type of role that first brought him a box-office reputation.

Support... Wally Beery easily the outstanding member of the cast. Jacqueline Logan sweet and cute. Bessie Love handles a hard part well. Others unimportant.

Type of Story... You remember the old stories that brought Charlie Ray from being almost unknown to one of the greatest screen attractions, don't you? Well, Charlie has done a lot of things in between—let's forget them. Now he's back again as the bashful, awkward, almost cowardly boy who finally comes to himself after Mr. Villain knocks him about until it is remarkable that he still lives.

They start Charlie off in this as the be-spectacled literary editor of a 'Frisco paper who gets all excited when he is called upon to be a reporter. He digs into a Barbary Coast murder which results in the frightened wife of a brutal saloon-keeper (Beery) convincing Charlie that he should take her to Alaska so that her child can be born away from the saloon. Charlie does, the saloon-keeper's wife being known as his sister. The tough husband follows and overtakes them just at her death. Charlie, fearful of trouble, rushes away into a blizzard, taking the infant with him. Then of course he meets the girl, the villain still pursues, and in the end Charlie gets him in a big bear trap and there's a wallop, exciting suspenseful finish.

Box Office Angle... This one looks in, although the story is at times morbid and cold-bloodedly meller.

Exploitation... Tell them that Charlie is his old self. Use some stills to prove it. Show a trailer of the suspenseful sequences culminating in the dynamite explosion. It's good. Mention Jacqueline Logan's name as well as Wally Beery.

Direction... Ralph Ince; some excellent sequences.

Author C. Gardner Sullivan

Scenario C. Gardner Sullivan

Cameraman Henry Sharp

Photography Good, some excellent snow shots.

Locale 'Frisco and Alaska

Length 6,400 feet

CHARLES RAY STAGES EXCELLENT COMEBACK

*'Dynamite Smith' Proves Good
Vehicle for Star*

*'DYNAMITE SMITH,' Thomas Ince
Photoplay released by Pathe. Director,
Ralph Ince. Length, 6,400 feet.*

CAST AND SYNOPSIS

Gladstone Smith	Charles Ray
Kitty Gray	Jacqueline Logan
Violet	Bessie Love
Slugger O'Rourke	Wallace Beery
Aunt Mchitable	Lydia Knott
Marshall, White City,	S. D. Wilcox
Faro Dealer	Jim Hart
Colin MacClintock	Russell Powell
Dad Gray	Adelbert Knott

Gladstone Smith, 'Frisco newspaper reporter, is sent on an assignment on the Barbary Coast, meets Violet, wife of Slugger O'Rourke, keeper of a dive. Violet's tale of brutality works on Smith so that he writes a story which results in the closing of O'Rourke's place. Smith takes violet to Alaska. O'Rourke tracks them and makes life miserable for Smith, who is naturally timid. Violet dies. Smith, who has gained courage through association with Kitty Gray, the girl he loves, wounds his leg with an axe, sets a bear trap for O'Rourke in which the latter is caught. Smith lights a dynamite fuse which will blow both of them up. Suddenly crazed with fear that Kitty, to whom he has entrusted Violet's baby, will be hurt, Smith throws away the lighted fuse. It explodes near the cabin, O'Rourke is killed, but Smith, the baby and the girl he loves are safe.

By GEORGE T. PARDY

CHARLES RAY executes a brilliant "comeback" in this picture, reminding old-timers of the Triangie period, when Thomas Ince and Gardner Sullivan combined with Charles to put out features which went over with the proverbial bang wherever they were shown. Here we have the trio again, and we want to go on record as saying that it's a case of unity which wins.

For "Dynamite Smith" is great entertainment! With Ray as the star and a crackling good story to boot, any exhibitor who shows this film will get the money. But the said exhibitor must make it plain that Ray is back in the sort of role which formerly made him famous from coast to coast, setting aside the unfortunate excursions he took into other film fields of poor pasturage.

As the feature stands it looks as though it should meet with approval in all classes of theatres. There are no end of trenchant "wallops" in evidence from the melodramatic viewpoint. We see the hero, Gladstone Smith, a newspaper reporter of unusual timidity and modesty for one of that craft, yet there have been such submerged newshounds, and Gladstone is so plausibly natural that you accept him as the real thing.

He falls for an underworld lady who works on his sympathies to the extent of persuading him to skip to Alaska with her. Which he does, and Violet's rugged hubby, Slugger O'Rourke, irate because Smith had a hand in losing his Barbary Coast dump, goes on their trail. Thereafter O'Rourke leads Smith a dog's life, Violet dies, but leaves a baby behind her and the Slugger wreaks vengeance on Gladstone.

Right here is where the film swings around a peculiar curve. Generally the hero turns at the last moment and beats blazes out of the pursuing villain. But Smith uses strategy, sets a bear trap for the Slugger, catches him and proceeds to blow him up with dynamite. Remembering that he has entrusted Violet's baby to the girl he loves, Kitty Gray, Gladstone throws away the fuse at the crucial moment, but it explodes close enough to exterminate O'Rourke, and all ends well.

The picture is strong in the surprise element, you never can guess what is going to happen next, the action breezes along at a lively gait and there isn't an inch of lost motion in the entire seven reels.

Exploit this as a Charles Ray "comeback," a picture in which the star excels himself and equals the best of the productions in which he earned screen fame.

"Dynamite Smith"

Charles Ray Scores in Pathe Picture Marking His Return to Type of Role That Made Him Famous

Reviewed by C. S. Sewell

Remember the time, not so many years ago, when Charles Ray was appearing under Thomas H. Ince auspices in stories written especially for him by C. Gardner Sullivan, presenting him as a bashful, backward boy of the kind almost afraid of his own shadow? And remember how this type of characterizations established Ray as one of the screen's most popular stars? Well, "Dynamite Smith," distributed by Pathe, is just such a picture, again bringing together the famous trio, Ince, Sullivan and Ray, and we believe that his vast throng of admirers will welcome Ray's return to his old type of characterization and that this picture will score a big success.

Sullivan has again demonstrated he can furnish material that suits Ray to a "T." The story is somewhat morbid at times and there are situations which will doubtless prove unpleasant to many, especially to women, and the action is not altogether plausible from the average standard, but Ray's actions, even his going away to Alaska with a woman he does not love, is consistent with the character he portrays, for he was guided by sympathy for a "beaten" fellow creature and lacked the courage to refuse. Certain it is that this story gives Ray abundant opportunities for the type of portrayal which not only suits him best but in which he has no equal, the chap who is really a coward, physically as well as mentally. There is the same wonderful Ray personality, mannerisms and dramatic ability, the same old skill in delineation that makes you deeply sympathize and pity, and that fascinate you.

Even in the climax the type of character is consistently adhered to and instead of a conventional and unconvincing scene in which the coward suddenly develops great courage and overcomes the powerful villain, we see Ray resorting to the device of injuring his own foot with an ax so that he cannot run away, capturing the villain in a bear trap and arranging to blow both himself and the villain into eternity with a charge of dynamite and taunting him as a cat does a mouse. This is all stirring melodrama and the unexpected return of the heroine, resulting in Ray's hurling the dynamite out of a window, is effective.

The locale of the story is in a newspaper office and among the saloons and dives of San Francisco's waterfront in 1908, and in Alaska. Ralph Ince, who directed this picture under his brother's supervision, has capably duplicated these scenes and expertly handled the story. There is plenty of pathos and comedy is not overlooked.

The supporting cast is excellent, with

Bessie Love finely portraying a rather unusual type, a woman of the underworld who, abused by her husband, "uses" the hero to escape from him. Wallace Berry fully lives up to his reputation by making his portrayal of the villain particularly despicable and Jacqueline Logan is attractive and refreshing as Ray's sweetheart.

"Dynamite Smith" looks like a real Charles Ray comeback to his old form and should please his fans everywhere.

Cast

Gladstone Smith.....	Charles Ray
Kitty Gray.....	Jacqueline Logan
Violet.....	Bessie Love
Slaggar Hourke.....	Wallace Berry
Aunt.....	Lydia Knott
Marshall.....	S. D. Wilcox
Fare Dealer.....	Jim Hart

Story and Scenario by C. Gardner Sullivan.

Presented by Thomas H. Ince

Directed by Ralph Ince.

Length, 6,400 feet.

Story

Gladstone Smith, mild and methodical is employed in a small capacity by a morning paper. In a pinch he is sent to report a murder in a notorious cafe. Unable to get the details he meets Violet the abused wife of the supposed murderer Hourke and arranges an interview. Hourke comes upon them, kicks Smith and beats Violet who later working on Smith's sympathy by telling him she is to become a mother persuades him to escape with her to Alaska. Hourke follows and comes on the camp where the pioneers are snowed in, just after Violet's baby is born. Cracked with fear, Smith escapes in the storm with the baby and reaching a settlement sends a rescue party. He is made sheriff for his courage and all is peaceful and he is about to marry Kitty a restaurant cashier, when Hourke again appears and starts to make love to Kitty ordering Smith to leave. Smith determines to overcome his cowardice and hits his foot with an axe so he cannot run. He sets a steel trap and catches Hourke and plants dynamite to destroy himself and Hourke. Kitty returns, Smith manages to save her but Hourke is killed in the explosion.

October 4, 1924

MOVING PICTURE WORLD

385

"He is up there again!"

"DYNAMITE SMITH."

Starring Charles Ray.

Ince—Pathé—6,400 feet.

Reviewed by Peter Milne.

CAST—Charles Ray, Jacqueline Logan, Bessie Love, Wallace Beery, Lela Koss, B. D. Wilson, Jim Hart, Russell Powell and Adolphe Koss. Story and screen by G. Gordon Sullivan; directed by Ralph Ince; presented by Thomas H. Ince.

This bears every earmark of a Charles Ray "comeback." The star has been handled by the producing artists who know how to handle him. The old Ray personality is dominant. And he has been surrounded by an excellent cast. The picture ought to go in all houses.

Charles Ray as a beautiful, indolent, timid hero! Charles Ray is a picture

written by G. Gordon Sullivan! Charles Ray is a picture presented by Thomas H. Ince! Here, indeed, has come turned a back somewhat, quite opposite to the ordinary, notwithstanding. "Dynamite Smith" successfully brings us back to the years ago, when Charles Ray was at the peak of his career. He is up there again. After a rather disastrous failure, he is on the road highway once more.



CHARLES RAY

from her husband, Miss Love's picture of the past is a remarkable contribution to her gallery of ended photos.

In handling his character, Mr. Sullivan has shown clear of conventionalism, too. In fact, he is very bold in the underlying trend of the action. The hero, who has been consistently portrayed by the heavy, a striking beauty as delineated by Wallace Beery, fails to perform the usual unconvincing act of leaving his opponent in a frame! Instead he adopts what is actually a coward's course. He traps the villain (traps him in a hair trap) and then plans to blow him, together with himself, to the four corners of Alaska with a healthy charge of dynamite. But the girl steps in and her appearance brings about a different, though equally as exciting, ending.

The time of the story is 1888—the time of iron hats and steam heat. And the locale is San Francisco, with interesting scenes in a newspaper office and on the Bayview Coast. From there is shift to Alaska, where violent blizzards and huge mountains rising in the background, provide an atmosphere that adds much to the interest of the story.

The part of the heroine has been entrusted to Jacqueline Logan. Though she covers the story a bit late, she capably provides the love interest that makes "Dynamite Smith" an entertainment complete in every detail.

Ralph Ince directed the picture, under his brother's supervision. His work is excellent.

Personalities for Picture Fans

By SAM COMLY.

Charlie Ray is coming back. Have just seen his "Dynamite Smith" and it presents a greater and more mature Charles Ray than the old kid who delighted thousands of admirers in his delightful country boy characterizations. Watch for this picture. It's great!

Will have the big little screen of the motion

FROM THE MORNING
TELEGRAPH

Pathépicture

TRADE MARK



Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Gladstone Smith)
Ethnicity: White (Gladstone Smith)
Media Category: Newspaper
Job Title: Reporter (Gladstone Smith)
Description: Major: Gladstone Smith, positive
Description: Minor: None

The Enemy Sex (1924)

Newspaper Owner Harrigan Blood (De Witt Jennings) wants to help a chorus girl to stardom through his powerful newspaper. But she doesn't want to have anything to do with him.



Chorus girl "Dodo" Baxter is invited to a party given by millionaire Albert Sassoon. There she meets five wealthy and worldly-wise men who attempt various schemes to add her to their conquests. But she beats them all at their own game and declines offers of a stage career, wealth, and position in favor of restoring the health of an alcoholic, Garry Lindaberry. *American Film Institute Catalog of Feature Films*



DeWitt
Jennings
Harrigan Blood

Betty Compton has solid support from some of the better character actors of the day in this adaptation of Owen Johnson's book *The Salamander*. She also found a supportive director in James Cruze, who she married in 1925. Dodo Baxter (Compton) has managed to walk a fine line as a gold-digging chorine who still manages to be a "good" girl. A well-known sextet has been invited to a society gathering, and when one of them turns up missing, their manager asks Dodo to fill in. At the party, she meets four new men. She's smart enough to steer clear of two of them -- corrupt society leader Albert Sasson (Sheldon Lewis) and powerful newspaper publisher Harrigan Blood (De Witt Jennings). Instead she becomes passionately involved with Judge Massingale (Huntly Gordon). The man who really steals her heart, however, is Garry Lindaberry (Percy Marmont), who seems to be a hopeless drunk. Massingale realizes that Lindaberry appeals to Dodo's maternal instincts and bows out of the picture. Lindaberry reforms and he marries Dodo. Janiss Garza, *allmovie.com*

<https://www.allmovie.com/movie/v90496>

"The Enemy Sex"

Betty Compson Does Some Fine Work in
Paramount's Presentation of Owen
Johnson's "The Salamander"

Reviewed by Epes W. Sargent

Betty Compson is announced as the star
of *The Enemy Sex*, but so well is she sup-

ported in a James Cruze presentation that the play is more to be classed as a splendid ensemble picture. All of the parts are so well played that the overworked "star cast" would be no misnomer, but Miss Compson with her clean-cut, well-balanced study of the show girl shines above the others chiefly because she has more to do, and this is in no disparagement of her fine work; one of the best characters she has given us. Percy Marmont plays a chronic inebriate with a fine technique that makes appealing at the end a character that in less careful hands might be both tiresome and disgusting. Sheldon Lewis, and De Witt Jennings offer strongly contrasting types as girl hunters in the back-stage jungles of the Broadway revues and Huntley Gordon, as a novice in this class offers an excellent foil to both. Kathlyn Williams rises superbly to her one good scene and all of the other players are adequate.

The direction is capital save in the rather attenuated stage scenes where the effect of a big Broadway show is far from being realized, but these few flashes are inconsequential and the development of the story carries over this single lapse. The other scenes are well handled and thoroughly convincing to those who know the types of people represented and the mounting and photography are excellent. This production comes a little late in the long procession of flaming youth and gold digger plays, but it takes a somewhat timeworn theme and with good production breathes new life into familiar situations and gives them real interest.

Cast

"Dodo" Baxter.....Betty Compson
Garry Lindaberry.....Percy Marmont
Albert Edward Sassoon.....Sheldon Lewis
Judge Massingle.....Huntley Gordon
Harrigan Blood.....De Witt Jennings
Blaney.....Will H. Turner
Ida Summers.....Dot Farley
Comte de Joney.....Ed Faust
Miss Snyder.....Pauline Bush
Mrs. Massingale.....Kathlyn Williams

Story by Owen Johnson.

Scenario by Walter Woods and
Harvey Thew.

Directed by James Cruze.

Length, 7,861 feet.

The Story

Dodo Baxter is drafted by a theatrical manager to replace a missing member of his famous show-girl sextette when they are in-

vited to be the guests of a society leader who desires to show visiting royalty a typical chorus girl "bunch." Dodo has been playing with fire for two years without getting even the tips of her pink fingers scorched, but she encounters four new and very hot fires at the party. She has an instinctive horror of Sassoon, a society leader, and cares nothing for Harrigan Blood, who is anxious to boom her to stardom in his powerful newspaper. Her love centres upon Judge Massingle, but in the end she gives her love to reform Garry Lindaberry, who has been almost successful in drinking himself to death. The keynote of her character is told in the comment of Massingale, with whom she has promised to elope. Garry comes to claim her aid and she sends the Judge away. He goes realizing that the mothering instinct is stronger than her passion, and it is to this better nature that Garry appeals. She has come through the ordeal by fire, still unscorched, and the play ends as the Judge dismisses a speeding charge against Garry who has broken the traffic rules to catch the honeymoon boat.

'THE ENEMY SEX' HAS REAL DRAWING VALUE

Good Story, Racy Action, Colorful Acting and Settings Make This Big Box Office Asset

THE ENEMY SEX. Paramount photoplay. Adapted from Owen Johnson's novel, "The Salamander." Director, James Cruze. Length, 7,861 feet.

CAST AND SYNOPSIS

Dodo Baxter	Betty Compson
Garry Lindaberry	Percy Marmont
Albert Edward Sasson	Sheldon Lewis
Ida Summers	Dot Farley
Judge Massingale	Huntley Gordon
Harrigan Blood	Dewitt Jennings
Comte de Joncy	Ed Faust
Blainey	Will Turner

Dodo Baxter comes to New York with a stage career in view. She obtains a place in a chorus and wins universal admiration by dint of her beauty and charm. Albert Sasson, millionaire, gives a party for which Dodo receives an invitation. She attends and makes the acquaintance of five men, leaders in wealth and social position, each of whom endeavors to win her. Dodo remains steadfast in her devotion to Garry Lindaberry, a youth who has almost ruined his constitution and chances by drinking, and decides to nurse him back to health.

By GEORGE T. PARDY

THE producers drew a dead-line sight on the bulls-eye of the box office target when they turned out this one, and the indications are that it will register a 100 per cent score at all classes of theatres.

For "The Enemy Sex" not only projects an intensely popular theme—that of the jazzy period and devil-may-care, pleasure-seeking life of the younger generation, but delivers it to the screen fairly palpitating with speed, ginger and wondrously decorated as regards atmosphere, settings, costumes, etc.

Yet, quite apart from its colorful spectacular appeal, the film develops a plot in which the sympathetic angle is strongly stressed, and therein differs refreshingly from the average "let-her-go" flapper feature.

But "The Enemy Sex" won't weary them. The adventures of Dodo, who after the fashion of the legendary salamander, plays with fire, escaping unharmed, are just what might be expected to transpire in the sphere she moves in.

You get the notion of daring, unconventional youth challenging the world, and yet, back of all the unrest and feverish conviviality, an unspoiled soul true to a certain ideal.

Among the big scenes may be mentioned the millionaire's banquet, where Dodo meets the five gilded suitors, each anxious to win her favor; the remarkably fine theatre backgrounds, and that tremendously thrilling episode where she is apparently headed hell-bent for destruction in an auto with an intoxicated chap fooling with the steering-gear.

Undoubtedly Dodo is going to live in screen annals as one of Betty Compson's most successful dramatic contributions to the art of the silent drama. The star's physical charms, enhanced by the gorgeously alluring gowns she wears, are much in evidence, but her superb acting is what makes the characterization stand out in bold relief above all else in the picture. Percy Marmont is artistically convincing as Garry Lindaberry and every member of the admirable supporting cast scores heavily in his or her role.

The title should aid materially in exploiting this film. Feature Betty Compson and utilize the other names in the cast, all of which are familiar to the fans. Praise the story as much as you please, it will stand boosting; stress the theatrical and society atmosphere, the modern tone of the action and mention director James Cruze.



Exhibitors Herald, September 23, 1924, pp. 8-9

Status: Print exists in the Library of Congress
Unavailable for Viewing

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

The Fatal Mistake (1924)

Cub Reporter Jack Darwin (William Fairbanks) works for the *Evening Star*. City Editor. Star Reporter.



Jack Darwin (William Fairbanks) is a cub reporter for the *Star*, which is involved in a rivalry with *The Herald*. When he is sent to get a story on a set of diamonds, he tries to get an exclusive photo of a never photographed socialite. Darwin climbs a trellis and gets a picture of a woman, but the city editor finds out after the photo is printed in a special edition that it was a maid, and Darwin is fired. At the employment agency he meets the maid, Ethel Bennett (Eva Novak), who has also been fired, and they return to the mansion. Darwin captures the perpetrators of a robbery at the mansion and foils the kidnapping of Ethel, who turns out to be an undercover police agent, as well as his childhood sweetheart. Although Darwin gets his job back, he refuses to give the editor the story until he is given three dollars for a marriage license so he can marry Ethel. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 49.

After the attempted theft of the Rigo jewels from the mansion of wealthy Helen Van Dyke, a socialite engaged to Prince Rigo, Jack Darwin, a cub reporter of the *Star*, determines to obtain a picture of Miss Van Dyke, who has never been photographed. Jack goes to the mansion and there snaps a shot of a young woman in a wedding gown, but, after the photograph has been featured in a special edition, the city editor discovers that it is merely a picture of Ethel Bennet, a maid employed by Miss Van Dyke. Fired, Jack visits an employment agency, where he meets Ethel, who also has lost her job. Together they return to the Van

Dyke mansion, hoping to get an exclusive that will win him back his job. They separate, and Jack witnesses a robbery and kidnapping; after a wild car chase, he subdues both of the malefactors. The kidnapped woman – Ethel – informs him that she is an undercover agent for the police, assigned to protect the Rigo jewels. Jack files the story, gets his job back, and marries Ethel. *American Film Institute Catalog of Feature Films*

A cub reporter, fired from his job for turning in the wrong photograph of a socialite, redeems himself in this routine action drama. William Fairbanks plays the unfortunate newsman who teams up with policewoman Eva Novak. She goes undercover to block the theft of valuable jewels. Following several close calls, including Novak's kidnapping, the young couple eventually succeed in capturing the thieves. Fairbanks is then rehired and wins Novak for his bride. Larry Langman and Daniel Finn, *A Guide to American Silent Crime Films*, p. 88⁷

THE FATAL MISTAKE

Perfection Pictures Production. Cast: William Fairbanks, Eva Novak, Wilfred Lucas, Dot Farley, Bruce Gordon, Harry McCoy, Paul Weigel, Frank Clark. Direction Scott Dunlap. At Loew's State, New York, Jan. 21. Half of double feature program. Running time, 65 mins.

More attempt at a story in this picture than in the usual "stunt" appearances of William Fairbanks. The tale is mediocre and lacks atmosphere. No one is credited with authorship which is just as well.

The story has to do with a cub reporter (Fairbanks) who is the office "Patsy." The cub is employed by the "Star" and his paper is getting the worst of it in a news duel with the "Herald."

The latest scoop concerns the Rigo diamonds. The star reporter is shot out on the story and the city editor turns deaf ears on the cub's plea to be allowed an opportunity to secure a photograph of Helen Van Dyke. Helen, it seems, has never been photographed. The author and direct neglect to tip us just why a society deb should be camera shy, but let it go. The cub decides to try it on his own and grabs a camera. He hides in a dog kennel on the estate and then climbs a trellis to get a flash at the girl posing in a wedding dress. The paper gets out an extra to flash the photo. Evidently no one on the "Star" had ever seen Helen, although she is quite prominent locally. However, let that go too.

The photo was one of the maid who was preening herself in her mistress's dress. The cub loses his job. So does the maid. They meet. She is his long lost sweetheart from another town. He doesn't know it at the time, but you can bet he finds it out before the final clinch. Between them they manage to ouwit the villains. She reminds him of a girl he loved long ago. He photographs pretty young, but probably has a poor memory.

Prince Rigo is giving a reception in honor of the Van Dykes. The star reporter has been invited. The cub decides to get the photo and peddle it to a rival sheet to get hunk on the musical comedy city editor who fired him. At the house he is unable to secure a photo; the police driving the 'camera hounds away. Our hero wanders around the grounds. Looking at the house he sees the maid with a man on the porch. Suddenly the lights in the house go out and cries of "thief" are heard. A man rushes out, picks the maid up in his arms and carries her to a car. The usual "chase" follows.

The police are in one car and the cub in the second. They fire at him thinking he's the thief. The bulls conveniently fade from the picture via the flat tire route but the

cub pulls up to the fleeing car and jumps into it from his own. He overcomes the man on the back seat and with the aid of the girl dittoes the driver.

On the way back he learns she's the girl he used to love in Hensfoot Corners, now a special operator from the central police office. She has been working with the crooks in order to get them red handed.

The cub reports at the "Star" office, shakes the editor down for a raise, borrows three bucks and leaves to marry the girl. An artistic touch was the cub refusing to divulge the story until he got the three dollars and then telling the city editor he would phone it from the marriage license bureau in time for the early edition. It's too bad he phoned.

This one is strictly a "chaser."
Con

Variety, January 28, 1925, p. 43

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Action-Adventure

Gender: Male (Jack Darwin, City Editor, Star Reporter). Group.

Ethnicity: White (Jack Darwin, City Editor, Star Reporter). Unspecified

Media Category: Newspaper

Job Title: Cub Reporter (Jack Darwin). Editor (City Editor). Reporter (Star Reporter). Miscellaneous.

Description: Major: Jack Darwin, Positive

Description: Minor: City Editor, Star Reporter, Positive. Miscellaneous, Neutral.

The Fight (1924)

Newspapers. Reginald Van Bibber, a socially prominent and wealthy man who is fond of adventure, is hypnotized by a female hypnotist and knocks out a prize-winning fighter aboard a ship returning to the United States. The story gets into the hometown papers and Van Bibber is declared a hero. The Van Bibber stories, on which this and 31 other silent films are based, was written by journalist Richard Harding Davis.



"The Fight" is No. 1 of the series of Van Bibber pictures which Fox is producing. These are from the Richard Harding Davis stories.



Van Bibber Series

**"The Fight" and "The Race" of This Series
of Eight Two-Reelers by William Fox
Are Highly Entertaining
Reviewed by Tom Waller**

William Fox has adapted to the screen a series of short stories by Richard Harding Davis which center about a character named Van Bibber. The latter is socially prominent and wealthy and is fond of adventure and doing things away from the ordinary trend. "The Fight" and "The Race" are two of the earlier releases of this series. Both of these are highly entertaining featurettes, boasting an excellent mixture of suspense, thrills and laughs.

Director George Marshall manifests a keen appreciation of the noted author's humor and color, both of which he succeeds in conveying to the screen in a commendatory manner. Earle Foxe plays the part of Van Bibber, and essays that role in a manner indicative that he shares with Director Marshall an acute understanding of the plots which made such pleasing short story material. Florence Gilbert ably portrays the feminine lead. The supporting cast is unusually good.

In "The Fight" Van Bibber's girl nearly succumbs to the masculine form of a prize-fighter aboard a ship returning to the United States. Van Bibber, while under the influence of a female hypnotist, knocks out the pugilist. It gets in the home town papers and Van Bibber is a hero. For society Van Bibber consents to box a "set-up." The real fighter appears, however, and is worsting Van Bibber when the hypnotist intercedes and the hero scores another knockout.

For "The Race" Director Marshall has collected all kinds of autos. It is a relay affair, with different cars at each section of the racing course, which is spread over rough country. The rush at these posts for the best cars is particularly funny. Van Bibber gets the worst of the junk most of the time but wins the race in an old "Lizzy" by taking a cross-cut and avoiding a chasm into which all of the other machines are precipitated.





SilentHollywood.com

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 Flaming Crisis (1924)

African-American Newspaperman Robert Mason (Calvin Nicholson – The Newspaperman)



A young black newspaperman is convicted of a murder on circumstantial evidence. He escapes from prison and goes south, where he falls in love with a cowgirl. After driving away an outlaw band, he discovers the real murderer has confessed and he is free to return to the cowgirl. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 49.

A young black newspaperman is convicted of murder on circumstantial evidence and sentenced to prison. He escapes and makes his way to the southwestern cattle country, where he falls in love with Tex Miller, a beautiful cowgirl. Having rid the territory of an outlaw band, he gives himself up to the law, thinking that he will be sent back to prison. After discovering that the real murderer has confessed, he returns to Tex and the country he has come to love. *American Film Institute Catalog of Feature Films*

A word of well-earned praise can be said for every member of the cast, even down to the hard-working cowboys, who furnish the atmosphere. *The Flaming Crisis* should set a standard for other productions in the future—interesting, well-acted and carefully directed. Reviewer Carl Beckwith in the black-owned newspaper, *Kansas City Call*, May 30, 1924. (Quoted in *Lost Riders of the Segregated Cinema: Negro Cinema brands its own Western*, William J. Felchner, *truewestmagazine.com*).

An obscure all-black silent western from small-scale producer Lawrence Goldman, *The Flaming Crisis* features Calvin Nicholson as Robert Mason, a crusading newspaperman falsely convicted of murdering prominent labor leader Mark Leithier (Henry Dixon). Making a daring escape from prison, Mason heads west where he falls in love with cowgirl Tex Miller (Dorothy Dunbar). She is also desired by Buck Conley (Talford White), a notorious outlaw known as the "Night Terror." Conley discovers Mason's real identity but, according to a surviving review from *Billboard*, "something big and entirely unexpected happens, which brings happiness to the lovers." Now apparently lost, this potentially interesting western melodrama premiered in May of 1924 in, of all places, Kansas City, MO. Leading lady Dorothy Dunbar was not the white actress of the same name. Hans J. Wollstein, *all-movie.com*
<https://www.allmovie.com/movie/flaming-crisis-v91660>

Robert Mason, an aggressive newspaperman, exposes the methods of Martin Leither, labor leader & political power. As a result, Mason's engagement to Vivian Leither is broken. At the reception at the home of Dr. Walter McWalter, Leither is murdered. Mason is accused and convicted. After several years in prison he escapes and makes his way into the cattle lands of the southwest where he meets Tex Miller, a daughter of the prairie. He incurs the hatred of Buck Conley, who is also the mysterious "Night Terror," leader of an outlaw gang and Mason is soon involved in a series of thrilling adventures. After overcoming his enemies, he realized that he is an escaped convict. Then something big and entirely unexpected happens, which brings happiness to the lovers. *Department of Afro American Research Arts & Culture*, <http://www.daarac.org/2016/10/the-flaming-crisis-1924-lost-film.html>

***Flaming Crisis, The* (1924), Mescos. Cast includes: Calvin Nicholson, Dorothy Dunbar.**

Another rare film about blacks in the West, this drama tells about a black newspaperman falsely accused of murder who finds a new life on the frontier. Calvin Nicholson portrays the journalist who escapes from prison and travels to the Southwest where he meets and falls in love with Tex Miller. After successfully battling a gang of outlaws, Nicholson surrenders to the local sheriff. He then learns he is no longer wanted by the law since the real killer has confessed. Basking in his new-found freedom, he returns to Tex with plans to settle down to a quiet life in the West.

Larry Langman, *A Guide to Silent Westerns*, p. 152

'Flaming Crisis' Most Powerful Drama Screened

Melodrama, with Colored Artists, Teeming with Action and Sensational Scenes.

"The Flaming Crisis" has been heralded as the most spectacular colored melodrama that has ever reached the screen. The production abounds with breath-abating stunts, thrilling incidents and splendid action. In producing its initial colored feature, the Monarch Production Company has spared no effort or expense towards making this offering a real success.

Although the atmosphere is western and much of its action takes place in the great Southwest cattle country, the first scenes of the play are laid in Eastern society circles. The fast riding stunts of daring colored cowboys provide some of the thrills in several big scenes. But the producers have not permitted these wild west stunts to be the main feature. The splendid portrayal of a red blooded adventure and a beautiful romance holds the spotlight all the way through.

Among the big thrills are three incidents which are genuinely sensational. The death-defying jump of the hero from a high bridge to a fast train far below adds several beats to the heart. The thrilling rescue of Baby Jean West from death in a cattle stampede puts a thrill in the blood. The spectacular battle between the sheriff's posse and the outlaws lends one of the big elements to a great climax. For the first time on the colored screen there is employed double and triple exposure, one of the most difficult and expensive feats in motion picture photoplay, in the production of the climactic ending of "The Flaming Crisis."

The story is a powerful, smashing melodrama, commencing with the mysterious murder of Mark Lethier, prominent race leader, at a society gathering, for which Robert Mason, an aggressive newspaper man, has been wrongfully convicted. The action of the story then speeds to the state prison from which Mason escapes and becomes involved in a series of seething sensational situations.

Dorothy Dunbar, as Texas Miller, Calvin Nicholson as Robert Mason, Talford White as the villainous "Buck" Conley, and Henry Dixon as Mark Lethier, handle their parts masterly.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Western
Gender: Male (Robert Mason).
Ethnicity: African-American (Robert Mason)
Media Category: Newspaper
Job Title: Reporter (Robert Mason)
Description: Major: Robert Mason, Positive
Description: Minor: None

Flirting with Love (aka Temperament) (1924)

Newspapers announce that a stage actress has disappeared – after she planned to destroy the man who had condemned the risqué play she was starring in causing it to be stopped by the police. Press Agent.



When Wade Cameron, chairman of the Better Plays Society, halts the production of actress Gilda Lamont's first stage success, she attempts to revenge herself by feigning another personality and gaining his confidence. He assigns her a role in an improvised production of a new play as an unknown actress, thwarts her attempt to expose him, and ends by capturing her heart. *American Film Institute Catalog of Feature Films*

“Temperament”

Collcen Moore will have one of her most dramatic roles in Leroy Scott's “Temperament,” which has been adapted by Joseph Poland from the story, “Counterfeit.” John Francis Dillon will direct. Playing opposite Miss Moore will be Conway Tearle.

Miss Moore's role is that of Gilda Lamont, a stage star appearing in “The Lost Kimono,” a successful but risque play which is being investigated by the town's Better Plays Committee. Wade Cameron, a young attorney interested in psycho-analysis, is a member of the committee. The play is condemned and stopped by the police. Gilda is very temperamental upon the stage, but sweet and charming off the boards. She plans

to ruin Cameron by going to him and passing herself off as a “case” which he will wish to study.

The next day the newspapers announce her disappearance. She goes to Cameron's home and asks, “Isn't this the place where I live?” She arouses Cameron's interest, and after a series of adventures, Cameron falls deeply in love with her and Gilda falls as deeply in love with Cameron. He writes a play which she had intended to ruin on the opening night, but the audience recognizes her and she finds that she is unable to injure Cameron. For the first time the lawyer learns that the “case,” which had awakened his interest and then his love, is the star of the play which his Better Plays Committee had closed. Gilda puts Cameron's play across successfully and the lovers are united.

* * *

Exhibitors Herald, June 7, 1924, p. 63

(*Temperament* was changed to *Flirting With Love* before it was released)



COLLEEN MOORE FINE IN NEW ROLE

Noted Flapper Can Emote to Good Advantage

'FLIRTING WITH LOVE.' First National Production. Adapted from LeRoy Scott's novel "Counterfeit." Director, John Francis Dillon. Length 6,960 feet.

CAST AND SYNOPSIS

Gilda Lamont	Colleen Moore
Wade Cameron	Conway Tearle
Estelle Van Arden	Winifred Bryson
Mrs. Cameron	Frances Raymond
Dickie Harrison	John Patrick
Franklyn Stone	Alan Roscoe
John Williams	William Gould

Gilda Lamont, a stage star, is enraged at Wade Cameron, who as chairman of the Better Plays Society, causes her show, "The Lost Kimona," to be stopped. She pretends she is suffering from amnesia and enters his home. She plans to make him ridiculous in the eyes of the friends. She falls in love with him and at the last minute relents.

By LEN MORGAN

COLLEEN MOORE steps down from the flapper stage and shows that she is a real actress of ability in "Flirting With Love." In her former pictures she has had little opportunity to show any real emotion, and it was an agreeable surprise to find that she can shed tears with the best of them.

In this picture there is never any doubt as to how the story will end but there are many deft touches that keep the suspense up and add interest. It has the necessary ingredients for a successful box office attraction and the exhibitor will make no mistake in booking it.

To Colleen Moore falls the job of supporting the brunt but she proves herself capable and even though she is in a great number of scenes, one does not mind for her work is refreshing and will please her many admirers and no doubt make many new Colleen fans.

Conway Tearle, as Wade Cameron, authority on psychology, and a member of the Better Plays Society, is a serious minded individual, who is a decided contrast to Colleen with her effervescent manner. With these two stars in the same cast nothing could result but a clever and unusual production.

We must admit that when it comes to handling mob scenes, this director knows his business. The scenes where large numbers were assembled, (and they were numerous) are handled wonderfully well.

The photography is much better than is usual in foreign made pictures. The cameramen made their shots to the best advantage and this greatly helped the picture.

John Francis Dillon, who directed the picture, kept the box office angle in mind all the time and added many touches that put the picture over with a bang. There were many opportunities to overdo the acting in certain scenes, but he always kept within bounds of reason and has produced a picture that contains humor, suspense and human interest.

The picture takes the audience back stage in a New York theatre and shows how things are conducted. It will prove interesting to patrons everywhere.

There are no mechanical thrills in the picture. The whole production depends entirely upon the acting of the well balanced cast and clever directing. The picture moves with wonderful smoothness and the photography gladdens the eye.

Play up the names of Colleen Moore and Conway Tearle in the advertising and there should be little difficulty in crowding the theatre to capacity.

FLIRTING WITH LOVE

First National release, presented by the First National Pictures, Inc. From the story by Leroy Scott, directed by John Francis Dillon. Colleen Moore and Conway Tearle featured. Running time, 73 minutes. Shown at the Strand, N. Y., week Aug. 31, 1924.

Gilda Lamont.....	Colleen Moore
Wade Cameron.....	Conway Tearle
Estelle Van Arden.....	Winifred Bryson
Mrs. Cameron	Frances Raymond
Dickie Harrison.....	John Patrick
Franklyn Stone	Alan Roscoe
John Williams	William Gould
Henderson	Marga La Rubia

Just a light-waisted story and picture production about on a par with the average run of the Universal program productions, so hardly worthy of a pre-release showing. If the picture had not Colleen Moore and Conway Tearle it would not be worthy of playing the better houses at all.

In this story the heroine is a temperamental actress, risen from a buttonhole maker in a shirtwaist factory to the heights of stardom, but who has had four flops in a row. Her final play, decidedly risqué, is closed on its second night by the police through the activity of a reformer.

The story in reality deals with the actress' plan for revenge on the reformer, but its final development is that she confesses her love for him.

Tearle plays the reformer. Alan Roscoe as the theatrical manager gives a corking performance. There are times when he even seems to overshadow the male lead. They are both of the same type and Roscoe is a capable actor. John Patrick plays the bubbling press agent convincingly. William Gould stands out as a distinctive type.

With the Moore-Tearle names in connection with it the picture may attract some money. On Sunday night, the hottest of the year, it filled the Strand for the late show.

Fred.

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

Flowing Gold (1924)

Reporter (Ray Coffin) is a demon reporter, who unlike other movie reporters, does not use a notebook or a pencil on the screen. Calvin Gray (Milton Sills), a soldier of fortune who drifts to the Texas oil fields and becomes rich, submits to a press interview with the reporter. The reporter shows up with a press photographer (Russell Ball).

Note: Both men are real journalists. Coffin is a reporter-turned-publicity director for the director and Cameraman Ball is a well-known New York photographer in Los Angeles on assignment for *Photoplay Magazine*.

**Coffin's Genius
Will Now Shine**

Ray Coffin, publicity director for Richard Walton Tully, has turned actor for the time being, and is playing the part of a reporter in Tully's "Flowing Gold," a dramatization of the Rex Beach novel of the oil country.

Tully is a stickler for realism, and as one important sequence of the story calls for Milton Sills to submit to a press interview, the producer called his Wampas member to bat. For once in the history of motion pictures, a reporter will appear without notebook or pencil.

Not only that, with true metropolitan methods, Coffin carries a press photographer with him, and still with an eye to realism, Tully engaged Russell Ball, from New York, photographer de luxe for an eastern fan magazine who happens to be in Los Angeles on assignment, to enact the part of camera man.

Coffin says he expects to incur the eternal jealousy of Milton Sills, John Roche, Crauford Kent, Bert Woodruff, and Charles Selton, and other noted male members of the cast, but refuses to longer hide his light under a bushel.



Even on off moments Press Agents can't get away from their work. Left to right we have Ray Coffin, of the Richard Walton Tully "Flowing Gold" film; Joe Steele, with "The Perfect Flapper" ever in mind and J. L. Johnston, Frank Lloyd's scribe, showing the "Sea Hawk" turban. (H. E. N. photo.)

Camera! December 9, 1923, p. 11 – Exhibitors Herald, April 26, 1924, p. 40

RAY COFFIN, Richard Walton Tully's newspaper mouthpiece, is now an actor, having been called upon to play the part of a reporter in Rex Beach's "Flowing Gold," which Tully is making for First National at United. Ray is said to have hired his own personal press agent, and to have already charged up several of the trick reporters' notebooks always used by journalists on stage and screen, to his employer.

"Everybody works but father" around the Richard Walton Tully stages at the United Studios. Ray Coffin, publicity director, turned reporter and Russell Ball, well known New York photographer, in Los Angeles on assignment for *Photoplay Magazine*, appears as a press photographer in "Flowing Gold," the big Rex Beach oil story which Tully is filming for First National.

Exhibitors Herald, December 29, 1924, p. 48 – January 19, 1924, p. 26

A Movie with a Real Photographer

FOR perhaps the first time in screen history, there's going to be a movie reporter who looks like a reporter instead of a retired plumber. In *Flowing Gold*, Milton Sills has to submit to an interview. Recalling the many plaintive protests from suffering press writers at the way their profession has been caricatured on the screen, Richard Walton Tully picked Ray Coffin to be the demon reporter, who will *not* flourish the w. k. note-book. Coffin writes publicity now, but used to punish a typewriter with one finger in various city rooms. To add realism, Coffin carries a press photographer with him in the scene, and the gempmun with the black cloth is no other than Russell Ball, who does those stunning portraits.

Ball and his wife, who is a well-known writer using the pen name of Gladys Hall, have been out here getting photographs and newsy tid-bits. I came on Ball the other morning at Barbara La Marr's house, getting some stunning poses of Barbara. That is, Barbara was stunning from the waist up, gorgeous in tulle, ropes of pearls and a jeweled tiara-thing on her black mop of hair. Below the waist the scenery consisted

of a silk petticoat beneath which a nightie's hem peeped coyly out, and red silk mules on stockingless feet. Barbara had been working most of the night before, and this was nine a. m.! Hence the camouflage as far as the camera showed, and no further.

Screenland, March, 1924 p. 81⁸



Soldier of fortune Calvin Gray find work in a Texas oil town aiding the Briskows, a family of homesteaders who have become rich from the discovery of oil on their property. The Briskows allow Gray to manage their investments, and he thwarts the evil plans of Henry Nelson, a banker who (as an officer in the Army) persecuted him. Gray then prevents an adventuress, "The Suicide Blonde," from swindling Buddy, the Briskows' son; and finally he marries daughter Allegheny Briskow after she saves his life during a fire and flood caused by a thunderstorm. *American Film Institute Catalog of Feature Films*

HECTIC, LURID MELODRAMA

'Flowing Gold' Offers Strenuous Tale of Life in Oil Country

FLOWING GOLD. First National Photoplay. Author, Rex Beach. Director, Joseph De Grasse. Length, 8,005 Feet.

CAST AND SYNOPSIS

Allegheny Briskow	Anna Q. Nilsson
Calvin Gray	Milton Sills
Barbara Parker	Alice Calhoun
Henry Nelson	Craufurd Kent
Buddy Briskow	John Roche
Tom Parker	Charles Sellon
Pa Briskow	Bert Woodruff
Ma Briskow	Josephine Crowell
Suicide Blonde	Cissy Fitzgerald

Calvin Gray, ex-soldier, arrives in the Texas oil fields. He meets the newly rich Briskow family and becomes involved in a medley of adventures, saves the Briskows from business ruin, rescues the son, Buddy, from a foolish marriage, revenges himself upon a perjured officer who caused his dismissal from the service and wins the love of Allegheny Briskow.

By GEORGE T. PARDY

THE melodramatic pot boils over fiercely in this picture, providing appetizing, red-hot diet for those who prefer a compilation of lurid incident, physical combats, high-speed action and exciting, if somewhat improbable, situations, to films of a milder tone. "Flowing Gold" will in all likelihood prove satisfactory entertainment for the average audience. It is timely, both in location and theme, owing to the publicity given the Government oil scandals by the daily press.

A little prudent cutting would improve the feature. Too much footage is allotted to superfluous details which have no particular bearing on the development of the plot.

Money has been spent with a lavish hand on the production. There is an abundance of fine photography, the flood scene is a whooper of realism, with the oil burning on the waters, and the gusher going up in flames when struck by lightning. The rescue of the hero by his devoted sweetheart in the midst of this hurly-burly of furious Nature is a striking bit of melodrama, well staged and putting the thrill stuff over with great effect.

Milton Sills plays the hero with his customary dash and energy. Anna Q. Nilsson registers well in the role of Allegheny Briskow, Alice Calhoun is charming as Barbara Parker, Cissy Fitzgerald successfully portrays the adventuress, Craufurd Kent gives a good performance as the villain, and the support is adequate.

Play up the Government oil scandals in your exploitation, in featuring the story's theme. You can praise the picture as offering many thrills and a romantic love yarn. The leading players, Anna Q. Nilsson, Milton Sills, Alice Calhoun and Craufurd Kent should be prominently featured.

"Flowing Gold"

Tully Production of Rex Beach Story
Packed with Melodramatic Thrills
and Heart Appeal

Reviewed by Egan W. Sargent

Fire, flood, fights, blackmailers, perjurers and half a score of other "sure fires" from the box of dramatic tricks are cunningly combined with a proper flavoring of heart interest to make Rex Beach's novel of the Texas oil fields a thriller through and through. And it is a cunning combination; no mere herding together of the melodramatic certainties, but a smoothly fluent story with nicely adjusted heart-interest that holds the interest to the last foot of film with a tailpiece which comes at the moment when an additional inch might lessen interest. Knowing when to stop is often more important than knowing when to begin, and this stops at precisely the right place to end with the excitement at the peak instead of on the down grade. Its technical structure is unusually good, and technique serves to put over a story that gets the interest in the early scenes and never lets go.

And what has been said of the story may be repeated of the cast. There is a better handling of the parts than in any story Mr. Tully has yet given us. Milton Sills as the soldier of fortune plays with certainty and dash and Anna Nilsson, as the peppery daughter of a Texas oil millionaire, is even better. Josephine Crowell and Bert Woodruff come out well in character parts and Alice Calhoun presses Miss Nilsson closely for the feminine honors. Crauford Kent and John Roche are well in the picture, and the once famous winker, Cissie Fitzgerald, looks like a rejuvenated edition of her own self as the blackmailing lady who takes poison to enforce her wiles.

The photography is excellent throughout and the scenes about the oil wells and a terrific flood, topped with burning petroleum, is a splendidly handled climax.

This First National should prove one of the best melodramatic bets of the season.

Cast

Allegheny Briskow.....	Anna Q. Nilsson
Calvin Gray.....	Milton Sills
Barbara Parker.....	Alice Calhoun
Henry Nelson.....	Crauford Kent
Buddy Briskow.....	John Roche
The Suicide Blonde.....	Cissie Fitzgerald
Ma Briskow.....	Josephine Crowell
Pa Briskow.....	Bert Woodruff
Tom Parker.....	Charles Sellon

Directed by Joseph De Grasse.

Length, 8,005 feet.

Story

Calvin Gray, dishonorably discharged from the A. E. F., drifts to the Texas oil fields with a cash capital of three cents. In Dallas he press agents himself and gets the start of his bank roll through the sale of a wholesale assortment of diamonds to the Briskow family, made newly rich through the discovery of oil on their land. He also locates the superior officer whose perjured testimony resulted in his dismissal from the army. Making friends with the Briskows, they aid him in effecting the undoing of his

persecutor, and when he is saved from a flood of burning oil by Allie Briskow he finds that it is she whom he loves, though his earlier preference has been for Barbara Parker, who is won by Buddy Briskow after Gray has rescued him from the clutches of an adventuress known as "The Suicide Blonde."

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Reporter, Press Photographer)
Ethnicity: White (Reporter, Press Photographer)
Media Category: Newspaper
Job Title: Reporter (Reporter). Photojournalist-Newsreel Shooter (Press Photographer).
Description: Major: None
Description: Minor: Reporter, Press Photographer, Positive

For Sale (1924)

Journalist Eric Porter (George Irving).



Eleanor Bates, the daughter of a socially prominent family, agrees to her parents' firm request that she not marry her sweetheart, Allan Penfield, until he makes good financially. Eleanor's father, faced with economic ruin, then makes illicit use of funds belonging to Joseph Hudley and, to save himself from disgrace, persuades Eleanor to marry Cabot Stanton, a wealthy young man. Before the wedding, however, Cabot is killed in an automobile accident; Hudley himself then takes an interest in Eleanor, persuading her to become engaged to him. Eleanor sees Allan again, however,

and the old love flares up. She asks Hudley to free her, but he refuses; overcome by grief, she takes poison. Allan saves her life, and Hudley, impressed with the depth of Eleanor's love for Allan, disavows his claims against the elder Bates, leaving Eleanor free to marry Allan. *American Film Institute Catalog of Feature Films*

First National Pictures, Inc.
presents its Own Production of

"FOR SALE"

story by Earl Hudson, with
Claire Windsor, Robert Ellis, Mary Carr
Adolphe Menjou and Tully Marshall.
directed by George Archainbaud.
produced under the personal supervision of Earl Hudson.

A daughter for sale—two loving parents must release her in marriage to the highest bidder. A beautiful girl, willing to make the sacrifice for her loved ones. But love cannot be bought and the truth will always out, and that's what makes this drama one of the best.

"Take me now—I belong to you."

He never found her until he saw her in the arms of another.

I, too, have bid for your hand in marriage."

A First National Picture

For Sale

Distributor: FIRST NATIONAL

Producer: First National

Length: 7,482 feet

DIRECTOR.....GEORGE ARCHAINBAUD
 Author.....Earl J. Hudson
 Adaptor.....Fred Stanley
 Cameraman.....T. D. McCord
 Subtitles.....Marion Fairfax

PLAYERS

Eleanor Bates Claire Windsor
 Joseph Hudley Adolphe Menjou
 Allan Penfield Robert Ellis
 Betty Twombly-Smith .. Vera Reynolds
 Mrs. Harrison Bates Mary Carr
 Harrison Bates Tully Marshall
 Cabot Stanton John Patrick
 Sir John Geddes Frank Elliott
 Mr. Twombly-Smith Lou Payne
 Mrs. Twombly-Smith Jule Power
 Mr. Winslow Phillips Smalley

TYPE: Society drama dealing with a society girl in love with a poor man, who offers herself for sale to two wealthy men to aid her bankrupt father whom she finds on the point of killing himself.

HIGHLIGHTS: Bankrupt society and Wall Street man on the point of suicide. . . . The daughter, in love with a poor man, agrees to sell herself to a wealthy admirer. . . . Scenes from the Agile Rat cafe in the Montmartre district of Paris. . . . Automobile wreck in which the wealthy admirer is killed. . . . Self-sacrifice of a wealthy social climber that the girl may marry her poor lover.

STORY: Eleanor Bates is in love with Allan Penfield, a poor lawyer. Her father embezzles money entrusted to him by Joseph Hudley, a wealthy social climber, and is on the point of suicide. Eleanor, after promising Allan to wait till he succeeds, to save her father, agrees to marry Cabot Stanton, wealthy admirer. Allan Penfield goes to Paris to drink himself into forgetfulness. Cabot is killed in an automobile accident. Eleanor agrees to marry the social climber for her parents' sake. They go to Paris. Penfield learns that Eleanor had gone to a low dive to look him up and he determines to return to New York and play the man. Eleanor asks Hudley to release her from her promise, and, on his refusal, attempts to kill herself. Penfield frustrates the attempt, and Hudley gives her her freedom that she may marry Penfield and offers to aid Mr. Bates in rehabilitating his fortunes.



Scene from C. C. Barr's latest special, "Youth For Sale," featuring May Allison, Sigrid Holmquist, Richard Bennett and Charles E. Mack.

PLEASING SOCIETY DRAMA

'For Sale' Likely Audience Picture,
with Good Treasury Possibilities

FOR SALE. First National Photoplay.
Author, Earl Hudson. Director, George
Archainbaud. Length, 7,490 feet.

CAST AND SYNOPSIS

Eleanor Bates	Claire Windsor
Joseph Hudley	Adolphe Menjou
Alan Penfield	Robert Ellis
Mrs. Bates	Mary Carr
Harrison Bates	Tully Marshall
Calvin Stanton	John Patrick
Betty Twombly-Smith	Vera Reynolds
Mrs. Twombly-Smith	Jule Power
Mr. Twombly-Smith	Lou Payne
Mr. Windsor	Phillips Smalley
Mrs. Windsor	Christine Mayo

The Bates family is hard up and it is necessary for daughter Eleanor to marry money, although she loves Alan Penfield. She becomes engaged to Calvin Stanton, but he is killed in an auto wreck, and Eleanor permits the attentions of Hudley, to whom her father is indebted. Penfield tries to drink, Hudley and the Bates family go abroad. On their return Eleanor sees her old lover and tries to break with Hudley. Failing, she attempts to poison herself. Penfield helps her. Hudley rejects, disavows his claims against the elder Bates, from Eleanor and leaves her to Penfield.

By GEORGE T. PARRY

THIS society drama is well photographed and directed, moves smoothly and at a fairly fast pace, registers as a likely audience picture and ought to bring respectable box-office returns in any house. Skillful handling does much to accentuate the best points of a plot which is not remarkable for originality, as it merely rehashes the ancient theme of a girl about to contract a loveless marriage, because her family needs the money, but a damsel in such a fix always commands sympathy on the screen and heroine Eleanor Bates proves no exception to that rule.

The great wonder is that Director Archainbaud has managed to stretch this tale into seven reels without resorting to padding tactics or slowing up the action. For it doesn't drag at any stage and he has shown infinite resource in shaping a variety of backgrounds, switching from New York to gay Paris and back again, all the time keeping you interested in the lady who is for sale in the marriage market, until the happy day when her intended purchaser has a change of heart and surrenders her to the chap with whom she is in love.

This is a strictly conventional climax, but the kind most approved of by the majority of patrons, and anyhow, the girl experiences enough suffering earlier in the game without being sacrificed at the finish, so there you are! There are some brilliant ballroom scenes, an ample sufficiency of elaborate settings, society atmosphere de luxe and a display of the latest creations in gowns that will surely please the women folk.

Claire Windsor, always charming, is particularly good in the emotional phases of the leading role, and her Eleanor stirs the imagination as being just the sort of commodity for which prospective wife-hunters would bid to the absolute limit.

Adolphe Menjou takes off the satirically engaging Joseph Hudley to the very life, and Robert Ellis, Mary Carr, Tully Marshall, John Patrick and Vera Reynolds give excellent performances. There is an abundance of fine photography, with effective lighting throughout.

The title suggests tie-ups with stores on a sales announcement basis. Play up the brilliant society backgrounds, the Paris and New York shots, and tell your feminine patrons about the beautiful gowns worn by Claire Windsor and her associates. Stress the story's heart interest, feature the star and mention the names of players as above.



Scenes from "For Sale," a First National attraction

Moving Picture World, June 28, 1924, p. 793

Page 14

Exhibitors Trade Review



ABOVE is just a portion of the real scene from First National's hour-drama, "For Sale," a photoplay which lays bare human sins in all their naked imperfections.



A DOLPHUS MENNOD, though an excellent actor, gives one of the celebrated, dignified interpretations of character in the technical role of the producer which he plays in "For Sale," a thrilling First National release.

"HE" is a spoiled "for sale" Just imagine how you'd feel under similar circumstances if you caught a glimpse of home life's evening a quiet little place in the big city. The picture was not taken in Boston during the Convention—it is from First National's production, "For Sale."



'For Sale'—First National!!

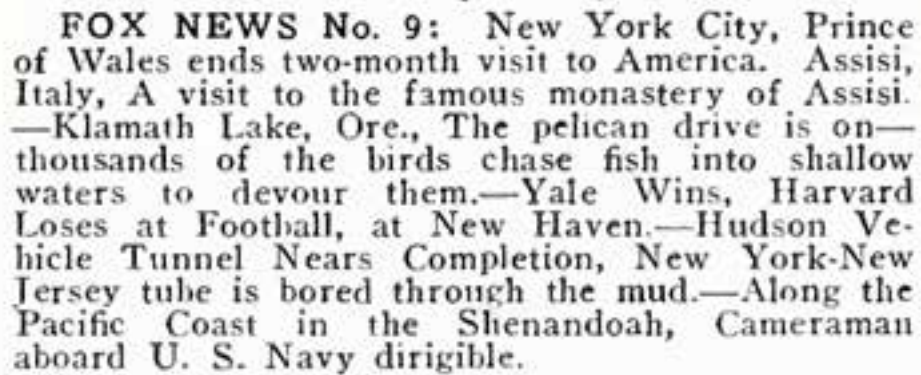
Not the Company, 'For Sale' Is the Title of a First National Release
It picturing a Colorful Drama of Life as It Really Is

Status: Unknown
Unavailable for Viewing

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

Fox News No. 9 (1924)

Cameraman. Cameraman aboard U.S. Navy dirigible along the Pacific Coast in the Shenandoah.



FOX NEWS No. 9: New York City, Prince of Wales ends two-month visit to America. Assisi, Italy, A visit to the famous monastery of Assisi. —Klamath Lake, Ore., The pelican drive is on— thousands of the birds chase fish into shallow waters to devour them.—Yale Wins, Harvard Loses at Football, at New Haven.—Hudson Vehicle Tunnel Nears Completion, New York-New Jersey tube is bored through the mud.—Along the Pacific Coast in the Shenandoah, Cameraman aboard U. S. Navy dirigible.

Exhibitors Herald, November 22, 1924, p. 68

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None

Fox News No. 27 (1924)

Newspapers. An event in journalism in New York City. “Old Timers” veterans of days of Greeley, Dana, Bennett, Pulitzer gather at the Newspaper Club.

FOX NEWS, VOL. 5, No. 27—New York City—An event in journalism—“Old Timers,” veterans of days of Greeley, Dana, Bennett, Pulitzer, gather at the Newspaper Club; St. Petersburg—A cold winter in Dixie—with the North enjoying a mild season, the South has snow to throw away; New Notables—N. Y. City—U. S. sends two financial experts to help the Allies fix German capacity to pay; Waltham, Mass.—Here’s a playful chap of 77 who claims he is the champion string winder, and nobody disputes him; Seattle, Wash.—Santa Claus forgot the bears in the city zoo, so the keeper gives them a tree trimmed with fish; Berlin—Winter sports begin at the Potsdam Yacht Club with sail skating the most popular pastime; Washington, D. C.—Woodrow Wilson, at 67, receives an automobile as a birthday gift; Tokio—Japan’s annual exhibit of finest chrysanthemums; Chicago, Ill.—There’s no good reason why a man should drive nails with his hand—but Sandy James does it; Astoria, Ore.—Salvage crew blows up derelict ship, sunk two years ago, to clear the Columbia river channel; Arizona—Uncle Sam as a sheep raiser.

* * *

Exhibitors Trade Review, January 19, 1924, p. 27

FOX NEWS, VOL. 5, NO. 27—New York City—Veterans of days of Greeley, Dana, Bennett, Pulitzer, gather at Newspaper Club. St. Petersburg—A cold winter in Dixie—with the North enjoying a mild season. New York City—U. S. sends two financial experts to help the Allies fix German capacity to pay. Waltham, Mass.—Playful chap of 77 claims he is champion string winder. Seattle, Wash.—Santa Claus forgot the bears in the city zoo. Berlin—Winter sports begin at the Potsdam Yacht Club—Sail skating. Washington, D. C.—Woodrow Wilson, at 67, receives automobile as birthday gift. Tokio—Japan’s annual exhibit of finest chrysanthemums. Chicago, Ill.—Sandy James drives nails with hand. Astoria, Ore.—Salvage crew blows up derelict ship. Arizona—On the Coconino National Range is one of America’s largest herds of sheep.

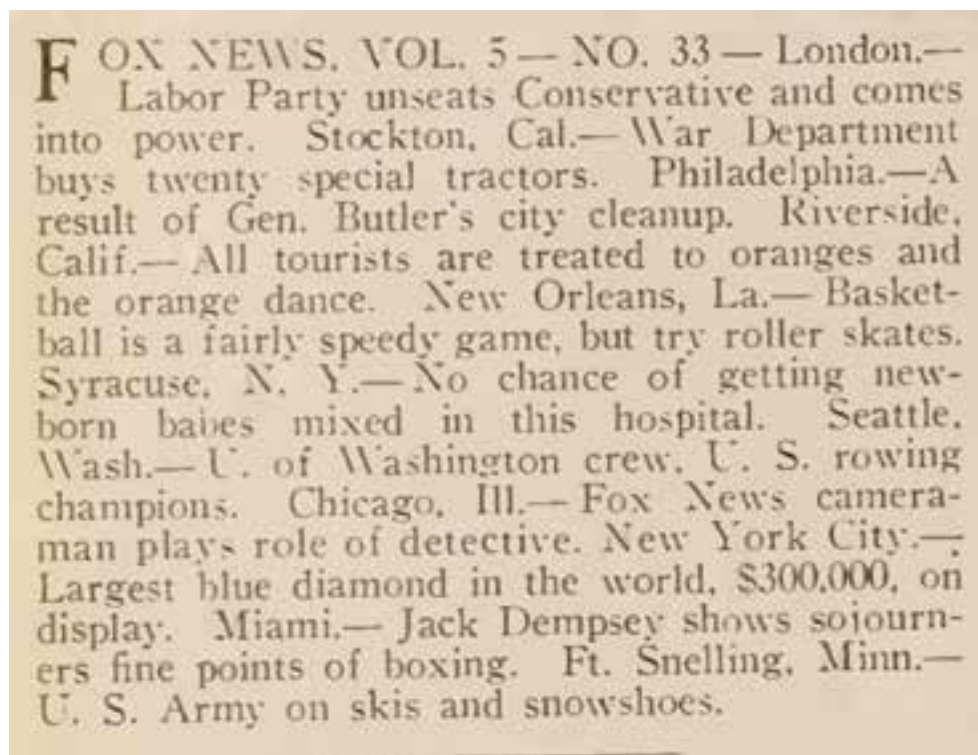
Moving Picture World, January 19, 1924, p. 274

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists (Newspaper Veterans)
Description: Major: Pack Journalists, Positive
Description: Minor: None

Fox News No. 33 (1924)

Cameraman. Fox News cameraman plays role of detective in Chicago.



Motion Picture News, February 9, 1924, p. 650

Status: Unknown
Unavailable for Viewing

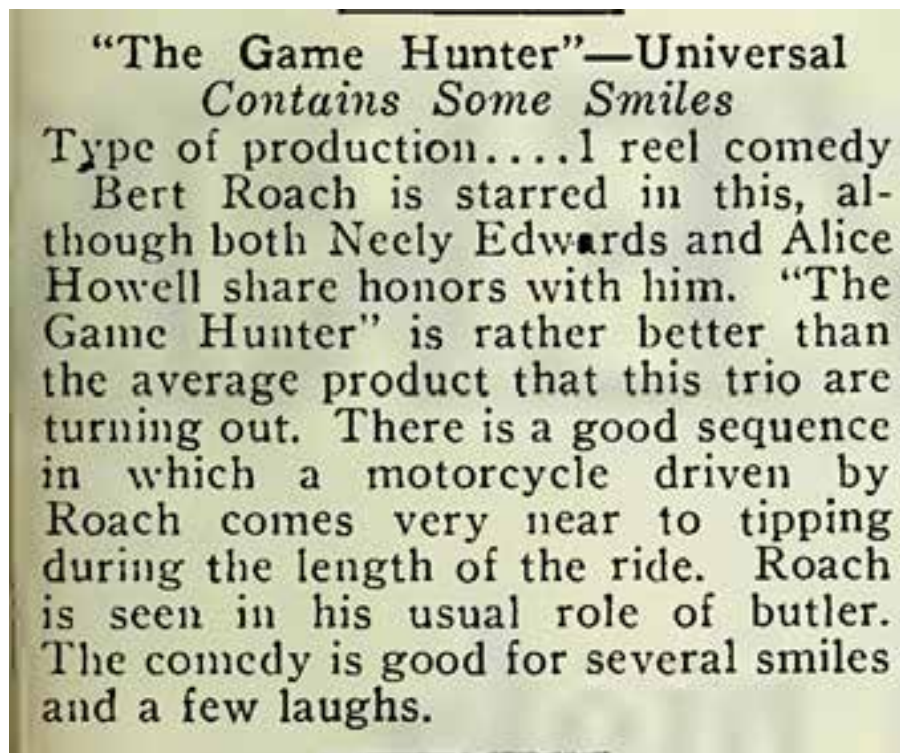
Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None

The Game Hunter (aka A Game Hunter) (1924)

Reporter snaps a man's picture with the girl and the man's wife starts something when she sees it in the paper.



Moving Picture World, September 27, 1924, p. 337



The Film Daily, September 14, 1924, p. 31

Status: Unknown
Unavailable for Viewing

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

Going to Congress (1924)

Newsboy.

Will Rogers plays the town idler, Alfalfa Doolittle, who is chosen by the “party caucus” as the ideal candidate to run for Congress. The audience is introduced to Alfalfa at the general store, seated upon a cracker barrel while dispensing typical “Rogers-isms” on the nation’s politics. At one point he is asked: “...do you think we will ever recognize Russia?” Alfalfa responds: “We will never recognize them unless they shave.” After being “swept” into office by promising to bring rain to his constituents, Alfalfa takes the train to Washington D.C. While conversing with the boys in the smoking car he is questioned about his position on the “Bolsheviki.” Following a moment of squirming, Alfalfa solemnly states: “I never did favor those third-Party movement.” This film was the first in a three-part series – *One Congressman*, released in July =, and it followed *A Truthful Liar*, released in August. Note: *Going to Congress* was exhibited in Cleveland during the Republican National Convention and in New York during the Democratic National Convention. Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929: A Filmography and History*, p. 294.⁹

In the summer of 1924 this film was shown at the Republican National Convention in Cleveland and the Democratic National Convention in New York. In his real-life role as journalist, [Will Rogers](#) personally covered both convention. *IMDb*



Scenes from *Going to Congress*

"Going to Congress"

(Pathe—Comedy—Two Reels)

Will Rogers' newest two-reel comedy for Pathe is a broad satire on how congressmen are picked by the politicians, how they win elections by making impossible promises and how they act after elected. Rogers appears as a village idler, aptly named Doolittle, who is picked because he is harmless and wins the farmer vote by promising rain. His self-importance after election is played up in a humorous way. The comedy note is in a quieter vein than in some of his recent releases, and more use has been made of Rogers' familiar type of humor by means of a lot of subtitles, several of them in a conversational vein. Some of the humor is subtle while a lot of it is quite obvious. Any audience will enjoy seeing him, dressed as a congressman, silk hat, frock coat and everything. It is a comedy that will appeal particularly to high-class audiences, but almost everybody will smile, even if they do not laugh out loud, at the good-natured slaps at some of our politicians and lawmakers.—C. S. S.

Moving Picture World, May 24, 1924, p. 412

"Going to Congress"—Will Rogers— Pathe

Subtle, But Funny

Type of production....2 reel comedy

As is usually the case with Rogers' comedies, "Going to Congress" is extremely funny in its subtleties. Big town audiences will enjoy it without doubt. Rogers is seen as Alfalfa Doolittle, of a small mid-west town, who has never done much but sit around the stove at the country store and tell all comers his ideas on how the country should be run. He is finally elected to run for Congress. His speeches before the election, his campaigning tour and his final arrival in Washington are truly funny. The film ends with an amusing bit. Arriving in Washington, he is accosted by a pretty young woman who flatteringly tells him that she loves Congressmen and that her grandmother was kissed by one. After Will kisses the young lady, he finds that his watch is gone. Proceeding up the street toward the Capitol, another girl asks him the time. Glaringly he says, "Go ask your grandmother!"

The Film Daily, May 18, 1924, p. 12



Status: Print Exists

Viewed on DVD

Type: Movie

Genre: Comedy

Gender: Male (Newsboy)

Ethnicity: White (Newsboy)

Media Category: Newspaper

Job Title: News Employee (Newsboy)

Description: Major: None

Description: Minor: Newsboy, Positive

The Goldfish (1924)

Reporter (John Patrick).

Jennie Wetherby and her song-plugging husband, Jimmy, agree that if either ever tires of wedded life, the presentation of a bowl of goldfish to the other will signify the end of their relationship. After Count Nevski convinces Jennie that she could be a great lady if she would choose the right husbands, the Wetherbys quarrel and Jimmy gets the goldfish. Jennie successfully climbs the social ladder by marrying Herman Krauss, then J. Hamilton Powers; and she is about to announce her engagement to the Duke of Middlesex when Jimmy achieves success. Their old love wins out, they are reunited with Krauss's help, and the Duke gets the goldfish. *American Film Institute Catalog of Feature Films*

Adapted Stage Farce Moderately Funny

"THE GOLDFISH," a First National attraction starring Constance Talmadge. Adapted from Gladys Unger's stage play by C. Gardner Sullivan. Photographed by Ray Binger. Directed by Jerome Storm.

Constant Talmadge's latest farce-comedy will appeal to the flapper public, but it will not add greatly to her reputation. The story is too light and frothy to attract or hold the attention of most picture-goers. Of course, the star cannot be blamed for the fatuous story or the banal titling and she does some excellent work as the flippant, flapper wife. She was accorded good support by Jack Mulhall, ZaSu Pitts, Edward Connelly, Jean Hersholt and William Conklin.

It's a long jump from a Coney Island dance hall to Riverside Drive, but Jennie Wetherby made it in two husbands. She was accompanist for her husband, a song plugger, when they agreed that in case either one tires of the other he or she should hand the other a bowl of goldfish to signify the dissolution of their wedding vows. She is courted and won by Herman Krauss, after she parts with Jimmy, and becomes a "lady." Next she is courted by Krauss' employer, J. Hamilton Powers. She gives Krauss the goldfish and marries Powers. Upon the death of Powers she is courted by the Duke of Middlesex, but she has a

soft spot in her heart for her first husband and finally marries him.

The Cast: Constance Talmadge, Jack Mulhall, Frank Elliott, Jean Hersholt, ZaSu Pitts, Edward Connelly, William Conklin, Leo White, Nellie Baker, Kate Lester, Eric Mayne, William Wellesley, Jacquelin Gadsden, Percy Williams, John Patrick.

Exhibitors Herald, April 19, 1924, pp. 50-51

"The Goldfish"

Constance Talmadge Provides Amusing
Entertainment in Bright, Peppy and
Sophisticated Comedy

Reviewed by C. S. Sewell

As what might be termed a "married flapper," Constance Talmadge in "The Goldfish," a First National feature adapted from a recent stage play, has the type of role which suits her best and which she can always be depended upon to handle to advantage.

The plot of the picture is exceedingly light, being based on the idea of a clever and vivacious young woman who rises to wealth and prominence by using a succession of husbands, each one higher in the social scale, as stepping stones, conveniently getting rid of them by the expedient to which she has each one agree, that the giving of a bowl of goldfish to the other party is a signal that their romance has ceased. By this means she eventually reaches the point where she is engaged to a duke, but the reappearance of her first husband causes her to hand the duke the goldfish and again seek happiness with her first love.

It is a bright, sophisticated comedy with unusually witty subtleties and a lot of highly amusing situations, and is of the type that will delight the highest class of patronage. Some of the humor is quite subtle, but a lot of it is obvious. The story follows farcical lines and there are situations which are improbable and somewhat vague at times; however, it serves as an excellent vehicle for Constance and she was never seen to better advantage.

The idea of the heroine changing husbands with such frequency and rapidly and using each for her own advantage is certainly a sophisticated one, and may be a bit jarring to the ideas of some spectators; however, the proprieties are scrupulously observed, divorce or death is used to free her of her unwanted mates, and there is never the slightest suggestion of immorality.

Miss Talmadge has an excellent supporting cast. Jack Mulhall is thoroughly satisfactory most of the time, though inclined to overact in the earlier scenes. Jean Hersholt in a comedy character role gives an exceptionally fine performance, while Zasu Pitts is superb as the heroine's man-crazy friend, and in a couple of instances pushes Constance Talmadge for the honors.

"The Goldfish" is bright, snappy and amusing, presents Miss Talmadge in the type of role in which her many admirers like to see her and should prove a worth-while box-office attraction in the majority of houses.

Cast

Jennie Weatherby	Constance Talmadge
Jimmie Weatherby	Jack Mulhall
Duke of Middlesex	Frank Elliott
Herman Krauss	Jean Hersholt
Amelia	Zasu Pitts
Count Nevski	Edward Connelly
J. Hamilton Powers	William Conklin
Tasmir	Leo White

Based on Stage Play of Same Title.

Directed by Jerome Storm.

Length, 7,145 feet.

Story

Jennie plays a piano at Coney Island for her husband Jimmie who sings and dances. At the house where they board, Count Nevski a former member of the Polish nobility sees great possibilities in Jennie and suggests she can rise to great heights by a succession of husbands. Jennie likes the idea and when Herman Krauss, manager of a shoe factory proposes she gives Jimmie a bowl of goldfish which is the agreed signal when either one tires of the other. Powers, Herman's boss gets angry at things Jennie makes Herman do and calls on Jennie. She wins him over and

Herman gets the goldfish. Powers dies soon leaving his wealth to Jennie, and the Count picks the Duke of Middlesex for her. She accepts his proposal, but Jimmie returns. Herman despairing of winning her again arranged to bring Jimmie and Jennie together and they decide to start all over again, so the Duke gets the bowl of goldfish.



Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Reporter).

Ethnicity: White (Reporter)

Media Category: Newspaper

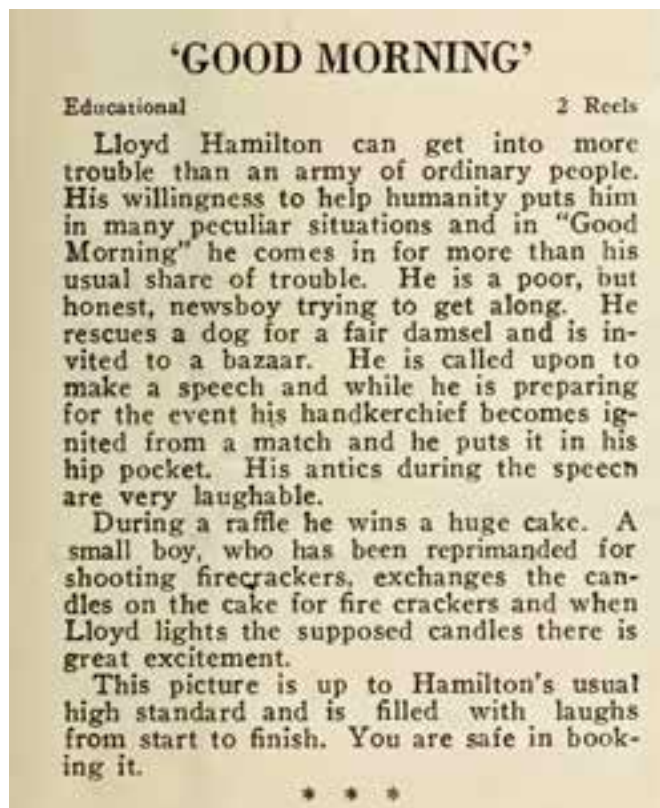
Job Title: Reporter (Reporter)

Description: Major: None

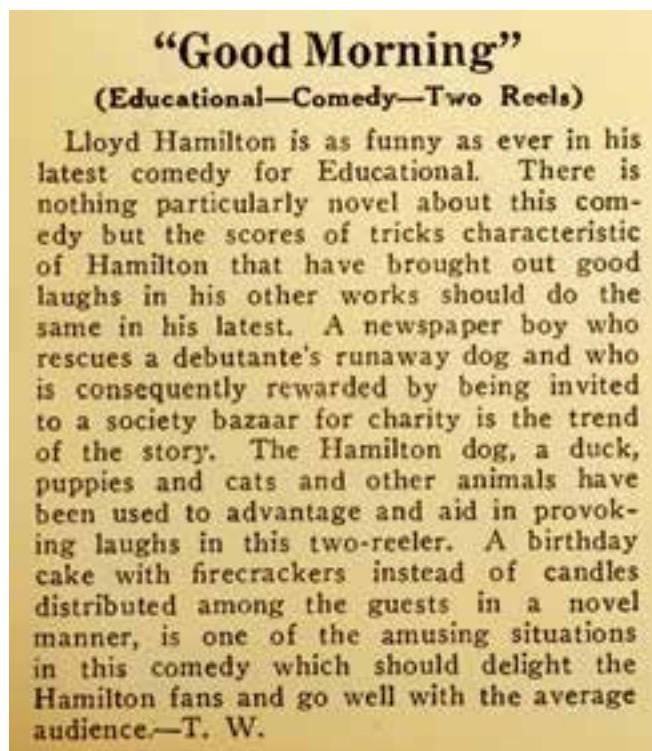
Description: Minor: Reporter, Positive

Good Morning! (1924)

Newsboy (Lloyd Hamilton) is a poor, but honest newsboy trying to get along. He rescues a dog for a girl and his adventures begin.



Exhibitors Trade Review, May 24, 1924, p. 55



Moving Picture World, May 24, 1924, p. 413

Status: Print may exist
Unavailable for Viewing

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

Grantland Rice's Spotlight (1924)

Sports Journalist Grantland Rice, a syndicated sports columnist and editor, produces and writes the title cards for a series of pictures illustrating some phase of sport. Each title card included Grantland Rice's name.



Exhibitors Trade Review, December 1, 1923, p. 16

Grantland Rice, in full Henry Grantland Rice, (born Nov. 1, 1880, Murfreesboro, Tenn., U.S.—died July 13, 1954, New York, N.Y.), sports columnist and author who established himself over many years as one of the United States' leading sports authorities.

Rice graduated from Vanderbilt University in 1901, after which he worked as a sportswriter for the *Nashville* (Tennessee) *Daily News* and other Southern newspapers, including the *Atlanta* (Georgia) *Journal*. Between 1907 and 1911 he traveled the South umpiring and refereeing at gridiron-football and baseball games. In 1911 he was hired by the *New York Evening Mail*, and in 1914 he joined the *New York Tribune*, later the *Herald Tribune*. He wrote sports stories for both papers; with the *Tribune* and the *Herald Tribune*, he established a reputation as a sports authority. By one estimate, Rice wrote more than 22,000 columns and more than 67,000,000 words. His syndicated column, "The Spotlight," was the most influential of its day, and he also produced popular short motion pictures of sporting events. In 1924 Rice gave the backfield of the University of Notre Dame's football team its enduring name, the "Four Horsemen," and his annual selections of All-America football teams for *Collier's* magazine were considered to be authoritative. He published three books of poetry and coined the famous phrase that it was not important whether you "won or lost, but how you played the game." His autobiography, *The Tumult and the Shouting*, appeared in 1954.

The first six films under the Rice's column heading, "Spotlight" include "Wild and Woolly" about a Western rodeo, "Girls and Records" about how women of today are making athletic history, "The National Rash," why golf is becoming the national game, "Taking a Chance" on why nerve is required in football, polo, horse-jumping and other sports, "Great Competitor," the closest rivals in many sports are contrasted, and "The Call of the Game," contrasts between the solitary sports such as fishing and hunting and those which are witnessed by "vast multitudes."

Grantland Rice *Spotlight* documentary shorts produced in 1924: *The Call of the Game*, *Taking a Chance*, *Animal Athletes*, *Olympic Mermaids*, *The National rash*, *Fields of Glory*, *The Swift and Strong*, *Sun and Snow*, *Sporting Speed*, *Building Winners*, *On Guard*, *Solitude and Fame*, *Our Defenders*, *Hobbies*, *Hoof Beats*, *The Happy Years*, *Spikes and Bloomers*, *The Danger Lure*, *Sporting Rhythm*, *Stunts*, *Gridiron Glory*, *Champions*, *Nature's Rouge*, and *The Invaders*.



Announcing

Grantland Rice's Sportlights

One Reel Each—Every Other Week

The Country is Sport Mad!

You can get the benefit when you play this series

Grantland Rice is undoubtedly the country's greatest authority on sports. Seventy big newspapers publish his "Sportlights." He is also editor of the American Golfer. That means national publicity.

This series of pictures will interest every person in the country. Each illustrates some phase of sport. Each is beautiful, each has thrills, each is informational.

The First Six

1. "Wild and Woolly"; all there is to know about a Western rodeo
2. "Girls and Records"; women of today who are making athletic history
3. "The National Rash"; why golf is becoming the national game
4. "Taking a Chance"; why nerve is required in football, polo, horse-jumping, etc.
5. "Great Competitors"; the closest rivals in many sports contrasted
6. "The Call of the Game"; contrasts between the solitary sports like fishing, hunting, etc. and those which are witnessed by vast multitudes.

You get all the thrill of big sporting events without the cost and the bother

Produced by J. L. HAWKINSON





“Fields of Glory”

(Pathe—“Sportlight”—One Reel)

Grantland Rice in his latest has gathered together a number of action shots from many of the leading sports introducing prominent personages in each field. Resembling a news reel the sections are related mainly by the titling, in which Rice endeavors to bring out the point that sports will do much to bring about international peace. “Fields of Glory”, although interesting, presents nothing original and is hardly up to the “Sportlight” standard.—T. W.

Moving Picture World, March 22, 1924, p. 316

In “Spikes and Bloomers,” a “Sportlight,” Grantland Rice proves that the modern “flapper” is a person of no mean prowess in the field of athletics. The contests of the film are divided into three subjects. The first is the “Interscholastic track meet for girl athletes at Oaksmere,” Mamaroneck, N. Y. The second is “In the great open spaces where girls are girls,” Camp Wynona, Fairlee, Vt. The last is titled “What Next” and takes place at Aloha Camps, Lake Morey, Vt.

Moving Picture World, September 20, 1924, p. 228

“Pathe Review No. 34”

(Pathe—Magazine—One Reel)

This Grantland Rice Sportlight distributed by Pathe is one of the best of the series. It should prove interesting to nearly everyone and especially to lovers of horses and horse racing, as it not only treats with this subject in detail, showing some good racing shots and introducing the celebrated jockey, Earl Sande, and the racer, Mad Hatter, but it reveals some little known inside in-

formation, such as the use of weights to handicap a horse, the striking contrast in the weight of a racing and ordinary saddle, and the manner in which the jockeys train down by track work in rubber undergarments.—C. S. S.

Moving Picture World, August 30, 1924, p. 736

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Grantland Rice)
Ethnicity: White (Grantland Rice)
Media Category: Newspaper
Job Title: Sports Journalist (Grantland Rice)
Description: Major: Grantland Rice, Positive
Description: Minor: None

The Great White Way (1924)

City Editor (Harry Watson). Journalists Arthur Brisbane, Irvin S. Cobb and Damon Runyon. Artists-Cartoonists-Illustrators Nell Brinkley, Harry Herschfield, George McManus, Hal Coffman, Winsor McCay and Billy DeBeck. Press Agent Jack Murray (T. Roy Barnes) works to get publicity for his star but nothing works until he links up Mabel with boxer Joe Cain. Newspapers.

Press Agent Jack Murray (T. Roy Barnes) links prizefighter Joe Cain (Oscar Shaw) and dancer Mabel Vandegrift (Anita Stewart) romantically for publicity and they actually fall in love after Cain rescues Mabel from a fire. The film features appearances from many well-known members of the newspapers and sports worlds. Among those appearing in the newspaper scenes were writers Arthur Brisbane and Irvin S. Cobb, and artists Nell Brinkley, Harry Herschfield, George McManus, Hal Coffman, Winsor McCay and Billy DeBeck. The film also got mileage out of the comic antics of a city editor Although the paper is identified on screen as *The New York American*, the press room scenes were shot at the *Los Angeles Examiner*. The story was remade as *Cain and Mabel*. “One of the interesting sequences of the production is that in which the making of a newspaper is shown. The city editor obviously was picked for his pseudo-comic behavior and not because of knowledge of newspapers or press agents, who find no difficulty whatever in bearing the lion in his den and rubbing elbows with the city editor, adjuring him to print stories with wonderful adjectives after five or six flat refusals. “Leaping linotypes!” is used as an exclamation.” (*The New York Times*, January 4, 1924. 10:1)¹⁰. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 49.



Jack Murray, a press agent, tries to make popular his two clients--Joe Cain, a prizefighter, and Mabel Vandegrift, a follies dancer – by linking their names romantically. His plan succeeds when they actually fall in love. However, Morton, the jealous owner of the show, threatens to close it if Mabel does not renounce Joe. To save the show and his own reputation, Joe buys out Morton by agreeing to fight the English boxing champion. All ends well when Joe wins the title. The show is saved, and Mabel and Joe

Return to the West with Joe's father. *American Film Institute Catalog of Feature Films*



If the Hearst newspapers seem to get a lot of attention in this comedy-drama, it only makes sense -- William Randolph Hearst's production company, Cosmopolitan, produced the picture, which blends a fictional story with real-life events. Press agent Jack Murray (T. Roy Barnes) is having trouble getting publicity for his client, stage star Mabel Vandergrift (Anita Stewart). When he starts working for prize fighter Joe Cain (Oscar Shaw) he gets a brainstorm. He links the two together romantically and eventually they do fall in love. The backer of Mabel's show is not thrilled with the match and arranges it so that the couple lose their money at the races. Cain and Mabel both make attempts to work outside of their normal professions by getting jobs at a department store. Although he has sworn to give up fighting, Cain goes back into the ring and uses the advance money to buy Mabel's show. She becomes mad when she discovers he is fighting again and turns down his proposal. The disheartened Cain is about to lose the fight, but Mabel returns to him and he emerges victorious. He also reconciles with his father (Stanley Forde), who offers to take the happy couple back West with him. Janiss Garza, *allmovie.com* <https://www.allmovie.com/movie/v93832>



Moving Picture World, March 29, 1924, p. 367

Critics Acclaim Cosmopolitan's "Great White Way" as Realistic

THE "Great White Way," the Cosmopolitan Corporation's big super film woven around life in New York, has settled down at the Cosmopolitan Theatre, where it opened last Thursday night, January 3, to what gives every indication of being one of the most brilliant engagements ever enjoyed by a motion picture on Broadway.

Jack Dempsey is said to have attended the opening and to have voiced the opinion that the fight was as realistic as any ring battle that he has ever seen. For this scene, the Cosmopolitan Corporation engaged Pete Hartley, professional lightweight. Oscar Shaw, star of the musical comedy stage, plays the part of his opponent.

The race track scene shows many celebrities of the American turf, including the world's premier jockey, Earl Sande.

Scores of other Broadway notables appear in the big newspaper office scenes of the picture. The entire chorus of the famous Ziegfeld "Follies" appears in "The Great White Way."

The professional cast includes: Oscar Shaw, T. Roy Barnes, Tom Lewis, Harry Watson, Olin Howland, Dore Davidson, Hal Forde, Stanley Forde, Billy Gould and Frank Wonderley.

The New York Tribune said: "One of the most entertaining pictures we have seen in some time. * * * As Mabel Vandergrift, Anita Stewart seemed to be better than she ever has been before." The World: "A first

rate film comedy of Broadway life. In its breadth of activities along the Great White Way it is quite unlike anything we have ever seen. Therefore, it ought to be called novel. But it is more than that."

The Times reviewer said: "It is a film entertainment, and one that will have difficulty in keeping the crowds away from the box-office." The News: "'The Great White Way' is a personally conducted tour through this metropolis. H. C. Witwer, the author, breathes the true spirit of Broadway into his work. It moves swiftly, and has plenty to say in a snappy way." The Journal of Commerce: "There were many high lights in 'The Great White Way.' Add to this, expert and excellent quality of photography and every evidence of intelligent direction, and the net result unquestionably spells success for this big motion picture."

The American: "Offers the greatest diversion of film entertainment we have ever seen. Take a tip from us and do not miss it." The Evening World: "The picture as a story has everything in it save the sinking of a battleship. The prize fight is one of the best yet screened and would make the recent Firpo-Dempsey battle look like a chess match in slow-motion." The Sun and Globe: "'The Great White Way' ought to be as popular as Luis Angel Firpo in Buenos Aires." The Telegram: "Broadway in all its glitter and glow, and everybody who is anybody in the gay life of Gotham are shown in an exciting cycle in 'The Great White Way.' This is the most illuminating film of gay life in New York that has ever been made."

The Evening Mail: "At last there is something new on the screen. It is 'The Great White Way.' It concerns all those things that New Yorkers, sophisticated and unsophisticated, like to talk about. It is staged with a lavish hand." The Evening Journal: "Celebrities of theatrical, sport and newspaper world appear in the photoplay—people whose names are familiar over the country; cartoonists whose characters are catch-words; names prominent in sporting circles—all the figures that formerly have been merely familiar."

Chaplin Back to Comedy

At the Charles Chaplin studio, Los Angeles, sets are being built for the comedian's first comedy to be released through United Artists Corporation.

While no title for the picture has as yet been definitely decided upon, the story will be a comedy presentation of the early Klondike days.

Editors, Press Agents and Pugs Attend Film Premiere

*“Great White Way” Opens at Cosmopolitan Theatre—
Rockett Brothers Open New Offices*

By JOHN S. SPARGO

NEW YORK, January 8.—Probably no more heterogeneous motion picture audience ever assembled to witness the premiere of a big feature than was that which gathered last Thursday night at the Cosmopolitan theatre to see the opening of “The Great White Way”, the latest output of W. R. Hearst’s Cosmopolitan Productions.

Persons whose names usually appear only in the social columns rubbed elbows with those whose chief appearance in the public prints is confined exclusively to the sporting pages. Editors of big newspapers sat side by side with race track and boxing ring followers, heads of picture producing companies hobnobbed with exhibitors and even city editors looked at press agents without scowling. Whether social luminary, prize fighter, race follower, editor, producer, city editor, press agent or what not, they were all there to see some particular person of particular moment in the walk of life in which the see-er was particularly interested.

WITH Arthur Brisbane, Barney Google, Abe Kabibble, Nell Brinkley, Tex Rickard, "Bugs" Baer and about everyone whose names have been made famous by the Hearst newspapers and allied syndicate services, were shown in action on the screen and somebody in the audience was there especially to see what some particular somebody really looked like. With most of the spectators the picture really didn't matter so much—in fact, played only a fair second to the desire to see some favorite celebrity. And they all saw their favorite celebrity and in addition saw a mighty entertaining picture.

And while the celebrities failed to show talents as thespians to such an extent as to drive professional picture actors to the solace of the hootch bottle, each had something to do and did it as well as could be expected.

As promising picture stars, however, the celebrities are good editors, artists, sport writers and boxers.

* * *

Ever stepping out of the beaten path, Arthur Brisbane sets a new style for newspaper offices—and one which might be worth copying in other offices. In the opening scene in which the great editor appears, he is shown seated in his office dictating to a machine. One by one a number of the artists with whom Mr. Brisbane labors every day in the making of Mr. Hearst's great newspapers, enters the office of the chief. As each newcomer enters, he gravely and solemnly shakes hands with everyone in sight. So seriously and nonchalantly is this done that the impression is left that it is one of the regular ceremonies whenever two of the Hearst employes meet in the routine of their daily labors.

And now let's all try it and see what happens.

* * *

And just a little more about Mr. Brisbane, the actor; and don't confuse it with Mr. Brisbane, the editor, for some day some young daily paper reviewer may be out looking for a job. The aforesaid v. d. p. r. in his review of "The Great White Way" had this unkind thing to say:

Arthur Brisbane is a ham actor. Engaging eye-play and frisky office manners such as he displays in this film are all very well. But no man who gets up out of his chair

with his pants hitting his shoe tops, knees bagging like a couple of sacks of chestnuts, will ever get far as a cinema heart-breaker if we have anything to say about it.

* * *

Before taking up the work of the regular cast let us say just a word as to the non-professionals, authors and writers and artists, who are seen in the production.

Heading these is Arthur Brisbane, the famous Hearst editor, who is shown at his desk. Other newspaper workers whose names are familiar to a multitude are Harry Hersfield, Damon Runyon, Bugs Baer, George McManus, Nell Brinkley, Hal Coffman, J. W. McGurk, Winsor McCay, Billy DeBeck and Fay King.

Irvin S. Cobb is very much in the picture, and there are also H. C. Witwer, the author of the story picturized; Tex Ricard, Earle Sande, Kid Broad and Joe Humphries.

Much of the comedy and the drama, too, flows from the efforts of Murray, the press agent, to further the interests of his two clients. The story gives a new insight into the activities of these most energetic persons, and by those who best know the tribe there will be little disposition to say the character is overdrawn.

Showing the mechanical operation of a newspaper office when there is a rush edition in the works—even to its comedy city editor, the well remembered Harry Watson, who is a scream in himself.

The bringing into the picture of many famous men, of Brisbane and Cobb and others.

And best of all there is a real story, the interest of which is maintained at top notch all the way—with drama, with comedy and a strong blending of pathos.

DRAMA AND COMEDY ARE FINELY BLENDED

*Cosmopolitan's 'Great White Way' Is
a Tale of New York and Is
Rare Entertainment*

THE GREAT WHITE WAY. A Cosmopolitan production. Adapted by Luther Reed from the story by H. C. Witwer. Directed by E. Mason Hopper. Length, 10,000 Feet, plus.

CAST AND SYNOPSIS

Mabel Vandergrift	Anita Stewart
Jack Murray	T. Roy Barnes
Joe Cain	Oscar Shaw
Duke Sullivan	Tom Lewis
City Editor	Harry Watson
Stubbs	Olin Howland
Adolph Lutz	Dore Davidson
Brook Morton	Hal Forde
Mr. Cain	Stanley Forde

Jack Murray, an ambitious press agent, introduces his two clients, Mabel Vandergrift, Follies dancer, and Joe Cain, prize fighter. They fall in love. When Morton, writer of the story, says he will ring down the curtain in the middle of the show on the opening night unless Mabel renounces Joe, the latter goes to the stage and announces that in spite of his former refusal he will fight the English champion. With the money he gets from Tex Rickard he buys out Morton and the show goes on. Morton before the battle dopes Joe, but he is brought around so as to fight and eventually to win. Father Cain comes out and takes Joe and Mabel back west with him.

By GEORGE BLAISDELL

HERE is a rattling good picture—of the audience kind, any old audience. The smaller the town the bigger will it go. In the first place there is an abundance of drama. In the second place there is a lot of keen comedy. To be sure, there is much of that commodity in the titles, but who is going to say hard things about a picture because its titles make him laugh?

There are many large factors entering into the production, and they are all what may be described as big town factors, and they show the New York of today.

In fact, Cosmopolitan must have been thinking of "Little Old New York" when it built "The Great White Way," for surely a title not inappropos would have been "Big Modern New York."

There are many scenes of one of the world's great "girl" shows, that of the Follies, showing the members of the chorus undergoing rehearsal under the direction of Ned Wayburn, and later drilling with military precision.

There's a red-hot boxing scrap—it is easier to call it a prizefight—between an actor and a pugilist, but it is not so easy telling one from t'other, with a background of thousands of spectators.

There's a fire in a concert hall with its accompanying panic which is the last word in screened realism, with the New York Fire Department doing its everyday heroic stuff.

There's a horse race on one of the metropolitan tracks, with the rushing animals shown at close advantage.

Behind all these spectacular incidents there is a story, of love and conflict, of move and countermove, of high purpose and deep villainy, and in case the information has any interest for you it may be added there is a most happy and romantic ending.

We came pretty near overlooking a reference to the scenes of the inside of a newspaper office—which are among the best we recall having witnessed in any drama. Practically all of these were staged "on the spot," which pretty effectually stops any criticism as to their convincing character.

Before taking up the work of the regular cast let us say just a word as to the non-professionals, authors and writers and artists, who are seen in the production.

Heading these is Arthur Brisbane, the famous Hearst editor, who is shown at his desk. Other newspaper workers whose names are familiar to a multitude are Harry Hershfield, Damon Runyon, Bugs Baer, George McManus, Nell Brinkley, Hal Coffman, J. W. McGurk, Winsor McCay, Billy DeBeck and Fay King.

Irvin S. Cobb is very much in the picture, and there are also H. C. Witwer, the author of the story picturized; Tex Ricard, Earle Sande, Kid Broad and Joe Humphries.

Much of the comedy and the drama, too, flows from the efforts of Murray, the press agent, to further the interests of his two clients. The story gives a new insight into the activities of these most energetic persons, and by those who best know the tribe there will be little disposition to say the character is overdrawn.

Among the many who interpret this lively Witwer tale there are three who through their roles and their excellent work stand out. These are T. Roy Barnes, as the press agent; Oscar Shaw, as Joe Cain, the prizefighter and Miss Stewart as the Follies dancer.

Mr. Barnes is wholesome and likable as he is persistent and successful. He breathes the breath of life into the press agent.

Mr. Shaw as the young man of the ring and later as the lover of the dancer softened by her influence and his own study makes an interesting portrayal of contrasts. It is a virile performance, one that will bring him much deserved prominence.

Miss Stewart also is appealing, in the heavier as she is in the lighter moments—in the tragedy and in the comedy.

The support is excellent throughout, and that includes the non-professionals.

"The Great White Way" is a showman's picture. It is one that will lend itself to straight advertising, to a plain recital of the many features and many large features of which it is composed. The exhibitor with perfect safety may promise unusual entertainment and be sure his patrons will find it.

Summarizing some of the factors which should be stressed in exploiting the picture there are the Follies chorus, under the director.

The burning hall and the tense scenes of panic and rescue by the New York Fire Department in a staged exhibition of its prowess.

The exciting scenes surrounding the running of the track classic.

The prizefight for the "welterweight championship" of the world, with its dramatic surroundings.

A story by H. C. Witwer, author of "The Leather Pushers" series—and you may tell the world that there is a magnified edition of that popular style, with all the decorations that New York life of today can supply.

Anita Stewart as the star, supported by an unusual cast of stage players.

Showing the mechanical operation of a newspaper office when there is a rush edition in the works—even to its comedy city editor, the well remembered Harry Watson, who is a scream in himself.

The bringing into the picture of many famous men, of Brisbane and Cobb and others.

And best of all there is a real story, the interest of which is maintained at top notch all the way—with drama, with comedy and a strong blending of pathos.

GREAT WHITE WAY

Cosmopolitan production, directed by E. Mason Hooper. Full evening's entertainment at \$1.50 top, opening Cosmopolitan, New York, Jan. 3 for run.

Mabel Vandergrift.....	Anita Stewart
Jack Murray.....	T. Roy Barnes
Joe Cain.....	Oscar Shaw
Duke Sullivan.....	Tom Lewis
City Editor.....	Harry Watson
Stubbs.....	Olin Howland
Adolph Lutz.....	Dore Davidson
Brock Morton.....	Hal Forde
Mr. Cain.....	Stanley Forde
Arthur Brisbane.....	Arthur Brisbane
Tex Rickard.....	Tex Rickard
Ned Wayburn.....	Ned Wayburn
Irvin S. Cobb.....	Irvin S. Cobb
H. C. Witwer.....	H. C. Witwer
Harry Hershfield.....	Harry Hershfield
Damon Runyon.....	Damon Runyon
Bugs Baer.....	"Bugs" Baer
George McManus.....	George McManus
Nell Brinkley.....	Nell Brinkley
Hal Coffman.....	Hal Coffman
J. W. McGurk.....	J. W. McGurk
Winsor McCay.....	Winsor McCay
Billy De Beck.....	Billy De Beck
Fay King.....	Fay King
Earle Sande.....	Earle Sande
Kid Broad.....	Kid Broad
Jimmy Stone.....	Pete Hartley
Referee.....	Johnny Gallagher
Cain's Second.....	Johnny Hennessey
Stone's Second.....	Billy Gould
McIntyre.....	Frank Wonderley
Announcer.....	Joe Humphries
Smoke.....	Jerry Peterson
And the entire Ziegfeld "Follies" Chorus	
Asst. Director.....	Edward J. Babbille
Photography by Harold Wenstrom and	
Henry Cronjager	

A glance at the cast above and you get the idea of this picture. It seems to have been made with a

view of the glorification of prize-fighters and Hearst newspapers. About the only syndicated light Hearst can't contract-claim is Irvin S. Cobb. At that, though, Cobb might be willin'.

On the screen you see the New York "American," and on the program it's mentioned the press room scene is from the Los Angeles "Examiner."

The newspaper men appeared human in the picture. They were all there in person excepting Arthur Brisbane. The Brisbane actor looked so faithfully Brisbane that if Brisbane has charge accounts, he's taking a chance.

Most all of the writing guys got applause from a first night audience that knew most by sight. Harry Hershfield was the busiest on the screen, and Damon Runyon the most retiring, while Bugs Baer got the most applause.

Some of the captions drew laughs. Who wrote the others no one around knew or would tell. Maybe Hearst himself, William R. It's his picture, so no one could stop him; but if he did, William need never expect to be syndicated himself as a funny feller.

Fine chance, too, in this picture for captions, all the way through it. It's that kind of a picture. Taken from the Witwer short story of "Cain and Mabel," the film-expanded adaptation is the excuse for ringing in all that's best or worst around Times square, its people and sports.

The sporting end is what gives the film a punch. It's of a prize fight for the welterweight championship with the ring in the Yankee Stadium and the mob which packed the Stadium for the Firpo-Willard fight. Neatly inserted, the ring proper scenes are of a corking battle between Oscar Shaw as Joe Cain and Pete Hartley, the pugilist, as Jimmy Stone, the English champion.

One of the causes for this stirring ring battle is that in rehearsal Shaw really knocked out Hartley, and Hartley, for evens, did the same thing to Shaw in the next round. Those rounds were substituted for the fight, but only one knockout naturally may be shown. The fight, however, will catch the crowd, whether of women, boys or men. It runs one round too short. Cain came back too fast after Mabel spoke to him in his corner.

Another well-pleced exhibit is a steeplechase at Belmont racetrack, with the picture given an awful wallop here through the clumsy manner the race was "jobbed."

A real mob scene was a dance hall fire with about 100 extras engaged that brought a crowd of 15,000 to watch it.

Plenty of action all the way, but the two parts were unevenly balanced. It was the second half that suffered with the scheme seeming to be to get to the fight and through with it.

As a round New York picture with Times square the stopping place this should be a box office card for any town away from New York, the farther away the better, and in the picture-houses a wow. Announced to have cost a million

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As a round New York picture with Times square the stopping place this should be a box office card for any town away from New York, the farther away the better, and in the picture-houses a wow. Announced to have cost a million

or so, you can't see anywhere near that money.

Anita Stewart is the heroine, who is the star dancer of a new musical show, with the chorus girls doing their drilling, some in tights. That won't keep any of the men away from the theatre either, especially when hearing they are the Ziegfeld "Follies" girls of last summer. These scenes were taken in the Dresden theatre on top of the Amsterdam theatre, with Ned Wayburn the drill master.

Miss Stewart gave a first-class performance. Shaw did right well too as Cain, although the star of the acting cast is Dore Davidson as Adolph Lutz (Blum on the caption), the theatre manager. T. Roy Barnes was a press agent, of the usual, and Harry Watson played one of the Hearst city editors, doing his vaudeville telephone bit as a part of it.

Some of the all-ink cast were at the premiere to watch themselves and get a line on the public applause pulse. They were very modest going out, didn't ask anyone how they looked in the picture, nor did they say the director had crossed them.

Time.

“The Great White Way”

(Cosmopolitan—9800 Feet)

(Reviewed by Laurence Reid)

HAVING to do with the picturesque sporting life of Broadway; with the spirit of the bright lights as exemplified in its whirl of pleasure; with its background composed of the theatre, the dance-hall, the race-track and the bee-hive interior of a metropolitan newspaper; with resourceful men and women—representing brains and brawn, and presenting for good measure various celebrities of the Big Street which brought them fame and fortune, “The Great White Way” may be safely catalogued as a novel and interesting adventure in screenland.

The picture comes the closest of any of typifying the atmosphere of Broadway—and while its central idea is rather conventional, it is filled with so many entertaining highlights—incidental to the amusement world—that it is certain to score everywhere as a sparkling success. Its very title—and the depiction of the night life, will surely attract audiences. But once in their seats, the spectators will follow its rushing action and incident and catch the true character of the hum and whirl of Broadway.

H. C. Witwer's original yarn was known as “Cain and Mabel,” and characteristic of most of his tales it concerns a pugilist who fights his way to the championship in order to play square with his sweetheart. That the both of them are pursued by a villain has nothing to do with the entertainment qualities. The villainy is written into the script—and it offers the necessary conflict. The noticeable feature is its compact movement of action—which must have been a task for E. Mason Hopper, the director. He had considerable threads to weave together—yet he has constructed a picture which is perfectly dovetailed in scene and incident—and he has not neglected in introducing sidelights which offer variety and give the picture much of its atmosphere.

An exceptionally graphic fire is depicted. The circus-like touches present life back stage with the Follies chorus rehearsing, a vivid steeplechase at Belmont Park, a realistic prize fight and innumerable scenes in keeping with the character of Broadway. It is peopled by screen and stage stars, editors, cartoonists, writers, and men from sporting circles. In all a capital sure-fire box-office picture. It is well titled, expertly directed and played with dash and authority.

THEME. Comedy-drama of a pugilist popularized by sharp press-agent — who seizes opportunity to match him romantically with famous dancer.

PRODUCTION HIGHLIGHTS. The many celebrities in cast. The fine work by cast in general and Anita Stewart, T. Roy Barnes and Oscar Shaw in particular. The detail. The fight. The fire. The atmosphere.

DIRECTION. Has done a praiseworthy work in fashioning such a kaleidoscopic picture. Holds interest through rushing action and varied incident. Carries out real atmosphere. Gets fine results from cast.

EXPLOITATION ANGLES. The names in the cast. Use them. Use the title. Play up all the highlights. Bill it as true replica of Broadway. Go the limit.

DRAWING POWER. Should sell out everywhere.

SUMMARY. A fast-moving, often exciting, always amusing picture of Broadway life — the life of the white lights — with scenes accurately drawn. Carries rich atmosphere and a varied assortment of scenes.

THE CAST

Mabel Vandergrift	Anita Stewart
Jack Murray	T. Roy Barnes
Jos Cain.....	Oscar Shaw
Duke Sullivan.....	Tom Lewis
City Editor	Harry Watson
Brock Morton.....	Hal Forde
Adolph Lutz.....	Dore Davidson

And Olin Howland, Arthur Brisbane, Tex Richard, Ned Weyburn, Irvin Cobb, H. C. Witwer, Pete Hartley, and twenty others from newspaper, pugilistic and race-track circles. Also the entire Ziegfeld "Follies" Chorus.

By H C. Witwer. Adapted by Luther Reed. Directed by E. Mason Hopper.

SYNOPSIS. Press agent is employed by American welter-weight champion to put him over with public. He links the "champ" up, with prominent dancer, gets their names on the front pages — with the result that both become extremely famous. Discarded suitor of heroine embarrasses them, but the pugilist saves his reputation and wins girl's love by defeating British champion.

"The Great White Way"

Many Celebrities of Sporting, Newspaper and Stage Life in Entertaining Cosmopolitan Production.

Reviewed by C. S. Sewell

Overshadowing in interest the plot of "The Great White Way" the newest Cosmopolitan production being presented at the Cosmopolitan Theatre, New York, is the fact that this picture which is a distinct novelty introduces a large number of New York celebrities in the newspaper, sporting and theatrical fields—whose names are known all over the country—and it gives an insight into these interwoven circles of metropolitan life.

This has been accomplished by using as a basis a magazine story by H. C. Witwer entitled "Cain and Mabel" which deals with the romance of a champion pugilist and a star of the stage. There are scenes of fighters in training, of prize fights, stage rehearsals and the plot also carries the principals to the races and cabarets and gives the hero a chance to rescue the heroine in a spectacular fire. A press agent also serves to introduce scenes in connection with a large newspaper plant.

The basic story is really a melodramatic comedy with the comedy element largely predominating in the earlier part and the melodrama in the latter. There is a lot of excellent comedy and clever subtitles; also typical melodrama such as the villain causes a bad spill resulting in the favorite losing at a horse race, and the doping of the hero just before the big fight.

Although the plot contains a lot of material of good entertainment value it has been used largely as a vehicle for the "inside" scenes of life on the great white way. These have all been filmed at great detail and serve to divert interest from the story itself for the time. With the exception of the character of the comedy city editor who obviously burlesques the role and incidentally adds much to the enjoyment, the atmosphere of all the scenes is authentic and they are made more effective by the presence of the celebrities.

For instance, in the theatre scenes Ned Wayburn is shown rehearsing the chorus of the Ziegfeld Follies, Tex Rickard, Pete Hartley a regular boxer, referee Johnny Gallagher and announcer Joe Humphries, Damon Runyon, Bugs Baer, Irving S. Cobb and H. C. Witwer are in the fight scenes, Earle Sande the jockey who rode Zev is in the race sequences, while the interior of the newspaper plant shows Arthur Brisbane, Nell Brinkley, cartoonist Herahfield and McManus, Hal Coffman and Windsor McCay and Billy DeBeck and others

and also pictures the progress of a story from copy to the finished newspaper. Madison Square garden and the Yankee Stadium are used for the fight scenes and Belmont Park for the race, and the New York fire department in the big fire scene.

The cast of the story proper is excellent. Oscar Shaw a newcomer from musical comedy is seen as the fighter and Anita Stewart as the stage star. T. Roy Barnes is a peppy press agent, Hal Forde a gentlemanly villain, and Harry Watson is delightful as the comic city editor. Tom Lewis as a fight manager and Dore Davidson as a theatrical producer also share in the honors.

The picture provides good entertainment and will especially appeal to those who want to know about the inside of Broadway life or to see celebrities whose names are household words. It should be a big box-office attraction.

Cast

Mabel Vandegrift.....	Anita Stewart
Jack Murray	T. Roy Barnes
Joe Cain	Oscar Shaw
Duke Sullivan	Tom Lewis
City Editor	Harry Watson
Stubbs	Olin Howland
Adolph Lutz	Dore Davidson
Brook Morton	Hal Forde
Mr. Cain	Stanley Forde
Jimmy Stone	Pete Hartley

Based on H. C. Witwer's magazine story "Cain and Mabel."

Scenario by Luther Reed.

Directed by E. Mason Hopper.

Length about 10,000 feet.

Story

Jack Murray a press agent has troubles in getting stories in the paper about Mabel Vandegrift, a stage star. Jack is discouraged until he gets another job with Joe Cain a champion prize fighter. He schemes to get the two together to spring a story. His scheme works fine for they soon fall in love with each other. The backer of the show tries to keep them apart and schemes so that they lose their money at the races. In attempting to make a living away from their professions they both get jobs in a department store and at an entertainment fire breaks out and Cain rescues Mabel. They become engaged and he promises to give up the prize ring but goes back on his word when the villain threatens to close Mabel's show. Getting an advance for his coming fight he buys the show but does not tell Mabel. He goes into the ring and is about to lose and Mabel has turned him down for breaking his promise. But she comes to him and says she will be waiting and he wins the fight. He becomes reconciled with his father who says he is going to take both Cain and Mabel back West with him.

"The Great White Way"

Goldwyn-Cosmopolitan

a Whole.....BIG SPECTACULAR PICTURE DESTINED TO PLEASE THE CROWD THAT LIKES VARIETY... WILL PROBABLY MAKE GOOD IF YOU DON'T MIND ADVERTISING ANGLE.

st....Hearst just called for a copy of his payroll and put everyone to work, from Arthur Brisbane down to the office boy and then coaxed a few celebrities to lend their names to good advertising by "doing a turn." They include Tex Rickard, Irvin S. Cobb, H. C. Witwer, Ned Wayburn and many notable Hearst publication artists and writers. Anita Stewart's work is pleasing. Oscar Shaw foregoes personal appeal to be a convincing song, and T. Roy Barnes gets over his comedy business satisfactorily.

pe of Story.....Once they get through exploiting Mr. Hearst's employees and showing the workings of his newspaper office and presses "The Great White Way" gets started. It's a late start for the story, especially since there is so much of itself, minus the publicity trimmings that are padded in. The plot, credit for which is simply given H. C. Witwer, is the average "movie" meller with just about one new angle to give it some substance—that of a press agent who plans to boost two people, one a dancer and the other a fighter, by a tie-up arrangement which provides his paper with a nice sensational yarn and at the same time, gains the desired publicity for his clients. The idea, from here on, permits of the usual display and spectacle. It rings in the Follies, cabaret scenes, a prize fight, the races, a fire and about everything that the exhibitor recognizes as sure-fire audience getters. The fire and the fight offer good thrills and they've apparently spent considerable upon the production even though many of the mob scenes are news reel excerpts.

Office Angle....Whether or not you can use the names of the Hearst writers and artists to advantage is a question, but you will undoubtedly interest them with the combined names of notables and players who appear. The picture, minus its advertising angle, should have a good play.

Exploitation.....Names galore for you to use and a title that will entice them. There's a certain lure about titles that suggest a theatrical atmosphere. They'll fall for this one and for the benefit of the men folks, be sure to talk about the prize fight. Use a trailer to give a hint of the variety the offering contains—bits of the fight, fire and stage sequences. If they're interested in statistics, Cosmopolitan will furnish figures.

Section....E. Mason Hopper; quite right.

Director H. C. Witwer
 Scenario Luther Reed
 Screenplay Harold Wenstrom and Henry Conjager

Photography Good
 Title New York
 Length 10,000 feet

WORLD—Stripped of its irrelevant episodes at the outset, in which “many celebrated newspaper writers and artists” are pictured at work and at play. “The Great White Way” is a first rate film comedy of Broadway life. * * *

We have never seen Miss Anita Stewart either so charming or so effective in emotional scenes as she appears in this picture.

The Film Daily, January 7, 1924, p. 4

DAILY NEWS—* * * depicts New York sporting and theatrical and newspaper life as it really exists.

The Daily News, Roosevelt, Chicago in *The Film Daily*, March 26, 1924, p. 6

STAR—William Randolph Hearst paints a melodramatic picture of New York's Main street in “The Great White Way,” * * * with an array of Mr. Hearst's own newspaper writers cartoonists in the large cast.

The Star, Indianapolis, Ohio in *The Film Daily*, April 13, 1924, p. 15

THE SCREEN

Broadway Life.

THE GREAT WHITE WAY, with Anita Stewart, T. Roy Barnes, Oscar Shaw, Tom Lewis, Harry Watson, Olin Howland, Dore Davidson, Hal Ford, Stanley Forde, Arthur Brisbane, Tex Rickard, Ned Wayburn, Irvin S. Cobb, H. C. Witwer, Damon Runyon, "Bugs" Baer, George McManus, Nell Brinkley, Billy McGurk, Winzor McKay, Harry Hershfield, Earle Sande, Kid Broad, Pete Hartley, Johnny Gallagher, Johnny Hennessey, Billy Gould, Joe Humphries, Frank Wonderly, Jerry Peterson and others, adapted by Luther Reed from H. C. Witwer's story "Cain and Mabel." Ann

Pennington and Brooks Johns of the Ziegfeld "Follies" in new dances and songs. At the Cosmopolitan.

Poets, painters, philanthropists, musicians and mining engineers have held their places in the pictures as heroes. Occasionally one comes across a naval officer or a struggling architect, but it is rarely that one is asked to gaze upon an unsophisticated prize-fighter who is said to know so little about New York that he would not be surprised if told that John Barrymore was a traffic policeman.

Nevertheless, Oscar Shaw impersonates the rising young pugilist who, despite his illiteracy and ignorance of stage-life in Manhattan, is able to conduct himself almost faultlessly in his dinner jacket. He is one of the luminaries in "The Great White Way," which was presented last night before a most interested gathering in the Cosmopolitan Theatre. Much of the interest was aroused by the fact that such names as Arthur Brisbane, Tex Rickard, Irvin S. Cobb, H. C. Witwer, Damon Runyon, "Bugs" Baer, George McManus, Nell Brinkley, Winzor McKay, Harry Hershfield, Earle Sande and others including "the entire Ziegfeld 'Follies' chorus," were in the cast; and it was known that these celebrities would therefore appear upon the screen in the course of the unwinding of "The Great White Way."

And they, these spectators, were not doomed to disappointment, for one after another the stars in their respective spheres showed themselves in shadow form. Mr. Brisbane seemed to be quite at home in a rôle he has enacted for many a year.

Mr. Cobb took the occasion in a sporting way, possibly a bit nervous because of his plus fours and his light-hued golf hose, filled with well-rounded calves and quite smart about the ankles. Mr. Runyon looked like an energetic and studious college professor, and Tex Rickard stood the test of the Klieg lights well, with the aid of some make-up. Earle Sande was seen astride a horse and just walking, and Nell Brinkley was to us extremely nervous, as if somebody had told her that either the lights or the camera was going to bite her. Mr. McManus has grown an exotic mustache, and is rather heavier than we expected.

H. C. Witwer wore a happy expression. The story of "The Great White Way" was adapted from his effort "Cain and Mabel." "Kid" Broad was quite at home, knowing that the film had a pugilist for a hero, and that he would be called upon to do something that was not utterly foreign to him.

So far as the story goes, it is just one of those yarns in which the brave man is called upon to fight in the ring when he has promised his girl to give it up, and to hold back a mob of frenzied men and women when a little theatre is in flames. Like all other heroes he is successful despite the difficulties, and in the prize-ring he is a glutton for punishment. So true is he to his word to Mabel Vandergrift, played by Anita Stewart, that he appears to be just waiting for one more blow on the jaw, when she—like so many intrepid heroines—bursts into the ring.

"You-mean-you-want me-to win," he mumbles. She does. He straightens up and the British champion knows that sooner or later the referee is going to count him out.

T. Roy Barnes officiates in this film as a press agent who simply won't be told that the story is not wanted. He is here, there and everywhere in the picture, and according to all reason ought to have won the girl, but Jack Murray cuddles her in the end.

The story revolves—very slowly so as to take in all ramifications—around Mabel and Jack Murray the pugilist, who want to ascertain who can make the most money in any other than their respective vocations—Mabel being a dancer in a musical comedy. Hence Mabel becomes a model in a department store and Joe, muscular in body and guileless in mentality, finds work as a shipping clerk.

One of the interesting sequences of the production is that in which the making of a newspaper is shown.

The city editor obviously was picked for his pseudo-comic behavior and not

because of his knowledge of newspapers or press agents. The latter in this picture find no difficulty whatever in boarding the lion in his den and rubbing elbows with the city editor, adjuring him to print stories with wonderful adjectives after five or six flat refusals. "Leaping line-types!" is used as an exclamation.

There are some good scenes of a real prize-fighting bout with great multitudes in the arena, and also pictures of a great race at Belmont Park.

The subtitles are original, although hardly edifying. Tex Rickard is supposed to tell the press agent that he must sell Joe to the public like waffles are sold. The press agent suggests that to make a good story the leading man ought to be shot by the star in the fifth act.

It is a film entertainment, and one which will have difficulty in keeping the crowds away from the box office, but it marks no progress for motion picture direction or for acting. From what has been told it can readily be understood that there is not much food for thought in this highly-flighted melodrama, in which the impossible is accomplished with great frequency. Undoubtedly it will have its appeal in the well-known persons who are in the production, and not in the narrative. In the many small towns all over the United States they will want to see the film named after the greatest thoroughfare in the world, and when they have seen it some may marvel at the "wild" things that happen in Little Old New York.

Jan 4, 1924, 10:1

Sure Fire Box Office Hit In This Adapted Witwer Story

"THE GREAT WHITE WAY," a Cosmopolitan production. Written by H. C. Witwer and directed by E. Mason Hopper for Goldwyn Cosmopolitan distribution, featuring Anita Stewart and with one of the most remarkable casts ever shown in a picture. About 10,000 feet.

When the announcement was made that Cosmopolitan had decided to make H. C. Witwer's popular story "Cain and Mabel" into a picture production with Anita Stewart, T. Roy Barnes, Oscar Shaw, Tom Lewis and other screen people well and favorably known, it was generally expected that a pleasing picture would result.

Few, however, of the big audience which witnessed the premiere of "The Great White Way," as the production is named, at the Cosmopolitan theatre, New York, last Thursday night, were prepared for the surprise which was sprung. What they saw was a splendid melodramatic comedy of wonderful entertainment value portrayed by capable screen talent, and this reinforced by a novelty cast which will make multitudes of people in every walk of life scramble to see the picture wherever it is shown.

This "novelty cast" consists of many of the high lights of newspaper and sporting world and these are there in such numbers and are of such prominence as to give "The Great White Way" a drawing power such as probably no previously made picture ever possessed.

Regardless of how good or how bad the picture itself may be as a picture production, thinking people who have for years read Arthur Brisbane's stirring philippics and pertinent comment on affairs of world interest will go to see the great editor at work. Billy De Beck will be the magnet that will attract the kids who want to see just what the creator of "Barney Google" and "Spark Plug" looks like. And by the same token there are thousands of feminine theatre-goers who will welcome an opportunity to see the young woman whose Nell Brinkley pictures have given them pleasure for the past decade or more.

Newspaper readers with a penchant for the "funnies" will want to see George McManus, of "Bringing Up Father" fame and Harry Hersfield, who made "Abe Kribble" a classic. All these and a lot of other famous artists and writers, among them "Bugs" Baer, Damon Runyon, Irvin Cobb, Hal Coffman, Windsor McKay, J. W. McGurk and H. C. Witwer himself, are shown in the picture, not simply as part of a "mob scene" but actually "acting" as actors.

A strong appeal to the sports fans of the country is made by the utilization in the picture of Tex Rickard, the fight promoter, Earle Sande who piloted Zev to his victories, Johnny Gallagher, who refereed the Dempsey-Firpo fight, Kid

Broad, Pete Hartley and a number of other sporting celebrities.

With the exception of Rickard, Gallagher and Pete Hartley, all those mentioned above have little to do with that part of the picture which was originally Witwer's "Cain and Mabel," but they are all there in the picture and collectively they present a great exploitation angle which should pack theatres anywhere.

The actual picture itself as an entertainment feature is away above the ordinary and would make eminently good amusement even with the elimination of all the "celebrities." It portrays the story of a stellar stage dancer and a champion pugilist who are brought together through the efforts of a live-wire press agent and who fall in love and wed after many thrilling experiences. Anita Stewart is the dancer, Oscar Shaw is the boxer, while to the capable hands of T. Roy Barnes is given the character-



Two scenes from "The Great White Way" the Cosmopolitan production which opened an extended run at Cosmopolitan theatre, New York, New Year's eve. (Top) Oscar Shaw, Tom Lewis and Tex Rickard.

ization of the ubiquitous press agent. There is much good clean comedy, furnished chiefly by Harry Watson, long a vaudeville star, aided by Tom Lewis and Dore Davidson.

One of the scenes shows the full chorus from the Ziegfeld Follies being directed in special numbers by Ned Wayburn. Other scenes show the making of a newspaper with city room, composing room and presses at work, while in another the principals are fitted into a stirring picture of one of the great horse races at Belmont Park with a mob of forty or fifty thousand excited race followers watching the horses run.

The big punch is a fistie battle between Joe Cain, the hero, and Pete Hartley. The latter is a regular fighter whose hundred or more fights with champions and near-champions enables him to make the picture battle very real and very thrilling. This is staged with the 75,000 fans who attended the Willard-Firpo battle as background.

Unless the predictions of a lot of wise picture people who saw "The Great White Way" on its opening night, fail, Goldwyn-Cosmopolitan has in this the box-office sensation of the year.

The Cast: Anita Stewart, T. Roy Barnes, Oscar Shaw, Tom Lewis, Harry Watson, Olin Howland, Dore Davidson, Hal Forde, Stanley Forde, Arthur Brisbane, Tex Rickard, Ned Wayburn, Irvin S. Cobb, H. C. Witwer, Harry Hersfield, Damon Runyon, "Bugs" Baer, George McManus, Nell Brinkley, Hal Coffman, J. W. McGurk, Winsor McKay, Billy De Beck, Fay King, Earle Sande, Kid Broad, Pete Hartley, Johnny Gallagher, Johnny Hennessy, Billy Gould, Frank Wonderley, Joe Humphries, Jerry Peterson, J. S. S.

Fair Entertainment In This Western

"THE MAN FROM WYOMING," a Universal production, written by William McLeon Raine, and directed by Robert North Bradbury. Jack Hoxie starred. Five reels.

This story, adapted from the novel "Wyoming," contains a rather hackneyed plot, some good acting and excellent photography. The direction is average. There are the usual Western characters and the ranch settings are especially fine. For audiences who like plenty of thrills and are not too critical, "The Man from Wyoming" will suffice.

This is not up to previous Hoxie pictures published by Universal, although it compares favorably with the average Western. The story concerns an escaped convict who is instrumental in exposing a gang of outlaws preying upon the property of a young lady rancher. There is a mysterious shooting in it and several tense situations where the honest element battles with the dishonest one.

The Cast: Jack Hoxie, William Welch, Clayde Payton and Lillian Rich.

March 29, 1924

"It's the life!"

Cosmopolitan's Surprise Picture

A Box-Office Sensation From Coast to Coast

Everywhere it is the same story. "The Great White Way" is packing 'em in. In Boston, Chicago, Cleveland, Los Angeles and San Francisco, "The Great White Way" is just as big a hit as it is in New York.

It is now in its second week at the Capitol Theatre, New York, and they are selling standing room at every performance and opening the doors at 12 noon.



GREAT WHITE WAY

"The Wonder Picture of"



Here Is The Biggest Kind of Tie-Up

Most world-famous cartoonists and writers appear for the first time in the screen in "The Great White Way". They are part of the plot.

Among them are Arthur Brisbane, George McMane, Billy De Buck, Warner McCarty, Harry Houdini, Damon Runyon, "Boyz" Barr, Irvin S. Cobb, H. C. Winters, Florence Engelhart, Jr., Tim Ruskoff, Nat Waxman, Joseph Urban and Lucie Arnott.

Their cartoons and articles appear in most local papers. Tied up in local papers and as prizes while the money rolls into the box office.



THE GREAT

The Only Picture ever shown in New York

New York's "Main Street"



"Record Business for This House"
Chicago, Ill., March 16, 1924.

Katheryn-Cosmopolitan Distributing Corp.

GREAT WHITE WAY FINISHED SECOND WEEK TWENTY SEVEN THOUSAND FOUR HUNDRED THIRTY DOLLARS AT OUR HOMEVET THEATRE. MAKES RECORD BUSINESS FOR THIS HOUSE. SECOND WEEK OPENING EVEN GREATER THAN FIRST.

BALABAN & KATZ



WHITE WAY

that was forced to give Midnight Performances!

March 29, 1924

"It's the life!"



No one ever dreamed of such a cast!

Arthur Brisbane	T. Rex Brown	Oliver Shaw	Tom Lott
Damon Runyon	Doug Davidson	Harvey Lowry	Alvin Howland
Irvin S. Cobb	David A. Cobb	H. C. Winters	Florence Engelhart, Jr.
"Boyz" Barr	"Boyz" Barr	Nat Waxman	Joseph Urban
George McMane	Billy De Buck	Harry Houdini	Nat Waxman
Warner McCarty	J. H. McGary	Samuel French	Fay King
Lucie Arnott	Frederic H. Brown	"Kid" Brown	Hal Collins
Robert Gellinger	John Thompson	Joe Humphreys	Timothy Young

and the entire "Ragtime Follies" show



GREAT WHITE WAY

**PUT A KICK
INTO YOUR
CAMPAIGN**

Singer
THE GREAT WHITE WAY

The Wonder Picture of New York's 'Main Street'

**THE
GREAT
WHITE
WAY**

LIVE PRESS BOOK SLOGAN

The Goldwyn-Cosmopolitan press-book tells how to acquire a publicity punch that will kick receipts as high as this little playmate lifts her slipper.

Status: Unknown
Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (City Editor, Arthur Brisbane, Irvin S. Cobb, Damon Runyan, Neil Brinkley, Harry Hershfield, George McManus, Hal Coffman, Winsor McCay, Billy De Beck.) Group.

Ethnicity: White (City Editor, Arthur Brisbane, Irvin S. Cobb, Damon Runyan, Neil Brinkley, Harry Hershfield, George McManus, Hal Coffman, Winsor McCay, Billy De Beck). Unspecified.

Media Category: Newspaper

Job Title: Editor (City Editor). Editor (Arthur Brisbane). Columnist (Irvin S. Cobb, Damon Runyan). Illustrators-Cartoonists (Neil Brinkley, Harry Hershfield, George McManus, Hal Coffman, Winsor McCay, Billy DeBeck).

Description: Major: None

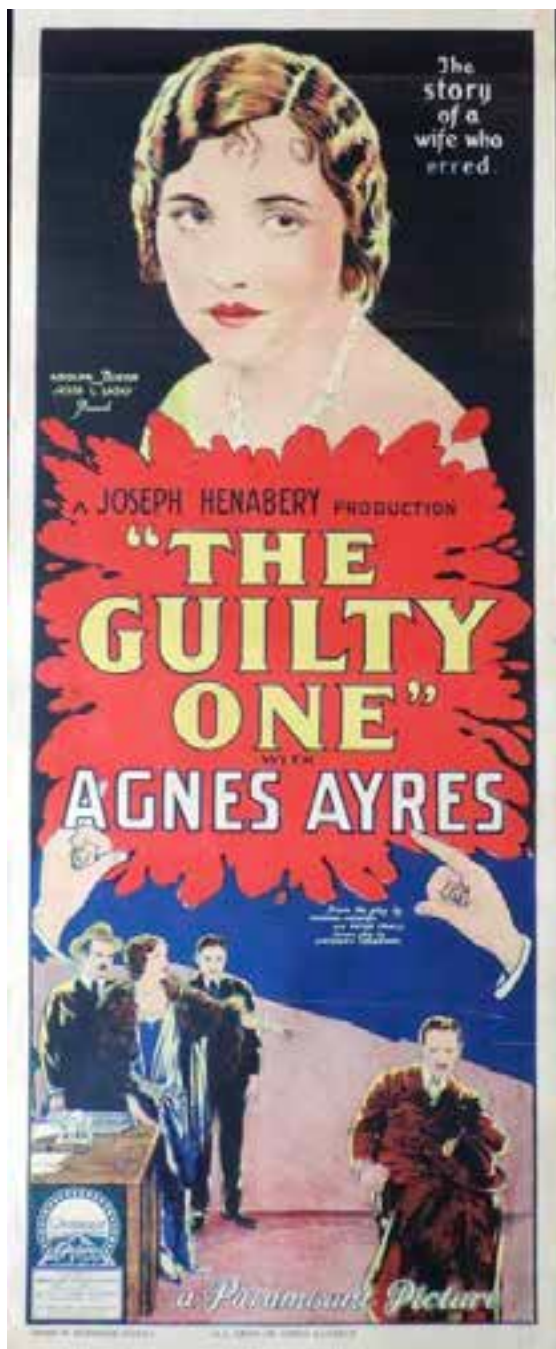
Description: Minor: City Editor, Arthur Brisbane, Irvin S. Cobb, Neil Brinkley, Harry Hershfield, George McManus, Hal Coffman, Winsor McCay, Billy De Beck, Positive. Miscellaneous, Neutral

The Guilty One (1924)

Journalist H. Beverly Graves (Cyril Ring) writes for a scandal sheet and prints spicy personality items using his position to blackmail potential victims. (Depending on which review, Groves is either a reporter, an editor or a publisher or all three.)



Thinking she is helping her husband, Donald, Irene continues a friendship with Davies, a man-about-town who promises to help Donald get an architectural contract. Graves, a blackmailing publisher, prints the story of their affair, thereby casting suspicion on Donald and Philip Dupre, Irene's brother, when Davies is murdered. Irene effects their release by extracting a confession from Graves. *American Film Institute Catalog of Feature Films*



The Guilty One

Distributor: PARAMOUNT

Producer: Famous Players-Lasky

Length: 6 reels

DIRECTOR.....JOSEPH HENABERY

Author.....Michael Morton and Peter Traill

Adaptor.....Anthony Coldewey

PLAYERS

Irene Short Agnes Ayres

Donald Short Edward Burns

Philip Dupre Stanley Taylor

Seaton Davies Craufurd Kent

Beverly Graves Cyril Ring

Sam Maynard Thos. R. Mills

Bess Maynard Catherine Wallace

Captain George Seigmann

Detective Clarence Burton

Ann Dorothea Wolbert

TYPE: Mystery play, concerning the murder of man and the ultimate unraveling of the plot.

HIGHLIGHTS: *Finding of murdered man. . . . Arrest of the brother for the crime. . . . Confession of reporter and clearing up of mystery.*

STORY: To aid her husband Irene continues her friendship with Seaton Davies, man about town, who has promised to help her husband land a big theatre job. A blackmailing sheet prints a story about Irene and Seaton. Donald and Irene's brother go to Davies home, seeking revenge, and Davies is found later cold in death. Irene's brother is charged with the crime, as he is caught near the house. Donald is also arrested. Irene, however, forces a confession from the scandal sheet reporter.

GOOD PROGRAM ATTRACTION

'The Guilty One' Offers Interesting Murder Plot With Mystery Angle

THE GUILTY ONE. Paramount Photoplay. Based on Stage Play by Michael Morton and Peter Traill. Director, Joseph Henaberry. Length, 5,365 Feet.

CAST AND SYNOPSIS

Irene Short	Agnes Ayres
Donald Short	Edward Burns
Philip Dupre	Stanley Taylor
Seaton Davies	Crauford Kent
H. Beverly Graves	Cyril Ring
Sam Maynard	Thomas Mills
Bess Maynard	Catherine Wallace

Irene Short maintains friendship with clubman Davies because she imagines she can aid her husband, an ambitious architect. A scandal sheet prints a suggestive story regarding Irene and Davies. Her brother and husband start off separately for Davies' house. The latter is found murdered. Irene's brother and husband are held for the crime. The young wife solves the mystery and forces a blackmailer to confess his guilt.

By GEORGE T. PARDY

A MURDER mystery melodrama with a fairly ingenious plot, a trifle slow in getting started but increasing in interest as events unfold themselves. "The Guilty One" is not a picture of extraordinary merit, yet likely to give satisfaction to a large proportion of screen followers because of its delving into the byways of crime, always a subject which arouses the curiosity of the average citizen, and the heroine's loyalty to her innocent husband. As a program attraction "The Guilty One" should bring good box office returns.

The best part of the picture and that in which suspense develops to the highest degree, are the scenes in which the net of circumstantial evidence gradually envelops the victimized Donald Short and his brother-in-law. There are many deft touches introduced as the detective questions husband and wife, leading them into a pretty tangle of conflicting answers. Equally clever are the episodes where Irene, employing Sherlock Holmes tactics, picks up a definite clue and forces the guilty blackmailer to confess his complicity in the murder.

The blackmailer in question turns out to be the reporter of a news sheet devoted to the printing of spicy personality items, who wrote the story which hinted at an intrigue between the heroine and the dead man, thereby starting the former's husband and brother off on an unfulfilled mission of vengeance; since Davies had passed out before they reached him.

Agnes Ayres is extremely convincing and good to look upon in the role of Irene Short, her beauty enhanced by the many handsome gowns in which she appears, and her work in the emotional scenes falling to her share is all that could be desired. Eddie Burns plays the part of Irene's husband in capable style. Crauford Kent impresses one as a typical clubman and Cyril Ring portrays the blackmail expert with considerable effort. The support is adequate.

There is much fine photography, including pleasing exteriors and interiors, the long shots are skillfully executed and there are several good closeups of the principals.

Exploit this as a murder melodrama, with a well defined mystery angle, compelling love interest and unexpected climax. Feature Agnes Ayres, tell your patrons about the attractive gowns she wears, as a lure for the feminine contingent, and mention Eddie Burns, Crauford Kent and Cyril Ring in the advertising.

"The Guilty One"

Joseph Henabery Production for Paramount
Is Exciting Murder Mystery Featuring
Agnes Ayres

Reviewed by C. A. Sewell

Paramount, whose production "The Bedroom Window" was reviewed in our last week's issue, is releasing another murder mystery story in "The Guilty One" which is an adaptation of a stage play. Agnes Ayres is the featured player and Joseph Henabery directed.

These two pictures afford striking contrasts in the treatment of themes which

are basically similar for in "The Bedroom Window" the picture practically opens with the discovery of the crime and the story concerns the clever working out of the correct solution. In "The Guilty One" the crime occurs well along in the story after possible motives have been developed and suspicion has been handled so that it points strongly to several persons, very little footage is given to the solution which comes with abrupt suddenness and affords a dramatic climax.

Mr. Henabery has been exceedingly painstaking in developing the story, paying so much attention to every point that will later have a bearing that the story moves slowly at first and you are kept in the dark as to the real plot, consequently to those unfamiliar with the theme the fact that it involves a murder mystery will come as a surprise and add additional punch as the early rush makes it appear to be a domestic drama on the familiar theme of the wife who seeks companionship elsewhere when her husband neglects her. Once the murder occurs, the tempo quickens and the action moves faster and faster, with many strongly dramatic situations. You realize the value of the groundwork and see how perfectly each situation fits into the other, your interest is held, you find yourself absorbed in trying to discover the murder, the suspense, however is skillfully maintained until the last few feet and very few will guess the proper party. The manner in which the police allow the wife to offer the solution and accept it so readily is not altogether convincing but the way she proves she is right is not only plausible but provides a big punch.

Agnes Ayres is satisfactory as the wife and Edward Burns does well as the husband. The remainder of the cast which includes several well-known players all do good work.

"The Guilty One" should prove a satisfactory attraction in theatres where murder mystery stories are liked.

Cast

Irene Short.....	Agnes Ayres
Donald Short.....	Edward Burns
Philip Dupre.....	Stanley Taylor
Senton Davies.....	Crawford Kent
H. Beverly Graves.....	Cyril Ring
Bess Maynard.....	Catherine Wallace
Sam Maynard.....	T. H. Mills
Capt. of Detectives.....	George Seigman
Detective.....	Clarence Burton
Maid.....	Dorothy Walbert
Based on play by Michael Morton and Peter Trull.	

Scenario by Anthony Coldewey.

Directed by Joseph Henabery.

Length, 5,265 feet.

(Continued on page 850)

"The Guilty One"

(Continued from page 838)

Story

Donald Short, who has only been married about a year, is so engrossed in his business as an architect that he neglects to take his wife out. Mrs. Short is persuaded by friends to join a party one evening and her husband is willing. She meets Davies, who has a reputation as a ladies' man, and they are constantly together. A scandal sheet mentions this fact. Mrs. Short's brother goes to Davies to demand satisfaction and finds he has been murdered. He is arrested. A phone conversation repeated by the burglar ends in the arrest of Short. In the police station the editor of the scandal sheet accuses Short and refers to the fact that Mrs. Short has written letters to Davies. Mrs. Davies suggests to the police a very plausible solution exonerating her husband. The police official is interested and asks her to point out the guilty one. This she does, telling why she knows he is the murderer. The accused man confesses and Short is released.

THE GUILTY ONE

Joseph Henabery Production presented by Adolph Zukor and Jesse L. Lasky. Agnes Ayres featured. From the play by Michael Morton and Peter Traill, adapted by Anthony Coldewey. Shown at the Rialto, New York, week June 15, 1924. Running time, 58 minutes.

Irene Short.....	Agnes Ayres
Donald Short.....	Edward Burns
Philip Dupre.....	Stanley Taylor
Seaton Davies.....	Crauford Kent
H. Beverly Graves.....	Cyril Ring
Sam Maynard.....	Thomas R. Mills
Ben Maynard.....	Catherine Wallace
Captain of Detectives.....	George Selgman
Detective.....	Clarence Burton
Anne, maid.....	Dorothea Wolbert

Agnes Ayres never appeared to greater advantage than in "The Guilty One."

The picture, however, does not make for good hot weather entertainment. During the regular season it would have ranked as a fairly average program release. It is a good mystery story well handled.

Supporting Miss Ayres are Edward Burns, Stanley Taylor, Crau-

ford Kent, Cyril Ring and George Selgman. Ring is the heavy and handles the role fairly well.

The story is based on the Elwell mystery in New York, but somewhat different from the play. In its screen form it is the story of the young wife of an equally young and ambitious architect who permits herself to run away with the idea that she can assist her husband in his ambitions through associating with a fast society mob.

As a result she is blazoned forth in the gossip sheets in an unfavorably light through the efforts of the owner of the sheet to shake down the man-about-town with whom the wife is most frequently seen.

The result is that the man-about-town is murdered and suspicion is directed at both the wife's brother and the husband, and the latter is finally charged with the crime, with the wife coming to the fore at the last minute with the solution which causes the arrest and the confession of the blackmailing editor.

The story holds no great punch at any time other than the remarkable beauty of Miss Ayres in the role of the wife. None of the supporting cast stand out to any great advantage.

Fred.

Variety, June 18, 1924, p. 23

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (H. Beverly Graves)

Ethnicity: White (H. Beverly Graves)

Media Category: Newspaper

Job Title: Editor (H. Beverly Graves)

Description: Major: H. Beverly Graves, Negative

Description: Minor: None

Her Night of Romance (1924)

Newspapermen and News Photographers greet the marriageable daughter of an American multi-millionaire who is being taken abroad for her health. To conceal her beauty and wealth, she distorts her features and disguises herself to fool the ship news photographers who corner her when she lands in England. Photographer (Michael Dark).



American millionaire Samuel C. Adams brings his daughter Dorothy to [England](#) to see a specialist about her heart trouble. So that she will not be hounded by the press and fortune hunters, Dorothy makes herself up to look extremely plain.

Wikipedia

Heiress Dorothy Adams disguises her identity while traveling in England with her father and falls in love with Paul Menford, an impoverished nobleman who poses as a doctor in order to get to know Dorothy. Unknown to Paul, Mr. Adams buys the Menford estate, and Dorothy is there alone on the same night that Paul, inebriated, also decides to sleep there. They encounter each other in the morning and are discovered by a friend of Paul's, to whom Paul introduces Dorothy as his wife. When the news spreads, they decide to actually marry, but Dorothy changes her mind when she overhears Paul discussing with Joe Diamond his promise to pay the agent a sum upon marrying the Adams heiress. Dorothy's father realizes that Paul was ignorant of Dorothy's identity and successfully contrives to reunite the pair. *American Film Institute Catalog of Feature Films*



FILM REVIEWS

NIGHT OF ROMANCE

First National release presented by Joseph M. Schenck. Starring Constance Talmadge. Story by Hans Kraly, directed by Sidney Franklin. Shown at the Capitol, N. Y., week Jan. 11.

Dorothy Adams.....	Constance Talmadge
Paul Menford.....	Ronald Colman
Joe Diamond.....	Jean Hersholt
Samuel G. Adams.....	Albert Gran
Prince George.....	Robert Rendel
Butler.....	Sidney Bracy

"Her Night of Romance" proves to be one of the most delightful of the comedy-drama type of pictures that Constance Talmadge has starred in in some time. The last series of this ingenue's pictures have more or less fallen down at the box office, but this one bids fair to again raise the status of Constance as a drawing card. It is a good story with just enough touch of sex to get it over. There are any number of amusing situations that get to the audience and there are plenty of laughs scattered through the picture.

Miss Talmadge has the role of a marriageable daughter of an American multi-millionaire who is being taken abroad for her health. The tip-off as to her beauty and wealth have preceded her. To counteract it she distorts her features when the ship news photographers corner her on landing in England. But as she leaves the ship she stumbles and falls into the arms of a young Englishman who is waiting to greet an English actress returning home from America.

A second meeting comes about

when the young man goes to the compartment in the train to return the young lady's watch which caught in his clothes at the time of the accident. He is very much struck with the change in her appearance.

Then there is a third meeting, out of which the romance grows. The young man's uncle, a prominent specialist on nervous cases, is summoned to attend the young lady, but the nephew gets the message and poses as the doctor.

Meantime the girl's father arranges to purchase Menford Manor, which is the young man's property. The transfer is made through the agent, and the girl goes to the house to be alone, following a letter she has received from Menford to the effect he has imposed on her. While she is alone in the manor house, His Lordship, who has imbibed rather freely to drown his sorrows over having to break off his friendship with the young American heiress, returns, not knowing that one of the new owners has taken possession. The two spend the night under the same roof after several amusing scenes.

In the morning, upon the arrival of a friend, His Lordship, to protect the girl, announces they have been married. With the arrival of the father matters are further complicated. The best scene is where the father, believing the young couple have been married and ignoring the statement from the supposed son-in-law to the contrary, pushes the latter into the girl's boudoir with a pleasant "good night, kids."

Miss Talmadge handles the role assigned to her exquisitely and Ronald Colman, opposite, is possibly the best leading man she has had in some time. He acts with an ease

(Continued on page 43)

FILM REVIEWS

(Continued from page 30)
of manner, yet with an assurance that is compelling.

There is one thing, however, that might be desired in regard to this picture, and that would be to see the treatment that Lubitsch would have given this story in direction had he handled it. It is of the type built to order for him.

Fred.

“Her Night of Romance”

Constance Talmadge's Delightful Farce
Comedy for First National Is One
of Her Best Pictures
Reviewed by C. S. Sewell

A thoroughly enjoyable comedy, packed with laughs, is “Her Night of Romance,” Constance Talmadge's newest feature for First National. Bright, clever, amusing, it should prove excellent entertainment for the great majority of fans.

Right at the start, Constance will get them going by her awful make-up in which she attempts to make herself decidedly unattractive to scare away fortune hunters, and succeeds admirably. Fortune favors one chap who sees her as she is. Posing as a doctor, he treats her for nervousness, and a lot of good comedy follows.

“Her Night of Romance” is an out-and-out farce comedy. Things happen that are not altogether plausible, but they afford fine opportunities for laughs, and that is what counts in a picture of this type. Quite a lot of the action is in a bedroom where the hero, slightly under the weather, wanders in after the heroine has retired. This brings about a situation in which, to save her from scandal, the hero introduces her as his wife. The news spreads and there is a general mix-up. The action is bright and peppy and some of the situations are a bit risqué, but it is all good-natured fun and there is nothing whatever offensive about it.

When the heroine learns that the hero is backed by a money lender and has promised him a commission, there is trouble, but this leads to a scene that is a gem, where, in order to get her back, her father fakes a rain storm with a hose, but the hero finds out it is not raining on the other side of the house. She gets him back all right and tells her father to stop the shower. And there are a lot of other scenes in this picture that will keep you smiling and laughing.

Constance Talmadge is excellent in the picture and she scores again and again. Her work is a delight; the clever way in which she handles the comedy scenes confirms the fact that she is an unusually fine comedienne. Ronald Coleman is also fine in the opposite role. Albert Gran gives a splendid portrayal of her indulgent father, and Jean Hersholt makes a minor role stand out.

"Her Night of Romance" is one of Constance Talmadge's best pictures and it should prove a big box office winner.

Cast

Dorothy Adams.....Constance Talmadge
Paul Menford.....Ronald Coleman
Joe Diamond.....Jean Hersholt
Samuel Adams.....Albert Gran
Butler.....Sidney Bracey
Old Butler.....Jim Barrows
Actress.....Claire Delorez

Story by Hans Kraell.

Directed by Sidney Franklin.

Photographed by Ray Binger.

Length, 7,211 feet.

Story

Samuel Adams, American millionaire and his daughter Dorothy go to England for her

health. To avoid fortune hunters, Dorothy makes herself look very unattractive and has her picture taken for the papers. She accidentally meets Paul Melford, who in returning a trinket she lost, sees her as she really is and falls in love with her. His uncle Dr. Scott is called in for Dorothy and Paul poses in his place. In the meantime his agent has sold the Menford country estate to Dorothy's father. Paul and Dorothy fall in love with each other, but Paul's conscience hurts him and he tells Dorothy he is an imposer. Dorothy goes to the estate and a cabby brings Paul there somewhat under the influence of liquor. He wanders into Dorothy's bedroom but leaves and falls asleep in the hall. Next morning, a friend arrives Paul introduces Dorothy as his wife. The news spreads and finally father learns it, so they decide to really get married. Dorothy discovers Paul has arranged with his agent to pay a commission if he marries Dorothy

and she breaks with him, but repents and wants him back. Father finally through a ruse gets him to the house and Dorothy proves equal to the situation.

Moving Picture World, November 19, 1924, p. 544



Moving Picture World, November 22, 1924, p. 324

Status: Print exists in the Library of Congress film archive and in the film holdings of Cohen Media Group (Raymond Rohauer collection)
Viewed on YouTube

Type: Movie
Genre: Romance
Gender: Group-2
Ethnicity: Unspecified-2
Media Category: Newspaper
Job Title: Pack Journalists (Newspapermen, News Photographers)
Description: Major: None
Description: Minor: Pack Journalists-2, Positive

His Own Law (1924)

Photographer David Shipley (Wesley Barry) produces photographs that capture cattle rustlers and free an innocent man.

Itinerant photographer Dave Shipley stops at Dad Emerson's sheep ranch and stays to help him and his children, Buddy and Mary, resist Blackie Duncan's efforts to take over the ranch, which is the cattlemen's only access to the border. Buddy falls into Duncan's hands, but he cleverly escapes and warns Dave of the villain's intention to raid the ranch. A pitched battle ensues while Buddy brings friendly cattlemen to the rescue. Dave produces photographs of Duncan and his men rustling cattle, of which Dad Emerson has been accused, and wins Mary as a reward. *American Film Catalog of Feature Films*

Young Wesley Barry portrays a traveling photographer who helps a sheep rancher stop a cattleman from taking over his ranch in this minor action drama. During a raid on the sheep ranch by the villainous Duncan and his henchmen, Barry enlists the help of other friendly ranchers. He then produces photographs showing Duncan in the act of rustling cattle. The proof is enough to end the villain's career and restore peace to the territory. Larry Langman, *A Guide to Silent Westerns*, p. 208

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Western
Gender: Male (David Shipley)
Ethnicity: White (David Shipley)
Media Category: Newspaper
Job Title: Photojournalist (David Shipley)
Description: Major: David Shipley, Positive
Description: Minor: None

The Hocussing of Cigarette (Old Man in the Corner #12) (1924)

Reporter Mary Hatley (Renee Wakefield). An old man tells a girl reporter how he solved a crime.

The Old Man relies mostly upon sensationalistic newspaper accounts, with the occasional courtroom visit, and relates all this while tying complicated knots in a piece of string. The plots themselves are typical of Edwardian crime fiction, resting on a foundation of unhappy marriages and the inequitable division of family property. Other period details include a murder in the [London Underground](#), the murder of a female doctor, and two cases involving artists living in "bohemian" lodgings. Another new and noteworthy feature is that no one is ever brought to justice. Though the villains are identified by the narrator (who disdains to inform the police), most cannot be proven guilty beyond a reasonable doubt. *Wikipedia*

***The Hocussing of Cigarette***

1924 British film (Stoll/2 reels), an episode in the *Old Man in the Corner* series based on a story by Baroness Orczy. An armchair detective known as the Old Man in the Corner solves crimes while sitting in a tea shop and tells the solutions to a young woman journalist. Rolf Leslie played the Old Man and Renée Wakefield was journalist Mary Hatley with supporting cast of Roy Travers, Ena Evans and Frank Perfitt. D. P. Cooper was the cinematographer and Hugh Croise wrote the adaptation and directed.

Ken Wlaschin, *Silent Mystery and Detective Movies*, p. 110

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Female (Marty Hatley)

Ethnicity: White (Mary Hatley)

Media Category: Newspaper

Job Title: Reporter (Mary Hatley)

Description: Major: Mary Hatley, Positive

Description: Minor: None

Hold Your Breath (1924)

Reporter Mabel (Dorothy Devore). Reporter Jack (James Harrison). Reporter Freddie (Walter Hiers). The City Editor of *The Daily Bulletin* (Lincoln Plumer). Reporter Jay Smith from the editorial staff of *The Evening Dispatch*. Second Reporter. When her newspaper reporter brother is taken ill, a young woman takes over his job. Before she knows it, she's involved up to her neck in a plot involving stolen jewelry and a very agile monkey.

Mabel's brother, Jack, and boyfriend Freddie, both work for *The Daily Bulletin* and the take-no-prisoners city editor. Jack was gassed in the World War I and faints at work and must take off a few months to recover. In the meantime, his wife has used their all-important savings to buy some oil stock.



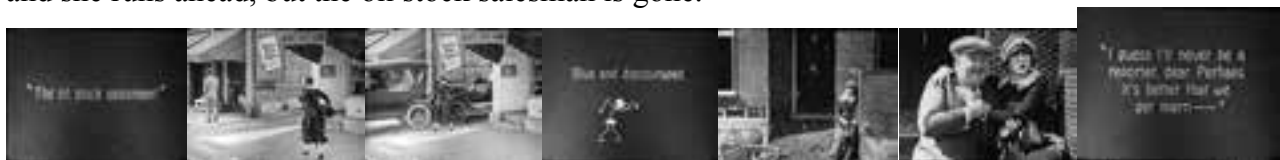
Mabel decides to do his job for him so the family will have money, but first she has to prove herself to the skeptical city editor, who after asking a copy boy for a camera, tells her "We want news and plenty of pictures. Take that camera and go and get 'em!" He shakes her hand and sends her off with the camera to get the news. He turns and a copy editor behind him raises his hand and the editor seems to say, yes, this might work.



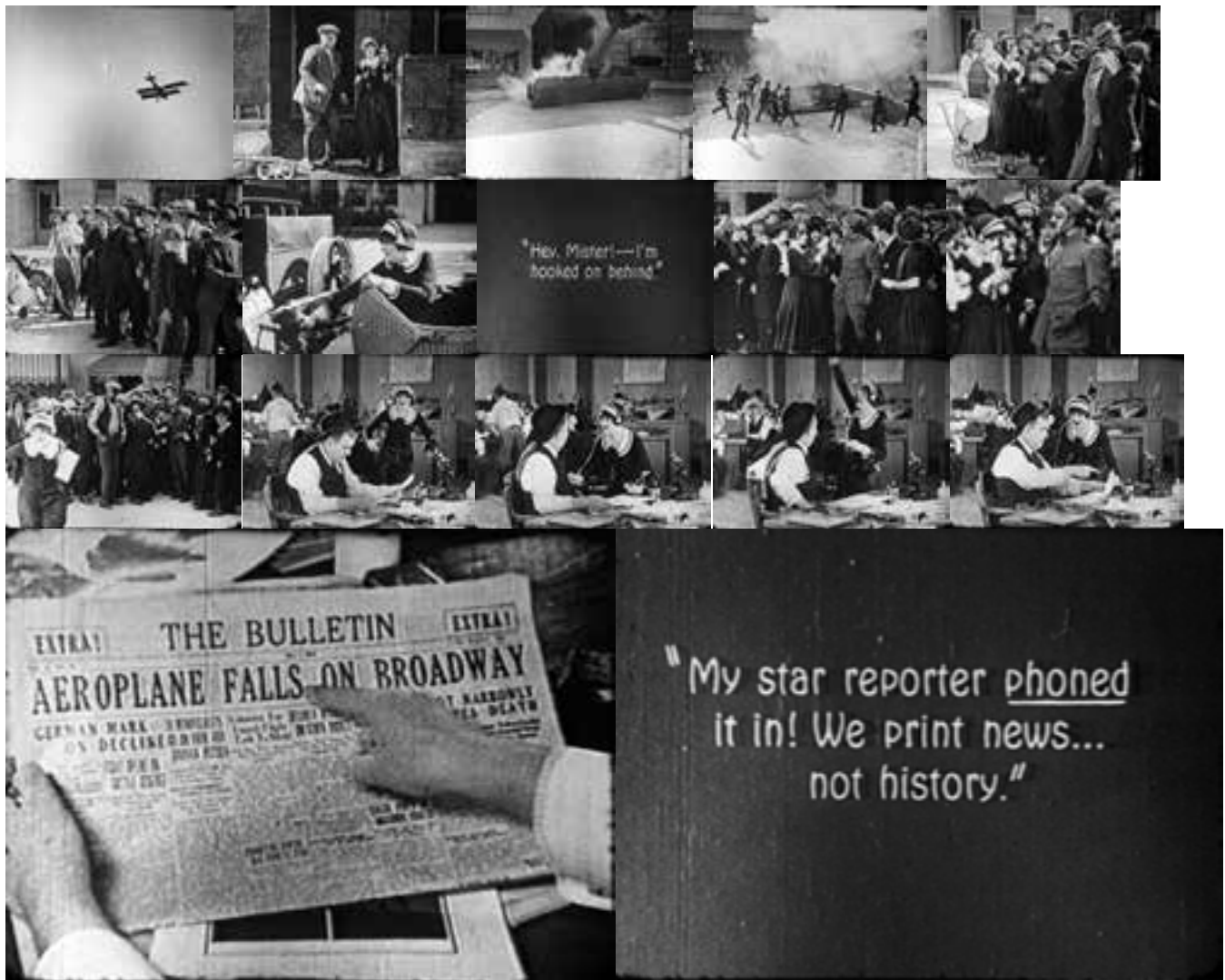
Title Card: Mabel finds news as scarce as corsets in the Fiji Islands. She is walking in the street with her camera looking around. She sees a fire engine and starts chasing it down the street. But they are only going into the fire station.



She then spots a man. "The oil stock salesman," she says, and runs after him. But when she gets to an alley, one car after another goes into the street stopping her from going ahead. Finally the line of cars clears up and she runs ahead, but the oil stock salesman is gone.



An airplane is falling from the sky. People are running in the street as the plane crashes. After the plane falls, a crowd gathers around it. Mabel runs to the crowd to see what is happening when a man pushes her and she falls into a baby carriage and rolls down the street. The carriage with Mabel in it latches on to the back of an automobile which takes off. "Hey, Mister! – I'm hooked on behind." The car speeds up. The carriage is released and Mabel falls to the ground. A crowd gathers to help her. She pushes them all away because she has a story to get. She rushes back to the crowd, finds the surviving aviator whose plane has crashed, pulls out her reporter's notebook and interviews him. She rushes back to the newspaper office with the scoop. The editor is reading the latest edition of the paper as she runs to his desk and tells him about the terrific story she has. She describes what happens in graphic terms. He stops her and shows her "The Bulletin" headline: "Aeroplane Falls on Broadway. Pilot Narrowly Escapes Death." Mabel is crest-fallen. The editor tells her, "My star reporter phoned it in! We print news...not history."



The city editor is willing to give Mabel one more chance: to interview Blake, a millionaire curio collector who hates reporters and just brought back a bracelet worth fifty thousand dollars. Two male reporters, including Jay Smith of *The Evening Dispatch*, show up at Blake's home and are chased off the premises.





Mabel is not deterred. After a series of mishaps, she uses sex appeal and flirting to finally break down Blake's resistance. He shows her the famous bracelet and she puts it down on the arm of a chair while she takes notes. An organ grinder's monkey, who escapes because of some office pranksters, hops into the high-story window, grabs the bracelet and runs out of the window. Blake thinks Mabel has stolen his priceless necklace and calls the police. Mabel escapes, jumps out the window to chase the monkey and retrieve the bracelet. What follows is some hair-raising sequences in which Mabel risks life and limb many stories above the street to get the bracelet back. Blake calls the city editor: "Your female reporter – has stolen my bracelet – come over and take it from her." Mabel finally seduces the monkey with a dime and retrieves the bracelet.





After appeasing the police, Mabel and Freddie are reunited when the man who sold Jack's wife the stock shows up. He tells her he is willing to buy the stock back at four times its value when Jack's wife shows up to say the stock is now worth millions. The police leave and Mabel tells the city editor, who left the editorial rooms to find Mabel: "I guess. I'll let him do the reporting – and I'll do the wife-ing." The End.



Scenes from *Hold Your Breath* (1924) and *Viewing Notes*

When her brother Dick loses his job and she herself is discharged from a beauty parlor, Dorothy decides to take his job as a reporter. After miffing several assignments, she succeeds in interviewing an eccentric collector, who allows her to see a \$50,000 bracelet. When a monkey grabs it from a window, she chases him up a skyscraper and recovers the bracelet. *American Film Institute Catalog of Feature Films*



Mabel lives with her brother, Jack, his wife, Mary, and their small son. Mabel is fired from her job, and Jack is ordered by his doctor to quit work for two months because he hasn't fully recovered from being gassed "Over There." Not only is there no income in the household now, Jack stands to lose his job permanently if he doesn't return to work right away. Suitor Freddie offers to marry Mabel and help out the family, but she refuses to marry him under these circumstances, and, instead, goes to Jack's boss at the newspaper office and offers to fill in for him while he's out sick. Mabel is sent to get an interview with the reporter-hating millionaire curio collector Blake. Blake has supposedly just brought back a bracelet worth \$50,000 from one of his trips. After posing as a bellboy, Mabel succeeds in getting into Blake's apartment and charms him into the interview. However, while looking at the bracelet, an organ-grinder's monkey comes in the window which is several stories above the city street. The monkey grabs the bracelet and dashes out the window. When Mabel tells Blake what happened, he doesn't believe her and calls the house detectives. As they arrive, Mabel goes out the window in hot pursuit of the monkey and the detectives in hot pursuit of her. Thus

begins a series of misadventures high above the streets, clinging perilously to ledges, falling through awnings and darting in and out of windows. *Silentsaregolden.com*

<http://www.silentsaregolden.com/featurefolder3/hycommentary.html>



"Hold Your Breath"

Directed by Scott Sidney. Cast: Dorothy Devore, Walter Hiers, Tully Marshall

Jimmie Adams, Priscilla Bonner, Douglas Carter, Max Davidson. Released May 24, 1924

"Hold Your Breath" is a delightful daredevil comedy featuring the attractive and very funny Dorothy Devore as a determined woman who tries to save her brother's job by doing it for him. Her brother was gassed during the war,

is still battling the effects, and his doctor has ordered him to stay home from work. However he may lose his job as a newspaperman if he stays out for the two months the doctor has prescribed. Dorothy goes to the paper and insists she can carry his load until he is able to return.



There is some good slapstick and impressive filmmaking during earlier scenes when Dorothy tries to find news. First, we see a great tracking shot of her running after a fire truck (on foot) only to have it merely pull into the station. This is followed by an impressive shot of a plane crashing onto the downtown streets. Dorothy, attempting to get close and acquire photos and information, stumbles into a baby buggy that rolls back, and gets hooked onto a car, which takes off, dragging her down the street. When she runs back to the newspaper office,

the story is already in print, another reporter having phoned it in.

Dorothy is given one more chance – to get a story and some photos of an angry, reclusive millionaire who just acquired an expensive diamond bracelet. After several attempts to connect with the reporter-hating millionaire, Dorothy bribes a bellhop to rent her his uniform for a dollar per minute. That attempt fails, so she comes back as herself and tries flirting with the man. That does work, and he agrees to an interview. However while in the rich man's top floor penthouse, an organ grinder's monkey climbs the building, enters through an open window and steals the bracelet. Dorothy is accused of stealing it, so she climbs out on the dangerous building ledge and goes after the monkey.





From this point the film resembles the type of high-and-dizzy comedy that Harold Lloyd was famous for doing, especially his classic “Safety Last,” released a year earlier. However, unlike Harold Lloyd, Dorothy is not climbing the building as a stunt. She is going after the monkey, while police are after her believing she stole the bracelet. So, several people are involved in struggling on a building high above ground, with the monkey effortlessly climbing about. As with the Lloyd film, the stunts look very dangerous and

harrowing. Slapstick silliness is provided by such scenes as the cop being pulled into a window by his pants, becoming extricated from them and plummeting to the next floor ledge in his underwear, and Dorothy hanging from a ledge by a window where a dog comes up and starts licking her face, tickling her into almost losing her grip.

A plot tangent has big Walter Hiers, delightful as Dorothy's supportive boyfriend, hiring a co-worker to keep an eye on her and report back if she gets into danger. When the man runs back and reports Dorothy's danger on the building, he and Walter go to the building driving a truck filled with mattresses that they throw on the ground below the building, topping them with hay, hoping to soften any fall Dorothy might take. Their efforts succeeding in burying an innocent passerby.

While this film would naturally not compare to "Safety Last" it is still an excellent comedy in its own right. The stunt work, a lot of it done by Miss Devore herself, is quite impressive and funny. At one point she is being pulled up by a rope, which does not clear a ledge, so she repeatedly bangs her head as they pull. The hay on the street that is supposed to cushion her fall starts on fire. And there are the usual near misses that add to the tension of a comedy such as this. Dorothy performs these stunts wearing a dress and high heels. The film ends on a happy note with Dorothy's brother and his wife discovering an investment has paid off, while an elated Dorothy accepts lovable Walter's proposal. The closing gag has the bellboy suddenly showing up, unclothed, and asking when he is going to get his uniform returned.

"Hold Your Breath" is one of those wonderful discoveries on the bypaths of silent comedy that not only presents the sort of laughs and thrills featured in some of the best films from this era, but spotlights some very funny people whose names have not lived on. Dorothy Devore is one of many great women in silent comedy whose talent and popularity resulted in her gaining full creative control over her films. It features a long forgotten fat man of the screen, Walter Hiers. African American comedian Douglas Carter plays his co-worker; a tall, imposing presence whose breathless attempts to keep up with Dorothy are quite funny. The welcome faces of Priscilla Bonner, Jimmie Adams, Tully Marshall, and Max Davidson are among those who round out the cast.

Dorothy Devore retired from the screen in 1930 after getting married. Then, Walter Hiers died in 1933. So her early retirement and his early death (at the age of only 39) have resulted in their names not living on past the more learned silent comedy buffs (Dorothy lived until 1976).

At the time of its release, "Hold Your Breath" received a rave review from The Los Angeles Times, which stated: "Dorothy Devore has assured herself popularity rivaling Harold Lloyd or Buster Keaton in her five-reel thrill picture. It is one of those combinations of laughs and thrills that are absolutely unqualifiedly surefire entertainment." That assessment still holds up today, over 90 years later. *The Silent Cinema* <http://jln4151.wixsite.com/jlneibaur-writer/single-post/2016/07/08/Hold-Your-Breath-1924-a-silent-comedy-with-a-female-star>



HOLD YOUR BREATH. Christie, 1924. Dorothy Devore, Walter Hiers, Tully Marshall, Jimmie Adams, Priscilla Bonner, Jimmy Harrison, Lincoln Plummer, Max Davidson. Director: Scott Sidney. Shown at Cinefest 26, Syracuse NY, March 2006.

The audience greeted the silent comedy with considerable pleasure. In its own way, it is somewhat bizarre, as cub reporter Dorothy Devore attempts to get an interview from reclusive millionaire Tully Marshall in his well-guarded apartment.

Through a series of ruses, she gains entry and even manages to ingratiate herself when an organ-grinder's monkey reaches through an open window and makes off with an expensive diamond bracelet, the most recently acquired bauble in Marshall's collection.

The rest of the film consists of Devore's hair-raising attempts to retrieve the necklace as the monkey climbs about the building's exterior, with a detective in hot but somewhat less exposed pursuit. A highlight for the audience was a cameo by Max Davidson as a street pedlar who takes advantage of the crowd gathered to hawk his wares.

Devore is a delight, and this film was one of the comic highlights of the weekend. Sidney also directed the Elmo Lincoln *Tarzan of the Apes*, as well as another Christie comedy that I've seen and liked, *Charley's Aunt* (1925). According to the program notes, Devore was the top female comedian on the Christie lot in the 1920s. I don't find that hard to believe.



Hold Your Breath

Distributor: W. W. HODKINSON
CORP.

Producer: Al Christie

Length: 6 reels

DIRECTOR.....SCOTT SIDNEY
Author.....Frank Roland Conklin
Cameramen.....Gus Peterson and Alex Phillips

PLAYERS

The Girl.....DOROTHY DEVORE
Her Fiance.....Walter Hiers
The Eccentric Collector..Tully Marshall
Proprietor of Beauty Parlor.....
.....Jimmie Adams
The Sister.....Priscilla Bonner
Her Husband.....Jimmie Harrison
City Editor.....Lincoln Plummer
The Hairdresser.....Patricia Palmer
The Customer.....Rosa Gore
Another Customer.....Jay Belasco
The Mayor.....George Pierce
Oil Salesman.....Victor Rodman
Policeman.....Budd Fine
Detective.....Eddie Baker
Street Merchant.....Max Davidson
Colored Boy.....Douglas Carter

TYPE: Comedy with girl reporter doing perilous climbing to recover lost jewels.

HIGHLIGHTS: Young lady clinging to side of fourteen story building while crowd gasps Sign tearing loose, plank slipping Terror of negro and enterprise of Hebrew peddler Incident in beauty parlor.

STORY: Dorothy, the girl reporter, who takes her brother's place when he becomes ill, is assigned to interview a collector of antiques. A monkey steals a valuable bracelet and Dorothy is accused of the theft. She follows the monkey up the side of a tall building pursued by police while a crowd looks on. Her sweetheart tries to save her. The police finally capture her and she is made happy when her brother becomes suddenly rich and she accepts her Walter.

ACROBATIC THRILLER AND LAUGHS GALORE

'Hold Your Breath' Abounds in Rollicking Entertainment Values

HOLD YOUR BREATH. An Al Christie Feature. Distributed by the W. W. Hodkinson Corporation. Story by Frank Roland Conklin. Directed by Scott Sidney. Length, 6,000 Feet.

CAST AND SYNOPSIS

The Girl	Dorothy Devore
Her Fiance	Walter Hiers
The Eccentric Collector	Tully Marshall
Proprietor of Beauty Parlor	Jimmie Adams
The Sister	Priscilla Bonner

Dorothy, who is trying to make good as a newspaper reporter, is assigned to get a story from Blake, an eccentric millionaire collector, who has a priceless bracelet in his possession. After donning several disguises and being thrown out of the office several times, Dorothy finally gains an audience with Blake. He allows her to examine the bracelet. She places it on a chair while she interviews him. In the meantime an organ-grinder's monkey comes in the window, seizes the bracelet and runs up the side of the building. Blake accuses Dorothy and phones for the police. Dorothy, in desperation goes out of the window in pursuit of the monkey. After many narrow escapes she is hauled in by the police with the bracelet retrieved.

By MICHAEL L. SIMMONS

THE old ones, the young ones, the elite and proletarian alike, are going to like this picture. And, as the title implies, they'll hold their breaths many times at the antics of the irrepressible Dorothy.

Talk about thrills; talk about laughs; talk about entertaining situations of all sorts: "Hold Your Breath" simply abounds in them. Verily, this film is a neat, tight version of the modern feature comedy vehicle, studded with gags that promise no end of mirth, merriment and interest wherever it will be shown.

A line-up of talent whose names stand for numerous praiseworthy achievements on the silver sheet, help carry a good comedy script to a still more comic conclusion. The stunts beam with the glow of originality. The action is blessed with smoothness and dispatch which only the finest kind of direction could have achieved. And the story is a real sugar-coated concoction of wholesome fun.

Dorothy Devore as the heroic reporter trying to make good on her brother's job carries off the honors in a role that asks for everything and in which she misses nothing. The way she sidles up the sheer wall of a skyscraper is a caution and has the crowd below hypnotized in well-justified fear. In fact so real is this that only one whose emotions are not actually frozen will fail to be carried away by the spirit of this terrifying spectacle.

All in all "Hold Your Breath" is screen entertainment of the highest comedy order. It seems to offer itself in particular as a good number for a Summer program, that season of the year when the respected ticket buyers would rather laugh than be carried away by some spectacle of poignant grief.

Make the most of the cast in advertising this picture. Go the limit assuring the public of the essential merits of the picture for it will surely live up to the highest promises you can make. A cut-out of Dorothy Devore swinging from the top-most structure of your building, and so arranged that it will dangle in the wind, will appropriately exploit the nature of the picture and probably draw people from afar. Also you may say it is made by the same craftsmen who in their shorter comedies have contributed for a long time to the entertainment of photoplaygoers.

“Hold Your Breath”

Christie-Hodkinson Feature Comedy with
Dorothy Devore as Human Fly Is
Surely a Humdinger

Reviewed by C. S. Sewell

Dorothy Devore certainly gets right up in the front rank of the “big-time” comedians in “Hold Your Breath,” Al Christie’s first comedy of feature length, which Hodkinson is distributing. Just recall the most breath-taking and hair-raising human fly stunts you ever saw, then picture these with a lot more new ones even more thrilling performed by a little slip of a girl, and you have an idea of what this picture offers. In her chase up the front of a skyscraper Dorothy does not have to take a back seat for anyone when it comes to providing excitement.

Don’t get the idea that this film depends entirely on its thrills plus Dorothy’s personality, for it is crammed full of honest to goodness comedy. Not only is this sandwiched in with the human fly stuff, but there is excellent by-play in the crowd on the sidewalk and in the events preceding the building climbing episode, when Dorothy as a reporter with a camera manages to keep things humming. When you get an audience which comprises a lot of hard-boiled exhibitors to laugh out loud at frequent intervals you have done something, and this is just what happened at the special showing.

There is good human interest in this picture in the situation which shows Dorothy as undertaking this job to help her brother, who is down and out as a result of being gassed in France, and a rebuke at the attitude of certain employers in the sequence contrasting their patriotic utterances before the boys went away with their treatment on their return. This introduces several scenes of marching troops and shots of the boys on the battlefield.

It is impossible in such limited space to give much of an idea of the many thrills and laughs in this film, but some of the stunts Dorothy performs include hanging onto an electric sign, which breaks loose, falling onto an awning which gives way, grabbing hold of a hose reel which unwinds, landing on a plank which begins to totter from her weight, grasping a lighted cigar

and losing her hold, being pulled up so that her head hits a protruding plank. The sidewalk scenes include some particularly funny business on the part of a Hebrew peddler, and a “drunk” who struggles to get from under a load of mattresses and hay placed in the event that Dorothy falls, while the preliminary scenes show her chase after the mayor and a chorus girl precipitating a near riot in a restaurant, a mad run after fire engines which are returning home, a chase after a falling aeroplane involving a ride in a baby carriage fastened to an auto, during all of which she is followed by a comic flat-footed negro, and her various attempts to get an interview in various disguises.

There is a good cast including Walter Hiers and Tully Marshall, but Dorothy is the whole show and she is wonderful, a regular female Harold Lloyd.

“Hold Your Breath” is aptly named, for if it does not make you do just that thing we don’t know what will. Once it gets under way, it moves with great rapidity, with a laugh or a thrill or both in nearly every foot. It is corning good entertainment for any type of house. We are confident that the vast majority of patrons will enjoy it immensely and that it will prove a great big box-office winner.

Cast

The Girl	Dorothy Devore
Her Fiance	Walter Hiers
Art Collector	Tully Marshall
Proprietor	Jimmie Adams
Sister	Priscilla Bonner
Her Husband	Jimmie Harrison
Editor	Lincoln Plumer
Hairdresser	Patriela Palmer
Customer	Rosa Gore
Salesman	Victor Rodman
Merchant	Max Davidson

Story by Frank Poland Conklin,

Directed by Scott Sidney,

Photographed by G. Peterson and
A. Phillips,

Length, 5,000 feet.

Dorothy working in a beauty parlor, ruins a customer's hair giving her a permanent wave, and is fired. Her brother, who has been gassed in France, has an attack and is ordered to take a long rest, his wife has just invested all their savings in oil stock. Dorothy keeps this from her brother and also refuses to marry her fiance who wants to take care of the whole family. Dorothy goes to the editor and taunts him so for wanting to fill her brother's job, reminding him of the way he talked when he went to France, that he offers her the place and sends her out to get news and pictures. She gets something on the mayor and finds he owns the paper. Finally she is to get an interview from an antique collector. After many failures she gets the news but a monkey steals a valuable bracelet and Dorothy is accused. To save herself she chases the monkey all the way up the front of the building, meeting with thrilling and numerous adventures. At last she gets the necklace, but is glad to give up her job and marry her fiance.

Moving Picture World, June 7, 1924, p. 576

"HOLD BREA TH"



An **AL CHRISTIE**

YOUR TH"

ne of the greatest super-comedies of all time has been created under the magic touch of Al Christie. And that's not much. No other producer of comedies has such a record of consistent, box-office successes as his credit. Christie knows what the public wants. And in "Hold Your Breath", which represents Al Christie's most sensational feature-length comedy, he has given the best of his inimitable genius. The result is a jingling, breath-taking riot of thrills and laughter.

It Spells Sure-Fire for Any Box-Office



FEATURE

Produced by
HODKINSON
 Length, Two-Reels
 "WOL" VOICES
 Distributing Organization
 Issues: 1924-1925
 260 first-run pictures

DOROTHY DEVORE
 WALTER HIERS
 TULLY MARSHALL
 JIMMIE ADAMS
 PRISCILLA BONNER
 JIMMIE HARRISON
 LINCOLN PLUMMER
 PATRICIA PALMER
 ROSA GORE
 JAY DELASCO
 GEORGE FIEBCE
 VICTOR ROEMAN
 BUDD FINE
 EDDIE BAKER
 DOUGLAS CARTER
 Directed by
 SCOTT SENEY
 Story by
 FRANK BOLAND-CORRELL
Here is a Money-Getter
 GRAB IT - BOOK IT - PLAY IT
 Released May 25, 1924
NOW BOOKING

Prints in All Exchanges—Now Playing

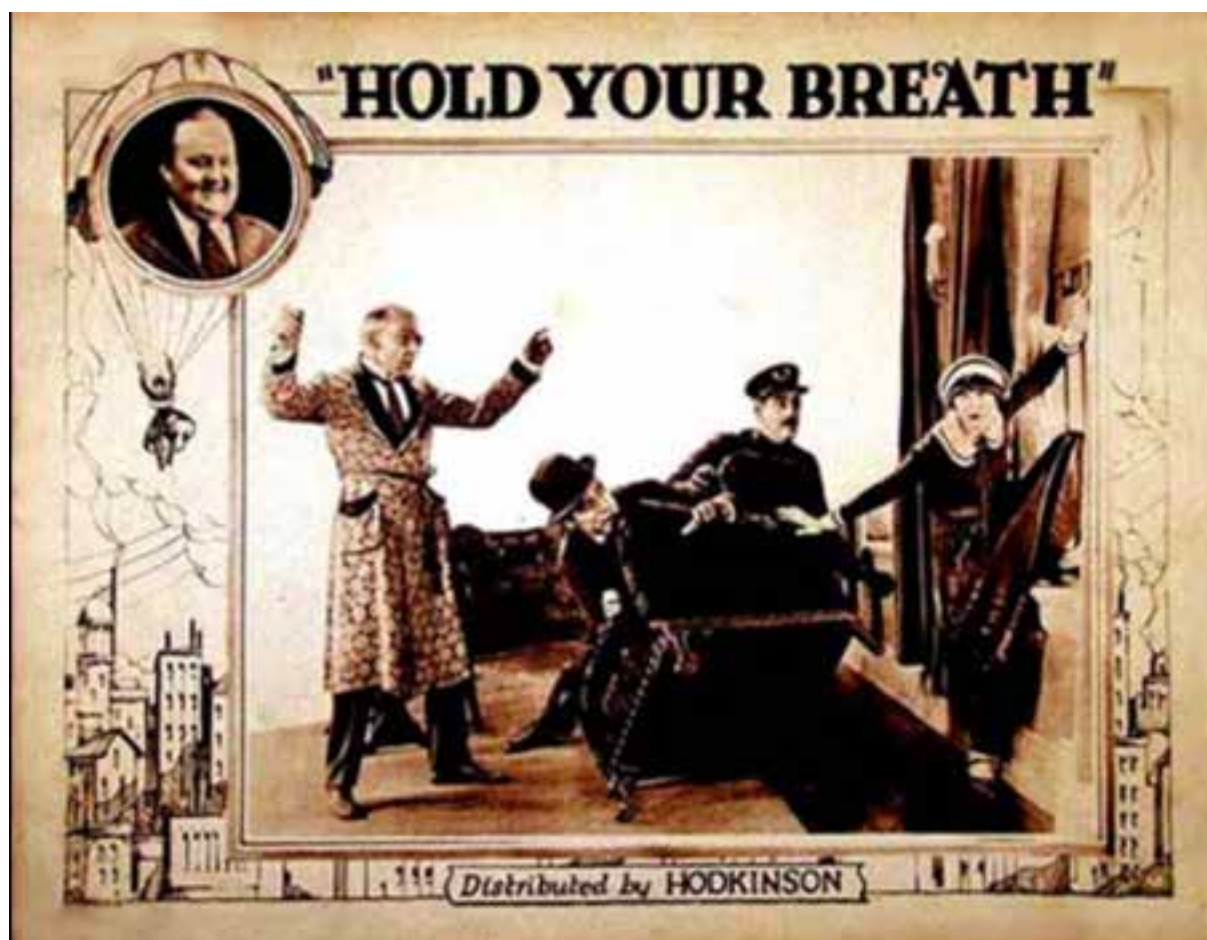
"HOLD YOUR BREATH"

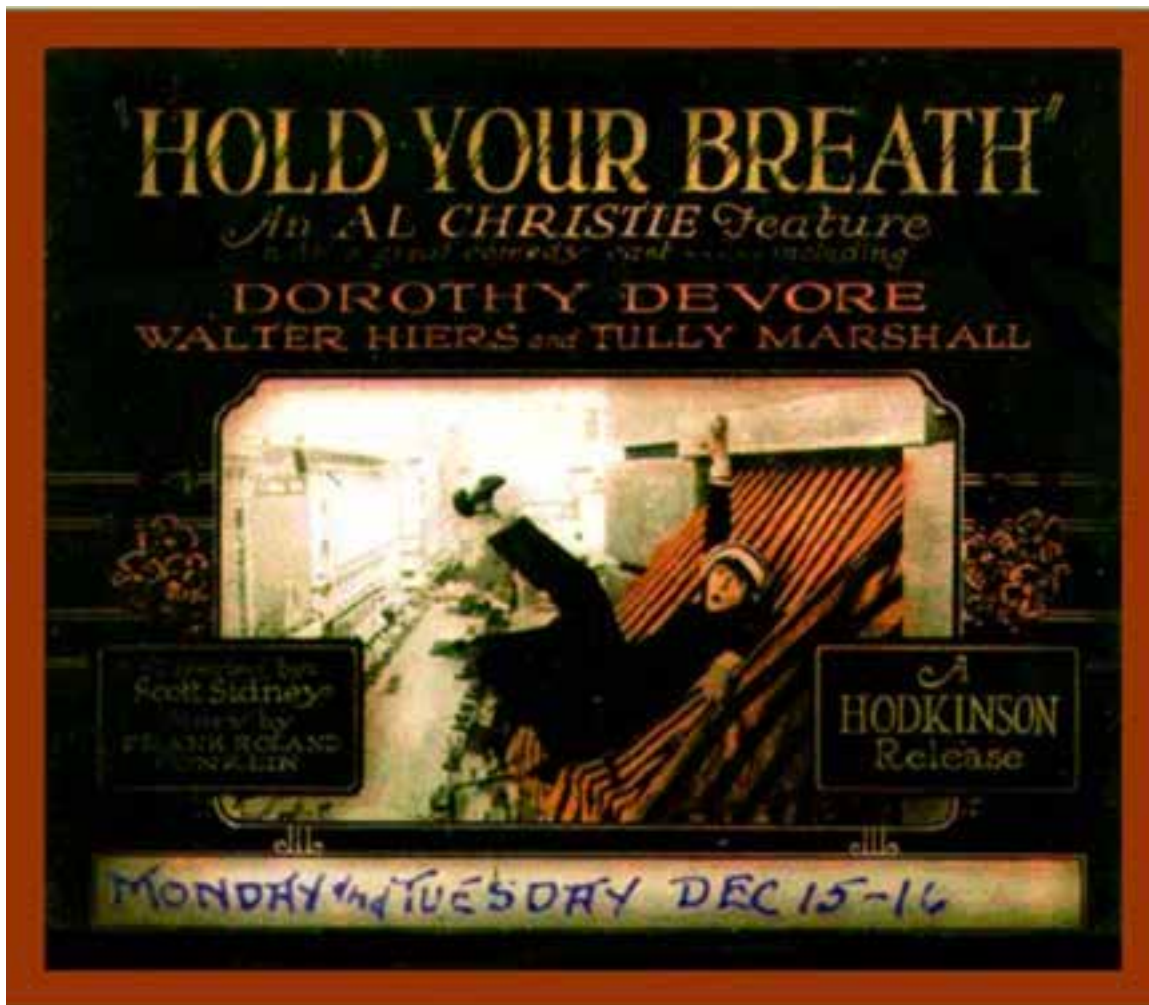


An **AL CHRISTIE FEATURE**
 with **Dorothy Devore**
 WALTER HIERS - TULLY MARSHALL - JIMMIE ADAMS -
 PRISCILLA BONNER and JIMMIE HARRISON

A HODKINSON RELEASE







Status: Print exists in the film holdings of Cohen Media Group (Raymond Rohauer collection)
Viewed on DVD

Type: Movie

Genre: Comedy

Gender: Male (Jack, Freddie, City Editor, Jay Smith, Second Reporter). Female (Mabel). Group

Ethnicity: White (Jack, Freddie, City Editor, Mabel, Jay Smith, Second Reporter))/ Unspecified.

Media Category: Newspaper

Job Title: Reporter (Jack, Mabel, Freddie, Jay Smith, Second Reporter). Editor (City Editor).

Miscellaneous.

Description: Major: Mabel, Freddie, Positive

Description: Minor: Jack, City Editor, Jay Smith, Second Reporter, Positive. Miscellaneous, Neutral

The House of Youth (1924)

Newspapers. News Photographers. A woman, enticed to a roadhouse is compromised by a married cad she despises. The place is raided and the newspapers feature the story causing the woman's fiancé to break off their engagement.



Corinna Endicott attends a wild party with her pal Spike Blaine and there becomes reacquainted with Rhodes Winston, an English writer whom she nursed in Europe. They spend more and more time together, and eventually they become engaged. Then Mitch Hardy, a married cad, entices Corinna to a roadhouse, which is raided by police while he is forcing his attentions on her. The newspapers ruin Corinna's reputation, Rhodes breaks their engagement, and Corinna refuses Spike's offer of marriage, fearing that he feels only pity for her. Corinna resolves to make up

for her mistakes, however, and with Spike she starts a fresh air farm for slum children. Although Rhodes eventually reappears and insists that he needs Corinna for his inspiration, she refuses him in favor of Spike.
American Film Institute Catalog of Feature Films



Two scenes from "The House of Youth," a Regal Pictures, Inc., production, distributed through Producers Distributing Corp. Jacqueline Logan has the leading role.

Exhibitors Herald, September 27, 1924, p. 38



Regal Pictures, Inc., presents Jacqueline Logan in "The House of Youth," a Producers Distributing Corporation release

Moving Picture World, October 25, 1924, p. 679

THROWING her wraps about her she hurried out, hailed a passing cab and drove post haste to the road house from which Rhodes had so recently taken her. Hardy met her at the door.

"Quick, he's upstairs," he whispered. A flight of stairs—an open door. It slammed after them—the key turned

—and she faced the fact that she had been tricked. She and Hardy were alone.

The besotted beast came toward her—seized her slender body in his arms—then—

"Open in the name of the law!" No response to the summons, a crash of wood, and the bluecoated rum raiders crowded into the room.



ACLANGING patrol wagon, a cell peopled by the draggings of the underworld. Morning—a police court judge—the fine—the searing censure from the bench. And then to cap the climax—the news photographers.

The picture of Corinna Endicott, most famous of society buds, emerging from the police court, was most excellent. It adorned the front pages. The whole world knew.

Tears were of no avail. She braved the storm at home, withstood the scathing tongue of her aunt, the reproaches of her grandfather, and sought the shelter of her room.

Exhibitors Trade Review, November 1, 1924, p. 58



Jacqueline Logan in "The House of Youth," a Producers Distributing picture.

Moving Picture World, September 27, 1924, p. 316

HOUSE OF YOUTH

Ralph Ince Production, presented by Regal Pictures, Inc. Features Jacqueline Logan. Based on the Maude Radford Warren novel. Adapted by C. Gardner Sullivan. Released by Producers Distributing Corp. At Loew's New York Nov. 25, half of double-feature bill. Running time, 65 mins.

Corinna Endicott.....	Jacqueline Logan
Spike Blaine.....	Malcolm MacGregor
Rhodes Winston.....	Vernon Steele
Amy Marsden.....	Gloria Grey
Mitch Hardy.....	Richard Travers
Linda Richards.....	Lucilla Mendez
Cornellus Endicott.....	Edwin Booth Tilton
Aunt Maggie Endicott.....	Aileen Manning
A Butler.....	Hugh Metcalf
Mrs. Mitch Hardy.....	Barbara Tennant

A real modern story treating with the "terrific pace" of the younger generation. The escapades of the youngsters in this picture are a trifle far-fetched but plausible. The story has Jacqueline Logan in a role that

gives her all kinds of scope for her girlish charm and ability. As Corinna Endicott she is one of the leading lights of a fast younger set, given to staging wild parties at roadhouses and much burning of the midnight oil.

Her alcoholic and platonic companion is Spike Blaine (Malcolm MacGregor). She and Spike make an entrance at one roadhouse dance by driving Spike's roadster through the side of the building onto the dance floor.

Rhodes Winston (Vernon Steele), back from France, falls in love with Corinna. He condemns the life she is leading, and she determines to tone down. She is enticed back to a roadhouse and compromised by a married cad whom she despises. The place is raided as she struggles with him, and the newspapers feature the story. Winston breaks off their engagement, but Spike calls at the house to propose. She refuses, thinking it is pity on his part prompting the offer.

Concluding to live down the scandal, Corinna starts a Fresh Air Farm for kiddies. Spike is her chief lieutenant, and she realizes she loves him.

Rhodes returns from Europe, seeks her out and confesses his love. He tells Corinna he needs her for inspiration in his literary efforts. She is forced to choose between he and Spike, and chooses the latter.

The story runs along smoothly and is interesting at all times. The direction by Ralph Ince is high class, assisted by a splendid cast. Miss Logan is girlish, appealing and convincing. Mr. MacGregor was a likeable Spike, and Mr. Steele splendid as the selfish writer who lost the girl because he lacked the courage to face the scandal following the police court incident. The balance of the cast averaged up well.

Strong program feature for the intermediate houses. *Con.*

Jacqueline Logan in
"The House of Youth"

Prod. Dist. Corp.

As a Whole.....INTERESTING PICTURE THAT MIXES SOCIETY SCANDAL IN A FASHION THAT WILL PROBABLY APPEAL TO A CERTAIN CROWD. TOO LONG GETTING THROUGH THE CLIMAX.

Star...At times quite pretty but often very badly photographed. Has an unhappy time of it for the most part. They keep her weeping until it's almost contagious.

Cast....Malcolm McGregor a suitable hero. Vernon Steele far better looking in the latter reels when he appears without his Spanish "sideboards." Others Richard Travers and Gloria Grey.

Type of Story.....Society drama. There's an atmosphere of scandal about "The House of Youth" that will likely make it a particularly good number for the female picture patrons. They'll probably get a good thrill out of the situation which presents a pretty society girl enmeshed in a roadhouse raid and her name linked with that of a married man. Up to this point the picture is a little slow and then director Ince didn't finish it up as quickly as he might have. There is far too much footage devoted to the girl's anguish when she finds herself broadcasted through the headlines of the daily paper. There seems to be no end of Jacqueline Logan's weeping and hand wringing at this point. It gets a bit tedious. Cutting would improve this sequence considerably and also help speed up the conclusion which, of itself, is logical and satisfying. Corinna, a society girl, gets her name in the papers when she is caught in a roadhouse raid in company with a married man. Her sweetheart, Winston, refuses to have anything further to do with her. But gallant hero, another admirer, is ready to marry her. Corinna decides on suicide as a way out. She changes her mind, plans to live for others, and establishes a health farm for poor children. Later Winston returns to claim her but she's already promised to marry his rival.

Box Office Angle....Average offering. A fair enough in-between that will likely satisfy the average audience. Jacqueline Logan's name may draw.

Exploitation....There isn't a great deal to talk about either in production or story, so you'll have to stick to the regulation routine advertising such as trailers, stills and catchlines. You can say that the story deals with the regeneration of a society girl who found herself mixed up in a nasty scandal but worked out her own salvation and won the love of a real man.

Direction Ralph Ince; fair
Author Maude Radford Warren
Scenario C. Gardner Sullivan
Cameraman J. O. Taylor
Photography All right
Locale Big city
Length 6,669 feet

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Group-2
Ethnicity: Unspecified-2
Media Category: Newspaper
Job Title: Unidentified News Staff, Pack Journalists (News Photographers).
Description: Major: None
Description: Minor: Unidentified News Staff, Pack Journalists, Neutral

How to Educate a Wife (1924)

Columnist Prudence Prue aka Henry Bancks (Claude Gillingwater).

A husband is short on cash and not especially long on ideas. A prosperous friend tells him he should instruct his wife to attract trade, cites his own wife as an example and quotes from “Prudence Prue’s” newspaper column, “How to Educate a Wife” to back up his argument. What the man doesn’t know is that his friend, Henry Bancks, incognito, writes the “Prudence Prue” column,



Business failure Ernest Todd is advised by his friend, Billy Breese, to enlist his wife's charms as a means of winning customers. Although his wife is willing, he objects, and she leaves him when he protests her "stepping out" with a prospect. Later they meet, and pretending reconciliation they invite a friend to sign an important document. All goes amiss in a runaway auto, but he signs and the couple are reunited. *American Film Institute Catalog of Feature Films*

This farce comedy stars Marie Prevost and Monte Blue. Ernest Todd (Blue) is not doing very well in the insurance business, so his pal, Billy Breese (Creighton Hale), suggests that he use his wife, Mabel (Prevost), to vamp customers, thus luring them in. Mabel obliges by flirting with Henry Bancks (Claude Gillingwater) at a jazz party the couple is attending, but Todd is not happy with the situation. The couple argues after Mabel has gone to a cabaret with Bancks, and they separate. Todd is forced to run the house solo and he fails miserably. When he runs into Mabel at a diner, he begs for her help. She agrees to act as if they have made up so that Todd can entertain Bancks at home. Everything goes wrong, but Bancks still

signs up for a big policy and Mabel decides to return to her husband. Janiss Garza, *allmovie.com*
<https://www.allmovie.com/movie/how-to-educate-a-wife-v95830>



Moving Picture World, June 7, 1924, p. 544

How to Educate a Wife

Distributor: WARNER
BROTHERS

Producer: Warner Brothers

Length: 6 reels

*(State right picture. Write Exhibitors Herald
for exchange handling picture in your territory.)*

DIRECTOR.....MONTA BELL
Author.....Elinor Glyn
Adaptor.....Grant Carpenter
Cameraman.....Charles Van Engle

PLAYERS

Mabel Todd.....Marie Prevost
Ernest Todd.....Monte Blue
Henry Bancks.....Claude Gillingwater
Mrs. Bancks.....Vera Lewis
Betty Breese.....Betty Francisco
Billy Breese.....Creighton Hale
Robert Benson.....Edward Earle
KatinkaNellie Bly Baker

TYPE: Domestic comedy interspersed
with a little sound philosophy; a satire
on jealous husbands and wives.

*HIGHLIGHTS: The desertion of
Ernest Todd by his wife . . . The over-
confidence of Billy Breese in Betty
. . . . Cabaret scenes and the runaway
auto.*

STORY: Ernest Todd wants his wife
to mix with the townspeople to create
some insurance business for himself.
When she starts to flirt a little, he ob-
jects and they part. Billy Breese lets his
wife go the limit and gets a fat contract
from a wealthy man. Finally his wife
runs off. Henry Bancks writes "How to
Educate a Wife" articles for the papers
but finally gives it up when his plan
proves a fizzle. Mable returns to Ernest
and the story ends happily.

HOW TO EDUCATE A WIFE

Baltimore, June 3.
Warner Brothers' production. Story by Elinor Glyn. Cast including Marie Prevost, Monte Blue, Claude Gillingwater, Vera Lewis, Betty Francisco, Creighton Hale, Edward Earle and Nellie Bly Baker.

The Glyn fans are handed a surprise in this Glyn picture. Its morals are decidedly middle class. One of the minor women does desert her husband for a home-breaker, but the incident isn't followed up. The nearest approach to naughtiness is a close-up showing the leading male and female embracing in negligé. But they're married.

Here, in brief, is a rather diverting comedy of suburbia, telling an amusing if not particularly exciting story of an ex-manicurist and a struggling insurance agent who fail to weather the first year of matrimony.

Monte Blue, as the husband, is short on cash and not especially long on ideas. A prosperous friend (Creighton Hale) tells him he should instruct his wife to attract trade, cites his own wife as an example, and quotes from "Prudence Prue's" newspaper department, "How to Educate a Wife," to back up his argument.

When Marie Prevost, as the wife, tries out the theory by keeping a luncheon engagement with the very man (Claude Gillingwater), who, incognito, writes the "Prudence Prue" copy, Monte makes the air blue and they separate. After a series of fairly amusing incidents à la "The First Year," mamma loves papa once more.

The characters, somewhat suggestive of a Norris novel, are rather good; but the story is loosely hung together, of varying mood and not wholly original. Blue, Prevost and Gillingwater are in character.

The film may have an asset in the title, which, coupled with Glyn's name, should prove a draw. The followers of the sexy scenario, however, will not find what they are looking for.

GOOD ATTRACTION FOR HOT WEATHER

*Elinor Glyn's Satirical Domestic Story
Translated Into Farce Comedy
of Likely Box Office
Possibilities*

*HOW TO EDUCATE A WIFE. Warner
Brothers Photoplay. Author, Elinor Glyn.
Director, Monta Bell. Length, 6,800 Feet.*

CAST AND SYNOPSIS

Mabel Todd	Marie Prevost
Ernest Todd	Monte Blue
Henry Bancks	Claude Gillingwater
Mrs. Bancks	Vera Lewis
Betty Breese	Betty Francisco
Billy Breese	Creighton Hale
Robert Benson	Edward Earle
Katinka	Nellie Baker

Ernest Todd's business schemes all go wrong. His friend, Billy Breese, advises him to enlist the charms of his wife, Mabel, as a means of winning customers. Ernest disagrees with this idea. He quarrels with Mabel when she accepts a customer's attentions and they separate. Later they meet and pre'tend to be reconciled in order to assure the signing of a big policy. A series of wild misadventures result, but in the end the deal is made and the Todds are reunited.

By GEORGE T. PARDY

A FARCE comedy in which the spirit of satirical humor is developed to the 'steenth degree, "How to Educate a Wife" trips along at a merry pace, mingles jazz and modern business methods with amusing domestic complications; providing light, agreeable entertainment of the kind likely to swell box office receipts wherever it is shown.

The story differs from previous successfu'

Elinor Glyn screen adaptations in that it treats the sex problem from a frolicsome instead of a serious angle, and we are inclined to think it a change for the better. Certainly one could hardly desire more suitable entertainment for the warm weather period, when patrons naturally prefer the gay to the tragic or partially gloomy trend in pictures.

This film doesn't provide any material for heavy thinkers to perspire over, but the most confirmed grouch can hardly fail to respond to its vivaciously sparkling mirth, colorful, "peppy" action and realistic appeal.

The martial troubles of the Todd's begin in the opening reel at a convivial party run in the most approved modern style, where flappers "flap" joyously, jazzing tactics reign supreme and wife Mabel incurs hubby's displeasure by promising to dine with Henry Bancks. Though the latter is a good prospect for a big insurance policy, such being the business Ernest Todd is trying to build up, Ernie doesn't approve of Mabel's first-aid vamping methods.

So they separate and the husband has an awful time endeavoring to "keep house" by himself. His experiences in this venture are funny enough to make a stone dog grin in sympathy, and "get over" all the more convincingly because they seem like a slice out of real life.

The fake reconciliation between the Todds, when they entertain Bancks at their home with temporarily disastrous results, is a sure-fire laugh episode which leads up to a crashing climax, with the trio engulfed in a lake, as their auto escapes control. But the Todds triumph, for Bancks is so badly scared that he insists on signing the policy at once and the warring couple formulate a peace party.

All of which is excellent fooling, never strung out to a tiresome extent and splendidly handled by director and players. From an artistic standpoint the feature ranks high, the settings are elaborate, interiors and exteriors beautifully photographed and fine lighting effects attained.

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Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Marie Prevost)
Ethnicity: White (Marie Prevost)
Media Category: Newspaper
Job Title: Columnist (Marie Prevost)
Description: Major: Marie Prevost, Positive
Description: Minor: None

The Humming Bird (1924)

Correspondent Randall Carey (Edmund Burns), an American reporter in Paris.

A pickpocket (Gloria Swanson) falls in love with an American newspaperman Randall Carey (Edmund Burns). When he goes off to cover the war, she disguises herself as a boy, joins a gang and sets out to save him.



Randall Carey (Edmunds Burns), an American reporter in Paris, tries to get a story on a gamin, not realizing it is Toinette (Gloria Swanson) who is the leader of a gang of thieves. She saves his life when a man tries to attack him with a knife. Toinette develops a romantic interest in Carey, but when war breaks out he enlists and fights for France, even though he is an American. Toinette persuades her gang to fight for France, and is arrested while trying to give her spoils to the church. When she hears Carey has been wounded she escapes and finds him. He recovers, and Toinette is decorated for her work in recruiting efforts. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, pp. 49-50.

Toinette, alias "The Humming Bird," is leader of a gang of apache thieves in the Montmartre section of Paris. American reporter Randall Carey falls in love with her. The Great War breaks out, Carey enlists, and Toinette inspires her gang to fight for France. Toinette, arrested as she is giving her spoils to the church, is imprisoned. When she hears that Carey has been badly wounded, she escapes and is reunited with him. Carey recovers, and Toinette receives the War Cross for her work in recruiting some heroic soldiers. *American Film Institute Catalog of Feature Films*

Glamorous Gloria Swanson dressed down for this story of a little Parisian thief. Toinette (Swanson) is the leader of a band of thieves called "the Wolves of Montmartre." Dressed like a boy, she is known only as the Humming Bird and is wanted by the police. American reporter Randall Carey (Edward Burns) is determined to help the police identify Humming Bird. At an underworld den he comes to Toinette's defense and when he is injured she nurses him back to health. The two fall in love, but then the World War breaks out. Carey enlists and Toinette patriotically convinces her Wolves to enlist. She also decides to hand over her loot to the church. She is caught while doing this, however, and imprisoned. Carey is wounded in battle and a bomb frees Toinette from the prison. She goes to Carey, and they are found by the police chief. Toinette confesses that she is the notorious Humming Bird, fully expecting to be arrested. However, she has been pardoned for inspiring the Wolves of Montmartre to fight in the war. This leaves her and Carey free to be together. Janiss Garza, *allmovie.com*. <https://www.allmovie.com/movie/v95891>

"THE HUMMING BIRD" (Paramount) presents Gloria Swanson in the role of an Apache of Paris, much sought after by the police who eventually marries an American newspaper man and gives up her underworld life. It is an eight-reel feature with almost four reels devoted to World War scenes with Toinette (Gloria Swanson) organizing a volunteer army as the most interesting part.

Exhibitors Herald, February 2, 1924, p. 54

'THE HUMMING BIRD' SCORES REGULAR HIT

*Rivoli Theatre Audience at First
Night Showing Cheers Army
Scenes in Olcott Production*

THE HUMMING BIRD. Paramount Photoplay. Adapted from Stage Play by Maude Fulton. Director, Sidney Olcott. Length, 7,490 Feet.

CAST AND SYNOPSIS

Toinette	.....Gloria Swanson
Randall Carey	.....Edward Burns
Papa Jacques	.....William Ricciardi
The Owl	.....Mme. d'Ambricourt
Henrietta Rutherford	.....Helen Lindroth
Z-Z	.....Jacques d'Aray
La Roche	.....Mario Majeroni
Charlot	.....Gusta Gravina
Bustine	.....Regina Quinn

Toinette, alias "The Humming Bird," an Apache, commits many successful robberies in Paris while disguised as a lad. She falls in love with Randall Carey, American newspaper correspondent. Randall joins the army when war breaks out. Toinette persuades her Apache confederate to enlist. She is jailed, escapes during a Zeppelin bombardment and joins her wounded lover in his aunt's residence. The authorities pardon her and she finds happiness with Randall.

By GEORGE T. PARRY

BOTH director and star have good reason to be proud of this production, Sidney Olcott once more proving himself a past master in his profession and Gloria Swanson scoring a hit in the leading role which puts all her former performances completely in the shade.

There can be little doubt as to the drawing power and box office value of "The Humming Bird," wherever it may be shown. It is excellent drama, with tremendous heart appeal, colorful, swift of action and rich in realistic, compelling atmosphere. There is just sufficient actual war stuff to tighten up the suspense without overdoing it.

You get a flash of trench hostilities, big guns thundering, shells dropping here and there an aerial bombardment, the spectacular rush of the hastily mobilized Paris division to stop Von Kluck's drive on the capital.

These are all impressive, but what set the audience at the New York Rivoli to enthusiasm on the picture's first presentation, and will probably have the same effect in other localities, was the arrival and parade of the United States troops. This neat patriotic touch is irresistible, and all the more powerful in its lure because of the story's foreign setting.

It is a simple, affecting tale, this of the little Apache girl, who is regenerated by sacrifice for France and finds happiness at last with her American lover. There are no plot complications worth speaking of. The film's interest centers on the diminutive figure of Toinette, whose personality dominates even the pomp and splendor of military preparations and conflict.

It is a simple, affecting tale, this of the little Apache girl, who is regenerated by sacrifice for France and finds happiness at last with her American lover. There are no plot complications worth speaking of. The film's interest centers on the diminutive figure of Toinette, whose personality dominates even the pomp and splendor of military preparations and conflict.

In pictures with the World War for a background it frequently happened that the stories were virtually smothered by the martial atmosphere, a grave fault in directing which resulted for a time in war features becoming a drug on the market. But "The Humming Bird" does not belong in that class. Above all else it conveys the note of human sympathy and understanding which echoes clear and high above the resonant roar of the guns.

This is at least one Gloria Swanson vehicle where it has not been deemed necessary to make a fashion parade out of the star's wardrobe. In portraying Toinette Miss Swanson trusts solely to her native talent, and wisely so. For the greater part of the picture she appears either dressed as a ragamuffin Apache boy or clad in the sober garments decreed by the law for female pris-

oners. Only in the final reel is there a change made to dainty, but not too elaborate gowns.

In the boy outfit she looks and acts the part to perfection, indeed few feminine players have succeeded in so completely identifying themselves with a male role.

Her emotional work is thoroughly sincere and poignantly appealing, with here and there a bit of very effective humor introduced which speaks volumes for the star's keen sense of comedy values. This is especially in evidence at the finale, when, expecting to be re-arrested, she suddenly throws off her air of winful charm and becomes for a few moments again the defiant, devil-may-care Apache.

The support is finely balanced. Edward Burns registering as a likable specimen of a clean-bred, gallant American lover and the Monmarre types being wonderfully true to life. The photography is technically faultless, the Apache den and jail interiors are sordidly impressive, the battlefield views splendidly filmed, and clear, distinct lighting adds to the feature's artistic beauty.

In exploiting the picture make it clear that it ranks as an intensely human story, with the war for a realistic background. You are safe in playing up the star as appearing in the most striking role of her career, a fact which should rally the legion of Swanson admirers in full force. Miss Swanson's Apache dance is also worth mentioning, as are revelations of life in the Paris underworld.

• • •

THE HUMMING BIRD

Sidney Olcott production. Presented by Adolph Zukor and Jesse L. Lasky. From the play by Maude Fulton, adapted by Forrest Halsey. Directed by Sidney Olcott. At the Rivoli, New York, week Jan. 13. Running time, 76 minutes.

Toinette.....Gloria Swanson
Randall Carey.....Edward Burns
"Papa" Jacques.....William Ricciardi
Charlot.....Cesaire Gravina
La Roche.....Mario Majeroni
The Owl.....Mme. d'Ambricourt
Henrietta Rutherford.....Helen Lindroth
Bouchet.....Rafael Bongini
Beatrice.....Regina Quinn
Boesque.....Aurelio Coccia
Zi-Zi.....Jacques d'Auray

A picture you won't be able to get away from. It is the best thing Gloria Swanson has done up to date, and the best part of it is that in this production she puts over a role without a lot of clothes. Just Gloria Swanson, and Sidney Olcott has made her act. Together with that, it has a great story for pictures. True, there is all the old patriotic hoak and George M. Cohan that one could want, but that is the stuff that sells to the public, and this one is good enough to have gone into the Criterion, New York, and run at least 10 to 12 weeks to real money.

Gloria Swanson as an Apache, sometimes as a pickpocket along the boulevards of Paris disguised as a youth in a group of strolling musicians, and again as one of those wriggly dancers that just naturally trip off to the strains of "The Tales of Hoffman," but a Gloria Swanson such as you have never seen before and an actress in this picture that will make your audiences love her.

The story relates of her falling in love with a newspaper man in Paris before the war. When the big smash comes in 1914 they have been parted, and she sees him marching off to fight for France, although he is an American. It again renews her love.

Later, when she recruits all of the wolves of Montmartre, as the crooks and thugs were known, and in her boy's clothes marches at their head until they come up to front lines, where she is discovered and sent back, there is a real thrill.

Again, with the arrival of the first American troops there is another punch, and, finally, when the endless thousands seem to be streaming through Paris on their way to stop the German push, there is a real kick, especially as the little heroine of the tale is watching them from her cell window.

Yes, it is a war picture, as you must gather from this. But it is first a crook love story and secondly a war yarn. It is one audiences will want, even though for the greater part war stories are supposed to be a dead issue. This one has some touches of trench stuff in it that were done in the studio, but they are so blended into some of the genuine action of government pictures that that in itself is a work of art.

Then for the handling of the whole picture by Olcott. He has turned a real box-office attraction into the theatres and in a great manner. The earlier touches of detail in his boulevard cafe scene are fine. Later his dive stuff is likewise good, and through the picture Olcott has a touch here and there that is going to get anyone, and, what is more, he has rescued Gloria Swanson from a clothes horse.

It's a picture that is sure fire and bound to pull money.

Supporting is Edward Burns, who proved an acceptable lead. The French characters, played by real types, were splendid, especially the "Papa" Jacques of William Ricciardi and the characterization offered by Mme. d'Ambricourt.

Fred.

Swanson's Latest Trifle Disappointing

"THE HUMMING BIRD."

Paramount Production starring Gloria Swanson. Directed by Sidney Olcott, from Maude Fulton's play. Length, 7,577 feet.

Gloria Swanson's admirers are going to be a trifle disappointed in "The Humming Bird" for several reasons. It does not allow her to appear in the pretty gowns nor amid the usual beautifully designed sets in which we have grown accustomed to seeing her. Then, too, there is an overabundance of footage devoted to the late World War, far too much of it in fact consisting of marching soldiers, soldiers in trenches, etc., some of which were taken from the news weeklies apparently.

As a character study, however, the role of Toinette, known in the underworld of Paris and to the police as "the humming bird," a notorious pickpocket, Miss Swanson gives an entirely new role which she acts with spirit and conviction.

The story is laid in Paris before, during and after the war and the scenes where Toinette musters the slackers hiding away in Papa Jacques's cellar, into a nondescript company of fighting men, is one of the inspiring high points of the picture. There is much excellent acting besides that of the star, especially that of William Ricciardi as Papa Jacques; Jacques D'Auray as Zi-Zi and Cesare Gravina as Charlot. Edward Burns has the hero role, appearing as Randall Carey, an American newspaperman.

The story concerns Toinette, an Apache, who commits daring robberies and hides in the church. Carey, a newspaper man, endeavors to get acquainted with a character known as "the humming bird" for material for his stories and enlists the support of the police. He does not know Toinette and "the humming bird" are one and the same person. The war breaks out and Toinette, dressed as a boy, endeavors to get into the army. She is sent back to Paris, arrested for stealing and sent to prison. The prison is blown up by German bombers, she escapes and eventually finds happiness with Carey, whom she nurses through a serious illness.

The Cast: Gloria Swanson, Edward Burns, William Ricciardi, Cesare Gravina, Mario Majeroni, Mme. d'Ambri-court, Helen Lindroth, Rafael Bongini, Regina Quinn, Aurelio d'Auray.

"The Humming Bird"

Gloria Swanson's Newest Paramount Picture
Should Thoroughly Please All Types
of Patrons

Reviewed by C. S. Sewell

Fascinating entertainment for the great majority of picture-goers is provided in Gloria Swanson's newest Paramount production, "The Humming Bird," based on a stage play by Maude Fulton. It is bright, full of pep and action, with delicious comedy touches and a deep undercurrent of feeling; an intensely human document admirably acted and directed, that should satisfy any type of audience.

In the main, it is a character study of a girl of the Parisian underworld, an apache who disguised as a boy is the brains of a band of thieves until a real love and ennobling influence of the great war redeems her. Notwithstanding the fact that in this role Miss Swanson is called upon to forsake the gorgeous gowns and showy costumes usually synonymous with her pictures, the charm of the story and the excellence of her work will not cause her to lose any admirers. Rather will she gain them, for in a role that requires acting ability of a high order she rises superbly to the occasion. "The Humming Bird" is undoubtedly one of the best pictures of her career.

The entire action takes place in Paris and the story has been finely directed by Sidney Olcott; his settings are fine, atmosphere realistic, characters well drawn and types well selected. With a story hinging on the World War, considerable footage is devoted to this, but these scenes have been finely chosen and add to the appeal of the picture. Don't be afraid of this angle for it is expertly handled.

There is a pleasing spontaneity to this picture, right at the first flash you get into

the spirit of the action and your interest is held tensely right up to the very satisfying finish. All in all, it is unusually well rounded and pleasing entertainment and a picture well worth seeing.

Although the lion's share of the acting falls to Gloria and she is in nearly every scene, every member of the cast gives a good performance. Second acting honors go to Edward Burns as the American reporter with whom she falls in love.

Tell them about this one, appeal not only to the Swanson fans but to all of your patrons. Assure them that they will be thoroughly satisfied with this picture. Do your share and there should be a pleasing echo from your box-office.

Cast

Toinette	Gloria Swanson
Randall Carey	Edward Burns
Papa Jacques	William Riechardt
Charlot	Cesare Gavvina
La Roche	Mario Majeroni
The Owl	Mme. d'Ambricourt
Henrietta Rutherford	Helen Lindroth
Bouchet	Rafael Bongial
Hentrice	Regina Quinn
Bonque	Aurelio Coecia
Zi-Zi	Jacques D'Auray

Based on play by Maude Fulton.

Scenario by Forrest Hulsey.

Directed by Sidney Olcott.

Length, 7,577 feet.

Story

Toinette, idol of the Paris Apaches, is leader of a gang that commit daring robberies and elude the police. Randall Carey, an American reporter, in aiding the police to find the identity of "The Humming Bird," credited with these robberies, goes to an Apache den. Coming to Toinette's rescue in a brawl, he is injured and Toinette takes him home. They fall in love. The Great War breaks out, Carey enlists and Toinette, filled with the love for France, inspires her gang of Apaches, known as the Wolves of Montmartre, to enlist. Toinette, arrested as she is giving her spoils to the church, is sent to prison. Carey is badly wounded. Toinette, when a bomb explodes in the prison, escapes and goes to Carey. He recovers. The police chief comes to them and, expecting arrest, she confesses she is The Humming Bird. But France has pardoned her for her work in enlisting the heroic Wolves of Montmartre, leaving her and Carey to find happiness with each other.

The Humming Bird

(Olcott-Paramount—6500 Feet)

(Reviewed by Laurence Reid)

SO compelling is the spiritual touch of this drama; so moving and forceful is its plot; so finely sketched is its characterization — and so admirably staged with a most fitting atmosphere — that it easily comes under the head of one of the most enjoyable film treats of the season. The dependable Sidney Olcott has brought forth some stirring moments. He has marshalled all the highlights and made them irresistible in their appeal. He has taken a simple little tale of a feminine crook's regeneration and fashioned it into an unusually interesting picture.

One never notices the obvious and familiar theme upon which it is built. Through a treatment by suggestion he brings out a war atmosphere which never irritates. The shots of the titanic struggle are neatly dovetailed, though the employment of library strips does not take away the fine results achieved. Olcott has builded from the ground up — first seeing to it that the backgrounds and atmosphere were in harmony with the plot. Then he has taken the plot and by progressive action has constructed a picture which never sags for a single moment, but which, on the contrary, carries the spectator along with its story interest and the incident which accompanies it.

Perhaps the war atmosphere was just the proper note needed to lift the film above the usual thing of its kind. Certainly the scene of the colorful little Apache who masquerades as a boy leading her underworld gang to war is unusually inspiring. Picturesque is the action in the Montmartre sub-cellars — and the romance which follows Toinette's rescue of the American is logically developed.

A clever characterization of the little gamin is contributed by Gloria Swanson. She rises to real emotional heights and truly lives her part which calls for Gallic impulsiveness, inspired patriotism and tender faithfulness. In the prison scene when she looks down on the marching soldiers there is flashed a real depth of pathos. The only time she is out of character is when she over-emphasizes her swaggering walk. And her supporting company is highly competent — the types being adaptable.

THEME. Crook melodrama revolving around regeneration of femine apache who falls in love with American patriot during the war.

PRODUCTION HIGHLIGHTS. The excellent atmosphere of Montmartre. The war shots. The spiritual touch. The splendid acting of Gloria Swanson—easily her best work. The human interest. The well sustained action and suspense.

DIRECTION. Has created a real moving story from stage play—embellishing it with genuine human appeal, plenty of action and suspense. Brings out splendid detail. Stages it appropriately—getting good results with atmosphere. Makes star act as if inspired.

EXPLOITATION ANGLES. Play up the role in which star appears—using stills. Play up that it is her greatest role. Play up director who has several successes to his credit. Create war-time atmosphere in lobby.

DRAWING POWER. Should be a sell-out everywhere.

SUMMARY. An exceptionally entertaining crook melodrama, carrying strong human interest, plenty of heart appeal, action, suspense and romance. Admirably staged and acted with fine understanding and sympathy. Rich in detail.

THE CAST

Toinette	Gloria Swanson
Randall Carey	Edward Burns
"Papa" Jacques	William Ricciardi
Charlot	Cesare Gravina
La Roche	Mario Majeroni
The Owl	Mme. d'Ambricourt
Henrietta Rutherford	Helen Lindroth
Bouchet	Rafael Bongini
Beatrice	Regina Quinn
Bosque	Aurelio Coccia
Zi-Zi	Jacques d'Auray

By Maude Fulton. Adapted by Forrest Halsey. Directed by Sydney Olcott.

SYNOPSIS. Apache thief, of the Montmartre section of Paris, is defended by American. She rescues him and installs herself in his home and falls in love with him. He enlists in Foreign Legion—and with the coming of the war, she recruits her evil associates. Her regeneration is effected during a term in prison. She escapes to nurse her wounded lover back to health—and receives a pardon from the authorities.

Gloria Swanson in
"The Humming Bird"

Paramount

As a Whole.... MINUS HER GORGEOUS GOWNS GLORIA SWANSON GIVES A STRIKING PERFORMANCE AS A PARISIAN WAIF BUT WOMEN FANS WILL MISS HER USUAL REGAL ATTIRE.

Star.... Does very good work, almost equalling that of "Zaza"—her characterization of the Montmartre girl who, at times disguised as a boy, becomes notorious as "The Humming Bird," a thief. Offers opportunities which are not lost but the important question remains whether the women who crowd in to see Gloria want to have her appear in such characterizations. Her wardrobe, her unusual ability to dress a part, has materially aided in building her present strong position.

Cast.... Unimportant. Edward Burns makes a handsome but somewhat weak lover. There is little for others to do.

Type of Story.... The love affair of a Montmartre waif for a newspaper correspondent; how she ceases thieving and the natural clinch after his heroic war record. Not very much of a story and they have padded it to extremes with too much footage of war shots, soldiers marching etc. unnecessary. Drags picture considerably.

Box Office Angle.... Where they like Gloria they will probably "eat" this and like it. Your women fans, however, may be disappointed in not seeing her usual collection of bizarre costumes.

On the other hand you can well promise that Gloria's work here fulfills the promise she gave in "Zaza" when she showed she could really act. She has passed the point where she need be figured just as a splendidly dressed actress.

Exploitation.... Play up Gloria all you can. Some fans may remember the title as that of a very successful play of some years ago but take no chances. Use Sidney Olcott's name and recall such of his recent productions as "The Green Goddess" and "Little Old New York." The Parisian atmosphere of the story may also be exploited to attract them. Stunts to put the picture over might include the distribution of small celluloid birds with tags attached reading: "Let 'The Humming Bird' guide you to the blank theater where you'll see Gloria Swanson as an Apache." Your lobby, attractively decorated with birds in cages will also bring them in. These might readily be secured from a local bird shop.

Direction.... Sidney Olcott; fair. Parisian women do not swagger as Gloria does. His touches, however, are excellent, especially in the earlier portions of the picture.

Author Maude Fulton
Scenario Forrest Halsey
Cameraman Harry Fishbeck
Photography Good
Length 7,577 feet.

Gloria Swanson Superb in 'Humming Bird'

Critics Laud This Paramount Montmartre Story

FOR sometime past the critics have not been overkind to Gloria Swanson whom they accused of being capable only of wearing beautiful clothes to decidedly good advantage. But at her dramatic ability all were wont to scoff.

But Gloria has finally redeemed herself. Having seen her in "The Humming Bird" all are now anxious to make retribution and offer humble apologies for a hasty judgment.

With one or two exceptions this is precisely what they have done. A more favorable general opinion could not be hoped for. The Syracuse Telegram has this to say:

If a cinema can be spiritual—if it can reach the heart (or what passes for the heart) of a cynical and hardened movie reporter, then "The Humming Bird" is spiritual. The secret of the brilliant success which Miss Swanson scores is her sincerity of treatment. You find the same sincerity in the admirable casting and in Olcott's direction, and this goes far to redeem a story which might otherwise fail to impress.

The reviewer of the Chicago Post is another who makes apology for his previous belief that "Gloria Swanson was a cold proposition, a beautiful model for stunning clothes" and joins the ranks of ardent admirers of real ability: He says:

She cannot be accused of being cold in this picture. She makes Toinette a personality, a temperamental girl. You think we think only of Gloria. Well, she so dominates this picture that even a very good supporting cast receives but slight attention. Edward Burns seems a rather unemotional lover but perhaps it is in comparison.

"Miss Swanson's masquerade is one that will please her admirers" says the Newark, N. J., News Reviewer. Especially her interpretation of an Apache living in the Montmartre underworld seems particularly commendable to this reviewer. He says further:

She has a tender side as well, as is shown in her love for an American and her care in nursing him to health. Sidney Olcott has obtained many fine effects in lighting, photography and action. The scenes on the French battlefield being among the most illusive ever seen on a screen here.

The critic of the New York Tribune records her surprise and delight in the film which far surpassed the stage version according to her opinion. She, too, takes occasion to comment on the remarkably fine work on Miss Swanson as well as on the finish and delicacy which marks the direction.

"The Humming Bird" is Flying High!

Adolph Zukor and Jesse L. Lasky Present

The Real News ON "The Humming Bird"

"Gloria Swanson can act! See this one if you don't believe it. This is by far her best picture. It struck me organically this way. She says, and she, 'If I hadn't been playing for the picture, I would have cried.' If she had, I'd have wept with her, which would have worried the natives and maybe costed the house. This picture was worth the price. My hopes are that every exhibitor will do as well as we did.—William H. Crowl, Salvation theatre, Omaha, Neb.—Neighborhood patronage."

"One of the best pictures of the season. Well acted and well produced. Shows Swanson in a new role. Themed most everyone. You can't go wrong in playing this one, as it is real entertainment from start to finish. Right rich.—A. F. Edwards, Edwards theatre, Berkeley, Cal.—Neighborhood patronage."

"Gloria can act. This is real entertainment. Business good and most favorable comments.—Ashworth & Barre's, Federal theatre, Denver, Colo.—Neighborhood patronage."

"We had more favorable reports on this picture than any Swanson picture we have run in a long time. In fact, from a business standpoint and comments from patrons, we judge this as her best offering to date. Has two days in good business; second day held up good. Right rich.—C. H. Powers, Strand theatre, Danvers, Cal.—Business patronage."

"A very good picture that drew a good attendance and one that will draw anywhere. It is the best we have run of this year and we have run all of them that were released during the last year. Moral tone O. K. and it is suitable for Sunday. Had very good attendance. Draw general class in terms of age. Admissions 16c. Frank G. Laid, Laid Theatre (210 seats), Irvington, Cal. Gloria."

(Comments from Exhibitors
Herald and M. P. World.)

GLORIA SWANSON

IN "THE HUMMING BIRD"

A Paramount Picture

SIDNEY OLCOTT
Production

Screen Play
by FORREST HALSEY

From the Play
by MAUDE FULTON



Other Big Spring and Summer Paramounts:

"West of the Water Tower"

"Heritage of the Desert"

"Flaming Barriers"

Paramount Pictures



Moving Picture World, January 19, 1924, p. 194

Status: Print exists in the Library of Congress film archive
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Randall Carey)
Ethnicity: White (Randall Carey)
Media Category: Newspaper
Job Title: Correspondent (Randall Carey)
Description: Major: Randall Carey, Positive
Description: Minor: None

Hutch of the U.S.A. (1924)

Reporter Hutch (Charles Hutchinson) is a newspaper reporter sent to investigate conditions in the Republic of Guadala.

“Hutch” has a dual role as an executed Latin American captain and the reporter who resembles him. The captain is killed by a dictator, who wants to marry the man’s lover. The reporter ends up leading a revolution. After the revolt succeeds, he returns with the heroine to the United States. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 50.



"Hutch," a newspaper reporter, is sent to investigate conditions in the Republic of Guadala, where General Moreno is plotting to overthrow President Bonilla and establish a dictatorship. Hutch remains to aid the revolutionaries out of sympathy with their cause and because of his love for the general's ward, Marquita. Moreno's troops are defeated, but Hutch wins the girl. *American Film Institute Catalog of Feature Films*

HUTCHISON PLEASES IN DUAL PORTRAYAL

Steiner's Stuntster Will Thrill His Followers in 'Hutch of the U. S. A.'

HUTCH OF THE U. S. A. William Steiner Production. Scenario, Jack Matterford. Director, James Chapin. Length, 4,890 Feet.

CAST AND SYNOPSIS

Capt. Juan de Barcelo	{ ... Charles Hutchinson
"Hutch" of the U. S. A. }	
Marquita Flores	..... Edith Thornton
General Moreno	..... Frank Leigh
Benito Ruiz	..... Jack Mathis
"Saturday"	..... Ernest Adams
Duenna	..... Natalie Warfield
President Bonnilla	..... Alphonse Martell
Grover Harrison	..... Frederick Vroom

Capt. de Barcelo, aspirant for the hand of Marquita, is executed by order of General Moreno, her guardian. Moreno heads the army of Guadala and is the strong man of a weak government. He is Marquita's guardian and plans to marry her against her will, and also to establish himself as dictator of the South American republic. "Hutch" of the U. S. A. is a star reporter sent to investigate the country, and his peculiar resemblance to Capt. de Barcelo leads him through many adventures to Marquita's arms.

By HERBERT K. CRUIKSHANK

HERE we have an actionful picture-drama of love and revolution as it occurs South of the Panama Canal. Magnificent background, the beauty of Edith Thornton, the excellent comedy of Ernest Adams, the acting of Frank Leigh, and the thrilling stunts of "Hutch" himself, combine to make a photoplay which will win for the exhibitor the friendship of his patrons.

Bounding from roof to roof, swinging on ropes, scaling castle walls which would cause a fly to slip, "Hutch" will lose none of his many admirers through his performance in this thriller. He thwarts the corrupt government, flouts the villain, and wins the gal in true "hurricane" style.

And the gal, played by Edith Thornton, is as worth while winning as any heroine ever screened. Frank Leigh is a good actor, but he seemed miscast as a villain, and as a "strong" man he got rather wobbly after a cup or two of "grape juice." We'd like to see him cast as a hero—or at least a martyr. Ernest Adams, as a species of assistant-reporter, is a comedian who gets a laugh every time he steps into action. The rest of the cast is entirely adequate to the production.

The vastness of the sets, the shots of vast mobs and an entire South American army in conflict, the nerve and ease with which "Hutch" does his stuff, should all be brought to the special attention of prospective patrons. One exploitation stunt would be to have a couple of men in gaudy uniforms, armed with guns, escort a character made-up ala "Hutch," manacled, through the streets. The men might have cards on their backs reading: "Hutch of the U. S. A. Was Sentenced to Be Shot! Then What Happened? Come to the City Theatre and See."

Exhibitors Trade Review, May 31, 1924, p. 21

Hutch of the U. S. A.

Distributor: PHOTO DRAMA CO.

Producer: William Steiner

Length: 5 reels

(State right picture. Write Exhibitors Herald for exchange handling picture in your territory.)

DIRECTOR.....JAMES CHAPIN
Author.....J. F. Natteford
Cameraman.....Ernest Miller

PLAYERS

Juan De Barcelo....	{	Chas. Hutchison
Hutch of U. S. A....		
Marquita Flores.....		Edith Thornton
General Moreno.....		Frank Leigh
President Bonillas.....		Alphonse Martell
Benito Ruiz.....		Jack Mathies
"Saturday".....		Ernest Adams
The Duenna.....		Natalie Warfield
American Ambassador..		Frederick Vroom
Minister of State.....		Julian Rivero

TYPE: Melodrama of a dashing young American who joins a revolutionary party.

HIGHLIGHTS: Spectacular entry of Hutch. . . . Arrest of Hutch. . . . Rescue of Marquita. . . . Hutch sails away with bride.

Story: Hutch, a news syndicate reporter, is commissioned to go to Guadala, a small Latin-American republic, but upon his arrival there he is forced to enter the country by a perilous slide down the ship's hawser. Marquita, the ward of General Moreno (who is planning to make himself Dictator of the present weak government) mistakes Hutch for her lover. Captain Juan, who was shot by the soldiers at the General's order. On the president's death, General Moreno assumes the dictatorship and orders the arrest of Hutch and Ruiz, one of the leaders of the common people. On the day of the General's wedding to Marquita, Hutch joins forces with Ruiz, who surprises the General and his soldiers. After many thrilling experiences, peace and happiness dawned for the Republic of Guadala and Hutch embarks for the United States with his bride, Marquita.

"Hutch of the U. S. A."

**Massive Sets, Snappy Action and Stunts
Make Charles Hutchison Feature a
Good Box-Office Bet**

Reviewed by C. S. Sewell.

In reviewing "Surging Seas," the first of the new series of features offered by William Steiner on the independent market, starring Charles Hutchison, the former serial star noted for his daring stunts, we stated it promised well for the series as box-office attractions for the average theatre. This promise is more than lived up to in the second one, "Hutch of the U. S. A.," for in addition to the snap and action, stunts and story-interest of the first picture, this one has a big appeal from the spectacular side, with elaborate and enormous sets and a stirring battle scene in which large numbers of soldiers and insurgents meet in hand-to-hand encounters.

The sets are deserving of especial mention; we have seen hundreds of state right pictures but never do we recall having seen one with such stupendous sets. There is one, the exterior of a gigantic palace or castle which rises to a great height, and this scene is not used merely as a background but as a real part of the action, as there are stirring encounters on the massive stairway that runs up outside, and "Hutch" uses this set for one of his thrilling stunts where he swings from a tree and climbs hand-over-hand up a rope to a window at the very top.

The story is laid in a turbulent Latin-American republic and follows familiar lines with a tyrannical ruler who is opposed from a political standpoint by revolutionists and whose plans to marry the heroine against her will are set at naught by the hero, who is of the go-getter type of American. This affords opportunities for situations which, if not entirely plausible, are certainly filled with action, and which afford many opportunities for the star to do thrilling stunts. As a result, the picture moves forward at a

rapid clip, the interest does not get a chance to lag, there is a good romantic angle and a lot of amusing comedy, and it should prove a winner in the average theatre.

Charles Hutchison shows to advantage in a dual role as a native captain who is executed and as an American reporter who is his double. Edith Thornton is attractive and capable as the heroine, Frank Leigh gives a good performance as the tyrannical general and Ernest Adams is especially good in the comedy role of the hero's right hand man, contributing a large share of the laughs, including one in the last few feet which makes for a snappy and pleasing ending.

Cast

Hutch of the U. S. A.	Charles Hutchison
Juan de Barcelo	Edith Thornton
Marquita Flores	Frank Leigh
General Moreno	Jack Mathias
Benito Ruiz	Ernest Adams
"Saturday"	Natalie Warfield
Duenna	Alphonse Martell
Bonilla	Frederick Vroom
American Consul	

Story and scenario by J. S. Natteford.

Directed by James Chapin.

Length, 4,800 feet.

Story

In the Latin-American republic of Guadala, General Moreno virtually runs the government. He is the guardian of the beautiful Marquita and plans to marry her. To show his power he frames her lover Juan and has him executed. Soon after, "Hutch of the U. S. A." is sent by a newspaper syndicate to investigate conditions. He is the exact double of Juan. Moreno tries to prevent his landing, but he gets ashore by means of a ruse and soon meets and falls in love with Marquita. Moreno meets Hutch at a dinner and orders his arrest, claiming he is Juan, but Hutch escapes. The populace, led by Ruiz, is planning a revolution. Juan allies himself with their cause, and, learning Moreno, who has become dictator, is to force his marriage with Marquita, Hutch persuades Ruiz to gather his forces and strike at once. Hutch climbs to the tower where Marquita is imprisoned and meets Moreno and fights him, then escapes. The revolutionists attack the city and defeat Moreno's troops. With peace restored, Hutch and his bride prepare to return to the U. S. A.

HUTCH OF THE U. S. A.

William Steiner production starring Charles Hutchison. Directed by James Chapin. Story and scenario by J. S. Natteford. At Loew's, New York, Aug. 5, as half the bill. Runs 55 minutes.

Hutch.....	Charles Hutchison
Marquita.....	Edith Thornton
Moreno.....	Frank Leigh
Ruls.....	Jack Mathius
Saturday.....	Ernest Adams

A typical program film concerning South American revolutions and somewhat better than Hutchison's last feature, although it lacks the "names" of the previous release. However, its cast is adequate and from the popular point of view it has several distinctive features.

The sets and photography are spectacular, some of the shots being far above the average. The fight scenes are extravagantly and furiously staged and there is some welcome comedy relief, contributed chiefly by Ernest Adams. "Hutch" again shows his undoubted athletic prowess and plenty of hazardous-looking stunts. His acting, too, is rather good, and in Edith Thornton he has a pretty and talented leading woman.

The worst thing that may be said about the picture is that it's absolutely stereotyped. The neighborhood audiences don't seem to mind that as long as they get their gentle thrill, and the film should make money.

Status: Unknown
Unavailable for Viewing

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

Inez from Hollywood (1924)

Newspapers. An actress with an overzealous press agent, Scoop Smith (Harry Depp), gets her name in the papers, but ruins her reputation with lurid publicity and she becomes known as “The Worst Woman in Hollywood.” The film is based on a short story, “The Worst Woman in Hollywood” by journalist Adela Rogers St. John.



Thought to be "the worst woman in Hollywood" because of her vampire roles and lurid publicity, Inez Araneta actually is more concerned with shielding her younger sister, Fay Bartholdi, from the life she knows – especially the devastating impulses of men. Stewart Cuyler, a wealthy and socially prominent New

Yorker, is the only man Inez respects, but she refuses even his attentions. When Stewart searches for the man he believes to be his rival, he falls in love with Fay. Inez learns of their courtship, assumes Stewart's intentions to be dishonorable, and hastens to the scene intending to separate the couple. Stewart explains that he wishes to marry Fay but that Inez must give up her sister. For the sake of Fay's happiness, Inez sadly withdraws and finds some consolation in the love of her manager, Pat Summerfield. *American Film Institute Catalog of Feature Films*



Inez Laranotta (Anna Q. Nilsson) is an actress who is notorious for her vamp roles and for the wild parties she attends. But images are deceiving -- the parties (and police raids) are staged by Inez's press agent (Harry Depp), and she is actually very devoted to her innocent younger sister, Fay Bartholdi (the lovely young Mary Astor). One of Inez's many suitors is millionaire Stewart Cuyler (Lewis Stone), who grows tired of her games and leaves her. He meets up with Fay, and a romance blossoms. Inez discovers it and rushes to New York because she believes Cuyler's motives are not honorable. It turns out that the millionaire really wants to marry Fay. The overprotective Inez reluctantly backs off so that Fay can live her own life.

She finds consolation in her manager, Pat Summerfield (Laurence Wheat), who declares his love for her and calls her "the best woman in Hollywood." Janiss Garza, *all-movie.com*

<https://www.allmovie.com/movie/inez-from-hollywood-v96533>

Inez From Hollywood

Distributor: First National

Producer: Sam Rork

Length: 6,919 feet

DIRECTOR.....ALFRED E. GREEN

Author.....Adela Rogers St. John

Adaptor.....J. G. Hawke

PLAYERS

Inez Laranetta.....Anna Q. Nilsson

Stewart Cuyler.....Lewis S. Stone

Fay Bartholdi.....Mary Astor

Pat Summerfield.....Laurance Wheat

Marie d'Albrecht.....Rose Dione

The Old Sport.....Snitz Edwards

Scoop Smith.....Harry Depp

Freddie.....Ray Hallor

Gardner.....E. H. Calvert

TYPE: Modern story of life of a film actress trying to shield her younger sister from outside world.

HIGHLIGHTS: *Work of Anna Q. Nilsson and Lewis Stone. . . . Excellent settings and atmosphere of Hollywood. . . . Conflict between Stone and Miss Nilsson.*

Story: Inez is a notorious actress of Hollywood, famous for her vampire roles. Her overzealous press agent gets her name in the papers but ruins her reputation. Stewart Cuyler, wealthy bachelor, proposes but is repulsed by Inez. He goes to New York, meets a sweet young girl, Fay Bartholdi, and falls in love. Inez then discloses she is Fay's sister. Cuyler marries Fay but Inez remains in the background. She marries her manager.

"Inez from Hollywood"

Story of Contrast Between Real and Reel
Life of a Screen Vampire is Rich in
Heart Interest

Reviewed by C. S. Sewell

Sam E. Rork's production "Inez from Hollywood" distributed through First National is another story of the motion picture studios, but it differs from the others. While there is a substantial proportion of the footage devoted to peeps behind the scenes of picture making, it is with the contrast between the real and reel life and public conception of a notorious screen vampire that the story deals.

The heroine is a woman who recognizes the value of keeping in the public eye and who submits to the schemes of an enthusiastic press agent until she becomes known to the fans as "The Worst Woman in Hollywood," but the plot shows her as in reality an entirely different sort of person with an intense mother-like love and solicitude for her younger sister.

This paves the way for an out-of-the-ordinary story well filled with heart-interest and beautiful sentiment, of pathos and sacrifice on the altar of sisterly love. Alfred E. Greene has capably directed the picture, playing up this angle and effectively contrasting the popular conception with the heroine as she actually is. As portrayed by Anna Q. Nilsson there is a strong note of realism to this role and there will be many tugs at the heart strings. It is a picture that because of its appeal to sentiment should have a stronger fascination for women, but we believe it will prove a generally satisfactory attraction for the majority of fans.

Miss Nilsson's performance is excellent, there is good drama and pathos in her scenes with her sister, and with the hero where she seeks to win him away to save the sister, and tear-compelling melodrama where she obliterates herself from this girl's life and disguised by a heavy veil sneaks in to witness her wedding to the only man she ever thought she could really love. Sob stuff, yes, but effective.

Lewis S. Stone, always an excellent actor, gives a fine portrayal of the philanderer with women who seeking a rival finds real love in the beautiful character of the sister which is ideally presented in the person of Mary Astor. The minor roles are all in good hands.

Don't get the impression that it is all drab for the heroine for she finds consolation in the love of her faithful manager who tells her she is the finest woman in Hollywood.

Cast

Inez Laranetta.....Anna Q. Nilsson
 Stewart Cuyler.....Lewis S. Stone
 Fay Bartholdi.....Mary Astor
 Pat Summerfield.....Laurence Wheat
 Marie D'Albrecht.....Rose Dione
 Old Sport.....Snitz Edwards
 Scoop Smith.....Harry Depp
 Freddie.....Ray Hallor

Story by Adele Rogers St. John. .

Directed by Alfred E. Green.

Length, 6,919 feet.

Story

Because of lurid publicity and frame-ups including wild parties raided by the police which enables her to break into front-page space in the newspapers, Inez Laranetta, the screen vamp, is known as the worst woman in Hollywood. Among her host of admirers is Stewart Cuyler, a millionaire, who tires of her playing with him, and breaks with her. Securing an address from a letter in his room, he believes it is a rival, but is surprised to find at this address a very charming young girl, who is Inez's sister though he does not know it. This girl Fay falls in love with him, and her guardian wires to Inez, who stops in the middle of a big picture and rushes to New York. Judging Stewart's motives to be dishonorable she visits him and is prepared if she cannot lure him away to kill him. She learns he intends to marry Fay, but that his family will never receive her. Inez finally agrees to give up Fay so as not to interfere with her happiness. In a heavy veil, she attends the wedding, hiding in the back of the church, and weeps at the thought that she has given up the only person she ever really loved. Summerfield her manager, declares he has always loved her and that she is the best woman in Hollywood, and she finds consolation in his love.

Inez from Hollywood

First National release presented by Sam R. Rork, Inc. Featuring Anna Q. Nilsson, Lewis Stone and Mary Astor. From the "Cosmopolitan" story, "The Worst Woman in Hollywood," by Adela Rogers St. John. Adapted by J. G. Hawkes. Directed by Alfred E. Green. At Strand, New York, week of Dec. 14. Running time, 74 minutes.

Inez Larancetti.....	Anna Q. Nilsson
Stewart Cuyler.....	Lewis Stone
Ray Bartholdi.....	Mary Astor
Pat Summerfield.....	Lawrence Wheat
Marie O'Albrecht.....	Rose Dione
The Old Sport.....	Sally Edwards
Scoop Smith.....	Harry Demp
Freddie.....	Ray Haller
Gardner.....	N. H. Calvert

This is neither here nor there when it comes to summing it up as a box office attraction. It is one of those pictures that just happens along and doesn't cause any particular stir in the pool of popularity.

When Adela Rogers St. John's story appeared in the "Cosmopolitan" it was a fairly interesting little tale, but hardly heavy enough to be strung out into a full length feature. It is a story that would have been told much better in two or three reels instead of six. Originally it was called "The Worst Woman in Hollywood," but it isn't the worst picture that has ever come from Hollywood, nor is it the best. It doesn't appear that "Inez" will break any box office records anywhere.

It is a story of a screen vamp who for professional reasons is dubbed "The Worst Woman in Hollywood." In reality she is a smart gold digger who is educating her little sister, and whose motto in life is that the man shall pay and pay and pay.

So far so good. The picture opens with Inez giving a pool party at her Hollywood home. An old boy with more money than brains throws a diamond bracelet into the pool and tells the girls to go after it. At that point the cops, who have been tipped off by the star's press agent, raid the place. That makes for a front page spread in the Los Angeles papers.

sister of the famous vamp, although he doesn't know it, and no more does the younger girl suspect her sister is the notorious vamp of screen fame.

The guardian of the girl, however, shoots a wire to the west coast informing the star of her sister's flirtation, and the star comes east with a rush. She is determined to save her sister, no matter the cost, but when she learns that her former admirer's intentions toward the little girl are most honorable she consents to the marriage and effaces herself so that society won't know the little girl is the sister of "the worst woman."

Anna Q. Nilsson does fairly well with her role, although at times she looked not at all vampy. Mary Astor as the young star really walked away with the honors. Lewis Stone is the man in the case, while Larry Wheat also has a role, but of secondary importance.

There is some "inside stuff" regarding picturing and the films that won't get over particularly well with the fans.

Fred.

The next morning one of Inez's admirers warns her that some day she may regret the notoriety achieved and may have to pay a price for it that even her fame won't compensate her for. At the same time he informs her she is a cheat, and he suspects that there is another man in the case. Noting a letter on her table, he memorizes the address, and on his return to New York looks up the place. There he meets a demure little girl, with whom he falls in love. It is the

FEATURE EXPLOITS STUDIO LIFE ROMANCE

"Inez of Hollywood" Colorful Attraction of Sure Market Values

"INEZ FROM HOLLYWOOD," First National Photoplay. Adapted From Story by Adela Rogers St. Johns. Director, Alfred E. Green. Length, 6,919 Feet.

CAST AND SYNOPSIS

Inez Laranetta.....	Anna Q. Nilsson
Stewart Cuyler.....	Lewis Stone
Fay Bartholdi.....	Mary Astor
Pat Summerfield.....	Laurance Wheat
Marie d'Albrecht.....	Rose Dione
Old Sport.....	Snitz Edwards

Inez Bartholdi, known to the screen as Inez Laranetta, plays vamp roles. In private life she is devoted to her younger sister, Fay, who is being reared in the East. One of her parties, given for publicity purposes, is raided by the police. Inez is admired by Stewart Cuyler, whose attentions she refuses. In the East Stewart falls in love with Fay, unaware that she is Inez's sister. Inez hurries to New York to protect Fay. Stewart convinces her that his intentions regarding Fay are honorable. They are wed. Inez finds consolation with her faithful manager.

By GEORGE T. PARBY

PLAYING up Hollywood has become quite a fad with producers of late, but the fans evidently like it and there appears to be every indication that this particular picture will be well received. It offers lots of good advertising possibilities, is skillfully directed, cleverly acted and suited to the needs of all classes of theatres.

Most patrons of the silent drama enjoy being given a peep into what they fondly imagine is the regulation wild night life of the world's great film center, and the opening reels of this feature, with the heroine and her associates gyrating joyously around a mad pleasure circle, is just of sort of thing calculated to make 'em sit up eagerly and take notice.

There's a jazz party, for instance, of the ultra-jazziest type, with swimming-pool beauties and other exotic trimmings, which, although kept safely within censorial limits, is about as breezy an affair as the most rabid sensation-seeker could desire.

But the point of the story is that all these speedy episodes are shown to have been staged for publicity purposes. Because the heroine plays vamp roles, her press agent wants to keep her under the realistic spotlight and manages to convey the impression that she is "the worst woman in Hollywood." Actually, her private life is irreproachable, and here the feature hits hard at the widely-circulated notion that an actress or actor behaves off the screen exactly as when posing before the camera.

The romance sequences are deftly handled, there is a good deal of pathos in the situations which bring about the admiration of Stewart Cuyler for Inez, his later infatuation for her little sister, and the hurried flight of the elder to New York to protect Fay from what she imagines to be the dishonorable intentions of that debonair man-about-town. But Stewart is on the level, weds Fay, and we are given a hint that Inez finds happiness with her faithful suitor, Manager Pat Summerfield.

The action is fast and enlivened by crisp comedy touches and excellent photography distinguishes the entire production. Anna Nilsson wins heaps of sympathy and looks charming in the leading role, Mary Astor is a wistfully pretty ingenue, Lewis Stone plays the hero with his usual artistic polish and the support is adequate.

You can exploit the Hollywood stuff big and tell your patrons it's all great entertainment, shot through with romantic appeal and bright comedy. Besides the principals, the names of Mary Astor, Laurance Wheat and Snitz Edwards are worthy of note.



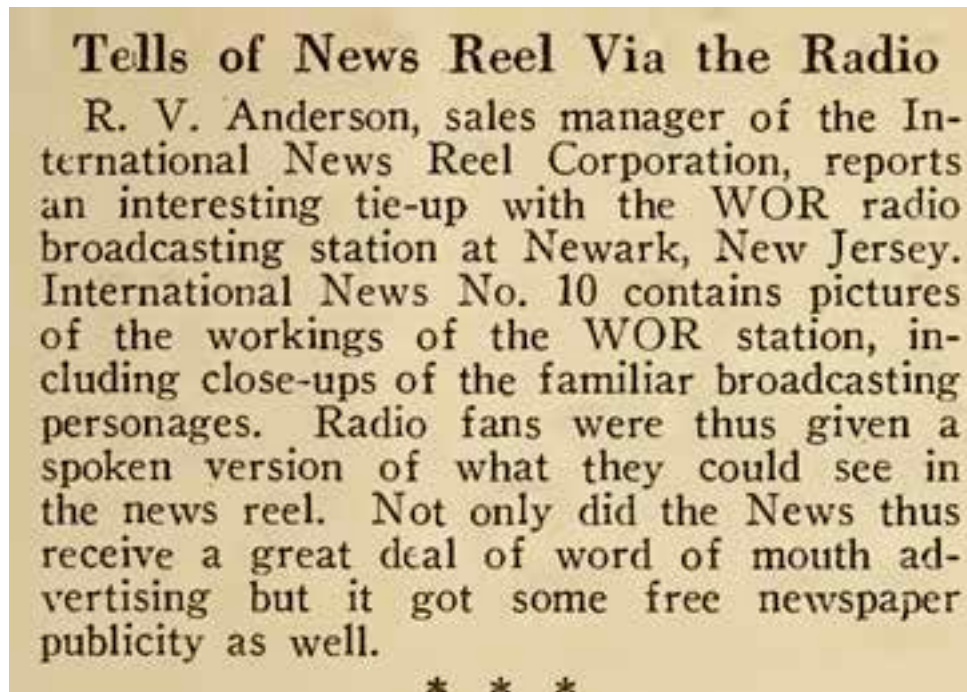
eMoviePoster.com

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

International News No, 10 (1924)

Radio Station Operation. Workings of the WOR station including close-ups of the familiar broadcasting personage. Radio fans given a spoken version of International News Reel of the day.



Exhibitors Trade Review, February 16, 1924, p. 37

Status: Print may exist

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newsreel

Job Title: Miscellaneous (Radio Station Employees)

Description: Major: Miscellaneous, Positive

Description: Minor: None

International News No. 11 (1924)

Cameraman Captain Ariel Varges. Newsreel Globe-trotter ends 250,000 Mile Adventure Tour and International News presents highlights of amazing five-year trip just concluded by Captain Ariel Varges.

I NTERNATIONAL NEWS No. 11—El Paso, Texas—Indians pass through U. S. on way to Mexican front. Suez Canal, Egypt—(Omit Boston, Chicago, St. Louis, Milwaukee, Detroit, Minneapolis, Indianapolis, Kansas City & Omaha). Through Suez Canal with Uncle Sam's gobs. Newport, N. H.—(Boston only) New thrillers invented for winter Carnival. Chicago, Ill.—(Chicago, St. Louis, Milwaukee, Indianapolis, Minneapolis, Detroit, Kansas City & Omaha only) Real inside stuff for radio fans. Along the St. Lawrence, Canada—Girl musher battles way through terrific blizzard. Shenandoah Valley, Va.—Scientists explore new wonder caves. New York City—Little Patsy O'Neil, America's youngest model. Count Salm Von Hoogstraten, European Adonis, sails abroad with his bride. Washington, D. C.—Ex-President Taft keeps fit for his onerous duties as Chief Justice. Connersville, Ind.—(Indianapolis only)—Fire does \$500,000 damage in business section. Santa Catalina Islands, Cal.—(San Francisco only)—William Wrigley sets off 50 tons of dynamite to clear way for new roads. Los Angeles, Cal.—(Los Angeles only)—400 youngsters study wrestling as part of school course. Newsreel Globe-trotter ends 250,000 Mile Adventure Tour—International News presents some high-lights of amazing five-year trip just concluded by Captain Ariel Varges.

Motion Picture News, February 16, 1924, p. 754



Exhibitors Trade Review, May 3, 1924, p. 34



Captain Vargas Sails!

What does that mean, Mr. Exhibitor? Just this—that the king pin of camera men is off again on one of his famous jaunts for International.

His destination for the present is secret but you know Vargas *always* delivers the goods. His

**SCOOPS, BEATS and
EXCLUSIVES**

will be shown *only* in

International News

Watch for Further
Announcements

Exhibitors Herald, April 26, 1924, p. 37 - *Exhibitors Trade Review*, April 26, 1924, p. 50

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Captain Ariel Vargas)
Ethnicity: White (Captain Ariel Vargas)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Captain Ariel Vargas)
Description: Major: Captain Ariel Vargas, Positive
Description: Minor: None

International News No. 14 (1924)

Washington Newspaper Man G. Logan Payne and Publisher William Randolph Hearst leave the White House after a social call on President Coolidge in Washington D.C.

INTERNATIONAL NEWS NO. 14.—Camp Hearn—(Omit Seattle, Portland, Spokane, Indianapolis, Minneapolis, Kansas City, New Haven, Chicago, Milwaukee and Detroit). Mounted patrol in spectacular battle rehearsals. San Diego Call—Medical one-overs for zoo inmates. Seattle, Wash.—(Seattle, Portland and Spokane only). 35,000 gas masks destroyed as junk by Uncle Sam. Fortville, Indiana—(Indianapolis, Minneapolis and Kansas City only). Heavy fatality list marks head-on collision between electric cars. Indianapolis.—Flames take costly toll in road machinery plant fire. Bridgeport, Conn.—(New Haven only). Disastrous fire in winter home of Circus. Animals endangered, building burned as flames sweep "Big Show." Lake Calumet, Indiana—(Chicago, Indianapolis, Milwaukee and Detroit only). Mid-West lakes yield record ice crop. Colon Panama—Slide frolics keep Panama's famous swimmers from going "stale" while training for Olympics. Washington, D. C.—Here's generous Mr. E. L. Doheny, Tea-Pot Dome oil magnate. New York City—Dr. Charles Levermore, Brooklyn pedagogue, wins the \$50,000 Bok Peace Prize. Washington, D. C.—William Randolph Hearst, noted publisher leaving the White House with G. Logan Payne, Washington newspaper man, after a social call on President Coolidge. Inglewood Cal.—(Omit Minneapolis, Indianapolis and Des Moines). Give clothes to war "vets"; then walk home in barrels. St. Paul, Minn.—(Minneapolis, Indianapolis, and Des Moines only). Boy "mushers" race in biggest dog derby. Miami, Fla.—Baby daredevil stages aquaplane thriller. Washington, D. C.—Nation pays homage as Woodrow Wilson goes to his last resting place.

Motion Picture News, February 23, 1924, p. 874

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (G. Logan Payne, William Randolph Hearst)
Ethnicity: White (G. Logan Payne, William Randolph Hearst)
Media Category: Newsreel
Job Title: Reporter (G. Logan Payne). Publisher (William Randolph Hearst)
Description: Major: G. Logan Payne, William Randolph Hearst, Positive
Description: Minor: None

International News No, 22 (1924)

Cameraman Umberto Romagnoli, an International News cameraman shoots “close-ups” of the seething Mount Vesuvius volcano amid swirling smoke and deadly gases.

Important Events In New International News

FOR THE first time in history, Umberto Romagnoli, International News cameraman, and Captain Coppola, crack pilot of the Italian Air Service, hovered over the mouth of Mount Vesuvius in an airplane, shooting “close-ups” of the seething volcano amid swirling smoke and deadly gases. A big, new thrill your fans will never forget—and which you get in International News No. 22 at no extra cost. The Prince of Wales makes his first public appearance since his last riding spill—and another big spill takes place in Elgin, Ill., where four thousand barrels of beer are poured into the streets by prohibition officers. These and other big news events in International News No. 22 are indicative of what International News gives you—always without extra cost!

Exhibitors Herald, March 29, 1924, p. 4

International News Reel No. 22 the Best Ever

FOR THE first time in history, Umberto Romagnoli, International News cameraman, and Captain Coppola, crack pilot of the Italian Air Service, hovered over the mouth of Mount Vesuvius in an airplane, shooting “close-ups” of the seething volcano amid swirling smoke and deadly gases. A big, new thrill your fans will never forget—and which you get in International News No. 22 at no extra cost. The Prince of Wales makes his first public appearance since his last riding spill—and another big spill takes place in Elgin, Ill., where four thousand barrels of beer are poured into the streets by prohibition officers. These and other big news events in International News No. 22 are indicative of what International News gives you—always without extra cost!

Motion Picture News, March 22, 1924 p. 1253

International News No. 22 (Universal—One Reel)

INCORPORATED in this reel are two subjects which are deserving of special mention. First the "shooting" of automobile accidents which was accomplished with the aid of the New York City Police and the M. P. T. O. A. The scenes were taken at 42 street, N. Y. probably the busiest thoroughfare in the world; several "accidents" are so well-staged that they appear to be the real thing. This is the first of a series which are being used as safety first propaganda by the Police Department and the M. P. T. O. A.

The second deals with the filming of the exterior and the interior of Mt. Vesuvius from an aeroplane. This feat, requiring considerable courage and daring was performed by Umberto Romagnoli, International News cameraman and Commandante Coppola of the Italian Navy, who piloted the machine; they circled around the inside walls of the crater for a period of ten minutes braving death from the fire and poisonous gasses which are constantly belching forth from the mouth of the volcano, affording, for the first time, a view of the interior.—
HAROLD FLAVIN.

Motion Picture News, March 22, 1924, p. 1334

"International News 22" (Universal—One Reel)

Among the items in this news reel are two which are of especial interest from different standpoints. One is the first of a series of three dealing with "safety first," filmed by the National Safety Council in co-operation with the M. P. T. O. A. and the New York police department. It deals with preventable traffic accidents and was filmed in the heart of traffic on Fifth avenue, showing how careless pedestrians take their lives in their hands in running in front of autos. These scenes are well handled and thrilling as well as teaching a good lesson. The other special section shows aeroplane views of Vesuvius during which, for what is said to be the first time, pictures were secured by the plane descending within the outer crater. These views are remarkable and in some of them the walls of the crater are clearly visible as the machine circles around inside. The pictures are thrilling and a wonderful example of the daring of the pilot and cameraman in risking their lives, as there was no possibility of landing if anything had gone wrong. There is thrill after thrill in watching the flight.—C. S. S.

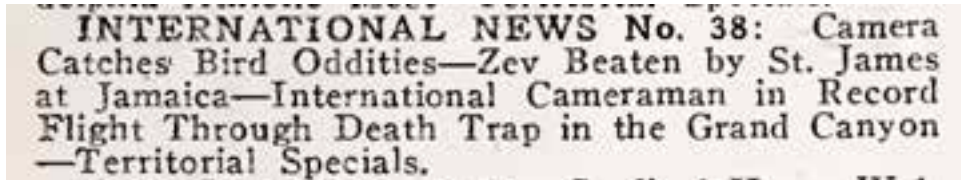
Moving Picture World, March 22, 1924, p. 317

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Umberto Romagnoli)
Ethnicity: White (Umberto Romagnoli)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Umberto Romagnoli)
Description: Major: Umberto Romagnoli, Positive
Description: Minor: None

International News No. 38 (1924)

Cameraman Sanford Greenwald for International News in Record Flight Through Death Trap in the Grand Canyon.



Exhibitors Herald, May 17, 1924, p. 47



One of the most thrilling air pictures ever made is contained in International News Reel No. 38, showing views of the Grand Canyon of the Colorado. Two U. S. Army planes were used by John Brockhorst and Sanford Greenwald, cameramen.

Exhibitors Herald, June 14, 1924, p. 26

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Sanford Greenwald)
Ethnicity: White (Sanford Greenwald)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Sanford Greenwald)
Description: Major: Sanford Greenwald, Positive
Description: Minor: None

International News No. 78 (1924)

Cameraman Ariel Varges took a trip aboard the giant airship, ZR-3, the great Zeppelin constructed by Germany for the United States.

A FEATURE of International News No. 78, is the trip aboard the ZR-3, the great Zeppelin constructed by Germany for the United States. The trip aboard the giant airship was made by Camera-man Ariel Varges. . . . Despite a series of accidents to members of the company and the illness of three of the cast, "The White Manitou," starring Jack Hoxie, has been completed.

✦ ✦ ✦

Exhibitors Herald, October 18, 1924, p. 83

INTERNATIONAL NEWS, No. 78:
 Meadow Brook, L. I. — Prince of Wales in farewell public appearance as U. S. team clinches polo cup in second and deciding contest. St. Paul. — Enormous crowds cheer Legion veterans on parade. Thousands who fought in the World War march at national convention. London Eng.—"Big Ben" of London has his face cleaned. Daring workers risk death to give world's biggest clock much-needed re-touching. Boston, Mass.—Stern tests open new college season. The idea seems to be that if the boys live through these "try-outs" study should seem easy. Taft, Cal.—Navy chief inspects vast oil reserves. Secretary Wilbur studies Elk Hill fields to make sure of supply for fleet. Ellensburg, Wash.—Wild steers on rampage, battle champion cowboys. Daring bulldoggers thrown and mangled in Northwest's biggest rodeo. Friederichshafen, Germany.—International news presents a ride in the ZR3 newest giant of the skies. Remarkable film record of first voyage aboard dirigible just completed for America—photographed by Captain Ariel Varget.

AN
 12 one-reel
LYMAN H. HOW
HODGE-PODE
 the news reel built

Exhibitors Trade Review, October 18, 1924, p. 43

Status: Print may exist
 Unavailable for Viewing

Type: Movie
 Genre: Documentary
 Gender: Male (Captain Ariel Varges)
 Ethnicity: White (Captain Ariel Varges)
 Media Category: Newsreel
 Job Title: Photojournalist-Newsreel Shooter (Captain Ariel Varges)
 Description: Major: Captain Ariel Varges, Positive
 Description: Minor: None

International News No. 79 (1924)

Cameraman gets exclusive pictures of Prince of Wales after His Royal Highness spent two weeks dodging the news media. He posed for the International News cameraman finally surrendering to him.

INTERNATIONAL NEWS No. 79: Football players train on giant "Roulette Wheel," Los Angeles—Prince of Wales departing poses for cameraman, Syosset, L. I.—Vast oil blaze conquered as town faces destruction, Monterey, Cal.—LaFollette and Samuel Gompers hold confab, New York—Wooden leg makes Fido cheerful dog again, San Francisco—World's first aerial spooners, Santa Monica, Cal.

Exhibitors Herald, November 11, 1924, p. 62

INTERNATIONAL NEWS No. 79: Los Angeles, Cal.—Football players train on giant "roulette wheel." Lincoln High School coach finds novel way to keep his eye constantly on candidates for team. Syosset, Long Island—Prince of Wales departing surrenders to cameraman. His Royal Highness capitulates after two weeks of dodging and poses for International News. Monterey, Cal.—Vast oil blaze conquered as town faces destruction. \$3,000,000 fire finally halted after 12 tanks explode and many homes burn. New York City—Interesting snapshots from the news of the day. "Fighting Bob" La Follette progressive candidate for President and Samuel Gompers, labor chief, hold a confab on the campaign. 1. Southampton, England—Jackie Coogan, boy film star, gets the "freedom of the city" on his arrival in England. 2. San Diego, Cal.—Secretary of the Navy Wilbur reviews future gobs in novel parade formations. 3. New York City—An imposing church spectacle marks the cornerstone laying of Our Lady of Refuge Church with Cardinal Hayes officiating. 4. Mohegan Island, Me.—Donald MacMillan, intrepid explorer, arrives home after 15 months' study of ice conditions in the Polar regions. 5. A couple of blue foxes for pets. 6. Island Children present floral trophies to Explorer MacMillan. 7. Cheered by home-town folks at Wiscasset. 8. Washington, D. C.—Marines invade the White House and the President looks on with entire approval. 9. Chicago, Ill.—Thousands

Exhibitors Trade Review, October 11, 1924, p. 39

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None

International News No. 82 (1924)

Cameraman. International News cameraman takes unique air ride to obtain unusual views of British metropolis in London, England.

INTERNATIONAL NEWS No. 82—Wash, D. C.—National Capital goes wild over baseball triumph. Pres. Coolidge and Cabinet lead natives in welcome to winners of American League pennant. Dayton, O.—Newest air flivver weighs only 250 lbs.—and flies. Looks like a baby carriage with wings but can go 75 miles an hour. Powell, Wyo.—Cat adopts family of orphan pups. Homeless terriers find Tabby a loving foster mother. Oyster Bay, L. I.—Teddy Jr. starts his battle for N. Y. Governorship. Thousands of home folks cheer Col. Roosevelt as he accepts nomination and promises vigorous fight. Stone Mountain, Ga.—Dynamite aids sculptor in carving mountainside. Monument to Confederacy, world's greatest memorial, pro stupendous task. London, Eng.—Seeing London from a flying bucket. International News cameraman take unique air ride to obtain unusual views of British metropolis. In the Cascade Mts. Wash.—Elevator helps salmon overcome mountain rapids. "Lift" enables fish to reach their spawning grounds upstream. Calcutta, India.—Vast army of Mohammedans pay frenzied homage to martyrs. Beating their breasts a million followers of Islam take part in biggest Muhurum festival ever held. Near Harrisburg, Pa.—Floods spread havoc along railway lines. Bridges smashed, tracks washed out in Susquehanna Valley disaster.

Exhibitors Trade Review, October 18, 1924, p. 45

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None

The Iron Man (1924) – Serial (15 Chapters)

Reporter Paul Breen (Lucien Albertini) on a Parisian newspaper is assigned to solve the mystery of the disappearance of the niece of a wealthy American motion picture magnate.



Breen investigates the kidnapping in Paris of American heiress Arlene (Margaret Morris) and the substitution of a woman who looks like her (Lola Todd) who will be able to claim the inheritance for her gang. Breen rescues Arlene and accompanies her to America to unmask the imposter.

Episode Titles: Episode One: Into the Sewers of Paris. Episode Two: The Imposter. Episode Three: The Dynamite Truck. Episode Four: Wings Aflame. Episode Five: The False Trail. Episode Six: The Stolen Passport. Episode Seven: False Faces. Episode Eight: Shadowed. Episode Nine: The Missing Heirloom. Episode Ten: Sinister Shadows. Episode Eleven: The Betrayal. Episode Twelve: Flames of Fate. Episode Thirteen: The Crisis. Episode Fourteen: Hidden Dangers. Episode Fifteen: The Confession.



The Iron Man

1924 American serial (Universal/fifteen 2-reel chapters). The mystery at the core of this film is the kidnapping in Paris of American heiress Arlene (Margaret Morris) and the substitution of a woman who looks like her (Lola Todd) and will be able to claim the inheritance for her gang. Investigating these nefarious goings-on is reporter Paul Breen (Lucien Albertini) who rescues Arlene and accompanies her to America to unmask the imposter. As Albertini was given the role because of his reputation as a daredevil athlete, there are stunts galore including fights on airplane. Strongman Joe Bonomo adds to the intrigue. Arthur Henry Gooden and Swillilam E. Wing wrote the screenplay and Jay Marchant directed. The chapter titles are *Into the Sewers of Paris*, *The Imposter*, *The Dynamite Truck*, *Wings Aflame*, *The False Trail*, *The Stolen Passport*, *False Faces*, *Shadowed*, *The Missing Heirloom*, *Sinister Shadows*, *The Betrayal*, *Flames of Fate*, *The Crisis*, *Hidden Dangers* and *The Confession*.

Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, p. 116

“The Iron Man”

**Albertini, Famous European Dare-Devil,
Makes His American Debut in
Exciting Universal Serial
Reviewed by C. S. Sewell**

Universal's newest serial, “The Iron Man,” introduces in an American-made picture the celebrated European stunt artist and strong man, Albertini, heralded as the King of Dare-devils, who is famous in Europe for his daring exploits in “Samson,” “Ulysses” and other productions.

The story concerns an heiress to a valuable motion picture studio in America, French crooks who substitute a dancer for the heroine, and a French reporter and an American chap who have continual conflicts with the villain's crew in their attempts to restore the heroine to her inheritance.

Albertini is starred, with Margaret Morris and Jack Dougherty featured. The first three episodes, which were shown for review, do not introduce Dougherty, nor do they concern any of the action around the studio, which is one of the selling points of the serial.

There is the usual thrill at the end of each episode. The first, which shows the kidnapping of the heroine and her attempted rescue by the reporter, ends with a shot where two are falling through a deep chute into the sewers of Paris; the second concerns the attempt to come to America and ends with the pair in an auto which collides with a dynamite truck. The third shows the pair aboard an aeroplane trying to reach a ship.

There is a fight on the wings in midair between the hero and the villain, who has hidden under the machine, and the climax shows the plane falling into the water right in front of the ship. In addition, there are a number of fights between the hero and the crooks in each episode, including several instances where he conquers a whole gang, seizing one of the number and throwing him back on the crowd. The hero also does some daring climbing and some leaps from one roof to another and from a balcony to an auto, stunts for which he is especially noted.

The stunts are all well handled and there is certainly plenty of action; everything moves with such pep that you become excited and do not stop to consider that much of the action stretches probability. But after all, what the serial fans want is action, stunts and thrills, and “The Iron Man” is full of them. Albertini, who is a chap of the wiry type, makes good as a stunt artist and should become a favorite with the fans. Margaret Morris is satisfactory as the heroine and Lola Todd as the adventuress, and the action is made more convincing as they really look like each other. Jean DeBriac is a capable villain and so is Joe Bonomo.

Moving Picture World, June 28, 1924, p. 839

"The Iron Man"—Universal
Parisian and American Thriller.
Plenty of action.

Type of production...15 episode serial

"The Iron Man", a fifteen episode serial, features Albertini, the foreign daredevil who has appeared in several European productions, and judging from the first three episodes, he lives up to his title of "Daredevil" very well. He is cast as a reporter on a Parisian newspaper and assigned to solve the mystery of the disappearance of the niece of a wealthy American motion picture magnate. Because the Uncle has never seen his niece, and because she has become heir to a great deal of money, a band of crooks kidnap the girl and substitute Mimi, a dancer. This, briefly, is the plot, but from the moment the picture starts there is action. Fights, brawls in underworld cafes, much haste, chasing, escaping, capturing, explosions, falls, etc., abound. There is always one thing or another happening. Where you know your crowd likes this sort of excitement, you should have no trouble in pleasing them with this. Play up Albertini. He really does some good stunts. The supporting cast includes Lola Todd, as the dancer, Margeret Morris as the niece, Jack Dougherty, Jean DeBriac and others.

THRILLS GALORE

Albertini, European Daredevil, Proves to Be Stunt Artist de Luxe

THE IRON MAN. Universal Serial. Author, F. J. McDonald. Director, Jay Marchant. 15 Episodes.

By LEN MORGAN

LUCIANO ALBERTINI, broadcasted as "The King of Daredevils" lives up to his press notices in "The Iron Man." This European stunt artist does everything that any other thrill merchant has accomplished and injects a few little odd tricks of his own that make one sit up and take notice.

In this picture, as in most serials, everything is sacrificed for speed and thrills. Albertini carries the weight of the picture and such plot as there is, is built around the daredevil. The whole affair swings on his ability to successfully evade death and one forgets the impossible story in the rush of excitement.

The story starts in Paris with a kidnapping and carries the characters to United States where the action centers about a motion picture studio. There is ample opportunity for the injection of thrills and no bet is overlooked by Director Jay Marchant.

Albertini will no doubt find great favor with serial fans in this country. He is an accomplished actor and coupled with his death defying feats, he will pick up a large following of fans.

He established a reputation in pictures abroad where he has appeared for some time.

The picture has some elaborate settings to help put it over. The Paris sets are well done and show care in all details. The city streets and Parisian cafes are all good duplicates of the originals and lend the proper atmosphere.

Every modern means for giving thrills is adopted. The speed motor car, fast trains, speed boats, airplanes and ocean liners are all brought into play to give thrills.

In the first chapters the outstanding lights are the fight in an airplane in midair. The race between motorcycle and auto. The fight in the Paris cafe and the escape over the roofs. The collision of a racing car and a truck loaded with explosives.

Each episode of this picture is almost complete in itself as the stunts are such that they would be worth seeing even though there was no plot. The chapters are broken well to sustain interest and those who witness the first episode will be on hand for the following chapters of the picture.

This picture is above the average for serials of the thrill, thrill, thrill type and should have a strong pulling power in communities that are partial to this sort of entertainment. The exhibitor whose patrons are partial to excitement should do well with this one for it has all the elements that go to make up a successful chapter picture. It must be a blaze person that can see this and remain unruffled. It is a thrill product that does no beating about the bush. It does just what the producer intended—sustains interest from the first flash to the final fadeout.

Albertini is supported by Margaret Morris, Jack Dougherty, Lola Todd, Jean De Briac and Joe Bonomo.

Universal has prepared an elaborate press book to go with this production and gives many valuable suggestions for lobby decorations and newspaper publicity.

The Iron Man: Episode One: Into the Sewers of Paris (1924)

Reporter Paul Breen (Lucien Albertini) on a Parisian newspaper is assigned to solve the mystery of the disappearance of the niece of a wealthy American motion picture magnate.

In this first chapter, the American heiress is kidnapped. The reporter attempts to rescue her with the final shot of the episode showing the two of them falling through a deep chute into the sewers of Paris.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Paul Breen)

Ethnicity: White (Paul Breen)

Media Category: Newspaper

Job Title: Reporter (Paul Breen)

Description: Major: Paul Breen, Positive

Description: Minor: None

The Iron Man: Episode Two: The Imposter (1924)

Reporter Paul Breen (Lucien Albertini) on a Parisian newspaper is assigned to solve the mystery of the disappearance of the niece of a wealthy American motion picture magnate.

In this second chapter, the American heiress and reporter Breen try to come to America with Episode Two ending with the pair in an automobile that collides with a dynamite truck.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Paul Breen)

Ethnicity: White (Paul Breen)

Media Category: Newspaper

Job Title: Reporter (Paul Breen)

Description: Major: Paul Breen, Positive

Description: Minor: None

The Iron Man: Episode Three: The Dynamite Truck (1924)

Reporter Paul Breen (Lucien Albertini) on a Parisian newspaper is assigned to solve the mystery of the disappearance of the niece of a wealthy American motion picture magnate.

In this third chapter, reporter Breen and the American heiress are aboard an airplane trying to reach a ship. There is a fight on the wings in midair between the heroic reporter and the villain who has hidden under the machine. Episode Three ends with the plane falling into the water right in front of the ship.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Paul Breen)

Ethnicity: White (Paul Breen)

Media Category: Newspaper

Job Title: Reporter (Paul Breen)

Description: Major: Paul Breen, Positive

Description: Minor: None

The Iron Man: Episode Four: Wings Aflame (1924)

Reporter Paul Breen (Lucien Albertini) on a Parisian newspaper is assigned to solve the mystery of the disappearance of the niece of a wealthy American motion picture magnate.

As in the other episodes, there are plenty of daredevil stunts and Breen fighting against the odds to defeat members of the villain's gang.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Paul Breen)

Ethnicity: White (Paul Breen)

Media Category: Newspaper

Job Title: Reporter (Paul Breen)

Description: Major: Paul Breen, Positive

Description: Minor: None

The Iron Man: Episode Five: The False Trail (1924)

Reporter Paul Breen (Lucien Albertini) on a Parisian newspaper is assigned to solve the mystery of the disappearance of the niece of a wealthy American motion picture magnate.

As in the other episodes, there are plenty of daredevil stunts and Breen fighting against the odds to defeat members of the villain's gang.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Paul Breen)

Ethnicity: White (Paul Breen)

Media Category: Newspaper

Job Title: Reporter (Paul Breen)

Description: Major: Paul Breen, Positive

Description: Minor: None

The Iron Man: Episode Six: The Stolen Passport (1924)

Reporter Paul Breen (Lucien Albertini) on a Parisian newspaper is assigned to solve the mystery of the disappearance of the niece of a wealthy American motion picture magnate.

As in the other episodes, there are plenty of daredevil stunts and Breen fighting against the odds to defeat members of the villain's gang.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Paul Breen)

Ethnicity: White (Paul Breen)

Media Category: Newspaper

Job Title: Reporter (Paul Breen)

Description: Major: Paul Breen, Positive

Description: Minor: None

The Iron Man: Episode Seven: False Faces (1924)

Reporter Paul Breen (Lucien Albertini) on a Parisian newspaper is assigned to solve the mystery of the disappearance of the niece of a wealthy American motion picture magnate.

As in the other episodes, there are plenty of daredevil stunts and Breen fighting against the odds to defeat members of the villain's gang.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Paul Breen)

Ethnicity: White (Paul Breen)

Media Category: Newspaper

Job Title: Reporter (Paul Breen)

Description: Major: Paul Breen, Positive

Description: Minor: None

The Iron Man: Episode Eight: Shadowed (1924)

Reporter Paul Breen (Lucien Albertini) on a Parisian newspaper is assigned to solve the mystery of the disappearance of the niece of a wealthy American motion picture magnate.

As in the other episodes, there are plenty of daredevil stunts and Breen fighting against the odds to defeat members of the villain's gang.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Paul Breen)

Ethnicity: White (Paul Breen)

Media Category: Newspaper

Job Title: Reporter (Paul Breen)

Description: Major: Paul Breen, Positive

Description: Minor: None

The Iron Man: Episode Nine: The Missing Heirloom (1924)

Reporter Paul Breen (Lucien Albertini) on a Parisian newspaper is assigned to solve the mystery of the disappearance of the niece of a wealthy American motion picture magnate.

As in the other episodes, there are plenty of daredevil stunts and Breen fighting against the odds to defeat members of the villain's gang.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Paul Breen)

Ethnicity: White (Paul Breen)

Media Category: Newspaper

Job Title: Reporter (Paul Breen)

Description: Major: Paul Breen, Positive

Description: Minor: None

The Iron Man: Episode Ten: Sinister Shadows (1924)

Reporter Paul Breen (Lucien Albertini) on a Parisian newspaper is assigned to solve the mystery of the disappearance of the niece of a wealthy American motion picture magnate.

As in the other episodes, there are plenty of daredevil stunts and Breen fighting against the odds to defeat members of the villain's gang.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Paul Breen)

Ethnicity: White (Paul Breen)

Media Category: Newspaper

Job Title: Reporter (Paul Breen)

Description: Major: Paul Breen, Positive

Description: Minor: None

The Iron Man: Episode Eleven: The Betrayal (1924)

Reporter Paul Breen (Lucien Albertini) on a Parisian newspaper is assigned to solve the mystery of the disappearance of the niece of a wealthy American motion picture magnate.

As in the other episodes, there are plenty of daredevil stunts and Breen fighting against the odds to defeat members of the villain's gang.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Paul Breen)

Ethnicity: White (Paul Breen)

Media Category: Newspaper

Job Title: Reporter (Paul Breen)

Description: Major: Paul Breen, Positive

Description: Minor: None

The Iron Man: Episode Twelve: Flames of Fate (1924)

Reporter Paul Breen (Lucien Albertini) on a Parisian newspaper is assigned to solve the mystery of the disappearance of the niece of a wealthy American motion picture magnate.

As in the other episodes, there are plenty of daredevil stunts and Breen fighting against the odds to defeat members of the villain's gang.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Paul Breen)

Ethnicity: White (Paul Breen)

Media Category: Newspaper

Job Title: Reporter (Paul Breen)

Description: Major: Paul Breen, Positive

Description: Minor: None

The Iron Man: Episode Thirteen: The Crisis (1924)

Reporter Paul Breen (Lucien Albertini) on a Parisian newspaper is assigned to solve the mystery of the disappearance of the niece of a wealthy American motion picture magnate.

As in the other episodes, there are plenty of daredevil stunts and Breen fighting against the odds to defeat members of the villain's gang.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Paul Breen)

Ethnicity: White (Paul Breen)

Media Category: Newspaper

Job Title: Reporter (Paul Breen)

Description: Major: Paul Breen, Positive

Description: Minor: None

The Iron Man: Episode Fourteen: Hidden Dangers (1924)

Reporter Paul Breen (Lucien Albertini) on a Parisian newspaper is assigned to solve the mystery of the disappearance of the niece of a wealthy American motion picture magnate.

As in the other episodes, there are plenty of daredevil stunts and Breen fighting against the odds to defeat members of the villain's gang.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Paul Breen)

Ethnicity: White (Paul Breen)

Media Category: Newspaper

Job Title: Reporter (Paul Breen)

Description: Major: Paul Breen, Positive

Description: Minor: None

The Iron Man: Episode Fifteen: The Confession (1924)

Reporter Paul Breen (Lucien Albertini) on a Parisian newspaper is assigned to solve the mystery of the disappearance of the niece of a wealthy American motion picture magnate.

As in the other episodes, there are plenty of daredevil stunts and Breen fighting against the odds to defeat members of the villain's gang.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Paul Breen)

Ethnicity: White (Paul Breen)

Media Category: Newspaper

Job Title: Reporter (Paul Breen)

Description: Major: Paul Breen, Positive

Description: Minor: None

The Kensington Mystery (aka The Tragedy in Dartmoor Terrace) (The Old Man in the Corner #1) (1924) -- England

Reporter Mary Hatley (Renee Wakefield). An old man tells a girl reporter how he solved a crime.



The Old Man relies mostly upon sensationalistic newspaper accounts, with the occasional courtroom visit, and relates all this while tying complicated knots in a piece of string. The plots themselves are typical of [Edwardian](#) crime fiction, resting on a foundation of unhappy marriages and the inequitable division of family property. Other period details include a murder in the [London Underground](#), the murder of a female doctor, and two cases involving artists living in "bohemian" lodgings. Another new and noteworthy feature is that no one is ever brought to justice. Though the villains are identified by the narrator (who disdains to inform the police), most cannot be proven guilty beyond a reasonable doubt.

The Kensington Mystery

1924 British film (Stoll/2 reels), an episode in the *Old Man in the Corner* series based on a story by Baroness Orczy. An armchair detective known as the Old Man in the Corner solves crimes while sitting in a tea shop and tells the solutions to a young woman journalist. In this episode he solves the mystery of a missing deed. Rolf Leslie played the Old Man and Renée Wakefield was journalist Mary Hatley with supporting cast of Reginald Fox, Kate Gurney, Dorothy Harris and Elsa Martini. John J. Cox was the cinematographer and Hugh Croise wrote the adaptation and directed. Print survives at BFI archive.

Ken Wlaschin, *Silent Mystery and Detective Novels: Comprehensive Filmography*, p. 120

Status: Print exists at the BFI Archive

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Female (Marty Hatley)

Ethnicity: White (Mary Hatley)

Media Category: Newspaper

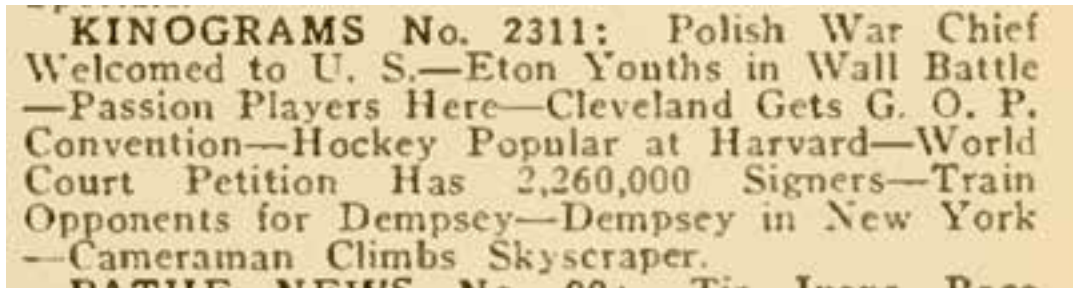
Job Title: Reporter (Mary Hatley)

Description: Major: Mary Hatley, Positive

Description: Minor: None

Kinograms No. 2311 (1924)

Cameraman climbs skyscraper in Kinograms newsreel.



Exhibitors Herald, December 19, 1923, p. 140

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman)

Ethnicity: White (Cameraman)

Media Category: Newsreel

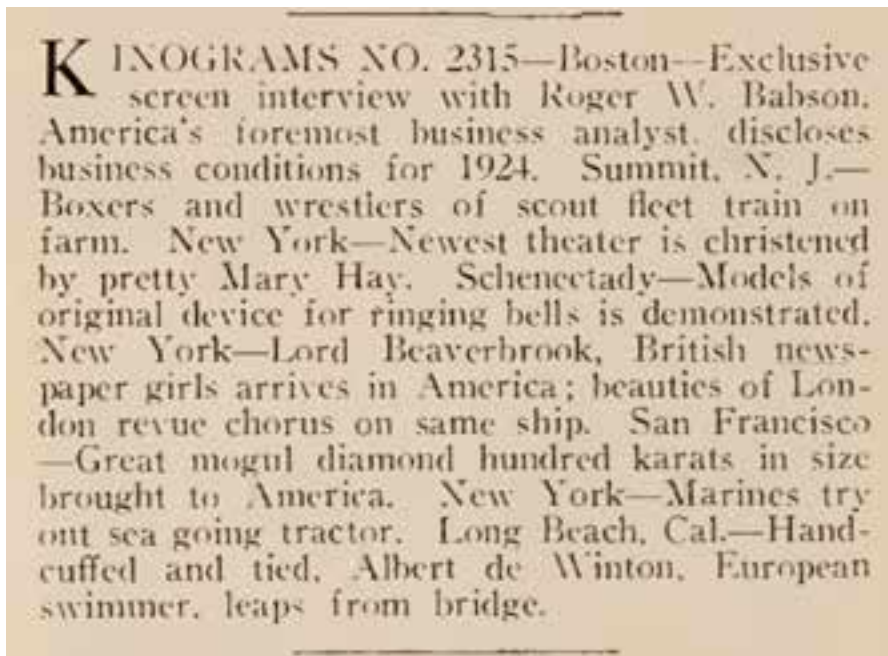
Job Title: Photojournalist-Newsreel Shooter (Cameraman)

Description: Major: Cameraman, Positive

Description: Minor: None

Kinograms No. 2315 (1924)

Interviewer. Exclusive screen interview with Roger W. Babson, America's foremost business analyst who discloses business conditions for 1924.



Motion Picture News, January 12, 1924, p. 154

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Interviewer)

Ethnicity: White (Interviewer)

Media Category: Newsreel

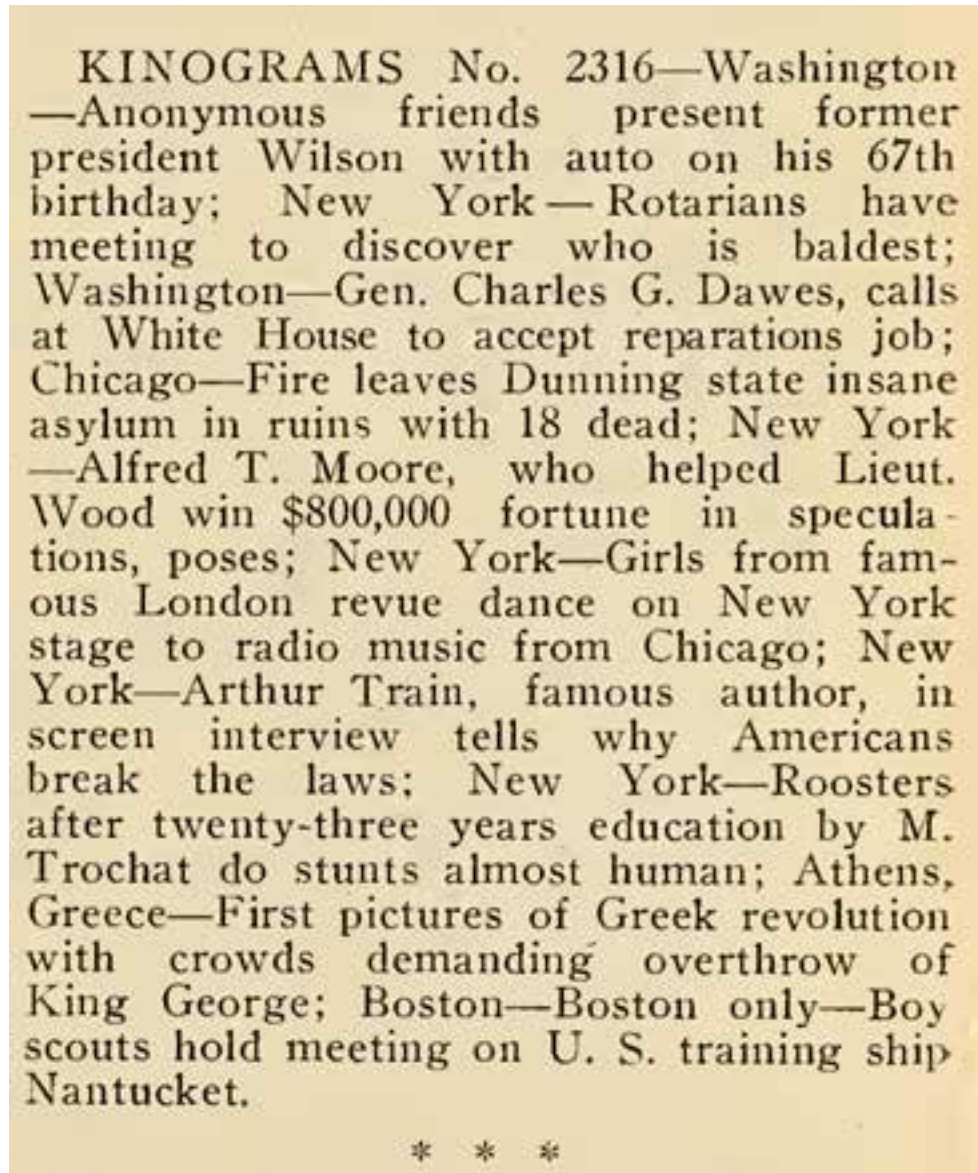
Job Title: Reporter (Interviewer)

Description: Major: Interviewer, Positive

Description: Minor: None

Kinograms No. 2316 (1924)

Interviewer. Author Arthur Train in a screen interview tells why Americans break the laws.



Exhibitors Trade Review, January 12, 1924, p. 27

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Interviewer)

Ethnicity: White (Interviewer)

Media Category: Newsreel

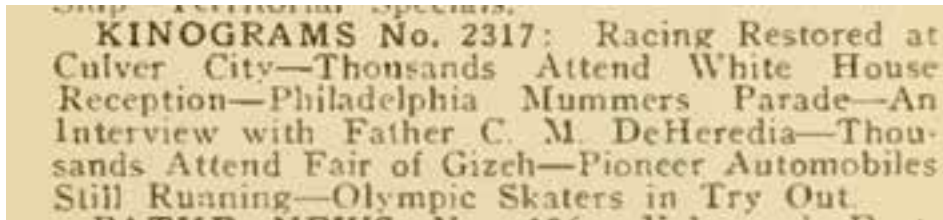
Job Title: Reporter (Interviewer)

Description: Major: Interviewer, Positive

Description: Minor: None

Kinograms No. 2317 (1924)

Interviewer. Screen interview with Father C.M. DeHeredia.



Exhibitors Herald, January 19, 1924, p. 39

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Interviewer)

Ethnicity: White (Interviewer)

Media Category: Newsreel

Job Title: Reporter (Interviewer)

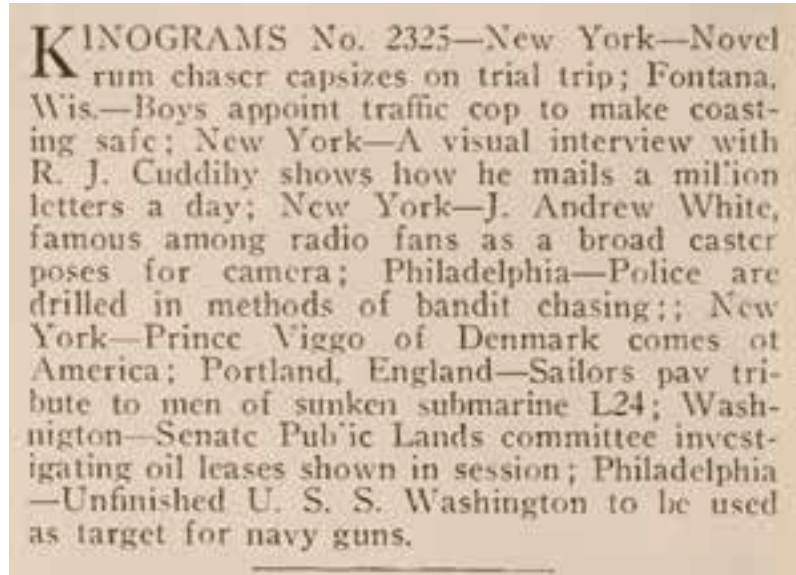
Description: Major: Interviewer, Positive

Description: Minor: None

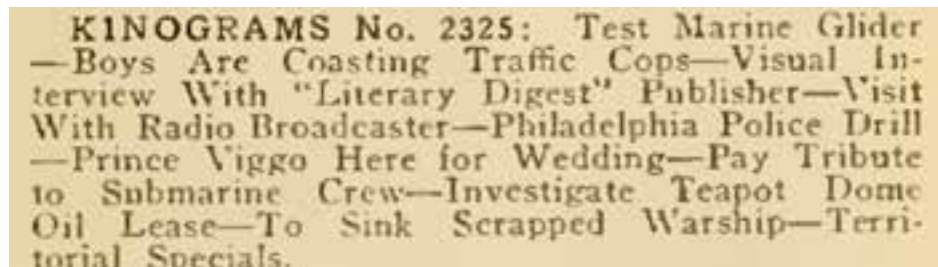
Kinograms No. 2325 (1924)

Interviewer. Radio Broadcaster.

A visual interview with R.J. Cuddihy, publisher of “Literary Digest,” shows how he mails a million letters a day. A visit with Radio broadcaster, J. Andrew White.



Motion Picture News, February 23, 1924, p. 874



Exhibitors Herald, February 16, 1924, p. 48

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Interviewer)

Ethnicity: White (Interviewer)

Media Category: Newsreel

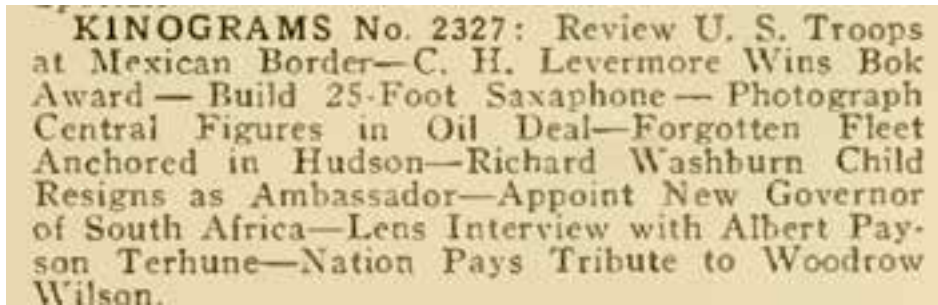
Job Title: Reporter (Interviewer)

Description: Major: Interviewer, Positive

Description: Minor: None

Kinograms No. 2327 (1924)

Interviewer. On-screen interview with Journalist-Author Albert Payson Terhune.



Exhibitors Herald, February 23, 1924, p. 63

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Interviewer, Albert Payson Terhune)

Ethnicity: White (Interviewer, Albert Payson Terhune)

Media Category: Newsreel

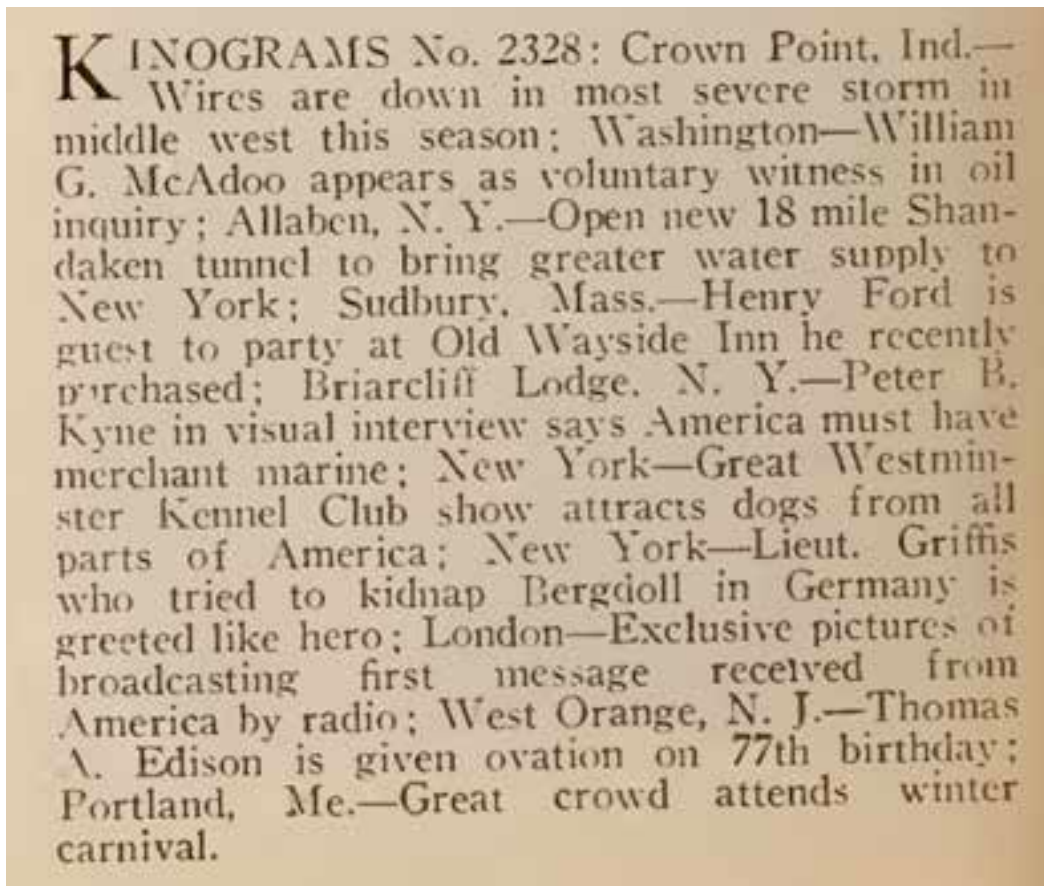
Job Title: Reporter (Interviewer, Albert Payson Terhune)

Description: Major: Interviewer, Albert Payson Terhune, Positive

Description: Minor: None

Kinograms No. 2328 (1924)

Interviewer. Visual interview with Peter B. Kyne who says America must have merchant marines.



Motion Picture News, February 23, 1924, p. 874

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

Kinograms No. 2330 (1924)

Press Conference. Edwin L. Denby resigns as secretary of the Navy and issues a statement to newspaper men.

KINOGRAMS NO. 2330—Washington—Edwin L. Denby resigns as secretary of the Navy, issues statement to newspaper men; Philadelphia—Owen Roberts is appointed special attorney by President in oil cases; New York—Sailors remember the heroes of the Maine; Seward, Alaska—Fight drifts to keep railroad open through bleak mountain passes; Berlin—Gen. Dawes in Germany begins work on reparations probe; New York—Train sailors aboard the Newport to man merchant marine; Montreal, Canada—International ski jumping contest is held; Brattleboro, Vt.—Great winter carnival is held; Minneapolis—Ed Wynn tries his feet on ski slides and gets a bump at end.

Motion Picture News, March 1, 1924, p. 990

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newsreel

Job Title: Press Conference

Description: Major: Press Conference, Positive

Description: Minor: None

Kinograms No. 2331 (1924)

Interviewer. Visual interview with Anti-Saloon League head.

KINOGRAMS No. 2331: Reveal Method of Making Radio Vacuum Tubes—New York Buried in Slush—Sinclair Home to Testify—Greeks Celebrate Olden Rite—Interview Anti-Saloon League Head—Demonstrate New Gas Masks—Gold Star Mothers Ask France Trip—Motorcycles Tow Ski Riders—Tom Taggart to West Indies—Visit McKinley's Tomb—Visit Boys' Winter Camp at Montreal.

Exhibitors Herald, March 8, 1924, p. 47

KINOGRAMS 2331: East Pittsburgh, Pa. — First pictures ever made of the making of radio vacuum tubes, a process heretofore kept secret. New York—Pedestrians struggle through sea of slush when rain falls on two inch snow; New York—Harry F. Sinclair returns from abroad; Piraeus, Greece—People take part in ancient rites of dipping the cross; New York—Arthur J. Davis takes place of William H. Anderson as head of Anti-Saloon League; San Francisco—Soldiers demonstrate new gas mask; Washington—Gold star mothers tell president they want to be sent to France; Berlin, Germany—Skiers skim over ice pulled by motorcycles; New York—Tom Taggart, political leader, starts for West Indies; Canton, O.—Boy scouts from Ohio and Pennsylvania visit McKinley's tomb; Montreal—Cameraman visits boy's paradise on Mt. Royal.

Motion Picture News, March 8, 1924, p. 1100

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

Kinograms No. 5026 (1924)

Cameraman makes vivid record of trip of Navy's giant dirigible from San Diego, California to Seattle, Washington.

Kinograms No. 5026

Aboard Shenandoah on Flight Up West Coast—
Cameraman makes vivid record of trip of Navy's
giant dirigible from San Diego, Cal., to Seattle.
1-In engine room of rear gondola; 2-Over Long
Beach; 3-Los Angeles; 4-Admiral Moffett in the
control car; 5-Capt. Lansdowne and the Admiral
study the charts; 6-Signals to engine men in gon-
dolas; 7-From perilous position atop the big bag
at her very tip; 8-Where a single misstep would
spell disaster; 9-Approaching Tacoma above the
clouds; 10-10 inch runway extends full length of
ship; 11-45 gasoline tanks contain 113 gallons each;
12-Along the Oregon coast.

Exhibitors Trade Review, November 15, 1924, p. 59

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman)

Ethnicity: White (Cameraman)

Media Category: Newsreel

Job Title: Photojournalist-Newsreel Shooter (Cameraman)

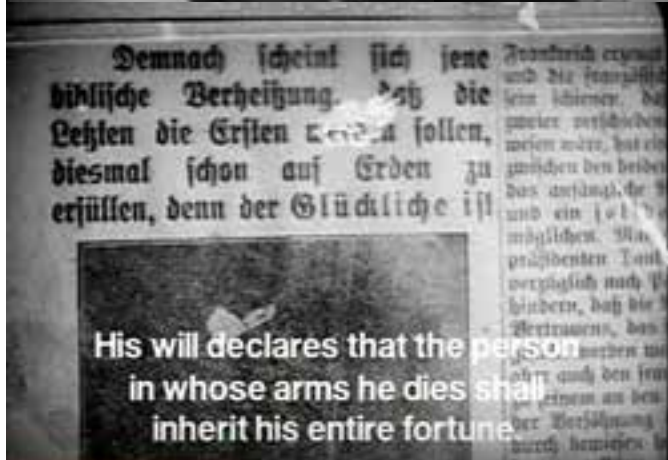
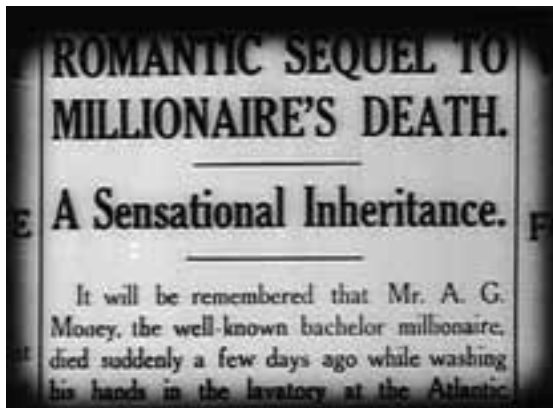
Description: Major: Cameraman, Positive

Description: Minor: None

The Last Laugh (aka Der letzte Mann) – Germany (1924)
Newspaper.

Newspaper clipping used in a title card. No spoken titles are used. Only a letter and a newspaper clipping are used since the rest of the film is almost self-explanatory.

At the end, the doorman reads in the newspaper that he inherited a fortune from a Mexican millionaire named A. G. Money, a patron who died in his arms in the hotel washroom. Jannings returns to the hotel, where he dines happily with the night watchman who showed him kindness. On their way to the carriage, the doorman gives tips to all the service personnel from the hotel, who quickly line up along his way. In the final scene of the film, when both the doorman and the night watchman are in the carriage, a beggar asks the doorman for some money. The doorman invites the beggar to the carriage and even gives a tip to the new doorman, who is now in charge of bringing the guests inside. *Viewing Notes*





F.W. Murnau's German silent classic *The Last Laugh* (*Der Letzte Mann*) stars Emil Jannings as the doorman of a posh Berlin hotel. Fiercely proud of his job, Jannings comports himself like a general in his resplendent costume, and is treated like royalty by his friends and neighbors. The hotel's insensitive new manager, noting that Jannings seems winded after carrying several heavy pieces of luggage for a patron, decides that the old man is no longer up to his job.



The manager demotes Jannings to men's washroom attendant, and the effect is disastrous on the man's prestige and self-esteem.

Logically, the film should end on a note of tragedy, but Murnau (either because he was ordered to by the producers or because he just felt like it) adds a near-surrealistic coda, wherein Jannings, having suddenly inherited a fortune, returns to the hotel in triumph. *The Last Laugh* was a bold experiment for its time: a film told entirely visually, with no subtitles save for the semi-satirical explanation of the climax. In a sense, Karl Freund's camera is as much a "character" as anyone else, commenting upon Jannings' rise and fall via then-revolutionary camera angles, jarring movements and grotesque lens distortions. Many historians credit *The Last Laugh* the vanguard of the "German invasion" of Hollywood during the mid- to late-1920s. Hal Erickson, *allmovie.com*
<https://www.allmovie.com/movie/v28343>

"The Last Laugh"

Universal Presents Emil Jannings in a
Pantomimic Gem With Strong
Human Appeal

Reviewed by Epes W. Sargent

Dealing with a story that is so intensely opposite American modes of thought and living, "The Last Laugh" is also so intensely human that it should appeal in any country. Given such a story with a star such as Emil Jannings and with a production that was wonderful in its nice attention to the most minute details, the presentation stands unique in the catalogue of film productions.

The story is from Carl Mayer, who wrote "Caligari," but here he makes no excursion into the unreal. Instead, he takes the tragedy of old age, wrings sobs out of it and then, with a fanciful twist, brings it to a happily farcical ending. It sounds almost every note of human emotion in its short course and the note always sounds true and clear.

The story is based upon the inherent German respect for a uniform: in this instance the splendid structure of gold lace built upon the stalwart frame of the carriage man of a fashionable hotel. His daughter basks in the reflected glory of the bedecked garment; the entire neighborhood treats the old man with the almost servile respect the wearer of such a wonderful coat deserves, and the old man, himself, glories in his proud position. But old age grips him. He is demoted to be caretaker in the lavatory; his daughter's new husband compels her to turn from him, and the hitherto admiring neighbors take a delight in scoffing at the man they once admired.

It is a simple theme, but well told, and wonderfully well acted. Jannings grows old before your tear-dimmed eyes, and he comes into his own again, with the eventful good fortune, showing hitherto unrevealed ability as a comedian. Never has he shown such scope, nor has he, in his previous characters, proven such ability to sway the emotions. He scores a personal triumph while never getting so far out of the role as to obscure the uniformly good support.

The production keeps pace with the acting. The continuity is unusually good, consistent, well joined and moving always toward the ultimate end. There is not an unnecessary scene, nor yet one too few. The direction is, in the last analysis, responsible for these results, for at only one point can fault be found. The mirth of the guests in the last scenes is too heavily stressed. Apart from this the scenes are almost perfectly valued.

It presents many novelties in production. No spoken titles are used, and a letter and a newspaper clipping are the only inserts. The rest is almost self-explanatory, for the tale is a simple one, involving no labored explanation of intricate cross-purpose. The interest arises wholly from the sympathy created for the protagonist and sustained by

his fine acting. Even the usual time leaders are dispensed with, a darkening scene, the gradual extinction of the house lights, then full opening and the morning activities take little more time than "The next morning" and is infinitely to be preferred.

This picture may suffer from its novelty. There is apt to be a tendency on the part of some exhibitors to present it as a cinematic curio (which it is in a sense), to the obscuring of the fact that it is one of the most thoroughly artistic presentations from the angles of story, action and direction that has ever come out of any studio on either side of the ocean.

Cast

The Porter.....Emil Jannings
His Daughter.....Mary Delschaft
Her Bridegroom.....Kurt Hiller
His Aunt.....Emilie Kurz
The Maunger.....Hans Unterkircher
The Night Watchman.....Georg John

Story by Carl Mayer.

Directed by F. W. Murnau.

Length, 6,500 feet.

Story

Too old to perform his strenuous duties, the carriage opener of the Hotel Atlantic is deprived of his job, but in deference to his age and long service is placed in charge of the hotel washroom. The demotion comes on the night of his daughter's wedding. The old man waits until the hotel has quieted, steals the uniform and goes home, the star of the wedding celebration. The next morning he swaggers back, as usual, the admired of all beholders in the little court which contains his home. The old man checks his splendid apparel at the railroad station and slinks into the hotel in his shabby clothes. His son-in-law's aunt discovers his downfall, and when the old man comes home, still resplendent in the finery no longer his, he is met with the mocking laughter of those who did him homage and his daughter refuses him refuge. Broken-hearted, he slinks back to the hotel, where the night watchman aids him. A freak will gives him sudden riches. He blossoms out in the splendor of the rich and in the very hotel which despised him he treats himself and his old friend, the night watchman, to the best the house affords, and rolls away in a coach and four, distributing largesse to his successor.

Moving Picture World, February 7, 1925, p. 556

Status: Print exists

Viewed on DVD-YouTube

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 Last Man on Earth (1924)

News Service. A final fadeout shows an ultra-modern news service broadcasting the announcement that the “last man” and his bride has been blest with twins. The year is 1940 and there is only one man left on earth.



When Elmer Smith's proposal of marriage is refused by Hattie, his childhood sweetheart, he seeks seclusion in the forest as a hermit. Sometime later (1954), an epidemic of "masculitis" kills all the males in the world over the age of 14 with the single exception of Elmer. When he is discovered by Gertie, a woman gangster on the run, he is taken to Washington and sold to the Government for \$10 million. Two senators – the ladies from Virginia and California – then fight it out with boxing gloves in the U. S. Senate chamber to decide who will get Elmer as a husband. Hattie attends the fight, and Elmer – seeing her – rushes to her, claims her for his own, and marries her. A year later, twins are born to them, ensuring the continuation of the human race. *American Film Institute Catalog of Feature Films*

A final fadeout shows an ultra-modern news service broadcasting the announcement that the “last man” and his bride have been blest with twins.

Moving Picture World, December 13, 1924, p. 656



The Last Man on Earth begins in the future – meaning sometime in the 1940s. Instead of World War II (which no one in 1924 could have foreseen), there is an epidemic of a strange disease, masculitis, which kills off every male over the age of 14. Every male, that is, except for one. Elmer (Earl Foxe) has had an argument with his sweetheart, Hattie (Derelys Perdue), so he jumps in a plane to go somewhere where there are no women.



A few years later he is discovered by Gertie, a gangster (Grace Cunard). She brings him back to civilization where he finds nothing *but* women. The government buys him for ten million dollars and two female senators decide to fight for the right to have him as a husband (in 1924, no one would have thought to spread him around). He finds Hattie and rushes to her. The couple reconcile and get married. Janiss Garza, *allmovie.com* <https://www.allmovie.com/movie/last-man-on-earth-v98733>



“The Last Man on Earth,” Fox Surprise Picture on New List

R EPORTS from Fox Film Corporation bookers to the main office indicate an unusual demand on the part of exhibitors for the farcical novelty special production, “The Last Man on Earth,” an adaptation of that concern from John D. Swain’s screamingly humorous imaginative story of a manless world, which appeared in *Munsey’s Magazine*.

Although expected by officials of the company to do a big business because of its claim to being really “something different,” the reports at hand at the present writing indicate it will go far beyond all expectations.

An idea of its appeal can be gleaned from a glance at the number of important first-run houses which have booked it for extensive runs.

For instance, in the South the Temple Theatre in Birmingham, Ala., the Tivoli, Rialto or York in Chattanooga, Tenn., the Arcade, Imperial or Republic in Jacksonville, Fla., the Riveria, Imperial or Queen in Knoxville, Tenn., and the Alhambra in Charlotte, N. C., have all booked this “surprise” picture for early playdates.

In the Middle West early playdates on the picture have been booked by the Dreamland Theatre in Columbus, O., the Strand in Huntington, Va., the Mozart in Canton, O., the Rivoli in Toledo, O., Leade’s Hippodrome in Cleveland, O., the American in Evansville, Ind., the Alamo in Louisville, Ky., the Pantheas in Minneapolis, Minn., and the Palace in Des Moines, Ia.

From the Dallas Exchange in the Southwest, the Hancock Opera House in Austin, the Wigwam in El Paso, the Odeon in Fort Worth and the Iris in Houston have booked the remarkable picture for playdates assuring its presentation to the public of these cities in short order.

In the New England and Atlantic states the same demand is noticeable and there is the Emery Theatre in Providence, R. I., the Strand in Worcester, Mass., the Victoria in Rochester, N. Y., the Arcadia in Reading, Pa., the Rialto in Erie, Pa., and the State and Blackstone in Pittsburgh, Pa., which have booked this special to lure the crowds during the holiday season.

From the West, although it just has been

put on the salesmen’s list there, comes the report that the “Last Man” has been booked by the Goddards Theatre in Sacramento, Calif., the American in Butte, Mont., the Helig in Seattle, Wash., and the Class A in Spokane, Wash.

Among the smaller theatres throughout the country the salesmen with this picture find a hearty welcome from the exhibitors.

The story deals with the denuding of the world of its male population by a plague called “masculitis.” The year 1950 finds a frantic feminine world sending expeditions to the far corners of the earth with the hope of finding a male who escaped the dreaded scourge. Expedition after expedition meets with failure and hope is abandoned when “Red” Sal, a gangster of that future day and year, flying from New York to Chicago, has trouble with her plane and is forced to land in a mountainous region, where to her great surprise she discovers a healthy looking young artist.

Repairing her plane she hastens to her underworld haunts and organizes an expedition to capture the “last man.” This she succeeds in doing. He is brought back to the underworld where his disposal is discussed amid many humorous situations. It is finally decided to auction him off. As a result of this step he becomes the property of the U. S. Government. What to do with him proves as big a problem to the Government as it did to the gangster and a prizefight between two beautiful and healthy senatoresses is finally decided on, winner to get the only remaining male specimen in marriage.

The fight takes place, the winner is declared when the “last man” espies his childhood sweetheart in the audience. It is this girl, who, in a prologue to the picture, caused the “last man” to become a hermit by declaring she wouldn’t marry him if he was the last man on earth. Notwithstanding, the now much coveted “last man” jumps into her arms and declares she is the only woman he will marry. As there is no way of revising his decision, it is agreed to.

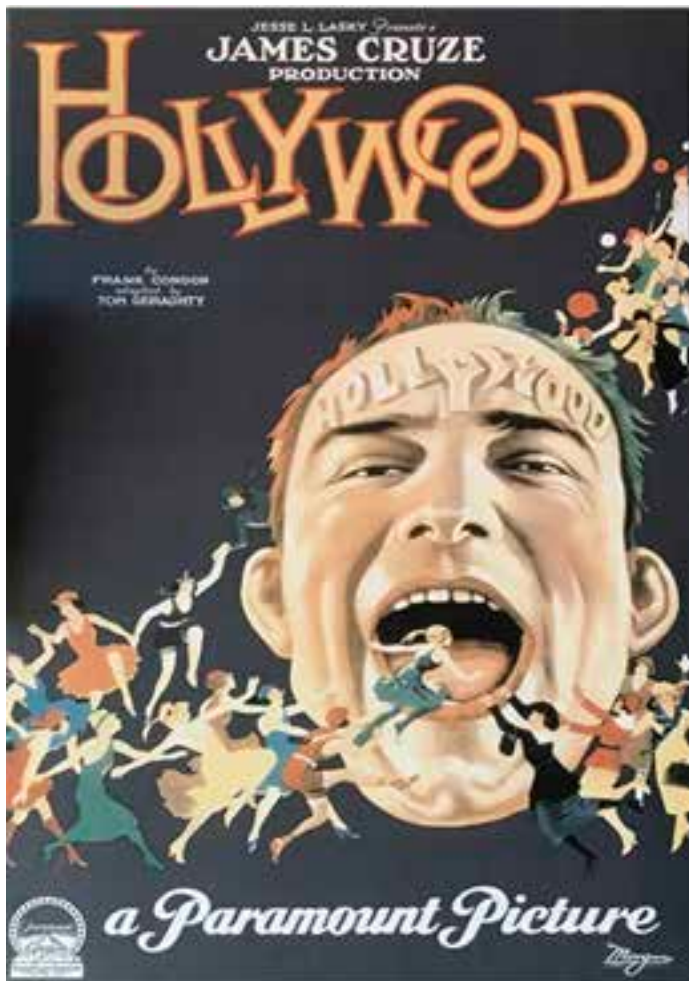
A final fadeout shows an ultra-modern news service broadcasting the announcement that the “last man” and his bride have been blest with twins.

Status: Print exists in the Modern Art film archive
Viewed on DVD

Type: Movie
Genre: Science Fiction-Horror
Gender: Group
Ethnicity: Unspecified
Media Category: Radio
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral

Legend of Hollywood (1924)

Newspaperman John Smith (Percy Marmont) goes from studio to studio trying to sell his story.



Idealistic scenario writer John Smith comes to Hollywood to gain recognition and takes up lodging in Mrs. Rooney's modest boardinghouse, where a movie-struck girl, Mary Brown, falls secretly in love with him. When his story is rejected by film companies, he fills seven glasses with wine, one of which is poisoned; moving them about and thus not knowing which is lethal, he drinks one a day. As the last is consumed, he receives a check in the mail, but by chance Mary has replaced the poisoned glass. All ends happily. *American Film Institute Catalog of Feature Films*



Legend of Hollywood

Distributor: PRODUCERS DIS-
TRIBUTING CORP.

Producer: Renaud Hoffman

Length: 6 reels

DIRECTOR.....RENAUD HOFFMAN

Author.....Frank Condon

Adaptor.....Alfred A. Cohn

Cameraman.....Karl Strauss

PLAYERS

John Smith.....Percy Marmont

Mary Brown.....Zasu Pitts

Mrs. Rooney.....Alice Davenport

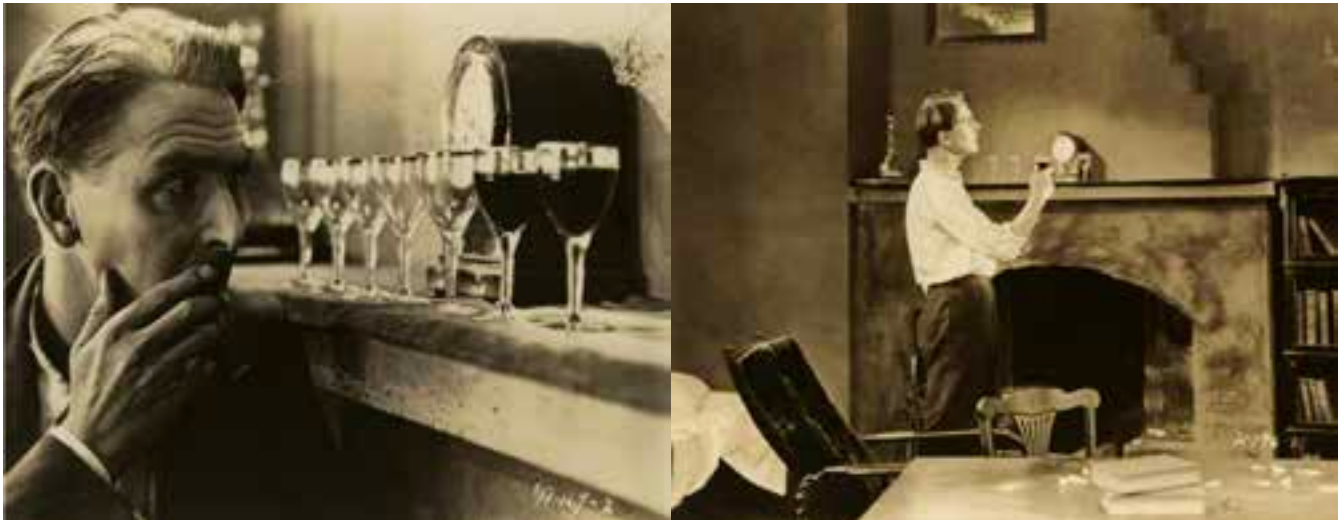
"Blondie"Dorothy Dorr

CameoBy Himself

TYPE: Story of struggles of a scenario writer in Hollywood.

HIGHLIGHTS: Among scenes about a theatrical boarding house . . . the love of Mary . . . John Smith's desperate plan . . . Final success . . . Excellent acting of Percy Marmont.

Story: Smith, former newspaper man, goes from studio to studio trying to sell his story. Finally his landlady refuses to furnish meals but allows him to remain a week longer in his room. He fills seven wine glasses and in one puts poison. He drinks a glass a day until the last one is drained. Then he learns the maid had upset the poison. He receives a check for his play and finds happiness with the maid, Mary Brown.



WEAK STORY BUT CRACKING CLIMAX

"Legend of Hollywood" Drags Considerably Yet Executes Bully Finish

"THE LEGEND OF HOLLYWOOD."
Producers Distributing Corp. Photoplay.
Author, Frank Condon. Director, Renaud Hoffman. Length 5,500 Feet.

CAST AND SYNOPSIS

John Smith Percy Marmont
Mary Brown Zasu Pitts
Mrs. Rooney Alice Davenport
Blondie Dorothy Dorr
Cameo Himself

John Smith, author, comes to Hollywood with the intention of writing scenarios and takes up his abode at Mrs. Rooney's boarding house. Mary Brown, movie-struck girl from the middle-west, waits on table and cherishes affection for John, who however, is thoroughly occupied with his literary conceptions. John's stuff is too high-brow it seems, for after weeks of waiting he meets with no success. Desperate, he resolves on suicide. He fills seven glasses with wine, puts poison in one and mixes them up so that he will not know which is the fatal dose. He drinks one each day. Just as he drains the last glass, a check comes with an acceptance of his story. Mary appears and he learns that she broke one of the glasses, evidently the one containing the poison, and replaced it. He realizes that Fate is kind after all and decides to wed Mary.

THEY had a good central idea for this picture but spoiled it to a considerable extent by registering a lot of entirely unnecessary action which didn't really mean anything. The film drags for long stretches because of its heavy padding handicap and until the big scene develops where the hero is due to drink what he supposes to be the poisoned glass of wine, doesn't achieve anything out of the ordinary.

Yet this near-suicide situation is so intensely dramatic and loaded with suspense that it goes far toward atoning for the feature's deficiencies in other respects. You are hauled through a morass of perfectly inconsequential detail before something worth while breaks, but there's no denying the fact that it's a dandy when it arrives. However, one good situation doesn't make a first-class feature any more than one swallow makes a Spring, and "The Legend of Hollywood," while it may pass muster in the program attraction class, won't fill the bill for critical audiences.

Besides the hero, John Smith, who tempts fortune by coming to Hollywood to write scenarios, there's a movie-struck girl in the plot, who loves John, waits on table, and having accidentally broken the glass of wine containing the poison which he has left in his room, replaces it with another glass, thereby foiling his suicidal intentions.

This wine episode is worked up to great advantage. There are seven glasses. The despairing author drinks one each day, having previously mingled 'em up so that he is unaware which holds the fatal potion. On the seventh day he is naturally sure that the last glass will finish him, and here the suspense tightens tremendously, for you know that a check is on its way to John in payment for his scenario. But—he drinks—then the letter comes, followed by Mary, and explanations. A great kick and fine climax, pity that the other part of the picture didn't live up to its finish.

Percy Marmont, always a sterling emotional actor, is especially fine in the big scene. Zasu Pitts is refreshingly unaffected and appealing as Mary Brown. There are some good studio sets and the photograph throughout is excellent. The comedy relief introduces a few movie types who cut up in the dining-room of the boarding house, but are of no particular consequence.

Undoubtedly the title possesses drawing power. Anything concerning Hollywood is sure to awaken fan curiosity.

“The Legend of Hollywood”

**Renaud Hoffman Production for Producers
Distributing Corporation Has Intensely
Dramatic Climax**

Reviewed by C. S. Sewell

Intensely dramatic is the climax of “The Legend of Hollywood,” a Producers Distributing Corporation picture based on what

is said to be a true incident that served as the basis for Frank Condon's story and also for one several years ago by Frederick Arnold Kummer entitled “The Seventh Glass.”

It is a story of Hollywood but differs widely from other pictures of this locale as the theme deals entirely with the disappointments of a scenario writer and a girl who sought fame in the movies, and the only “inside” stuff is an unsuccessful attempt of the hero to get his story before the head of a scenario department.

There is a really big theme behind this picture and Renaud Hoffman, who gained sudden fame by his wonderful handling of “Not One to Spare,” directed it. The big climax comes when the hero, who has filled seven glasses with wine and put poison in one, comes to the last glass. Terrific suspense is built up here as there is a letter on the way at the time accepting the scenario, and the drama is intensified by the unexpected situation of the hero actually drinking the last glass before it arrives and sinking into a sort of stupor. His being awakened by the girl and her explanation that she had broken one glass and replaced it is not so convincing.

Mr. Renaud's direction of this scene and Percy Marmont's fine acting cause it to register strongly, but the weakness of the picture lies in the fact that the whole story hinges on this one situation, and in making a production of feature length there is so much stressing of details and atmospheric touches that the story drags and the interest is liable to weaken before the climax is reached. Added to this is the fact that it is a drab little tale of disappointment with anything but a cheerful atmosphere; in fact, it is depressing, with the heroine disappointed and the hero waiting for death. There is a happy ending, but this is abrupt, for there has been no hint of any love for her on the hero's part. ZaSu Pitts is excellent as the girl.

The entire audience appeal of this picture is centred in the climax, and while it is a big and intensely dramatic situation, it is doubtful if it is strong enough to carry the whole picture.

Cast

John Smith.....Percy Marmont
Mary Brown.....Zasu Pitts
Mrs. Rooney.....Alice Davenport
“Blondie”.....Dorothy Dorr
Cameo Himself

Based on magazine story by Frank Condon.

Adapted by Alfred A. Conn.

Directed by Renaud Hoffman.

Photographed by Karl Strauss.

Length, 5,414 feet.

Story

A boarding house in Hollywood shelters a variety of persons who are seeking success in the movies, among them is John Smith who is writing what he hopes will be the screen's greatest story. Filled with enthusiasm he visits the studios but without result. The landlady tells him his board is overdue but offers to let him have the room without meals for seven more days. He determines to end it all by poison but notices he has seven glasses, so he gambles with death by filling the glasses with wine, one poisoned and taking one each day. The first six days of despair is nothing to the seventh when there is no longer any element of chance. He drinks the last glass as a friend brings him a letter that the story has been accepted. The little slavey who is his friend comes in and finds him apparently dead. Finally he opens his eyes and she explains she knocked one glass off the mantel and to hide it, got him another one. She has planned to return home, but he persuades her to stay and share his success.



"I have gambled with life and lost," said the hero of Photoplay's short story—and here is Percy Marmont in this moment of the film version—ZaSu Pitts on the right



"The Legend of Hollywood" on the Screen

IS it true—part true—or all hokum? Did he ever exist? Will he be found?

These are the questions around which centers the gossip of Hollywood today. On everyone's tongue—at the studios, in the old folks' homes, at the beach and during supper dances—is speculation about the old yarn which has been going the rounds of Hollywood for years and which Frank Condon investigated and traced and wrote into story form as "The Legend of Hollywood."

The March issue of PHOTOPLAY contained the story. Coupled with it was offered a thousand dollar reward for solution of the mystery and discovery of the missing writer about whom the mystery of fate revolves.

Mr. Condon graphically related his tale of a desperate writer who, face to face with starvation and failure, filled seven glasses with wine, putting poison in one of them. Then he shifted the glasses about and began drinking their contents, one glass a day. Finally he reached the seventh glass. Obviously that must contain the deadly poison. The gamble with death was over. Just as he drank the contents came a check for a thousand dollars in payment for an accepted story. Fate seemed to

have won, when the boasting house slavey, in love with him, came to tell him that she had overturned and broken one of the glasses. Without telling anyone she had purchased a new one and refilled it with wine.

The publication of this legend started fresh and serious speculation. Many of our picture producers today are ex-writers. Many still grind out a story for the public. And most of them knew the legend of Hollywood by heart. For it is one of those rare stories that, once heard, can never be forgotten. But it took Renaud Hoffman to discover one way to get something out of the story. He hasn't found the man and claimed the award offered by PHOTOPLAY, but he has had another idea on how to profit by "The Legend of Hollywood." He is making a picture of it.

Percy Marmont is the struggling and despairing young writer. ZaSu Pitts, whom Eric Von Stroheim considers the greatest character actress of Hollywood, is the girl of the romance. Molly Davenport, a stage favorite of a generation ago, and for years with Mack Sennett, emerges from retirement to portray the landlady. Cameo, the human dog, completes this small cast.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Romance
Gender: Male (John Smith)
Ethnicity: White (John Smith)
Media Category: Newspaper
Job Title: Reporter (John Smith)
Description: Major: John Smith, Negative
Description: Minor: None

Life's Greatest Game (1924)

Newspapers report that everyone is lost when the ocean liner Titanic crashes into an iceberg. Believing his wife and son are dead, Chicago Cubs pitcher Jack Donovan continues his baseball career ending up as the manager of the New York Giants. But mother and son survived and now his grown son thinking his father deserted them, joins the Giants, recognizes his father, wins the deciding game against the Yankees and reunites his father with his ailing mother.



Chicago Cubs pitcher Jack Donovan refuses to throw a game for the benefit of gambler Mike Moran, and the latter gets his revenge by breaking up Donovan's home. Believing his wife and son to be dead in an ocean liner tragedy, Jack goes on in baseball and, 20 years later, is manager of the New York Giants. Jackie, Jr., leaves college, joins the Giants against his mother's wishes, and, recognizing his father, resolves to get even by deliberately losing a World Series game. His sportsmanship comes through, however, and he wins the deciding game against the Yankees and reunites his father with his ailing mother. *American Film Institute Catalog of Feature Films*



"Life's Greatest Game"

Baseball Furnishes the Theme for Entertaining Emory Johnson Production
Released by F. B. O.
Reviewed by C. S. Sewell

"Life's Greatest Game," Emory Johnson's new picture for F. B. O., is a story centering around the great American pastime—baseball. In this picture Mr. Johnson, who has achieved success with stories dealing respectively with firemen, policemen, locomotive engineers and other familiar occupations which exert a certain amount of fascination on the public mind, especially with members of the younger generation, turns his attention to the professional ball player.

Like Mr. Johnson's previous productions, this one is based on a scenario by Emilie Johnson, and it has been handled along the same general lines. It belongs to the class of human interest melodramas of the old school in which attention has been concentrated on building up situations that strike home because of their heart appeal.

The story is a simple one and concerns a crack pitcher of the Chicago Cubs of twenty

years ago who, due to the plotting of the villain, not only lost the deciding game in a pennant series but became estranged from his wife and child. Twenty years later, his son, put in as a pinch hitter, wins the world's championship for the New York Giants and reunites his father and mother.

The baseball scenes are well handled, and even though there is practically no suspense in the climax as you know the hero is going to win, these scenes are interesting, with shots of a real league game and good lay-play on the part of the bleacherites. A feature of the earlier scenes is the quaint clothes worn by the women of that period, and even the appearance of the ball players themselves; they appear amusing to us today and show that a great change has been wrought in twenty years.

Among the melodramatic high lights of the production are the scene in which the baseball player denounces his wife, his fight with the villain, the shipwreck in which he believes his wife and child are supposed to be lost, the scene where the son wins the deciding game of the world series, and the reconciliation between the old ball player and his wife.

Both as the idol of the fans of the last generation and as the successful manager of today, Tom Santichi gives a fine performance. His emotional scenes are well handled, his facial expressions being especially good. Jane Thomas does good work as his wife. In the earlier scenes she is attractive, but despite her makeup she seems rather too youthful for the later scenes. Johnny Walker is satisfactory as the son, Gertrude Olmstead is good in the role of the sweetheart and David Kirby capably portrays the villain.

There is quite a lot of good comedy, including some slapstick and a kid baseball game in the earlier reels. Sophisticated persons will probably consider some of the titles and situations to be theatrical and overdrawn. As to whether this picture will prove as big a success as Mr. Johnson's previous offerings depends on whether the subject of baseball with a story involving the Chicago Cubs of a generation ago and rivalry between the Yanks and Giants of today strikes home to the rank and file of patrons as much as his productions which were built around firemen, policemen, United States soldiers, etc.

Cast	
Jack Donovan	Tom Santichi
Jane Donovan	Jane Thomas
Jack Donovan, Jr. (age 17)	Dickie Braddon
Jack Donovan, Jr.	Johnny Walker
Mike Moran	David Kirby
Nora Mahon	Gertrude Olmstead

Story by Emilie Johnson.
Directed by Emory Johnson.
Length, 7,018 feet.

Story
Jack Donovan, crack pitcher of the Chicago Cubs, becomes restless when he sees his wife in company with Mike Moran, a cool-room brawler, and when he finds a note that Moran has plotted against her of unfathomable he denounces her and leaves home. Jack thrashes Moran, who admits it was all a frame-up, but in the meantime Mrs. Donovan has left for Europe. The ship strikes an iceberg and she and her baby are reported lost. Twenty years later, Jack, Jr., leaves school because his mother is in financial difficulties and, against her wishes, becomes a ball player, joining the New York Giants. He reunites his father, who is the manager, and plans to get even by throwing the game when he is called on as a pinch hitter in the deciding game of the world's series. When the first scene, however, he knocks the winning run and receiving a message his mother is ill, he rushes home, taking his father with him. Mother and father are reunited and Jack finds happiness with his sweetheart, Nora.

Moving Picture World, October 11, 1924, pp. 521-522

Life's Greatest Game

Distributor: F. B. O.
 Producer: Emory Johnson
 Length: 7 reels

DIRECTOR.....EMORY JOHNSON
 Author.....Emilie Johnson
 Adaptor.....Emilie Johnson
 Cameraman.....Paul Perry
 Subtitles.....Emilie Johnson

PLAYERS

Jack Donovan.....Tom Santschi
 Jane Donovan.....Jane Thomas
 Jack Donovan, Jr., at 3...Dickie Brandon
 Jack Donovan, Jr., at 21...Johnnie Walker
 Mike Moran.....David (Red) Kirby
 Nora Malone.....Gertrude Olmstead

TYPE: A baseball epic, centering around the game as played by the father 20 years ago and the son today.

HIGHLIGHTS: *The baseball games. . . . The ladies' fashions 20 years ago. . . . Splendid acting of Jane Thomas, Tom Santschi and Johnnie Walker.*

Story: Jack Donovan, a baseball player of 20 years ago, is separated from his wife through the machinisms of Mike Moran, who attempts to seduce her, but a storm arises on board ship and Moran is drowned. Twenty years later, Donovan is reunited with his wife through their son, who has also become a baseball player, and Donovan realizes that his wife has never been guilty of any indiscretion, as he thought.



Exhibitors Herald, October 11, 1924, p. 60

Life's Greatest Game

BASEBALL is on the griddle here. Emory Johnson having tried his luck with the fireman, locomotive engineer, mailman—and the soldier takes a fling at the professional baseball player. He has put to-

gether a fair-to-middlin' yarn which has its hokum—but which manages to entertain with its atmosphere.

As is customary with professional baseball there must be gamblers ready to embarrass the players. And so Tom Santschi pitching for the Cubs in the days when all ball tossers sported moustaches punishes a gambler who would bribe him. The gambler gets even by breaking up the pitcher's home. Twenty years later Santschi is manager of the Giants—and his own son, unknown to him, is the rookie pitcher who goes into the game and decides the World Series in favor of the Giants. There is a reconciliation between the manager and his wife whom he thought lost in a steamboat disaster. The best points are the incidents of dress and deportment of the early nineties—and what transpires on the diamond. Mostly stock stuff.

Motion Picture Magazine, January, 1925, pp. 84-85

Terrific Bombshell Explodes in Baseball

On the very eve of the greatest world's sport comes this terrific sensation tearing the heart out of players - managers - executives - stunning millions of fans who love our great National game because they believe it clean - Millions are now asking

IS BASEBALL ON THE LEVEL?

Can baseball players be bribed? On every street corner - every home throughout the entire length and breadth of the land—in every office—in every public place—on millions of tongues it is the red hot super sensational subject of the hour with millions demanding

DRIVE THE CROOKS OUT OF BASEBALL

On thousands of front pages in newspapers screams This Scandal News—it will be alive for months—All winter millions of people will talk about this sensation in our great National game. What a break for thousands of Exhibitors—what an unparalleled opportunity to take advantage of focus attention on and absolutely MOP UP with EMORY JOHNSON'S Mighty Baseball Epic of the screen—The FIRST and only OFFICIAL BASEBALL CLASSIC ever made

"LIFE'S GREATEST GAME"

Which actually shows tremendously dramatic scenes the very thing that has just happened in baseball - - - the attempted bribery of big leaguers. (See Next Page)

It shows the secret offer of thousands of dollars by the gambler to a big leaguer to throw a big game - - It shows the ways and means employed by the crooks to contaminate the finest of our National sports - - scenes and action that are

POSITIVELY SENSATIONAL

All absolutely true-to-life - - exactly what thousands of newspapers are now screaming about in sensational head lines - - that's what your fans will see when you spring this most amazing most timely super melodrama

"LIFE'S GREATEST GAME"

the most pulse quickening-most thrilling melodrama EMORY JOHNSON ever made and not alone the baseball scandal and its exposures, but additionally heart throbbing melodrama for women and children as much as for the men

All Winter long this scandal will grow and grow

Millions will talk about it--the newspapers will be full of it--thousands of columns will be spilled on it - - - It's the one outstanding lucky break of years for exhibitors. Don't lose it--second-Run to the nearest Telegraph Office and wire your booking. Sensational posters-sensational accessories already shipped to our 34 exchanges. ACT NOW.

FILM BOOKING OFFICES of AMERICA 723 SEVENTH AVENUE, NEW YORK CITY



Photoplay, December, 1925, p. 53

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Sports

Gender: Group

Ethnicity: Unspecified

Media Category: Newspaper

Job Title: Unidentified News Staff

Description: Major: None

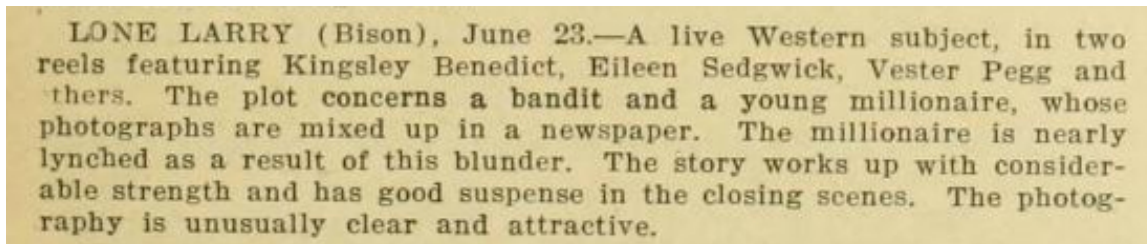
Description: Minor: Unidentified News Staff, Neutral

Lone Larry (1924) – (Reissue)

Editor sends an office boy to get two photographs. Sporting Editor notices the photographs have been switched – a polo player injured and Lone Larry holds up another train. The mail edition has been sent so there is nothing to do but to correct the mistakes in the city issues. Upon seeing the mail edition, the sheriff decides to take action thinking the wrong man is the bandit.



Moving Picture World, February 16, 1924, p. 592



The Moving Picture World, June 23, 1917, p. 1955

LONE LARRY (Two Parts—Rel. Wk. of June 18).—The cast: Jim Cressy (Charles Dorian); Jack Homer (Percy Pembroke); "Lone" Larry (Kingsley Benedict); Sime Gilbert (William Dyer); Jesse Hale (Leonard Clapham). Scenario by Helen Starr. Produced by Henry McRae.

In polo practice, Jim Cressy injures his friend, Jack Homer, accidentally. "Lone" Larry, a professional hold-up man, succeeds in stealing some express sacks of gold. He is shot in the arm by the pursuing guards. Larry takes to the hills, binds up his wounds and hides the gold. Kitty Gilbert, the daughter of Sime Gilbert, the foreman of Jim Cressy's western ranch, is bored by ranch life and by the attentions of Jesse Hale, the sheriff. Jim Cressy induces Jack to visit his ranch in the west.

In a city editorial office, the editor sends a boy to get photos to go with two stories. The items read—"Jack Homer injured at polo" and "Lone Larry holds up another train." The boy brings the photos, and is told to take them to the art room. When the first papers appear, the sporting editor sees that the pictures of the bandit, Lone Larry and Jack Homer have been switched. As the mail edition has already gone out, there is nothing to do but to correct the mistake in the city issues.

Sime Gilbert receives a wire from Jim, telling of the coming of Jack Homer. Kitty is delighted. Jack arrives. He and Kitty are mutually attracted. Jesse is enraged, because Kitty refuses to go for a ride with him.

In the meantime, Lone Larry starts West and the next morning walks into the depot at Cressy where the agent is pulling a handsome trunk over from the track. The station agent calls Larry's attention to the trunk and tells him of the immense roll of bills the owner had. He had seen Jack tipping the porter. Larry, seeing an opportunity for a possible hold-up of the rich guy from the East, asks the Mexican from the ranch, who comes for the trunk, to give him a lift to the Cressy ranch. As soon as he has had a chance to get a good look at Jack, Larry slips away, without being noticed.

The sheriff gets his mail edition paper and, seeing the pictures over the bandit story, suspects that Jack is masquerading as Cressy's friend. He tells Kitty of his suspicions, but she laughs at him. Jesse, however, wires Jim to come West if possible. He is determined to

get rid of Jack, and follows them when they go riding.

The next day Jack is riding alone, followed by the sheriff at a distance, Larry, wearing a mask, holds up Jack, who quickly shoots at the bandit and then tears the mask from his face. The sheriff arrests Jack. Several cowboys hear the shooting and upon approaching, are instructed by Jesse to take the injured man to the ranch house. Jack is taken to jail, while the doctor, after examining Larry, says he cannot possibly live. The cowboys are angry over the shooting and talk of lynching Jack. Kitty helps Jack to escape, but the men pursue him and bring him back. They plan to lynch him that night.

Larry is also worried about Jack's fate and, hearing Kitty's crying, calls her and tells her that Jack is innocent. Kitty dashes off on a horse to catch up with the lynchers. Cressy arrives at the depot; hears the news and rushes toward the fatal spot. He is in time to corroborate Kitty's story.

The Moving Picture World, June 23, 1917, p. 1989

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Western

Gender: Male (Editor, Sporting Editor, Office Boy). Group.

Ethnicity: White (Editor, Sporting Editor, Office Boy). Unspecified.

Media Category: Newspaper

Job Title: Editor (Editor, Sporting Editor). News Employee (Office Boy). Miscellaneous.

Description: Major:

Description: Minor: Editor, Sporting Editor, Office Boy, Positive. Miscellaneous, Neutral

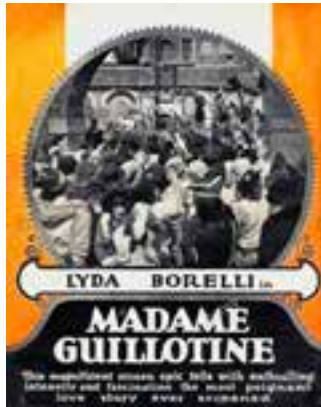
Madame Guillotine (1924) (aka Madame Tallien released in 1916 in Italy)

Monarchist Critic-Journalist Jean Guery (Ruggero Barni). Printer Jean-Lambert

Tallien (Amieto Novelli).



Historical romance on the French Revolution. Set in Paris in 1789, a tribune weds an aristocrat to save her from death. *BFI Film Forever*



Marchioness Thérèse de Fontenay (Lyda Borelli) divorces her adulterous husband (Ettore Barcani) in order to marry young monarchist journalist Jean Guery (Ruggero Barni), but the French Revolution prevents this. She hides Guery in her house and when the French police perquisites her house, she pretends he is her husband, returned from the States. Thérèse seduces Tallien (Amleto Novelli), member of the Comité au Salut Public, to calm the situation. She acts in public as The Goddess of Reason and becomes a success, enabling her to save many aristocratic head from the guillotine and conspiring with the royalists. However when she rejects Robespierre (Renzo Fabiani), she puts her life and that of Tallien at risk. The conspirers are arrested and Tallien cannot save Thérèse. While the others, including her own husband and Guery, are brought the guillotine, Thérèse remains in prison and meets Tallien who

promises to put an end to Robespierre if she becomes his. She agrees heartbroken. In a heated session at the Convention Tallien attacks Robespierre, who is wounded, arrested and killed at the guillotine, as he had done with so many others before him. Guery is saved from beheading in the nick of time. Thérèse is liberated and knowing that Guery is safe she keeps her promise and becomes Madame Tallien. As a hero she is carried through the city. *Flickr.com*

The Marchioness Teresa of Fontenay falls in love with Jean Guery, a young journalist. She divorced from her husband, the old Fomtenay, and she hopes to marry her beloved, but the outbreak of the revolution prevents the wedding. Guery, a fervent monarchist was against the revolutionaries. He was arrested by the sans-culottes and dragged into judgment. It was the inflexible Robespierre to preside over the trial. *Europeanfilmgateway.eu; europeana collections*





MADAME GUILLOTINE

London, July 31.

Shown by Western Import and starring Lyda Borelli, this latest Italian picture possesses one of the poorest stories ever seen in a feature, with the French Revolution as a framework. Italian films are apparently of two classes—those that go in for story and acting and those that let everything else go in favor of spectacle.

"Madame Guillotine" belongs to



Variety, August 20, 1924, p. 23

Status: Print Exists

Viewed on <https://www.cinetecamilano.it/cinestore/video/madame-tallien>

Type: Movie

Genre: Drama

Gender: Male (Jean Guery; Tallien)

Ethnicity: White (Jean Guery, Tallien)

Media Category: Newspaper

Job Title: Critic (Jean Guery). News Employee (Tallien)

Description: Major: Jean Guery, Positive. Tallien, Negative.

Description: Minor: None

A Man's Mate (1924)

Art Critic Veraign (James Neill) recognizes an artist who is suffering from amnesia, knows he is a genius and persuades him to go to the country to get inspiration.

Artist Paul Bonard loses his memory when he receives a blow on the head from one of two apaches fighting over Wildcat, a sultry stepper in a cafe. He becomes an apache himself, falls in love with Wildcat and paints her portrait – his masterpiece. Wildcat learns Paul's identity and restores him to his family, though realizing that she will lose him. Surgery restores Paul's memory, but some subconscious force guides him back to the cafe and Wildcat's love. *American Film Institute Catalog of Feature Films*

"A Man's Mate"

Fox Production Starring John Gilbert Presents Him in Interesting Story with French Atmosphere.
Reviewed by C. S. Sewell

Fox Film Corporation's production, "A Man's Mate" is a story of a man who loses his memory as the result of a blow, falls in love with a girl and has only a hazy recollection of her when an operation restores his memory. Though differing considerably in treatment in each case, this basic idea appears to be a popular one with producers at the present time.

John Gilbert stars in this picture and is seen first as a painter, the son of a wealthy shipbuilder, then as a Paris apache. The story is laid in France, among the shipyards at Havre, the underworld of Paris and the rural states of Normandy.

There is considerable action although it is not always convincing, noticeably the sequence showing the hero going to Paris as the result of a subconscious call and wandering into the very cafe in which his sweetheart of the apache days is a prisoner at the exact moment when she is being attacked. To offset this there is a certain fascination in the theme, the atmosphere of the Paris underworld has been effectively handled and scenes of a cottage in Normandy surrounded by flowers are really beautiful, while there is considerable heart interest in the romance between the hero and the apache girl who takes the chance of losing his love in order that he may be restored to his rightful position in society.

John Gilbert does good work but does not at all times seem at ease. Renee Adoree is effective and attractive as the Apache girl, Noble Johnson is well cast as the apache bully and villain and the remainder of the cast is satisfactory. Altogether, it is a picture that ranks as an average program offering and should prove satisfactory with a large number of patrons.

Cast

Paul.....	John Gilbert
Wildcat.....	Renee Adoree
Lion.....	Noble Johnson
M. Bonard.....	Wilfrid North
Father Pierre.....	Thomas Mills
Veraign.....	James Neill
Lynx.....	John Giddings
Sybil.....	Patterson Dial

Story and Scenario by Charles Kenyon.
Directed by Edmund Mortimer.
Length, 5,041 feet.

Story

Paul Bonard, son of the shipbuilder, Raoul Bonard, is an artist but his talent is being smothered by his father's arrogance. In a cafe in Paris the Lion and the Lynx, two apaches, are to fight for a girl known as the Wildcat, but the Lynx runs away. He is pursued and in escaping, he fells Paul and changes clothes with him. Paul is taken to the cafe, and remembering nothing becomes an Apache. A down-and-out art critic recognizes his genius as an artist, persuades him to go to the country to get inspiration. This comes when he realizes his love for the Wildcat, and he paints a masterpiece. The Wildcat learning he is Paul Bonard takes him to his people and consents to an operation to restore his memory even though it will make him forget her. She returns to her old haunts and the Lion forces himself on her. Paul, feeling an irresistible call, goes to Paris and wandering into the cafe, recognizes the Wildcat and his love for her returns anew.



Scenes from "A Man's Mate," a William Fox presentation starring John Gilbert.

Motion Picture News, March 29, 1924, p. 1421

Great Fight In This Fox Film

“A MAN’S MATE,” a Fox production, starring John Gilbert. Written by Charles Kenyon and directed by Edmund Mortimer. Six reels.

There’s a fight in an underworld cafe in “A Man’s Mate” between John Gilbert and Noble Johnson that just about tops every other fight ever staged for the camera. It is one of the fiercest and most unique battles you ever saw, a rough and tumble affair using fists, feet and whatever the contestants can lay their hands on.

Aside from this the picture is rather ordinary in theme and development. It concerns an artist who loses his memory when struck on the head with a billy. The thug known as the Lynx who knocks him out changes clothes with him, he is picked up by a gang of Apaches carted back to Paris and there puts up such a stiff fight with the Lion, he not only wins the hands of the Wildcat of the underworld, but the admiration of the gangsters. An art connoisseur takes him to the country where he paints a masterpiece. His folks search for him and the Wildcat takes him back home where his memory is restored by an operation. Then he has to choose between his fiancee and the Wildcat. He chooses the latter.

Gilbert in the role of Paul the artist, plays with his usual verve and puts up a great fight with Johnson, a man much larger. Renee Adoree is excellent in the role of the Wildcat and takes considerable rough handling as though she liked it. Thomas B. Mills plays the priest, Father Pierre, James Neill the art critic, Wilfred North was the father of Paul, Monsieur Bonard. The picture is well made and the atmosphere of France and underworld Paris well simulated in sets and exteriors.

The Cast: John Gilbert, Renee Adoree, Noble Johnson, Wilfrid North, Thomas Mills, James Neill, John Giddings, Paterson Dial.

Status: Unknown
Unavailable for Viewing

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

Midnight Secrets (1924)

New York City Newspaper Reporter Tip O'Neil (George Larkin). This is the second of a six-film series starring Larkin as a streetwise reporter.

July 3, 1924 EXHIBITORS HERALD 135

ANCHOR'S REPLY!
If Independent Theatres are to Survive,
They must Support the *Independent Producer*.
[Said Mr. Harry Davis of Pittsburg, at the
Boston Convention of the M. P. I. O. A.]

ANCHOR'S ANSWER
is

GEORGE LARKIN
(Gentleman Unafraid)

IN A SERIES OF

8

8-METROPOLITAN MELODRAMAS-8

INTENSE 5-REEL CROSS SECTIONS
OF LIFE AT ITS BRIGHTEST—
Spine-Creeping Thrills
Big Town Intrigue
Passionate Romance

SPONSORED BY
ROBERT J. HORNER

Suggested by the Ex-
ploits of a world-re-
nowned Journalist—
with George Larkin as
"Tip O'Neill", the
genius reporter.

RELEASED THROUGH
Anchor Film Distributors, Inc.
(MEMBER I. M. P. I. O. A.)
HOLLYWOOD, CAL.



A newspaper reporter investigates crooked politicians. In an effort to stop him they kidnap his sweetheart and hide her on a yacht, but the reporter locates her and captures the crooks. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 50.

Crooked politicians abduct sweetheart of newspaper reporter who has evidence of their crimes. They take her aboard boat but before harm can come to her, the hero fights off the henchmen of the political boss and rescues her. *Motion Picture News Booking Guide*, April, 1925, 8:57.

Crooked politicians try to silence a streetwise reporter in this action drama about political corruption and power. The politicians abduct the reporter's girlfriend in an attempt to foil his exposing them in the press. They take her aboard their yacht which they use as their hideaway, but the courageous reporter discovers their lair. After doing battle with the politician's hirelings, he rescues the young woman and brings the entire gang to justice. Larry Langman and Daniel Finn, *A Guide to American Silent Crime Films*, p. 177.

Midnight Secrets

Distributor: State Rights

Producer: Bob Horner Productions

Length: 5 reels

DIRECTOR.....JACK NELSON
 Author.....Arthur H. Gooden
 Cameraman.....E. L. McManigal

PLAYERS

Tip O'Neil.....George Larkin
 Ruth Anson.....Kathleen Myers
 Rita Bonn.....Olive Kirby
 Inspector Murphy.....Myles McCarthy
 "Honest" Dan Macy.....Frank Bond
 Stan Logan.....Hugh Saxon

TYPE: Political band attempts to defeat police inspector and railroad him to jail.

HIGHLIGHTS: *Tip discovers where evidence is hid. . . . Dan steals the evidence. . . . Tip battles Dan's gang. . . . Rescues Ruth.*

Story: Tip O'Neil is the livest wire on the Herald's staff. He has gathered evidence against Logan—head of the Titanic Construction Co., and Dan Macey, a politician. Dan calls on Inspector Murphy of the Police Department, and warns him to "lay off." While in the Inspector's office Dan sees Ruth, the girl that Tip loves, at the safe where the evidence is placed. Dan goes to Rita who owns a Beauty Shoppe and is his "sweetie" and they plot to use a girl, Sophie, who closely resembles Ruth to get the evidence. Dan takes the evidence from Rita but she swears to get even. Inspector Murphy suspects Ruth of the loss of evidence. Tip believes otherwise. He becomes acquainted with Rita and learns where the evidence is kept. While in Dan's house he battles Dan's gang—he hears that Ruth is held captive on a boat—he escapes the gang and rescues Ruth. The Inspector goes to Dan's house but Dan has burned the envelope containing the evidence. Tip rushes in and takes the real evidence from under the carpet beside safe. Dan and his aids are arrested.

Rayart's New Productions

Gets "Star Reporter Series;" First Already Completed

W. Ray Johnston, president of Rayart Pictures, this week announced the consummation of negotiations with Bob Horner Productions of Los Angeles and Hollywood for the production of a series of six fast-action stunt pictures based on newspaper reporter stories. The first picture has already been completed and delivered to the Rayart offices under the new contract. It is called "Midnight Secrets" and stars George Larkin. Edward Small's offices represented the Horner Productions in the negotiations.

The same cast of characters will run through the entire series and it is understood that the "Star Reporter Series," as they will be known, will be extensively exploited through some newspaper tie-ups that are being worked out. George Blaisdell, Rayart's west coast representative, is now at work at the Horner Studios, going over with their scenario department stories and cast for the following five releases.

"Midnight Secrets" will be released October 1 and will be followed by one release monthly thereafter.

Title Second of Series

The second of the series of six George Larkin newspaper stories known as "Metropolitan Melodramas," being released by Rayart Pictures Corporation, is called "The Pell Street Mystery." Joseph Franz is responsible for the direction. Jack Richardson, Pauline Curley and Olive Kirby are featured in support of Mr. Larkin. The story deals with the activities of a live wire newspaper reporter who clears up a Chinatown mystery.

Moving Picture World, September 6, 1924, p. 29 - November 1, 1924, p. 57

1—

George Larkin in "MIDNIGHT SECRETS"

With OLIVE KIRBY and KATHLEEN MYERS.

A detective picture, one of the Star Reporter series, full of mystery and daring adventures that will keep you guessing until the big surprise climax. Full of action and plenty of thrills and excitement. In fact, it is just the kind of picture you will enjoy. This popular Western star and his big cast of players are seen at their best in this one. Don't miss it.

The News, Frederick, Maryland, September 11, 1925, p. 10

Fast action and a live wire plot characterizes the new Rayart production, "Midnight Secrets," which comes to the Garden Theatre on Monday, is first of six up-to-the-minute newspaper stories starring George Larkin.

This series will deal with the varied activities of one Tip O'Neill, a star reporter, a keen student of criminology and a hound for news, who, acting on "hunches" and assuming various disguises, unearths political scandals and exposes black-hearted villains who have been getting away with murder for a number of years.

There is a girl, of course, a very pretty blonde, for whom Tip has fallen hard.

The present episode deals with her sudden disappearance coincident with that of the documentary evidence which Tip has secured against the most influential ward politician in town, and Tip's determination to clear up the mystery of her disappearance and recover the evidence.

Larkin is well known as a stunt man of no mean ability and he does not disappoint his audience in the present production. There is a breakneck race in an automobile with a locomotive and a thrilling leap from a government hydroplane to a speed boat that will delight those fans who are keen about this sort of thing.

The star plays throughout the picture with pep and enthusiasm. Other diversions on the same bill.

The Courier-Post, Camden, New Jersey, April 18, 1925, p. 7

NOW SHOWING

'Midnight Secrets'

Featuring
**George Larkin, Kathleen Meyers and
Olive Kirby**

In this entertaining thriller George Larkin is seen as a star reporter on a newspaper and the picture deals with various and sensational manoeuvres he employs in digging up evidence against a band of crooked politicians, which eventually trails them to the lair and ultimately brings them to justice.

The Danville Morning News, Danville, Pennsylvania, September 26, 1925, p. 5



The Journal and Courier, Lafayette, Indiana, June 8, 1925, p. 8

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (Tip O'Neil)

Ethnicity: White (Tip O'Neil)

Media Category: Newspaper

Job Title: Reporter (Tip O'Neil)

Description: Major: Tip O'Neil, Very Positive

Description: Minor: None

The Mystery of Brudenell Court (Old Man in the Corner No. 9) (1924)

Reporter Mary Hatley (Renee Wakefield). An old man tells a girl reporter how he solved a crime.

1924 British film (Stoll/2 reels), an episode in the *Old Man in the Corner* series based on a story by Baroness Orczy. An armchair detective known as the Old Man in the Corner solves a crime while sitting in a tea shop and tells the solution to a young woman journalist. Rolf Leslie played the Old Man and Renee Wakefield was journalist Mary Hatley with supporting cast of John Hamilton and Molly Johnson. D.P. Cooper was the cinematographer and Hugh Croise wrote the adaptation and directed. Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, p. 152

The Old Man relies mostly upon sensationalistic newspaper accounts, with the occasional courtroom visit, and relates all this while tying complicated knots in a piece of string. The plots themselves are typical

of [Edwardian](#) crime fiction, resting on a foundation of unhappy marriages and the inequitable division of family property. Other period details include a murder in the [London Underground](#), the murder of a female doctor, and two cases involving artists living in "bohemian" lodgings. Another new and noteworthy feature is that no one is ever brought to justice. Though the villains are identified by the narrator (who disdains to inform the police), most cannot be proven guilty beyond a reasonable doubt.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Female (Marty Hatley)

Ethnicity: White (Mary Hatley)

Media Category: Newspaper

Job Title: Reporter (Mary Hatley)

Description: Major: Mary Hatley, Positive

Description: Minor: None

The Mystery of Dogstooth Cliff (Old Man in the Corner No. 8 (1924)

Reporter Mary Hatley (Renee Wakefield). An old man tells a girl reporter how he solved a crime.

1924 British film (Stoll/2 reels), an episode in the *Old Man in the Corner* series based on a story by Baroness Orczy. An armchair detective known as the Old Man in the Corner solves a crime while sitting in a tea shop and tells the solution to a young woman journalist. Rolf Leslie played the Old Man and Renee Wakefield was journalist Mary Hatley with supporting cast of John Hamilton and Molly Johnson. D.P. Cooper was the cinematographer and Hugh Croise wrote the adaptation and directed. Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, p. 153.

The Old Man relies mostly upon sensationalistic newspaper accounts, with the occasional courtroom visit, and relates all this while tying complicated knots in a piece of string. The plots themselves are typical of [Edwardian](#) crime fiction, resting on a foundation of unhappy marriages and the inequitable division of family property. Other period details include a murder in the [London Underground](#), the murder of a female doctor, and two cases involving artists living in "bohemian" lodgings. Another new and noteworthy feature is that no one is ever brought to justice. Though the villains are identified by the narrator (who disdains to inform the police), most cannot be proven guilty beyond a reasonable doubt.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Female (Marty Hatley)

Ethnicity: White (Mary Hatley)

Media Category: Newspaper

Job Title: Reporter (Mary Hatley)

Description: Major: Mary Hatley, Positive

Description: Minor: None

The Mystery of the Khaki Tunic (Old Man in the Corner No. 10 (1924))

Reporter Mary Hatley (Renee Wakefield). An old man tells a girl reporter how he solved a crime.

1924 British film (Stoll/2 reels), an episode in the *Old Man in the Corner* series based on a story by Baroness Orczy. An armchair detective known as the Old Man in the Corner solves a crime while sitting in a tea shop and tells the solution to a young woman journalist. Rolf Leslie played the Old Man and Renee Wakefield was journalist Mary Hatley with supporting cast of John Hamilton and Molly Johnson. D.P. Cooper was the cinematographer and Hugh Croise wrote the adaptation and directed. Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, p. 157

The Old Man relies mostly upon sensationalistic newspaper accounts, with the occasional courtroom visit, and relates all this while tying complicated knots in a piece of string. The plots themselves are typical of [Edwardian](#) crime fiction, resting on a foundation of unhappy marriages and the inequitable division of family property. Other period details include a murder in the [London Underground](#), the murder of a female doctor, and two cases involving artists living in "bohemian" lodgings. Another new and noteworthy feature is that no one is ever brought to justice. Though the villains are identified by the narrator (who disdains to inform the police), most cannot be proven guilty beyond a reasonable doubt.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Female (Marty Hatley)

Ethnicity: White (Mary Hatley)

Media Category: Newspaper

Job Title: Reporter (Mary Hatley)

Description: Major: Mary Hatley, Positive

Description: Minor: None

The Nervous Reporter (1924)

Reporter (Billy West).



Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Nervous Reporter)

Ethnicity: White (Nervous Reporter)

Media Category: Newspaper

Job Title: Reporter (Nervous Reporter)

Description: Major: Nervous Reporter, Positive

Description: Minor: None

Never Again (1924)

News photographer follows a married man (Al St. John) addicted to the “flirt habit” and shows pictures of his escapades in a theatre in which his wife is in the audience.

‘NEVER AGAIN’

Educational 2 Reels

Al St. John wrote and directed this comedy and it is full of laughs. It depicts a married man who is addicted to the flirt habit. His wife is of the Amazon type and gives him little opportunity to do flirting.

On one occasion his wife leaves him alone in a park and he starts to flirt with every woman in sight. He encounters some difficulty and in many cases is manhandled.

A roaming news photographer follows him and obtains pictures of all of his escapades and they are shown at a theatre, which his wife attends.

Of course Al lands in a hospital and the final fadeout shows him swearing off the frivolous life.

This is a good subject and will appeal to those who like fast moving comedies. You can book it safely.

Exhibitors Trade Review, August 2, 1924, p. 61

AL ST. JOHN
in “Never Again”
A TUXEDO COMEDY
 WRITTEN AND DIRECTED BY AL ST. JOHN
 A cave-woman's husband should know better than to flirt, but a flirt will not learn. A popular star, a clever story, a fine comedy.

The Film Daily, September 14, 1924, p. 19



Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (News Photographer)
Ethnicity: White (News Photographer)
Media Category: Newspaper
Job Title: Photojournalist-Newsreel Shooter (News Photographer)
Description: Major: News Photographer, Negative?
Description: Minor: None

The Northern Mystery (Old Man in the Corner No. 6) (1924)

Reporter Mary Hatley (Renee Wakefield). An old man tells a girl reporter how he solved a crime.

1924 British film (Stoll/2 reels), an episode in the *Old Man in the Corner* series based on a story by Baroness Orczy. An armchair detective known as the Old Man in the Corner solves a crime while sitting in a tea shop and tells the solution to a young woman journalist. Rolf Leslie played the Old Man and Renee Wakefield was journalist Mary Hatley with supporting cast of John Hamilton and Molly Johnson. D.P. Cooper was the cinematographer and Hugh Croise wrote the adaptation and directed. Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, p. 165-166.

The Old Man relies mostly upon sensationalistic newspaper accounts, with the occasional courtroom visit, and relates all this while tying complicated knots in a piece of string. The plots themselves are typical of [Edwardian](#) crime fiction, resting on a foundation of unhappy marriages and the inequitable division of family property. Other period details include a murder in the [London Underground](#), the murder of a female doctor, and two cases involving artists living in "bohemian" lodgings. Another new and noteworthy feature is that no one is ever brought to justice. Though the villains are identified by the narrator (who disdains to inform the police), most cannot be proven guilty beyond a reasonable doubt.

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Female (Marty Hatley)
Ethnicity: White (Mary Hatley)
Media Category: Newspaper
Job Title: Reporter (Mary Hatley)
Description: Major: Mary Hatley, Positive
Description: Minor: None

Our Congressman (aka Alfalfa Doolittle, Our Congressman) (1924)

Pack Journalists and News Photographers/Newsreel Cameramen. The reporters make fun of Alfalfa Doolittle (Will Rogers) making the young congressman believe he is a great man.

In one sequence, Doolittle, who has gone Washington leaving his humble roots behind, is seen wearing formal clothes, complete with top hat, milking a cow, performing for the benefits of reporters and newsreel cameramen. When asked questions by reporters, it gives Commentator Will Rogers a chance to give the audience what they want: sarcastic observations of the world-at-large.



The first Doolittle short, *Going to Congress*, ends with the newly elected representative's arrival in Washington, D.C. This short picks up somewhat later, and reveals that our congressman has been in office long enough to display telltale signs of creeping arrogance. While his wife and daughter entertain stuffy-looking guests in the parlor, Doolittle is revealed in the yard wearing formal clothes, complete with top hat, milking a cow. We soon realize that he's performing for the benefit of reporters and newsreel cameramen. When the Congressman takes questions it allows Rogers the opportunity to offer a few characteristic quips about prominent people. (For modern viewers this means that

familiarity with celebrities of the 1920s will be required in order to get the jokes.) We're given a number of hints that power may be corrupting Doolittle, such as his Napoleon-like stance for the photographers. Meanwhile, when a group of humble-looking constituents show up to speak with their congressman, his butler high-hats them and sends them away. Later, they find their representative engaged in that most patrician of pastimes, a game of golf, wearing a ridiculous outfit. They leave in a huff as Doolittle's snooty golf partner remarks: "Pay no attention to them, they're only voters." Just to show us that he's still a regular guy, Doolittle wears his silly golf togs to a formal garden party and even teaches an aristocratic dowager how to chew gum. Unfortunately, the short concludes with a dinner party sequence that fails to build to a satisfying conclusion. The humor is mostly based on Doolittle's lack of social polish, as reflected in his daughter's embarrassment over his boorish behavior, but the laughs are few. Even Finlayson can't save the scene, and the film ends on a resoundingly anticlimactic note. Worse, where the story is concerned, it appears that our congressman has indeed lost touch with the hometown folks and his own values. Happily, however, Alfalfa Doolittle and Will Rogers would redeem themselves in *A Truthful Liar*, the third and final installment of the trilogy, which turned out to be the best of the series. *Wmorrow59, IMDb*,



Status: Print exists
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Group-2
Ethnicity: Unspecified-2
Media Category: Newspaper
Job Title: Pack Journalists. Newsreel Cameraman and Photographers.
Description: Major: None
Description: Minor: Pack Journalists, Newsreel Cameraman and Photographers, Positive

Out of the Inkwell (1924)

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.

The Clown was redesigned in 1924 by Dick Huemer- and he was named Ko-Ko. By 1927, the hyphen was dropped and his name was changed to KoKo, and finally to Koko.

'Out of the Inkwell' Comedies

THE Red Seal Pictures Corp., a comparatively new entrant in the independent production and distribution field will have a program of novelties for next year meriting comparison with the best, according to Edwin Miles Fadman, president of the company.

The organization is confining its activities to the production and distribution of novelty releases alone. Of the total of 120 to 150 novelty reels, over 75 per cent of them will have the comedy element predominating.

Heading the list there will be 22 new single-reel Out-of-the-Inkwell novelties by Max Fleischer, released one every three weeks. Mr. Fleischer's product has enjoyed a popularity and a reputation of cleverness for a period of many years.

There will also be something brand new in the way of a fun novelty which will be released as 13 Song Cartoon reels composed of well known old time and modern songs done in funny cartoon form and adapted for audience singing where desired, perfectly timed, scored and synchronized; and released one every four weeks.

The first of these reels went on for a pre-release run at the Rialto, New York, and was composed of the three old time Charles K. Harris songs, "Mother, mother, mother pin a rose on me," "Goodbye my Lady Love" and "Come take a trip in my Airship." The trade papers commented freely on the unusual success of this novelty. The New York Tribune said "these things are simply impossible to describe. You must go and see them for yourself." Releases commence in September.

In addition to 13 Film Facts, (medley hodge-podge reel) humorously edited and titled by Max Fleischer and

released one very four weeks, there will be 9 Funny Face single reel comedies and 52 Animated Hair Cartoons. These Hair Cartoons are about 300 ft. in length and are composed of famous characters, actors and actresses done in animated form by Edwin Marcus, cartoonist for the New York Times. As an instance, he draws Charlie Chaplin on the screen and then changes the hair around so that it turns into Rudolph Valentino right before the eyes of the audience.

The Red Seal is the only organization in the independent field producing a complete program of novelties for the exclusive use of first run theatres and high class independent exchanges.

Among the many first run theatres throughout the country using this material for next year are such representative houses as: The Rivoli and Rialto, New York; Stanley, Philadelphia; Fenway, Boston; Eastman, Rochester; Missouri, St. Louis; Rialto, Washington; and Victory, Denver.



"Fables" and "Topics" are Popular

PATHE'S "Aesop's Film Fables" are fast becoming the most popular one reel subject in the field today, is the consensus of opinion of exhibitors scattered throughout the country. This popularity extends to the theatre manager as well as to the public at large and is due to the fact that the "Fables" have proven themselves "sure fire" program units.

Much of this credit should go to Cartoonist Paul Terry, who conceived the idea and contributed much to their success through his insight into human nature and an over developed bump of

Pathe's "Topics of the Day" enters its sixth year of success as one of the most "business getters" in the short field.

As a snappy joy reel of wit it has no equal, and quite a number of theatres throughout the country have not missed a single weekly issue since its inception. Even radio services and broadcasting stations have adopted it as part of their regular program while the larger class vaudeville houses use it as an advertised feature. The leading high class vaudeville theatre of the world, B. F. Keith's Palace Theatre in New York, has

Three Phases of Ko-Ko



The Bray Clown 1918-1921



The Inkwell Clown (1921-1923)



Ko-Ko the Clown (1923-1929)



Out of the Inkwell: The Cartoon Factory (1924)

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



The cartoon starts, in traditional fashion, with Max Fleischer's hand picking up a pen, dipping it into the inkwell, and beginning to draw KoKo the Clown. However, Max has invented a new, electric, drawing device. He uses this to finish the drawing and then, with a somewhat maniacal grin on his face, he turns the device on poor, hapless KoKo. To make amends, Max then creates an automatic drawing machine for KoKo – which, in

typical Fleischer fashion, develops into a series of mischievous adventures and finally devolves into outright catastrophe! www.fleischerstudios.com <https://www.fleischerstudios.com/cartoon-factory.html>



Scenes from *The Cartoon Factory* (1924)

By 1924, of course, the animated cartoon had long since moved out of the novelty class and had become a regular part of movie theaters' programs. And the cartoon field was a crowded one. In 1924 a young Walt Disney was getting his first national exposure with his Alice Comedies, but many other animation studios were already well-established and turning out films of their own. One of them was the Fleischer studio, operated by Max Fleischer and his brothers, who produced *Cartoon Factory* as part of their signature series: Out of the Inkwell.

For those unfamiliar with the Out of the Inkwell cartoons, let this serve as a strong recommendation. In my opinion, the Inkwells were among the best films the Fleischer studio ever produced, fully on a par with their later Betty Boop and Popeye the Sailor cartoons in the sound era. The premise of the series was simple: Max Fleischer, appearing onscreen as an artist at his drawing board, would dip his pen in an inkwell—hence the series title—and draw a picture of a cartoon clown. The clown would then come to life on the paper and cavort in his cartoon world. Frequently the clown would also escape the confines of the drawing board and enter the real world, making mischief among the people and objects he encountered in Max's studio and in the world outside. At the end of the reel, faced with some impending disaster, he would escape danger by diving back into the inkwell from which he had come. The framework of the series was as simple as that—but it served the Fleischers well as the basis for scores of cartoons, produced over a period of more than ten years. Moreover, the films were consistently fresh and inventive. The filmmakers frequently made use of special animation techniques and camera tricks to concoct delightful visual gags, playing on the link between the real and the cartoon world. The onscreen relationship between Max and the clown (eventually christened "Ko-Ko") evolved during the 1920s, often becoming adversarial as Max and Ko-Ko engaged in contests or outright battles of some kind. It's not an exaggeration to speak of Max's appearances in these films as acting performances. One or two of the films practically amounted to live-action comedies starring Max, punctuated with quick cartoon interludes.

Cartoon Factory maintains the more usual dynamic, preserving a roughly equal balance between animation and live action. It's also an appropriate introduction to the series, with a "plot" whimsically touching on the very nature of cartooning and animation.

Here Max (who did, in real life, have a strong interest in science and technology) invents an electric pen which, via stop-motion animation, comes to life and draws Ko-Ko's body on the paper for him. The pen goes on to draw a parallel device for Ko-Ko's benefit: a machine equipped with a pen and an eraser. Ko-Ko is delighted when the machine draws a delicious meal and a beautiful girl—but before he can eat the meal or kiss the girl, the machine, operated by Max, erases them both.

The situation escalates from there. Ko-Ko's "cartoon factory" is a mobile unit, mounted on wheels, which rolls along the paper sketching scenery as it goes. (This is one of the delightful reversals characteristic of the Fleischer films: Max's pen, an actual physical object, draws cartoon images, while the *cartoon* pen draws *real* furniture and other articles.) Ko-Ko makes use of the machine to "draw" a soldier who looks like Max. The ersatz Max goes to work drawing an army of identical soldiers, and orders them to attack Ko-Ko! Clown and cartoonist marshal their forces for an all-out conflict, but before the hostilities have advanced very far, Ko-Ko dives back into his inkwell, to return another day.

Cartoon Factory is not the best known of the Out of the Inkwells—but all the more reason to focus fresh attention on it, here and in San Francisco. It is a thoroughly enjoyable little film, and a good introduction, if one is needed, to a charming, lively cartoon series of the 1920s that should not be forgotten. J.B. Kaufman <http://www.jbkaufman.com/movie-of-the-month/cartoon-factory-1924>

“Cartoon Factory”

(Red Seal—Cartoon—One Reel)

This is one of the cleverest Out-of-the-Inkwell cartoons yet drawn by Max Fleischer—in fact, a wonder for imagination and skill with the pen. It purports to show that these cartoons are made by means of a system of push buttons, levers and electric current, but the “kidding” is intentionally obvious. The little clown and accompanying characters are drawn by a pen undirected by any hand, and then the artist sketches a fantastic machine which itself draws landscapes and houses for the clown to play in. The subject ends with a battle between two armies, one sketched by the clown and one by the artist. Your audiences ought to like this one particularly.
—S. S.

Moving Picture World, January 24, 1925, p. 369

Status: Print exists

Viewed on DVD/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: Clay Town (1924)

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.

In the opening, Max takes a blob of clay and forms the Inkwell. Then taking another blob, he forms a pen. After Koko is drawn, the clown asks for a piece of clay, out of which he makes a bust of Max that is a remarkably good image. But true to form, he has to play with the nose. Later, Koko enters an entire clay village. *Big Cartoon Database*, <https://www.bcdb.com/cartoon-reviews/24752-Clay-Town>

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)

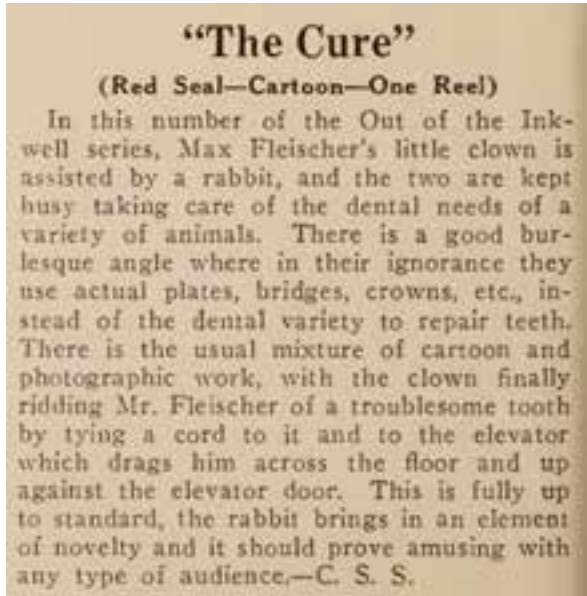
Description: Major: Max Fleischer, Positive

Description: Minor: None

Out of the Inkwell: The Cure (1924)

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.

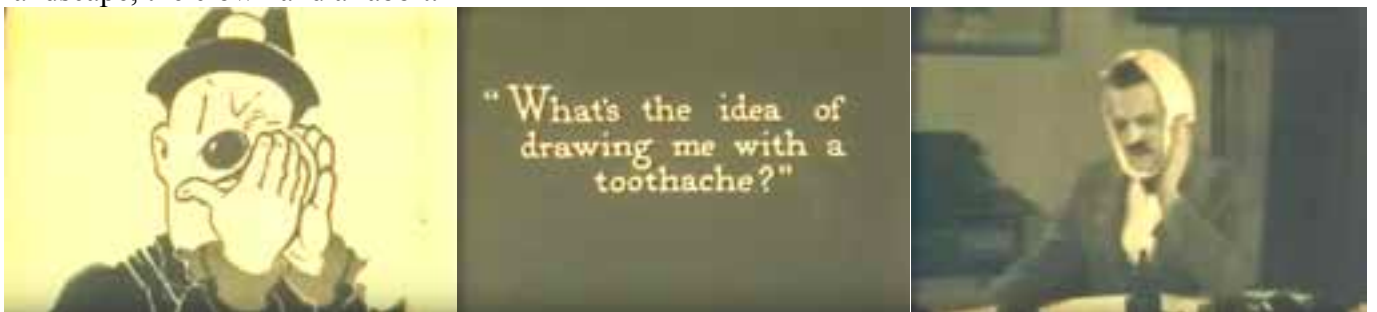
Max has a toothache and it's up to The Clown and a bespectacled rabbit to pull out the aching tooth.



Moving Picture World, February 13, 1924, p. 644



As always, the cartoon starts out with Max taking his pen and dipping it into the inkwell, and then drawing the clown on his drawing board. This time he draws a black background and gradually reveals the landscape, the clown and a rabbit.



The cartoonist gives the clown a toothache. The clown wants to know why he did that. But one look at Max tells him why: Max has a terrible toothache.

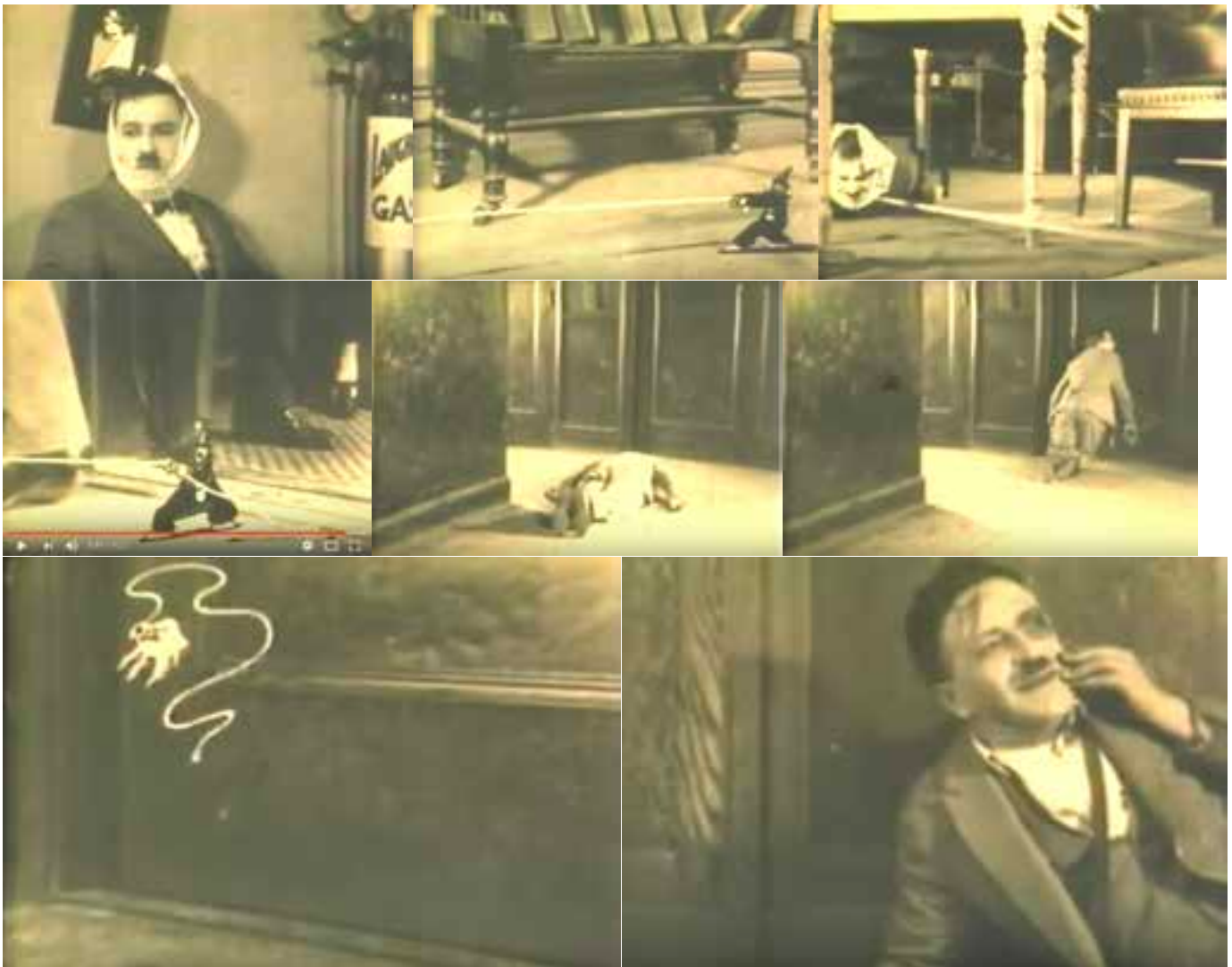


The rabbit tries to help the clown and then both the clown and the rabbit are kept busy taking care of the dental needs of a variety of animals using real plates, bridges and crowns instead of the ones used by a dentist to repair the animals' teeth





Max decides to give laughing gas to the clown and his patient, and ends up spreading the laughing gas throughout the building and the streets beyond. Max is laughing, the furniture is laughing, the clock is laughing, the typewriter is laughing and the buildings are laughing.



The clown stops the gas and climbs up Max's sleeve to tie a string around the unconscious Max's tooth. He tends take the string and pulls it to an elevator and secures it inside the elevator. The elevator goes down filled with people and the string pulls Max off the chair, across the floor, through the rooms and smash, into the elevator door where the sore tooth is pulled out finally giving Max much needed relief.

With that both the rabbit and the clown jump into a fountain pen and then Max pours the ink from the fountain pen back into the inkwell. *Viewing Notes*

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: League of Nations (1924)

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.

The cartoonist draws a picture of Mars and holds it at the end of a telescope through which the clown peeps through and thinks he sees an army gathering on Mars to attack the earth. He sends forth a call of distress to all clowns wherever they may be and they prepare to repulse the enemy, with each clown appearing in real shots of their native land. Eventually they discover that it is only a joke and they all end up in the inkwell.



Exhibitors Trade Review, November 29, 1924, p. 60

“League of Nations”

(Red Seal—Cartoon—One Reel)

This is one of the best of Max Fliescher's clever Out of the Inkwell series, showing a vivid imagination and a wealth of skilfulness in delineation. The famous clown peeps through a telescope and thinks he sees an army gathering on Mars to attack the earth. He summons clowns from every nation on earth and they prepare to repulse the enemy. The mobilization is cleverly depicted, with the clowns appearing in real shots of their native land.—S. S.

Moving Picture World, November 19, 1924, p. 454

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: Masquerade (1924)

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.

The cartoonist plans to go to a masquerade dressed as the inkwell clown, but the cartoon steals his hat and in plunging into cartoon land after it, the artist shrinks until he is just the size of the cartoon clown.

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

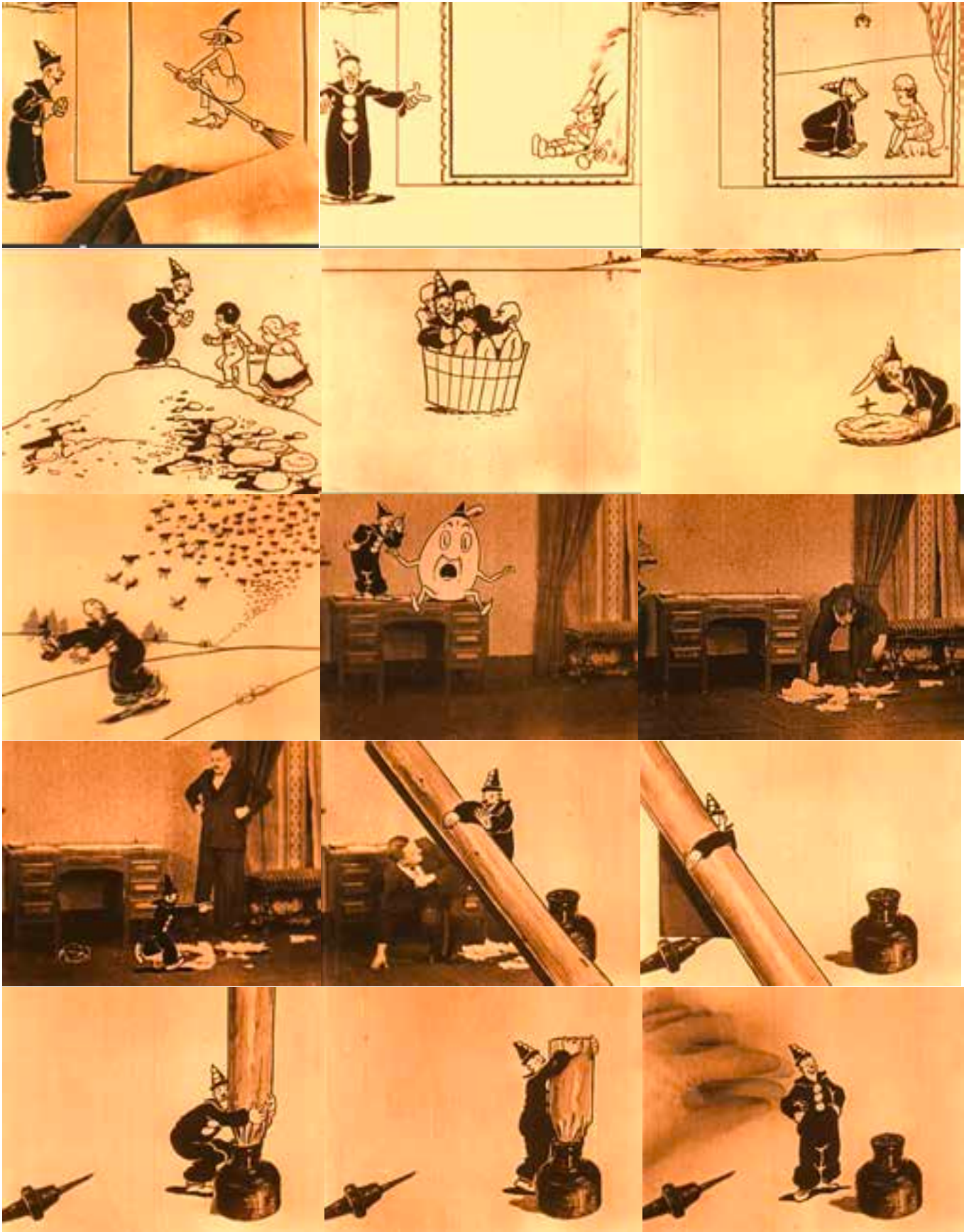
Description: Minor: None

Out of the Inkwell: Mother Goose Land (1924)

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.

The cartoonist goes back to the nursery rhymes for material and depicts all the episodes to close to the heart of the children – Jack and Jill, Old Mother Hubbard, Jack Horner, Humpty Dumpty and all the rest of these well-known characters of fairyland.







Exhibitors Trade Review, January 24, 1925, p. 35

Moving Picture World, January 14, 1925, p. 370

Status: Print exists

Viewed on DVD/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 Runaway (aka Koko the Runaway) (1924)

Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown, who comes to life and causes all kinds of mischief in this animated series of the 1920s.

Koko does not want to go back into the ink bottle and runs away. He falls in a hole, landing in Hell, but finally makes his way back to the animation studio and the ink bottle. *Big Cartoon Database*.

The clown becomes unmanageable and runs away from the cartoonist. He slips through a crack in the floor and falls headlong into Hell where he meets all the little devils who proceed to prod him with spears while he is kept busy hopping out of the way of flames and molten metal. He finally makes his way back to the desk of the cartoonist and runs back into the inkwell.

'The Runaway'

Red Seal

1 Reel

This Out-of-the-Inkwell cartoon comedy is probably one of the best of the series. It lifts the clown character from the inkwell and transports him through the Inferno regions in a truly Dante-esque manner.

The clown becomes unmanageable and runs away from his creator. He slips through a crack in the floor and falls headlong into Hades where he meets all the little devils who proceed to prod him with dainty spears and show him a good time in general.

The backgrounds are very realistic and the clown is kept busy hopping out of the way of darting flames and molten metal.

He finally makes his way back to the desk of the artist and seeks retirement in the inkwell.

This subject is very well handled and is safe booking.

* * *

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: Sparring Partners (aka Sparring Partner) (1924)

Cartoonist Max Fleischer interacts with his cartoon character, Ko-Ko the Clown, who comes to life and causes all kinds of mischief in this animated series of the 1920s.

No summary available

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: A Stitch in Time (1924)

Cartoonist Max Fleischer interacts with his cartoon character, Ko-Ko the Clown, who comes to life and causes all kinds of mischief in this animated series of the 1920s.

No synopsis available
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: Trip to Mars (aka Koko the Clown in A Trip to Mars) (1924)

Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown, who comes to life and causes all kinds of mischief in this animated series of the 1920s.

Koko discovers that the cartoonist has booked him on a rocket ship to Mars. But Koko doesn't want to go.

This cartoon is an odd one. Usually these cartoons have a story. This one seems to be disjointed. For the first few minutes the action has nothing to do with a trip to mars. Instead Fleischer draws a "Tragedy" mask then teases it as it morphs into several variations. The last is a huge version of the clown's head. Some additional business shows the clown trying to deal with a greatly oversized head. Only when this situation has settled down does Fleischer add scenery to the sketch pad which includes what appears to be a gas mask. The clown questions it and learns Fleischer intends to send him to Mars using a model rocket. The clown wants no part of this and set a booby trap for his boss. Fleischer launches the clown anyway and using some really good stop motion animation shows the space flight. The clown lands on Mars just as the booby trap explodes sending Fleischer into space also. The Clown has several surrealistic adventures on Mars before Fleischer arrives there too. They flee the area and dropped into space. After falling for a while the film ends rather abruptly with Fleischer putting the clown back into the inkwell. *Big Cartoon Database*

“Each [...] cartoon opened with live action footage of Max sitting at the drawing board, dipping his pen into the inkwell. Then a close-up view of his hand rapidly drawing the clown” (Leslie Cabarga, *The Fleischer Story*, p.26). Thus begins the episode ‘A Trip to Mars’ (1924). Fleischer aims to shoot Koko to the moon, while Koko protests “Not me!” As a live action Fleischer prepares a rocket, Koko leaps off the page and sets TNT alight under Fleischer’s chair; it burns with real smoke. Angered, Fleischer picks Koko up and places him into the rocket, whereupon he is blasted into space. The realistic rendering of Dave’s movement in Koko, the interactions of Fleischer and Koko in the blend of live action and animation, as well as Koko’s breaking the fourth wall and looking directly at the audience as he speaks to Fleischer are what make the series so compelling. Here, animation is not limited to a 2D landscape, as we traverse from paper to room to Mars. *Out of the Inkwell and the Rotoscope*,

<https://sphancy.wordpress.com/2016/12/09/out-of-the-inkwell-and-the-rotoscope/>



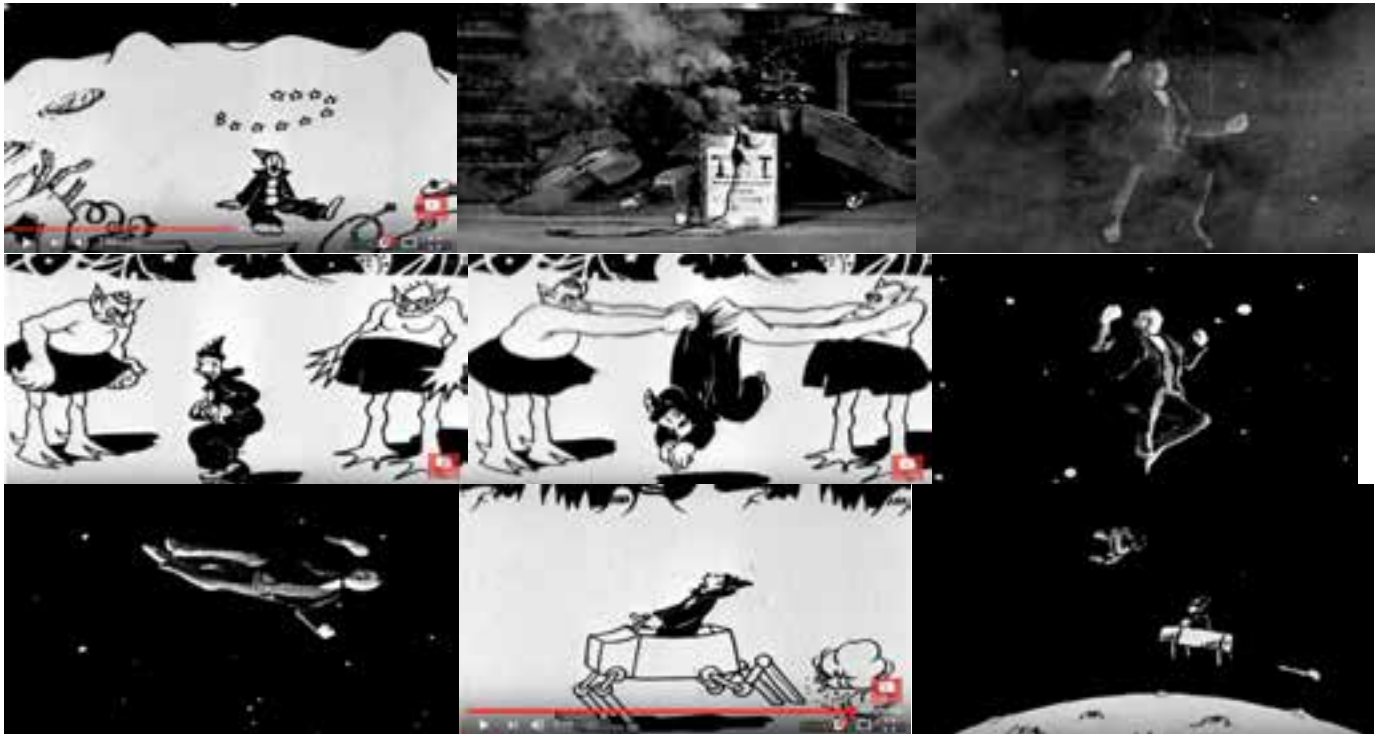
The cartoon begins with the cartoonist drawing a series of faces including one of Ko-Ko the Clown. But the face is too large for his body so he fixes it himself.



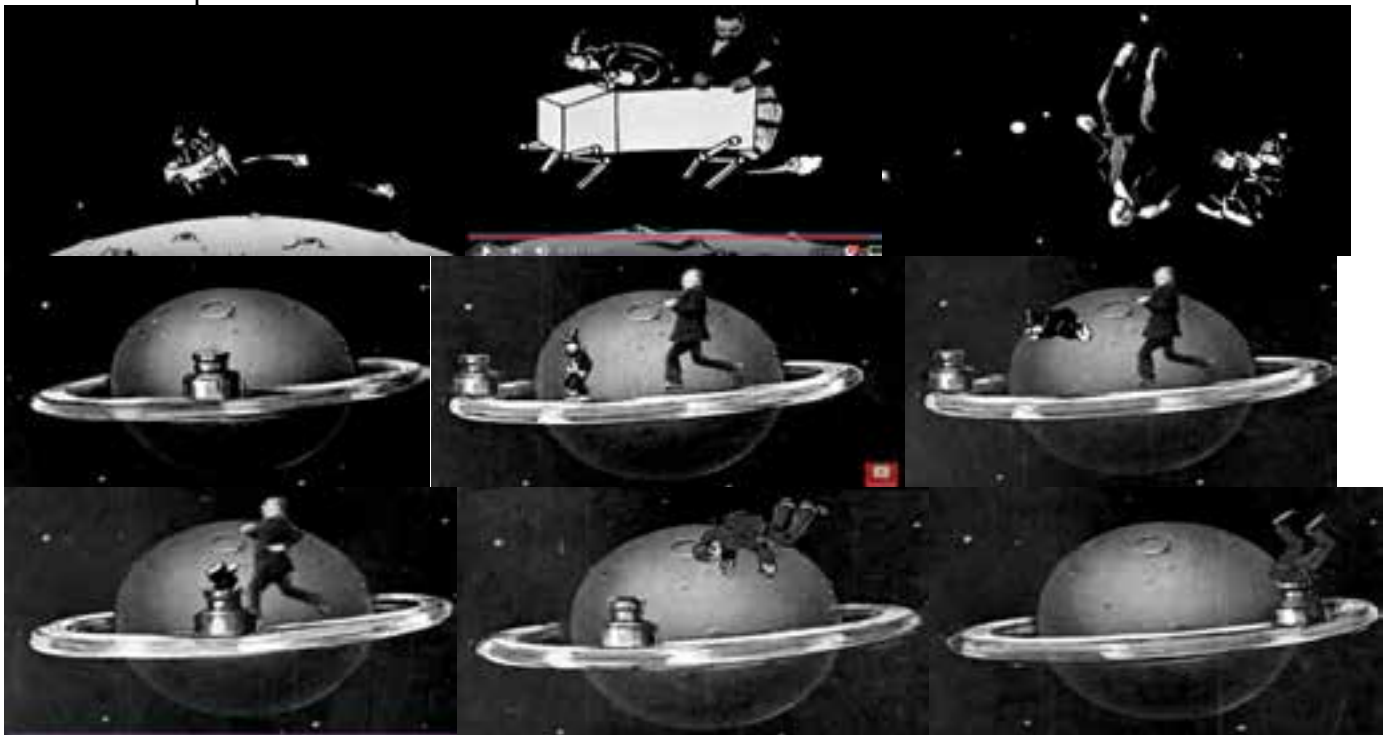
Then Max draws a landscape with a robot/gas mask in the landscape. Ko-Ko wants to know what it is. Max tells him he has a rocket ship and wants to send Ko-Ko to the moon. Ko-Ko protests. In anger, he plants a can of TNT under Max's chair by the drawing board.



But before it goes off, Max catches the clown and puts him into the rocket, lights the fuse and the rocket soars off into space. But something goes wrong. It goes through the moon and lands on Mars.



Ko-Ko meets aliens on the Mars landscape, rides a Mars subway and ends up in a contraption that travels across the Mars landscape. Meanwhile, the TNT under Max's desk explodes sending Max into the atmosphere. He soars through space and he and the clown meet above the Mars landscape and travel in the clown's contraption.



But something goes wrong and both Max and Ko-Ko fall out of the vehicle and fall through space until they land on a Neptune-like body that includes rings around the planet. The inkwell is rotating on the rings. The clown jumps into the inkwell followed by Max jumping into the inkwell.



The inkwell falls off the rings into space and the cartoonist's hands grab it and bring it back to the drawing board where he plunges the stopper into the inkwell, ending the adventure. *Viewing Notes*

Status: Remastered Print exists

Viewed on DVD/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: Vacation (1924)

Cartoonist Max Fleischer interacts with his cartoon character, Ko-Ko the Clown, who comes to life and causes all kinds of mischief in this animated series of the 1920s.

No synopsis available.

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: Vaudeville (1924)

Cartoonist Max Fleischer interacts with his cartoon character, Ko-Ko the Clown, who comes to life and causes all kinds of mischief in this animated series of the 1920s.



After the cartoonist draws his cartoon making sure Ko-Ko can fit into his outfit. The cartoonist's hand continues to draw a cartoonist at his drawing board with the clown on the paper. The cartoonist comes to life.



The clown ends up at a vaudeville house where he goes on stage and does impersonations of Will Rogers; Madame Bonza, Equestrienne Beautiful; Trained Seals, and magic tricks. Max shouts that the clown is no magician and does a series of changes from a man to a woman to an African American to himself. The clown's black outfit comes off and turns into a black clown who unravels the white clown until he is alone.



Max swallows some ink and turns into a blob of black ink, jumps on the drawing board and takes all the ink and the stream of black ink ends up in the inkwell ending the cartoon. *Viewing Notes*



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 News No. 8 (1924)

Cameraman. Pathe News Cameraman with 75-pound camera on his back climbs steel structure of new Mecca Temple dome. The cameraman risked his life to get pictures of the sky-workers at their perilous task.



Motion Picture News, February 9, 1924, p. 650

Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None

Pathe News No. 12 (1924)

Cameraman. Pathe News Cameraman films unusual views of Britain from air, in aerial sight-seeing trip over British cities.

PATHE NEWS NO. 12.—Liverpool, England—Pathe News cameraman films unusual views of Britain from air, in aerial sight-seeing trip over British cities; Cocoa, Fla.—Mabel Cody, daredevil narrowly escapes death in making spectacular transfer from speeding auto to a flying airplane; Guadalupe, Mexico—Natives pray to ward off predicted earthquake

disaster; In the Limelight, London, England—Seven of eight women in British Parliament pose in group for first time; Denver, Colo.—Merry celebration features Miner's Sowbelly Feast, at which Governor Sweet attended; St. Louis, Mo.—Exquisite varieties of rare blossom are exhibited in annual display; Transvaal, So. Africa—Farmers struggle to save crops from locust invasion—Panama Canal—U. S. soldiers simulate actual war conditions in joint maneuvers with the Navy; Chamonix, France—American athletes capture fourth place in international winter sports; Boston, Mass.—U. S. S. Delaware is placed in dry dock for dismantling.

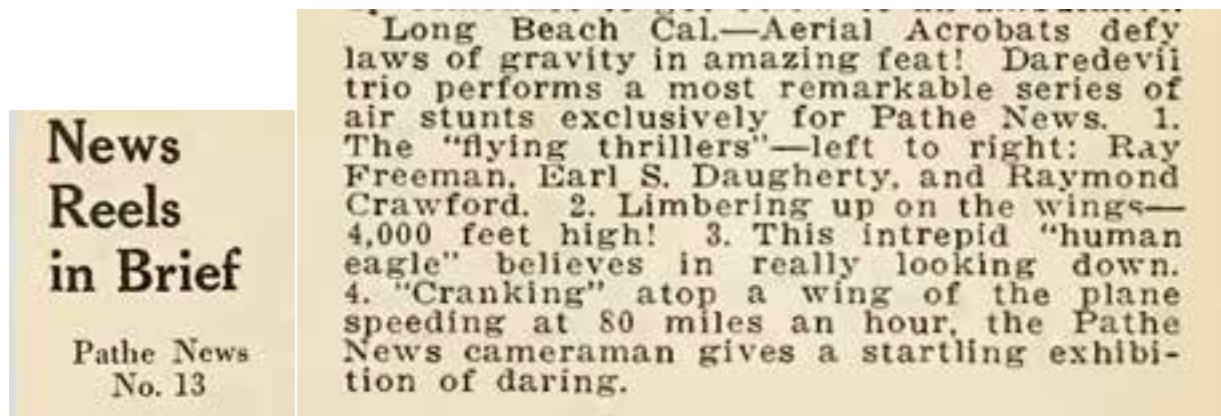
Motion Picture News, March 1, 1924 p. 990

Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None

Pathe News No. 13 (1924)

Cameraman. Pathe News Cameraman gives a startling exhibition of daring by “cranking” atop a wing of a plane speeding at 80 miles an hour.



Exhibitors Trade Review, February 21, 1925, p. 61

Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None

Pathe News No. 15 (1924)

Newsboy. "King David" newsboy, sells papers and preaches every day.

PATHE NEWS NO. 15: Washington, D. C.—Mothers of American soldier dead lying in Europe, petition Congress for transport to graves; Cannes, France—Merry-makers indulge in spectacular floral combat; New York City, Review drill of future officers of Merchant Marine; Washington, D. C.—Rep. Garner, Secretary of Treasury Mellon and Gov. Smith of New York all endeavoring to reduce the income tax rates; Berlin, Germany—American food packages received by starving German children; In The Limelight, Jeff Davis, King of Hoboes, after 6th trip around the world, says "Stay at Home"; Glendale, Cal.—Pathe News films "San Antonio Siamese Twins"; Jamaica, N. Y.—Newest life-saving device lessens danger of skating on ice; Los Angeles, Cal.—"King David" newsboy, sells papers, preaches and boxes every day; Hilo, Hawaii—Pathe News gets spectacular and picturesque films of Hawaiian volcano in eruption; Oklahoma City, Okla. (That Territory Only)—Thousands view parade in honor of visiting delegates to Shrine directors' Association.

Motion Picture News, March 8, 1924, p. 1100

Status: Possibly Available

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Newsboy)

Ethnicity: White (Newsboy)

Media Category: Newsreel

Job Title: News Employee (Newsboy)

Description: Major: Newsboy, Positive

Description: Minor: None

Pathe News No. 16 (1924)

Cameraman. Pathe News Cameraman takes part in 120-mile dog derby

PATHE NEWS NO. 16: Vera Cruz, Mexico—Obregon recaptures Vera Cruz—Pathe News presents exclusive pictures showing entry of Federal troops into city held by rebels; Hilo, Hawaii—Views of seething Kilauea crater at night; Dayton, Ohio—J. A. Macready in altitude flight reaches a height of 34,983 feet; San Bernardino, Cal.—2,000,000 oranges displayed artistically at National Orange Show; Culebra, Panama—Troops of U. S. Fleet Marine Expeditionary Force make spectacular landing for maneuvers; Quebec, Canada—Pathe News cameraman takes part in 120-mile dog derby; San Antonio, Texas (That Territory Only)—Tourists flock to the first Annual Midwinter Celebration; Lexington, Ky. (That Territory Only)—Visit two of America's turf kings—Man O'War and Morvich; Valley Forge, Pa. (That Territory Only)—Boy Scouts make pilgrimage to historic land-mark; Winter headquarters of George Washington, where he and his troops suffered the worst hardships of the Revolutionary War.

Motion Picture News, March 8, 1924, p. 1100

Status: Possibly Available

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman)

Ethnicity: White (Cameraman)

Media Category: Newsreel

Job Title: Photojournalist-Newsreel Shooter (Cameraman)

Description: Major: Cameraman, Positive

Description: Minor: None

Pathe News No. 24 (1924)

Cameraman. Pathe News Cameraman in plane takes parting “shots” of United States Army planes starting on second lap of globe flight.



Motion Picture News, April 5, 1924, p. 1549

Status: Possibly Available
 Unavailable for Viewing

Type: Movie
 Genre: Documentary
 Gender: Male (Cameraman)
 Ethnicity: White (Cameraman)
 Media Category: Newsreel
 Job Title: Photojournalist-Newsreel Shooter (Cameraman)
 Description: Major: Cameraman, Positive
 Description: Minor: None

Pathe News No. 48 (1924)

Reporters. News stunt reporters discover 61-year-old dare-devil at Eldorado Springs, Colo., a “pole-crawler” in lofty skyscrapers in New York and a death-teaser in Los Angeles.

PATHE NEWS No. 48: Japanese hold general election, Yokohama, Japan—Performers for circus reals practice new repertoire at Bacon, Ga.—Thomas A. Edison makes first-hand inspection of new locomotive, Newark, N. J.—Paris, many a little doll is worth a trip to Paris—Athens, Greece, government workers take oath of fidelity to new republican—News stunt reporters discover 61-year old dare-devil at Eldorado Springs, Colo., a “pole-crawler” in lofty skyscrapers in New York, and a death-teaser in Los Angeles—Washington, D. C., 68th congress adjourns—Republican convention opens at Cleveland.

Exhibitors Herald, June 28, 1924, p. 43

Status: Possibly Available

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Group

Ethnicity: Unspecified

Media Category: Newsreel

Job Title: Pack Journalists

Description: Major: Pack Journalists, Positive

Description: Minor: None

Pathe News No. 59 (1924)

Cameraman. Newsman. Pathe News Cameraman Films Rowing Contest in Berlin, Germany. Paris Newsman Presents Detailed Record of Olympic Games.

PATHE NEWS No. 59: Rum Chasers in Action, New York—46 Persons Burned in Forest Fire, Santa Barbara, Cal.—Vienna, Austria, State Employees Strike—Col. John C. Coolidge, Father of President, Visits Washington, D. C.—DeValera, Former President of Irish Free State, Freed, Dublin, Ireland—Pathe News Cameraman Films Rowing Contest, Berlin, Germany—Found New Christian Church, Siccawei, China—Gene Tunney, American Lightweight Champion, Red Bank, N. J.—Carpentier With Epinard, Prize Horse—Gov. Charles Bryan Returns Home to Lincoln, Neb.—New York's East Side Society Revels in Luxurious Wading Pool—Paris Pathe Newsman Presents Detailed Record of Olympic Games.

Exhibitors Herald, August 9, 1924, p. 56

Status: Possibly Available

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman, Newsman)

Ethnicity: White (Cameraman, Newsman)

Media Category: Newsreel

Job Title: Photojournalist-Newsreel Shooter (Cameraman). Reporter (Newsman).

Description: Major: Cameraman, Newsman, Positive

Description: Minor: None

Pathe News No. 60 (1924)

Newsman. Pathe Newsman Offers Scenes of Olympic Athletes in Action.

PATHE NEWS No. 60: Pathe Newsman Offers Scenes of Olympic Athletes in Action—Views of Spectacular Maneuvers by Aeroplanes, San Antonio, Texas—Mussolini Rule Threatened as Fascisti Are Suspected, Rome, Italy—Three Generations of Coolidges, Washington, D. C.—Luis Firpo Arrives at Hoboken, N. J.—H. Grindell Matthews, Inventor of "Death Rays," Arrives, New York—Only Company of Crippled Boy Scouts in America, Oakhurst, N. J.—Kiddies Day at Ball Park, Washington, D. C.—Picturesque Procession of 138 Sailboats, Larchmont, N. Y.

Exhibitors Herald, August 9, 1924, p. 56

Status: Possibly Available

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman)

Ethnicity: White (Cameraman)

Media Category: Newsreel

Job Title: Photojournalist-Newsreel Shooter (Cameraman)

Description: Major: Cameraman, Positive

Description: Minor: None

Pathe News No. 70 (1924)

Cameraman. Pathe News Cameraman risks life in obtaining remarkable pictures of painters at work 1,000 feet in air. Camera keeps pace with Presidential candidates.

PATHE NEWS No. 70: Mr. and Mrs. Geo. Toombs and their 22 children pose for the Pathe News, Los Angeles—In the campaign arena—Camera keeps pace with Presidential candidates—Coolidge has campaign talk with Gen. Dawes at Plymouth, Vt.—Seagirt, N. J., John W. Davis opens campaign for Democrats—Orkney Islands, U. S. S. Richmond rescues Italian airman adrift in icy Arctic—Defy death to paint Eiffel Tower, Paris—Pathe News cameraman risks life in obtaining remarkable pictures of painters at work 1,000 feet in air—One billion cubic feet of gas destroyed at “gusher,” Laredo, Texas—Pathe News presents exclusive films of Harry Wills in training, Southampton, N. Y.

Exhibitors Herald, September 13, 1924, p. 53

Status: Possibly Available

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman)

Ethnicity: White (Cameraman)

Media Category: Newsreel

Job Title: Photojournalist-Newsreel Shooter (Cameraman)

Description: Major: Cameraman, Positive

Description: Minor: None

Pathe News No. 80 (1924)

Cameraman. Pathe News Cameraman gets pictures of the President of Mexico who decides to pose for the camera.

PATHE NEWS NO. 80: Epinard defeated second time at Aqueduct, N. Y.—Salmon stampede to reach spawning ground, Wrangle, Alaska—First review of Germany's fleet since 1914, Swinemunde, Germany—Theodore Roosevelt nominated for governor of New York, New York—Charles Dawes invades Minnesota, Red Wing, Minn.—President of Mexico poses for Pathe cameraman, Mexico City—North China floods make thousands homeless Tientsin, China—Body of vice consul slain in Persia, arrives in Washington, D. C.—Ovation given world fliers at San Diego, Cal.

Exhibitors Herald, October 18, 1924, p. 84

Status: Possibly Available

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman)

Ethnicity: White (Cameraman)

Media Category: Newsreel

Job Title: Photojournalist-Newsreel Shooter (Cameraman)

Description: Major: Cameraman, Positive

Description: Minor: None

Pathe News No. 95 (1924)

Cameraman. Pathe News Cameraman in Egypt comes across a camel camp and is invited to join a caravan en route for the Sahara discovering all sorts of interesting things.

Pathe News No. 95

Cairo, Egypt—With the wandering Pathe News cameraman in Egypt—he comes across an camel camp and is invited to join a caravan en route for the Sahara. (1—Sun and sand in endless stretches. (2—And when the Sun sinks in the West—praise be to Allāh. (3.—The Sahara too, is dry—and though they may go 7 days without drinking, they must have their daily meal. 4—

On guard against lurking dangers of the desert.

Exhibitors Trade Review, December 6, 1924, p. 32

Status: Possibly Available

Unavailable for Viewing

Type: Movie

Genre: Documentary

Gender: Male (Cameraman)

Ethnicity: White (Cameraman)

Media Category: Newsreel

Job Title: Photojournalist-Newsreel Shooter (Cameraman)

Description: Major: Cameraman, Positive

Description: Minor: None

Pathe News No. 101 (1924)

Cameraman. Pathe News Cameraman finds a lofty perch atop the Cologne Cathedral in Germany for a parting shot of Germany's biggest bell being placed in the cathedral.

News Reel Briefs

Pathe News No. 101

Cologne, Germany.—Germany's biggest bell to be placed in Cologne Cathedral; The flower-decked bell, weighing 28 tons, is borne through the streets in pageant style. 1—the next day, thousands gather at christening of the Cathedral's new "chimer." 2—Where the great bell will echo its silvery tones. 3—The ceremonies over, Pathe cameraman finds a lofty perch atop the Cathedral for a parting shot. Nantucket, Mass.—Eleven men narrowly escape as two ships run ashore in fog—heavy turf slowly pounds to pieces the fishing schooners "Evelyn and Ralph" and "Inez." 1—Massive combbers sweep relentlessly over the doomed craft. Ostia, Italy.—Fly over ancient Roman city on Tiber! First aerial pictures of recent excavations at Ostia, the "seaport of the Caesars" that flourished 2500 years ago. 1—Excavations, carried on over 100 years, have just brought the dead city's finest ruins to light. 2—Where Emperors once gathered—Ostia's famous Amphitheatre and the Forum. Watch The Sun.—Prepare for eclipse of sun—on Jan. 24, 1925, northeastern United States will see first total solar eclipse in 450 years. 1—Scientists muster telescopes and cameras to study the phenomenon; type of apparatus to be used 2—Giant cameras will be used to photograph the eclipse; note the apparatus mounted against tower, pointing its lens directly at

the sun. 3—Looking into the interior of a 65-foot camera. 4—Animated map portrays predicted path of the solar eclipse. (By Bert Green.) 5—Following sweep of the total eclipse across the United States. Fort DuPont, Del.—First U. S. Engineers in night battle; Exclusive pictures of Army "regulars" as they stage a spectacular midnight retreat. 1—"Covering up" the line of march—rifles and machine guns bark savagely to hold the "enemy". 2—As the troops fall back, they cross a bridge, illumined only by exploding bombs. 3—Foiling the pursuing foe—the bridge is blown up after the last platoon has crossed. In The Llmellight—United States to join Arms Traffic Conference at Geneva! Sec. of State Hughes, who accepts League of Nations' invitation to international parley. 1—Washington, D. C. East meets West—this time it's "Congresswomen!" Mrs. Nolan, retiring California Representative, greets Mrs. Norton (right) Representative-elect from N. J. 2—New York City. World's greatest runner to face America's best! Paaro Nurmi, Finnish star at Olympic Games, reveals his perfect stride in both "normal" and "Slow-motion." 3—Oklahoma City, Okla. (Oklahoma City Only.) Try the "goose trot" for excitement! City's belles guide their web-

footed "steeds" at top speed in unique racing event Cairo, Egypt. Egypt's acceptance of British terms lessens tension in East! First views of burial of Sir Lee Stack, Sirdar, whose assassination precipitated crisis. 1—The flag-draped coffin of the Governor-General of the Sudan proceeds in auminous silence. Bridgewater, Mass.—(Boston only) Fire sweeps State Normal School! 300 students are driven from halls in spectacular blaze, which destroys 2 buildings at a loss of \$1,000,000. (1—Only the shells of structures remain after the devastating flames have been conquered.

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Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None

Pathe News No. 196 (1924)

Cameraman. Pathe News Cameraman takes films in flight over Cairo.



Exhibitors Trade Review, January 19, 1925, p. 27

Status: Possibly Available
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman)
Ethnicity: White (Cameraman)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman)
Description: Major: Cameraman, Positive
Description: Minor: None

Pathe Review No. 26 (1924)

Interviewer. Camera interview with W. Granville Smith, famous artist and angler.

Pathe Review No. 26 includes "Arabian Days," a Pathecolor presentation; "Diamond Cut Diamond"—how a rough diamond is made into a "stone"; "The 'Toy' Railroad," a miniature railroad on a large country estate in England; "The Joy-Land of Japan," an Oriental Picnic at Hiroshima; and a camera interview with W. Granville Smith, famous artist and angler.

Moving Picture World, June 28, 1924, p. 823

Status: Possibly Available

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. 34 (1924)

Interviewer. Camera interview with William Ritschell, the marine painter.

Pathe Review No. 34 consists of a camera interview with William Ritschell, the marine painter; "South of Zero," a few parlor tricks with liquid air; "The Little Giant," a miniature steam launch that really works, and a Pathecolor, "The Unchanging China: The Ancient City of Hang-Chou-Fu."

Moving Picture World, August 23, 1924, p. 641

Status: Possibly Available

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

The Pell Street Mystery (1924)

Reporter Tip O'Neil (George Larson);

The star reporter investigates the shooting of a woman in Chinatown. He disguises himself as a tango dancer, escapes from the gang involved in the murder, rescues his kidnapped girlfriend, gets the murderer to confess and writes another scoop for his paper.

Newspaper Reporter Tip O'Neil (George Larson), who covers police headquarters, tries to solve a murder in Chinatown by joining a gang of crooks. They find out his identity, but the police save him and he not only gets the girl, but he also gets a scoop. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 50.

"... centering about a newspaper reporter who is running down clues to murderer of wealthy man in Chinatown. He takes up with a notorious gang and when they learn who he is they set upon him. The timely interference of the police saves him, and he wins a girl and a scoop for his paper as well." *Motion Picture News Booking Guide*, April 8, 1925, p. 63.



"This is the life," says George Blaisdell, former editor of the Exhibitors Trade Review, now West Coast production manager for Rayart. This still was taken during the filming of the George Larkin picture, "The Pell Street Mystery."

The Pell Street Mystery

Distributor: Rayart Pictures

Producer: Bob Horner Productions

Length: 5 reels

DIRECTOR.....JOSEF FRANZ

PLAYERS

Tip O'Neil..... George Larkin

Nell Blake.....Pauline Curley

Mazie Barnett.....Ollie Kirby

Count Verdaux.....Jack Richardson

TYPE: Story of a newspaper reporter who unearths and solves a mystery in Chinatown, New York.

HIGHLIGHTS: *Tip's escape from the den. . . . The escape from Mazie's apartment. . . . Fight on stairs in Ah Foo's house.*

Story: The police find Queenie Ross murdered. Tip O'Neil a newspaper reporter, is detailed to solve the mystery. He finds a cuff link on the body and recollects returning a similar one to Count Verdaux, a gang leader. Dressed as a tango dancer he gives an exhibition with Mazie, the Count's sweetheart. The gang is wise to Tip and goes for him. The lights go out and Tip escapes. He learns his sweetheart turned off the lights. Nell is brought to Ah Foo's rooms by a trick. Tip learns of her captivity goes to get her and a fight follows. The police arrive and the murderer confesses. Tip gets another scoop for his paper.

Exhibitors Herald, February 14, 1925, p. 56

PELL ST. MYSTERY

Rayart production of story by Jeanne Poe and George Larkin. Directed by Joseph Franz and supervised by Robert J. Horner. George Larkin starred. At Stanley, New York, Jan. 19, one day. Running time, about 65 minutes.

The name is the tip-off for Chinatown stuff. Filled with glaring directorial errors and cheap sets, at the same time it is possessed of an undeniable and impressive audience punch. George Larkin is a police headquarters reporter, who comes to work in a pearl gray hat and a suit for which he walked up many flights. Hopped into a murder mystery in Chinatown. Despite its "Pell Street," the locale isn't New York's. He wins himself a blonde gal. After fighting and chasing a flock of thugs and Chinks, goes into a clinch.

Larkin is the only name, but others flashed are Florence Stone, Frank Whitson, Ollie Kirby and Jack Richardson, none of whom do more than sublimated suping. The Chinamen used are conventionally shifty and given to walking with crooked knees, but even at that they form the elementary interest of the plot.

For the cheap daily changes this one fills the bill. *Sisk.*

Variety, January 21, 1925, p. 36

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Male (Tip O'Neil)

Ethnicity: White (Tip O'Neil)

Media Category: Newspaper

Job Title: Reporter (Tip O'Neil)

Description: Major: Tip O'Neil, Very Positive

Description: Minor: None

The Perfect Flapper (1924)

Reporter. Newspaper.

Reporter “flash-lights” a picture of the roadhouse balcony scene with an old-fashioned girl and her older sister’s husband both unknowingly drunk who dressed up as Romeo and Juliet. Their so-called affair gets into the newspaper and the man’s outraged wife threatens divorce.



Because she is modest and relatively old-fashioned, young debutante Tommie Lou finds herself unpopular at her coming-out party. Resorting to unconventional jazz attitudes, she becomes a great success at the cost of provoking a quarrel and a divorce suit between a married couple. When she falls in love with the wife's lawyer, however, the divorce case is forgotten, and she reforms. *American Film Institute Catalog of Feature Films*

The Perfect Flapper

Distributor: FIRST NATIONAL

Producer: First National

Length: 7 reels

DIRECTOR.....JOHN FRANCIS DILLON
 AuthorJessie Henderson
 AdaptorEarl Hudson
 CameramanJ. C. Van Trees
 SubtitlesMarian Fairfax

PLAYERS

Tommie Lou PemberColleen Moore
 Pember, Lou's father ..Charles Wellsley
 Aunt Sarah Lydia Knott
 Dick Quayle Sydney Chaplin
 Gertrude Quayle Phyllis Haver
 Reed Andrews, lawyer Frank Mayo

TYPE: Comedy-drama of modern society life, with a young girl sweet by nature, attempting to imitate the fast set.

*HIGHLIGHTS: The near-scandal between Tommie Lou and Dick when they are seen together in a road house.
 . . . Big party in the moving house.
 . . . Wild party scenes.*

STORY: Tommie Lou's aunt Sarah gives her a big party but when the guests fail to appear, she goes out with Dick Quayle. At a roadhouse an enterpris-

ing reporter snaps their picture and Dick's wife, Gertrude, starts divorce proceedings. Tommie falls in love with Gertrude's cousin Reed, her lawyer, and finally she takes Dick back while Tommie Lou finds complete happiness away from the jazz crazed society friends, with Reed.

Exhibitors Herald, June 7, 1924, p. 55

PERFECT FLAPPER

First National picture starring Colleen Moore. Adapted from a story by Jessie Henderson with John Francis Dillon the director. Showing at the Strand, New York, week of June 22. Running time, 72 mins.

Tommie Lou Pember.....Colleen Moore
Dick Trayle.....Sydney Chaplin
Gertrude Trayle.....Phyllis Haver
Aunt Sarah.....Lydia Knott
Reed Andrews.....Frank Mayo
Joshua Pember.....Charles Wellesley

Another depiction of the feminine flightweights by Miss Moore in which she gives a corking performance and the picture, as a whole, is major entertainment for the upper class houses, especially during the heat.

Going to great lengths for comedy in some instances, far-fetched and not any too plausible in the body of the story, the picture, despite this, keeps its head up because of the star, a speedily tempoed action and the capable support.

The scenario has been constructed to point a moral in the latter stages of the film's footage whence comes an argument between the girl and her serious-minded lover spaced by lengthy subtitles which hashes over the general situation of the plight of the modern girl. While it may "square" the character on the screen the title debate simply flashes as so much reading matter, will hardly cause concentration from the parents and is sure to sponsor an outburst of bright and witty sayings from the youths with their girl friends in the audience. It could have been advantageously eliminated, and at least scissored, for there's little use attempting to make an audience think while viewing a vehicle of this type.

The story opens with the prim and proper costume coming out party of Tommie Lou (Miss Moore) which remains a lifeless affair until the boys present make merry with the grape juice punch. Realizing herself as just a nice girl from a

good family Tommie goes into tears and is soothed through consecutive glasses of the gingered refreshment served by her older sister's husband (Chaplin), also known as inoffensive, harmless and safe.

Resulting in a "stew" duet the couple, in full Romeo and Juliet regalia, drive to a roadhouse where they run into numerous acquaintances and a balcony scene is flash-lighted by a newspaper cameraman. It brings a split between the husband and wife (Phyllis Haver) with the institution of a divorce action.

The lawyer (Frank Mayo) is the cousin of the wife, friendly with the husband and they finally figure the only way to smooth the ruffled waters is by Tommie Lou and Andrews, the plaintiff's representative, to stage a love affair. The assumed "crush" is on the level with the girl and the legal aspirant eventually gives in, too, which assures the usual cut and dried finish.

Backed by a couple of augmented settings Dillon has carried the theme along at a fast pace albeit the girl climbing a Fifth avenue traffic tower in order to ask the policeman in charge for a match seemed a more than necessary bit while, on the other hand the culmination of the coming out party which had more waiters than guests present with the recipients of the invitations deciding to wait upon the waiters proved a touch that will draw attention.

Miss Moore, currently identified with this type of portrayal, has contributed a neat performance that will enhance her standing as a flapper although there is the danger she may not be able to stand from under when this seige against modern youth quiets down.

Syd Chaplin is both prominent and efficient enough to tally a close second while Mayo, Miss Haver and the remaining members of the cast register as colorless in comparison to the first named pair.

It totals a neat presentation that

On this trip he is the first officer under Capt. Clarke (Geo. Fawcett) while his rival Charles Crosby is second officer. The ship is struck by a typhoon in the China Sea and founders. Young Crosby getting home first tells that the captain and first officer were both drunk on the trip and that while he did all that he could to save the vessel, they overruled him.

Then it is up to the captain and his young first officer to vindicate themselves which they eventually do, and Jack wins the girl.

The picture is ably directed and there is considerable amount of comedy as well as real drama in the story, which is a 100 per cent clean tale, no sexy stuff at all, but still a picture that is sure to get the crowds.
Fred.



Variety, June 25, 1924, p. 26

"The Perfect Flapper"

Colleen Moore in Amusing First National
Film Which Presents New Angle
on the Flapper

Reviewed by C. S. Sewell

That interesting product of our modern civilization, the flapper, has furnished the inspiration for so many pictures already that it would seem next to impossible to approach this subject from a new angle, but that is just what has been done in the First National Picture, "The Perfect Flapper," and in addition, the story has been handled along different lines from the usual production of this type.

This picture is based on the idea that the modern girl is face to face with the problem "what kind of a girl must I be to be the sort of a girl the boys want me to be?" and infers that the flapper is the answer to this question, that is that the modern girl "flaps" because the boys like that kind.

The theme is worked out in the person of a quiet, shy, "old-fashioned" girl who as the result of too much punch with a kick, flaps rather violently, and when she sees how this attracts the boys, she becomes a perfect flapper, convinced that this is the way to win the man she loves. She succeeds, but he denounces her and it is only when he finds that she is anything but a flapper at heart that the happy ending is brought about.

There is a lot of good comedy in this picture, most of it as a result of Colleen Moore and Sydney Chaplin becoming hilarious because of too much anti-Volstead punch. Their feigning of intoxication may jar the super-sensitive, but it is certainly funny, especially where Colleen starts to cry. These scenes have been handled in a broadly farcical manner and include a burlesque on the balcony scene from Romeo and Juliet.

There is good human interest and a pleasing romance, and combined with the really excel-

lent work of Colleen Moore and a capable supporting cast, the picture should afford pleasing entertainment for the vast majority of patrons. Colleen certainly is effective as a flapper, and Frank Mayo is well cast as the hero.

There are not as many jazz scenes as might be expected, but that does not mean that the picture is lacking in pep. A particularly effective sequence shows a jazz party in a big house as it is being moved along the road by means of big auto trucks. The production is well staged, it was directed by John Francis Dillon, who also directed Colleen in "Flaming Youth."

"The Perfect Flapper" looks like a box-office winner.

Cast

Tommie Lou Pember.....	Colleen Moore
Dick Trayle.....	Sydney Chaplin
Gertrude Trayle.....	Phyllis Haver
Aunt Sarah.....	Lydia Knott
Reed Andrews.....	Frank Mayo
Joshua Pember.....	Charles Wellesley

Story by Jessie Henderson.

Scenario by Earl Hudson.

Photographed by J. C. Van Trees.

Directed by John Francis Dillon.

Length, 7,000 feet.

Story

Tommie Lou Pember, a quiet, shy, old-fashioned girl gives a party but only a few friends respond and the party is a failure because there is no pep. Some of the boys put a "kick" in the punch and quiet Dick Trayle, not knowing this gives Tommy a glass. After several of these they get so lively they go to a road house in their costumes of Romeo and Juliet and the affair gets in the newspaper. Next day all of Tommie's friends flock around her. Trayle's wife threatens divorce and Tommie who has fallen for Mrs. Trayle's lawyer, Andrews, suggest that he appear to be her sweetheart. Believing you must be a flapper to catch a man, Tommie outflaps the bunch. Andrews falls in love with her but denounces her flapper tactics. Tommie is disconsolate, but Andrews learns the truth about her and asks her to marry him. Trayle and his wife are reconciled.





Exhibitors Trade Review, May 24, 1924, p. 80

Status: Print exists in the Library of Congress film archive
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Reporter). Group.
Ethnicity: White (Reporter). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Reporter). Unidentified News Staff.
Description: Major: Reporter, Negative
Description: Minor: Unidentified News Staff, Neutral

Pixie at the Wheel #1: Miles Against Minutes (1924)

American Reporter Pixie O'Hara (Peggy Worth) gets some help from an English motorist Charles Cromwell (Walter Tennyson) in reporting a story.

O'Hara is an American girl racing motorist who runs out of money and is compelled to become a journalist. As a newcomer to journalism she is assigned to interview the Prime Minister who is out of town. She is beaten by the opposition and is unhappy when she meets Charles Egbert Cromwell. A speedster whose license was taken away for 12 months and a fine. From then on her luck changes and she scores a scoop. With the aid of her racing car, Pixie achieves wonderful feats for her paper while the dawn of true love takes its usual screen course. Summary taken from *Variety* review, September 3, 1924, pp. 25. 47

PIXIE AT THE WHEEL

London, Aug. 20.

Controlled by the Phillips Film Company, produced by Lee Morrison, and featuring Peggy Worth, this series of six two reels are up to the average of their class. As the title denotes, motoring provides the basis of the stories which, however, do not rely solely upon motoring stunts for effectiveness. The stories are all capital and the continuity is fair, although a little judicious cutting would be a great improvement. The direction is, on the whole, good and care has been taken to give a big diversity of scene. The producer goes astray, however, when he allows a speedometer to register a mile a minute and shows the car travelling at half the speed or less. This, however, is probably filmic license.

The stories tell of the adventures of Pixie O'Hara an American girl racing motorist who, through financial reverses, has been compelled to become a journalist. As a newcomer to journalism she is naturally assigned to interview the Prime Minister who is, however, out of town. Being a "special" on an important paper she is beaten by this information and is ruminating on the general rottenness of things when she meets Charles Egbert Cromwell, a nephew of a Bishop, whose natural aptitude for "speeding" has been hampered by having his license taken away for 12 months and a \$250 fine. They become acquainted through Charles' car and he suggests she drive him back to town. She agrees.

On their way they see an aeroplane descend and to Pixie's surprise the passenger is the Prime Minister. She remembers her job as a journalist and makes him consent her paper shall have the exclusive story of the negotiations he is carrying through. Then she drives him to the Foreign Office.

True to the word of a Prime Minister (no P. M. ever makes promises he cannot or won't fulfill) he gives her the story and she tears off to her paper. Arriving at the office she leaves Charles outside while she gets on with her job. Finishing she finds Charles has gone but has left a note giving her the use of the car for the 12 months he is barred from using it. With the aid of the car Pixie achieves wonderful feats for her paper while the dawn of true love takes its usual screen course.

Much of the attractiveness of this series will be found to exist in the beautiful scenery used up in the adventures. The camera work is very good.

Peggy Worth is quite acceptable as Pixie and without reaching stellar distinction puts the part over well. Walter Tennyson is ex-

(Continued on page 47)



Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Crime-Mystery-Thriller
 Gender: Female (Pixie O'Hara)
 Ethnicity: White (Pixie O'Hara)
 Media Category: Newspaper
 Job Title: Reporter (Pixie O'Hara)
 Description: Major: Reporter, Negative
 Description: Minor: Minor

Pixie at the Wheel #2: Speeding into Trouble (1924)

American Reporter Pixie O'Hara (Peggy Worth) gets some help from an English motorist Charles Cromwell (Walter Tennyson) in reporting a story.

Status: Unknown
 Unavailable for Viewing

Type: Movie
 Genre: Crime-Mystery-Thriller
 Gender: Female (Pixie O'Hara)
 Ethnicity: White (Pixie O'Hara)
 Media Category: Newspaper
 Job Title: Reporter (Pixie O'Hara)
 Description: Major: Reporter, Negative
 Description: Minor: Minor

Pixie at the Wheel #3: Peacetime Spies (1924)

American Reporter Pixie O'Hara (Peggy Worth) gets some help from an English motorist Charles Cromwell (Walter Tennyson) in reporting a story.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Female (Pixie O'Hara)

Ethnicity: White (Pixie O'Hara)

Media Category: Newspaper

Job Title: Reporter (Pixie O'Hara)

Description: Major: Reporter, Negative

Description: Minor: Minor

The Reckless Age (1924)

Owner of a local newspaper, a scandal sheet. Girl's father, Spencer Meyrick (John Stepping) buys the paper to suppress the story.

Lord Harrowby, about to marry Cynthia Meyrick, takes out an insurance policy against the loss of his wealthy bride. Sent to usher at the proceedings, the company's confidential agent, Dick Minot, falls for Cynthia, and through a series of comic situations he wins her and fulfills his obligation. *American Film Institute Catalog of Feature Films*



This comedy-drama was based on the novel *Love Insurance* by Earl Derr Biggers and stars all-American boy Reginald Denny (at least he played all-American boys until sound pictures revealed his British accent). Denny is Dick Minot, who is employed by Floyd's Insurance Company. Lord Harrowby (William Austin) has taken out a hundred-thousand-dollar policy insuring his upcoming wedding to heiress Cynthia Meyrick (Ruth Dwyer). Minot is sent off to make sure that the wedding takes place, and meets Cynthia on the train. The two fall for each other, but Minot is determined to do his job and make sure that Cynthia marries Harrowby. He even exposes a Lord Harrowby impostor and saves the real Harrowby from some trouble with a chorus girl. But Harrowby, who is broke, assigns the policy to Wells (Tom McGuire), and Cynthia breaks the engagement because of it, which cancels it completely. So Minot is able to win Cynthia without upsetting his employers. Janiss Garza, *allmovie.com*

<https://www.allmovie.com/movie/the-reckless-age-v107382>

"The Reckless Age"

Reginald Denny Is Star of Bright and
Amusing Universal Comedy Drama
Released as a Jewel

Reviewed by G. S. Sewell

For its second Jewel production for the new season, Universal is offering "The Reckless Age," starring Reginald Denny, and it bids fair to duplicate the record of this star's previous successes. It is a bright and unusually entertaining whimsical comedy drama that should please immensely.

Based on a magazine story, "Love Insurance," by the popular writer, Earl Derr Biggers, this picture has a peppy and out-of-the-ordinary plot which holds the attention because of its novelty and cleverness. It concerns a youth employed by an insurance company who is sent with an English lord to see that nothing prevents his wedding to a wealthy American girl. Naturally the chap falls in love with the girl and his love is returned, but he must make good for his company. The plot is complicated by the appearance of a bogus lord, but events finally work out in favor of the hero.

Harry Pollard has given this picture excellent direction. He has at all times maintained the breezy nature of the story and filled it at every conceivable point with comedy touches that are sure-fire and which serve to carry forward the romantic note. There are a lot of smiles and chuckles and a number of good laughs in this film, and you will feel that the hour spent watching it has been an enjoyable one. Most of the story is played as straight comedy, but with the introduction of the bogus lord, his kidnapping and exposure, farce is injected. This note also creeps out in a smashing fight scene where the hero goes to a newspaper office and licks everybody in sight. Some may consider that this is overplayed, but it all makes for good fun, and after all the story is a whimsical one and not to be judged from a rigid standpoint of plausibility.

Reginald Denny is excellent in the leading role, and Ruth Dwyer gives a fine performance as the girl. The remainder of the roles are well portrayed and everyone seems to have entered into the spirit of the story. There are some scenes in connection with a slow train and a Ford taxi that are comedy gems.

"The Reckless Age" is not by any means a jazz picture as its title might suggest, and there are no cabaret scenes or wild parties. It is just a straightforward comedy drama

that provides mighty good entertainment which we believe your patrons will like. We enjoyed every minute of it, even though some may consider us as hard-boiled, and predict for it a good record at the box office.

Cast

Richard Minot.....	Reginald Denny
Lord Harrowby.....	William Austin
Cynthia Meyrick.....	Ruth Dwyer
Jenkins	Frank Leigh
Trimmer	Haydn Stevenson
Wells	Tom McGuire

Based on story, "Love Insurance," by Earl Derr Biggers.

Directed by Harry Pollard.

Length, 6,954 feet.

Story

Floyd's Insurance Agency issued a \$100,000 policy guaranteeing the wedding of Lord Harrowby to Cynthia Meyrick, and Richard Minot is sent along to see that nothing happens to prevent the wedding. En route he meets Cynthia on the train and they are attracted to each other. Sticking to his job, however, Richard leaves no stone unturned to see that the marriage takes place. He even kidnaps a fake Lord Harrowby and gets the real one out of a scrape with a chorus girl. Lord Harrowby, being in need of money, assigns his policy to Wells, who arranges with the owner of the local newspaper to print the full story. Richard learns of the plan and licks both of them. Cynthia breaks the engagement because of Harrowby's action and this cancels the policy. Both Cynthia and Richard decide to leave the town. They meet when both try to take the same taxi, but do not speak. Finally, however, Cynthia relents and all ends happily.

THE RECKLESS AGE

Universal-Jewell production, starring Reginald Denny. Adapted from a Saturday Evening Post story by E. D. Bigger and directed by Harry Pollard, with William Fildew the photographer. Showing at the Rialto, New York, week of June 8. Running time, 79 minutes.

Dick Minot.....	Reginald Denny
Cynthia Meyrick.....	Ruth Dwyer
Henry Trimmer.....	Hayden Stevenson
Lord Harrowby.....	William Austin
Mrs. Meyrick.....	May Wallace
Spencer Meyrick.....	John Steppling
Martin Well.....	Tom McGuire
George Jenkins.....	Frank Leigh
Manuel Gonzale.....	Fred Malatesta
Minot's Chum.....	Gino Carrado

Universal's follow-up on "Sporting Youth" and working the continuation of the Reginald Denny series may fill the void in light comedy portrayals left by Wallace Reid. The film is inconsequential film material but favorable to the star because of his performance which will satisfy his personal following and should place other spec-

tators in a receptive frame of mind for future efforts.

Not given over to any great degree of action this release mainly relies upon the script, inserted "gags" and individual contributions by the players to get it across.

The story is in a thin vein, insufficient to stand by itself, hence the main burden rests upon Denny's shoulders and his supporting cast.

The picture is unquestionably meagre material for first run house consumption but marks a legitimate performance by Denny that should do him the world of good.

The narrative evolves from an English nobleman insuring himself against the possible failure of his marriage to an American heiress. Denny is the company's representative to see that the marriage goes through, but he falls in love with the girl instead.

The appearance of a bogus titled gentleman assuming the same nom de plume as the bridegroom to be makes for complications, with Denny the one who must straighten out all angles to save his company the \$100,000 the policy calls for.

The turning over of the policy by the Count as collateral upon a \$5,000 loan leads to a scandal sheet getting hold of the story whence the situation becomes known to the girl and her father, with the latter forced to buy the paper to suppress the issue. The terms of the policy are violated by the loan transaction which makes it clear sailing for Denny to win the girl without involving his company.

Located principally within a hotel there has been little need for more than normal expenditure in settings while the only chance Denny has to cut loose with his boxing comes in a rough and tumble scrap that takes place within the "yellow" paper's offices. Two comedy jaunts over rough roads in the same small car by Denny and the girl are relied upon as the principal laugh obtainers.

Ruth Dwyer does acceptably opposite Denny, with William Austin also turning in a capable bridegroom, Lord Harrowby.

A half-filled house Sunday afternoon seemed to adhere to a neutral morale in regarding the film as a whole, but if nothing else it brings forth that Denny can accomplish other things before the camera besides a battle within a ring and driving automobiles. *SKlg.*

REGINALD DENNY IN WINNING ROLE

*Star of 'Reckless Age' Scores Big Hit
as Hero of Rattling Farce Comedy*

*THE RECKLESS AGE. Universal Jewel
Photoplay. Adapted from Earl Derr
Bigger's Story, "Love Insurance." Direc-
tor, Harry Pollard. Length, 6,954 Feet.*

CAST AND SYNOPSIS

Cynthia Meyrick	Ruth Dwyer
Richard Minot	Reginald Denny
Manuel Gonzale	Fred Malatesta
Martin Wall	Tom McGuire
Lord Harrowby	William Austin
Spencer Meyrick	John Stepping

Lord Harrowby takes out insurance against failure of his match with an American heiress, Cynthia Meyrick. The insurance company assigns Richard Minot to see that the marriage takes place. En route to Florida Minot meets and falls in love with Cynthia, but determines to do his duty. Another man appears and claims falsely to be Lord Harrowby and Minot has him kidnapped and held aboard a yacht. After many bewildering adventures, Minot succeeds in protecting his employers' interests, but wins the girl himself.

By GEORGE T. PARDY

A RATTLING good farce comedy which should swell box office receipts wherever it is shown, "The Reckless Age" registers as a worthy successor to "Sporting Youth," in which Reginald Denny scored such a hit, and the many admirers of the popular star will wax just as enthusiastic over this feature.

The picture is a riot of laughs from beginning to end, moves at top-speed all through its seven reels, is well directed, photographed and presented by a clever cast. When a British Insurance Company issues a policy covering the possible failure of a match between Lord Harrowby and an American heiress, Richard Minot is sent to keep a watchful eye on the proceedings and hasten the wedding along. Complications set in when he falls in love with the prospective bride, but struggles desperately to do his duty.

One can imagine the farcical possibilities in a theme of this kind, and we'll say they have been taken advantage of to the limit. From the initial meeting aboard the Florida-bound train between hero and heroine, the fun comes thick and fast, never for an instant does the whirling action slacken, and as for suspense—there are few screen comedies to be compared with "The Reckless Age," so far as ability to keep an audience guessing is concerned. Certainly Director Harry Pollard and his players deserve unstinted credit for the brisk workmanlike way they have put this picture over.

Richard Denny plays the part of Richard Minot with tremendous dash and vigor, as though his whole heart was in the role, a natural and pleasing performance sure to add fresh lustre to his reputation. Ruth Dwyer is a fascinating heroine and every member of the supporting cast contributes heavily to the film's success. Clear, distinct photography, with many beautiful exteriors, is in evidence.

You can safely exploit this as a real cure for the blues, a comedy with fun in every foot, offering a good love story and great acting. Besides the principals, the names of Fred Malatesta, Tom McGuire, Hayden Stevenson, May Wallace and William Austin are worth featuring in your advertising campaign.

Exhibitors Trade Review, June 7, 1924, p. 29



Status: Print exists

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Newspaper Owner, Spencer Meyrick)

Ethnicity: White (Newspaper Owner, Spencer Meyrick)

Media Category: Newspaper

Job Title: Publisher (Newspaper Owner, Spencer Meyrick)

Description: Major: Newspaper Owner, Spencer Meyrick, Negative

Description: Minor: Minor

The Regent's Park Mystery (Old Man in the Corner No. 7) (1924)

Reporter Mary Hatley (Renee Wakefield). An old man tells a girl reporter how he solved a crime.

1924 British film (Stoll/2 reels), an episode in the *Old Man in the Corner* series based on a story by Baroness Orczy. An armchair detective known as the Old Man in the Corner solves a crime while sitting in a tea shop and tells the solution to a young woman journalist. Rolf Leslie played the Old Man and Renee Wakefield was journalist Mary Hatley with supporting cast of John Hamilton and Molly Johnson. D.P. Cooper was the cinematographer and Hugh Croise wrote the adaptation and directed. Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, p. 190

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Female (Marty Hatley)

Ethnicity: White (Mary Hatley)

Media Category: Newspaper

Job Title: Reporter (Mary Hatley)

Description: Major: Mary Hatley, Positive

Description: Minor: None

The Rejected Woman (1924)

Radio News. News on the radio of the death of the hero's father is sent by a Gotham broadcasting station and received in the northland by a friend who communicates it to his son. One periodical said it "was a novel idea and thoroughly modern." One of the first uses of the radio to communicate news in silent films.



Scenes from *The Rejected Woman* (1924)

Aviator John Leslie meets Diane Du Prez in Canada when he seeks shelter from a storm, but returns home at the news of his father's death. Sent by her father to New York, Diane goes out socially with John, but her rough dress and manners are unacceptable to his friends. She accepts an offer from Dunbar, John's business manager, to give her financial aid. Her father's interference causes John to marry Diane; and though at first he rejects her when he learns of her arrangement with Dunbar, they are eventually reconciled. *American Film Institute Catalog of Feature Films*

John Leslie (Conrad Nagel) and Craig Burnett (Antonio D'Algy) land their plane near a small Quebec town. Leslie becomes infatuated with Diane DuPrez (Alma Rubens), although her father (George MacQuarrie) wants her to marry Jean Gagnon (Bela Lugosi, who had just recently begun making films in the U.S.) During a walk, Diane and Leslie are caught in a snowstorm and forced to seek shelter overnight. The hamlet is scandalized. When Leslie returns to New York because of the death of his millionaire father, DuPrez sends his "ruined" daughter there to stay with her aunt. Leslie finds her rural ways a lot less appealing in the big

city. His business manager, James Dunbar (Wyndham Standing), takes her aside and offers to send her to Europe to gain some polish. When Diane returns in style, Leslie falls in love with her all over again and they marry. Then Dunbar reveals that he spent the money to send Diane to Europe and Leslie presumes the worst. When he discovers that it was all a plot on Dunbar's part to get his hands on the Leslie fortune, the two men battle it out with their fists, and Leslie and Diane reconcile. Janiss Garza, *allmovie.com*
<https://www.allmovie.com/movie/the-rejected-woman-v107554>

The Rejected Woman

(Goldwyn-Cosmopolitan—Eight Reels)

(Reviewed by Frank Elliott)

THIS is undoubtedly the most pretentious production that Distinctive has so far contributed to the Goldwyn program. Its plot sweeps from the snow-covered wastes of northern Canada to the haunts of the idle rich in New York. It is a picture that has many points of appeal. There is romance, adventure, thrills, tense drama and real heart interest.

The action begins in Canada where the audience is introduced to some very fine snow scenes and the first thrill when the hero is injured falling down a steep bank during the terrific blizzard. Then after the hero and the girl are forced to remain in a cabin overnight and the former is driven away by the father after consenting not to kill him, the scenes shift to Broadway and the production takes on a very elaborate appearance presenting a series of lavishly furnished interiors of homes, offices, hotels and cabarets.

The picture offers a goodly quota of stirring episodes. The radio is introduced in the early reels when the news of the death of the hero's father is sent into the ether from a Gotham broadcasting station and received in the northland by a friend who communicates it to the son. A novel idea and thoroughly modern. Comedy is injected into the meeting of the directors of the Leslie estate as John, the son, presides, but is continually being called on the phone by "wild women," or forgetting business in thoughts of the latter.

There are some tense scenes as Leslie, embarrassed by the manners of Diane in a swell cabaret, is deserted by the latter who accepts a proposal of Leslie's enemy, Dunbar, to provide her with money and clothes and send her abroad. The drama continues when the girl returns, more beautiful than ever, and when having wed Leslie, her past is exposed by Dunbar who succeeds in breaking up the happy home by showing the husband checks endorsed by Diane.

Alma Rubens is an attractive heroine and acquits herself creditably in the emotional moments. Conrad Nagel is an acceptable hero. The remainder of the cast is adequate.

THEME. Society romance dealing with the adventures of a Canadian northwest beauty who is sent to New York where she enters into a compromising proposition with the enemy of the hero.

PRODUCTION HIGHLIGHTS. The injury of Leslie during the blizzard in the northland. The discovery of the two in the cabin by the father and the driving of Leslie from the country. The scenes in which Dunbar, hoping to ruin Leslie, exposes Diane as the woman he has been supporting. The elaborate interiors.

DIRECTION. Keeps things going along fairly well with several well planted dramatic moments. Has been able to inject novelty by use of radio and airplane.

EXPLOITATION ANGLES. Tie up with the radio stores using photos of the broadcasting scenes. Play up the names of Nagel and Rubens. Play up the scenes of New York life. If you have an airplane field near your town engage one of the aviators to drop heralds.

DRAWING POWER. Should go over in the larger houses and please most of the patrons.

SUMMARY. Quite a pretentious production that is acted by a cast of the first water. Possesses many gripping situations and filled with elaborate sets. Has novelty of appeal through use of the nation's hobby — the radio.

THE CAST

Diane DuPrez	Alma Rubens
Jean Gagnon	Bela Legosi
Samuel DuPrez	George MacQuarrie
John Leslie	Conrad Nagel
Craig Burnett	Antonio D'Algy
Peter Leslie	Aubrey Smith
Leyton Carter	Frederick Burton
James Dunbar	Wyndham Standing
Aunt Rosa	Mme. La Violette
Lucille Van Tuyl	Lenore Hughes

By John Lynch. Directed by Albert Parker. Adapted by John Lynch. Photographed by Roy Hunt.

SYNOPSIS. Landing "somewhere in Canada" from his airphane, John Leslie meets Diane Duprez. During a walk they are overtaken by a snow storm. Leslie falls down a slippery slope and is injured. The two are forced to seek shelter over night in a cabin. Diane's father is furious and after Leslie has returned to New York, he sends Diane to the same place "until the folks forget the scandal." They are married, but soon Leslie hears that another man has been paying Diane's bills and he leaves her. Eventually everything is explained.

"The Rejected Woman"

Goldwyn-Distinctive Feature with Alma Rubens and Conrad Nagel Offers Excellent Entertainment

Reviewed by C. S. Sewell

For its newest release through Goldwyn, Distinctive Pictures Corp., is presenting a strongly dramatic story that holds the attention from the first flash to the final fade-

out. It should appeal to every type of audience and prove an excellent box-office attraction.

It is a virile story of the romance between a French-Canadian girl and a young New York millionaire. The story shows how, after falling in love with her in her home surroundings, the hero was ashamed of her when she came to New York, how she innocently accepted the offer of a supposed friend to pay the expenses to fit her to be the hero's wife; however, after marrying him the hero learns of this situation, suspects the worst and rejects her as his wife; and how he later learns the truth and begs her forgiveness.

The story starts off as straight drama in the midst of effective snow scenes which provide opportunities for strong dramatic sequences and thrilling incidents. Then it shifts to New York with the introduction of the villain in the person of the supposed friend. This character is effectively handled and you are kept in suspense as to his real motives until the climax where it is revealed that his plan is to discredit the hero's wife, thereby gaining control of the fortune. From this point the action is rapid and melodramatic right up to the end, where the hero overcomes him in a snappy fight and takes the girl in his arms.

The picture has been given an excellent production with scenes ranging from a snow covered settlement in Quebec in the dead of winter to the magnificent home of the young millionaire. The story is developed along out-of-the-ordinary lines; suspense is well maintained, as you cannot figure ahead what will happen next. The heroine at all times strongly maintains the sympathy of the audience and her splendid fight to win and hold the man she loves keeps the spectator interested.

Conrad Nagel is effective in the role of the millionaire hero and Alma Rubens does excellent work as the heroine. Wyndham Standing as the villain gives a good performance, George MacQuarrie gives a forceful portrayal as the stern father of the girl and the remainder of the cast is entirely adequate.

With its intriguing title, its virile story, excellent acting and production values, we believe that you will find "The Rejected Woman" a thoroughly worth while attraction that will satisfy the great majority of your patrons.

Cast

Diane DuPrez.....Alma Rubens
 John Leslie.....Conrad Nagel
 James Dunbar.....Wyndham Standing
 Samuel DuPrez.....George MacQuarrie
 Jean Gagnon.....Bela Lugosi
 Craig Burnett.....Antonio D'Algy
 Lucille Van Tuyl.....Leonora Hughes
 Madame Rosa.....Mme. La Violette
 Peter Leslie.....Aubrey Smith
 Leyton Carter.....Fred Hurton

Story and scenario by John Lynch.

Directed by Albert Parker.

Photographed by Roy Hunt.

Length, 7,761 feet.

Story

John Leslie and Craig Burnett in an aeroplane descend in a small hamlet in Quebec, where John becomes fascinated by Diane DuPrez, incurring the enmity of Jean Gagnon, whom her father wants her to marry. News of the death of John's millionaire father reaches him by radio and he returns home. Diane's father sends her to her aunt in New York. John takes her to lunch but contrasts her dress and manners with his swell friends. She accepts the proposition of Dunbar, who is manager of John's business, that he will finance her trip to Europe, where she can fit herself to become John's

'REJECTED WOMAN' SHOULD MAKE GOOD

*Up-to-Date Melodrama With Radio and
Aero Trimmings Possesses
Popular Appeal*

THE REJECTED WOMAN. *Distinctive
Photoplay. Released by Goldwyn-Cosmo-
politan. Author, John Lynch. Director,
Albert Parker. Length, 7,760 Feet.*

CAST AND SYNOPSIS

Diane DuPrez	Alma Rubens
John Leslie	Conrad Nagel
James Dunbar	Wyndham Standing
Samuel DuPrez	George MacQuarrie
Jean Gagon	Bela Lugosi
Craig Burnett	Antonio D'Algy
Lucille Vantroy	Leonora Hughes
Madame Rosa	Mme. La Violette
Mary	Betty Jewel
Peter Leslie	Aubrey Smith

The descent of John Leslie's aeroplane in a Canadian hamlet leads to his acquaintance with Diane DuPrez. News of his wealthy father's death brings him back to New York, where Diane appears later. Her rustic manners and garments contrast unfavorably with the society atmosphere in which Leslie moves. She accepts James Dunbar's apparently honest offer to send her abroad to study music and absorb culture. Leslie weeds her on her return but is led to believe her false. Diane goes back to Canada, Dunbar following. Leslie learns the truth, arrives in his plane, thrashes Dunbar and is reconciled to his wife.

By GEORGE T. PARDY

contrast to the bleak Canadian wilds. No expense has been spared in filming the feature, and the photography, both as regards exterior and interior shots, registers as the acme of skilled camera technique.

You get another contrast jolt when Diane returns from Europe, dolled up in the latest fashion, her wild flower beauty transformed into a hot house plant of alluring splendor. Dunbar's exposure of the girl as a supposed light-of-love, whom he has been supporting, her retreat, broken-hearted and wretched, to the scene of her former drudgery follow in due course.

You will find "The Rejected Woman" a title with good exploitation possibilities. The broadcasting scenes are worth playing up and probably tie-ups with radio stores can be arranged. Don't hesitate about praising the story's romantic glamor, its decisive thrills, magnificent settings and society lure. Tell the women folks about the gorgeous gown display, boost the film's photographic excellence and mention the names of Conrad Nagel, Wyndham Standing and Alma Rubens.

* * *

THIS Goldwyn-Cosmopolitan release ought to make money for the exhibitor wherever it is shown. It is extremely up-to-date in the true sense of that phrase as applied to showmanship angles, making the most of radio and aeroplane, offering elaborate settings, society atmosphere contrasted sharply with the frozen, snow-covered wastes of northern Canada, melodramatic incidents and romantic love interest.

This is the sort of thing which is bound to please nine out of ten movie patrons. It matters not a whit that the story at times skids perilously over very thin ice, so far as probability is concerned, the fact remains that it hits up a high-speed gait all through its eight reels, throws the emotional valves wide open, burns up sensational fuel recklessly and presents a rich variety of charming scenic views; the whole comprising what is known to the trade as a film with sure popular appeal.

Another point in its favor as a box office asset is the manner in which sympathy is piled up for the heroine from the start. Diane's New York debut, when she realizes that the lover who idolized the lady of his heart in far-off Canada, is ashamed of her social shortcomings amid more aesthetic surroundings, presents the French-Canadian girl as a real object of pity, and nobody in the audience is apt to blame her for accepting the seemingly friendly offer of the designing villain to finance her trip abroad, for the purpose of acquiring much-needed culture.

The narrative begins with the descent of Leslie's aeroplane in Canada. There is a big thrill punch neatly put over when he faces a terrific blizzard with Diane and is injured. Another good modern touch is the introduction of the radio by means of which a message is sent summoning the hero back to New York on account of his father's demise. Diane is compromised by having unwittingly spent a night during the storm with Leslie in a cabin, he also incurs the enmity of another suitor, and in this fashion the love interest is built up with much speculation engendered as to the future of the pair.

The action shifts to New York and the whirl of life against luxurious backgrounds with lavish interiors of costly residences, gilded cabarets, etc., offering a telling con-

All Brands of Hokum Used in This Picture

"THE REJECTED WOMAN,"
a Distinctive Production for
Metro - Goldwyn distribution,
directed by Albert Parker
from an original story by John
Lynch. Photographed by Roy
Hunt. Eight reels.

If Director Albert Parker had started out with the intention of making a thrilling, rapidly moving melodrama by making use of all the hokum that could be conceived, he would have had to hunt far to find any that is not used in "The Rejected Woman," which was shown to an invited audience in the Hotel Astor grand ball room, New York, last week.

Airplanes, radio, skees, snow fields of the north, exotic cabaret scenes, ocean liners and the stately directors' rooms of rich corporations are utilized in the working out of a story that can only be considered logical by a great stretch of the imagination.

The production aims at pretentiousness and in many ways hits the mark. There are many dramatic moments, much fine photography and a cast of good names sufficient to help put the picture over, but the evident desire of the director to pack in such a quantity of sequences has not helped in the matter of smooth running continuity.

As the heroine, Alma Rubens is attractive and does good work in some of the emotional scenes, but as a rugged girl of the North Woods there are many who will believe the popular actress sadly miscast. In one scene especially her earnest efforts to chop down a door with an axe, while intended as one of the big smashes of the picture, almost verges on comedy.

Conrad Nagel, as the hero, gives his usual finished performance. As the villain, Wyndham Standing is not sufficiently convincing to add much to the reputation he has of being one of the screen's best actors.

The story opens in a little town in the North Woods where Diane DuPrez lives with her store-keeper father. There John Leslie, a rich young dilettante, arrives in his airship. In a storm Diane and Leslie seek refuge in a cabin and stay there for the night. Leslie is called home by the death of his father and later Diane is sent to New York by her father. There they meet again, but separate when Leslie learns that James Dunbar, manager of his father's business interests, has supplied her with money for a European trip. Diane returns to the North Woods home. Leslie and Dunbar both follow, and after a number of adventures ending in a thrilling hand-to-hand fight, Diane's innocence is made clear and the young couple are reunited for the customary happy ending.

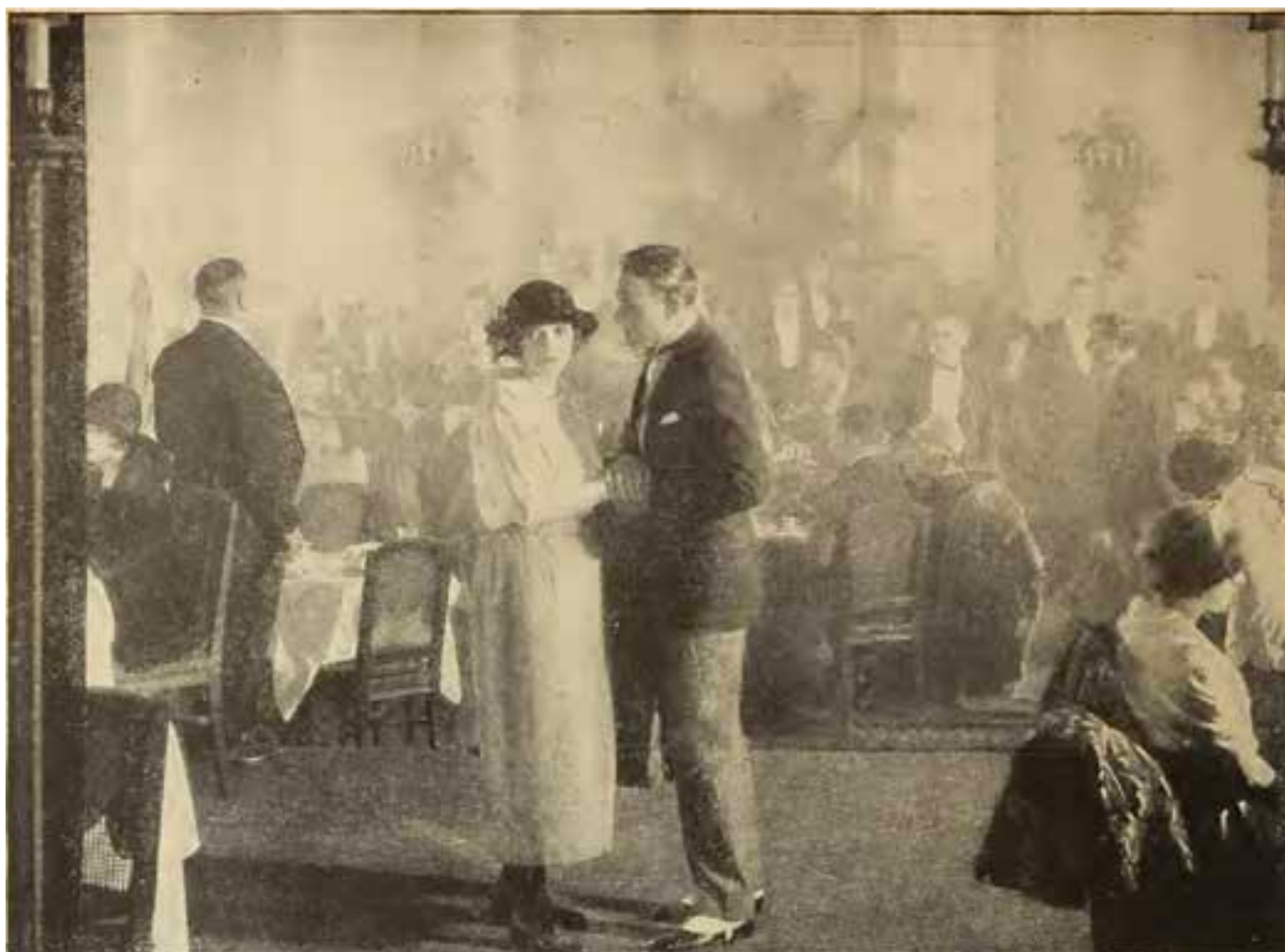
The Cast: Alma Rubens, Conrad Nagel, Wyndham Standing, George MacQuarrie, Bela Lugosi, Antonio D'Algy, Leonora Hughes, Mme. La Violette, Aubrey Smith, Fred Burton.

Exhibitors Herald, May 10, 1924, p. 63



A scene from the Distinctive production, "The Rejected Woman" for Metro-Goldwyn distribution.

Exhibitors Herald, May 3, 1924 p. 59



Motion Picture Magazine, July, 1924, p. 90

Status: Print exists

Viewed on DVD

Type: Movie

Genre: Drama

Gender: Group

Ethnicity: Unspecified

Media Category: Radio

Job Title: Unidentified News Staff

Description: Major: None

Description: Minor: Unidentified News Staff, Neutral

The Riddle Rider (1924-1925) – Serial: 15 Chapters

Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing a black cape and mask, is the crusading editor of the local newspaper, the *Casper Star*. Willie, the printer's apprentice.

Randolph Parker (William Desmond) avenges wrongs inflicted by the villains. Young heiress (Eileen Sedgwick) desperately attempts to defend her property from the "bad guys."

This 15-chapter serial tells about a crusading editor of a small-town newspaper in the West who disguises himself as a mysterious figure so that he could battle the evil forces which have influenced the otherwise peaceful community. The title character, played by William Desmond, concentrates on defending a young heiress who is in danger of losing her land to thieves. A sequel titled *The Return of the Riddle Rider*, also starring Desmond, was released in 1927, attesting to the popularity of the original. Larry Langman, *A Guide to Silent Westerns*, p. 367



A 15-chapter serial. Chapter titles: 1. The Canyon Torrent 2. Crashing Doom 3. In the Path of Death 4. Plunged Into the Depths 5. Race for a Fortune 6. Sinister Shadows (all released in 1924). Released in 1925: Chapter 7. The Swindle 8. The Frame-Up 9. False Faces 10. At the Brink of Death 11. Thundering Steeds 12. Trapped 13. The Valley of Fate 14. The Deadline 15. The Final Reckoning

The little town of Casper was nestled contentedly among the Western Hills. Everything suddenly changed when oil was discovered and oil means gold. Following the lure of the yellow metal came the usual motley crew: Lease hounds, gamblers, parasites and despoilers, the crooked representatives of crooked corporation. Might became right.

Masked, cloaked, unknown alike to friend and foe, a valorous figure righted wrongs. The Riddle Rider. Men loved or feared him. A price was placed upon his head by those who had good reason to wish him dead.

Nan Madden was the girl everybody loved. From Randolph Parker, the handsome editor of the "Casper Star" to Willie, the enormously fat printer's apprentice, they would have died for her.

Nan had inherited a ranch. To pay the mortgage she rode pony express with the mails. She was almost too busy for love-making, but she thought often of Randolph. And he of her.

Victor Raymond was the suave, sinister figure that controlled the inner ring of vice. True to a bad cause were his lieutenants, Julia Dean, also-eyed vamp and Jack Archer who controlled the rough characters actually executing deeds planned by the arch criminal. The gang was after oil. And they, alone, knew that underneath the barren soil of Nan's ranch lay fabulous riches. To accomplish their ends, they would stop at nothing. Only the great popularity of Nan prevented her actual murder. And only the timely arrival of "The Riddle Rider" frustrated the many plans they plotted.

Oil wells were plugged, an attempt was made to rob Nan of her mail pouches, records were falsified to swindle her, derricks were dynamited, cattle were stampeded – but every dastardly device failed because of the dauntless daring of The Riddle Rider. The picturesque wonder-man accomplished marvelous feats. No danger was too great, no deed too desperate for him. And all the time his identity remained a secret known to him alone. As she loved them both, what was there left for her to do?

For valor the rider-editor is rewarded with the girl he loves. For steadfast faith and courage Nan receives love and riches. And the villainies of the Raymond gang also receive their just reward.

Then one day it was shared with Nan, and she came to know that her protector, "The Riddle Rider," and her silent lover editor Randolph Parker, were one and the same man. Summary written from Universal Studio notes printed in *Universal Weekly*, November 29, 1924 and *Exhibitors Trade Review*, November 8, 1924 Special Supplement

Eileen's only appearance in 1924 was her leading role in *The Riddle Rider*, a 15-chapter Universal serial released that November. William Desmond, as the "Riddle Rider," played the part of an editor of a small-town newspaper who battles a faction intent on grabbing his community's oil-rich lands. Eileen played a young heiress and the editor's romantic interest, who desperately attempts to defend her property from the bad guys. Her courageous attempt appears futile, until the Riddle Rider comes to her assistance. As the Riddle Rider, the newspaperman donned a costume comprised of a long flowing cape and well-groomed whiskers—not much of a costume, but enough to send a crowded theater into frenzy as they encouraged the crusader as he rode to the rescue.

Directed by William James Craft, the serial co-starred Helen Holmes and Yakima Canutt. Originally a rodeo cowboy, Canutt became a legendary Hollywood stuntman, doubling for major stars including John Wayne and Clark Gable, and today is considered to be a pioneer in the field. The serial proved to be profitable for Universal and in 1927 Desmond appeared in a successful sequel, *The Return of the Riddle Rider*, with Lola Todd as his love interest.

Serials and series, which were once favored by adults and featured the likes of Pearl White and Ruth Roland, were now receiving a large portion of their box office receipts from children who frequented the small neighborhood theaters. The serial stars, however, retained celebrity status in the movie magazines, especially Tom Mix and Hoot Gibson, who were successfully realigned to attract the adolescent market. The genre's marketplace was shrinking and by 1925 many of the small companies that produced serials had left the competition. That year Universal only produced four serials, with Pathé completing five.

Michael Zmuda, *The Five Sedgewicks – Pioneer Entertainers of Vaudeville, Film and Television*, p. 115¹¹

Universal-Desmond Serial, "The Riddle Rider," Released

UNIVERSAL announces the release of a new serial this week. It is "The Riddle Rider," starring William Desmond, popular Western and serial star, and made by William Craft. Eileen Sedgwick, one of the best known feminine stars in the serial field, is featured in it.

Fred J. McConnell, short subject manager for the Universal Pictures Corporation, personally supervised the making of this serial. In addition to his contribution to the writing of the story, he was on the set and on location with the Craft-Desmond company.

The cast supporting Desmond and Miss Sedgwick includes Helen Holmes, long noted as a serial heroine; Claude Payton, William N. Gould, Ben Corbett and Hughie Mack. The story concerns a mysterious figure in a Western oil locality who avenged the wrongs inflicted upon the weaker members

of the community by oil sharks and land grabbers. The figure is known as the Riddle Rider. In reality it is the editor of the local paper, trying to drive the crooks out of the country. The dual role is taken by Desmond. Miss Sedgwick plays that of a young heiress from whom the crooks are seeking to wrest valuable oil land.

"In 'The Riddle Rider,' Universal has a 100 per cent. serial," says McConnell, who is now engaged in conferences with the various Universal exchange forces regarding this winter's output of Universal serials. "I watched this serial in the making, and I know a good serial when I see one. I have been alternately making and selling serials for a number of years. It is all right to talk about serials from a theoretical standpoint, but when you make them and then have to go out and sell them, you learn many things.

"I took great pains in supplying 'The Riddle Rider' with all possible elements of suspense and interest. The thrills are stuffed in chapter after chapter and the high story value of the plot, together with the strong romance woven through its sequences, make this new Universal serial a certainty as far as the box-office is concerned.

"Unusual attention has been given to the publicity work, advertising and exploitation of this serial. Universal has prepared an eight-page, two-color press sheet filled with smashing ads, good stories and a large variety of excellent campaign material. In the matter of 24-sheets, 6-sheets, 3-sheets and one-sheets as well as lobby cards, cut-outs, banners, slides, and heralds, the Universal accessories department has 'stepped out' on this serial."

Warner Bros. Schedule Completed by Feb. 1

except by Mr. Lubitsch, but concerning which considerable will be forthcoming very soon. Suffice to say that the European director will have a worthy successor to "Three Women" and "The Marriage Circle."

Julian Josephson, who has adapted several of the successful Warner Bros. Screen Classics, was signed last week for another year, and altogether there seems to be very little doubt, the Warners say, but what they will deliver as per promise on February 1.

Moving Picture World, November 29, 1924, p. 561

"The Riddle Rider"

Universal Stars William Desmond and Eileen Sedgwick in Intensely Exciting and Thrilling Serial

Reviewed by C. S. Sewell

As its newest serial, Universal is offering "The Riddle Rider" with William Desmond and Eileen Sedgwick as the stars, and with a capable cast including Helen Holmes who long ago established a record with film fans for her fearless work.

Action is the keynote of this chapter-play, and with a plot which involves dispute over oil lands which an unscrupulous band seeking to prevent their development in order to gain control while arrayed against them is a local newspaper editor who through the columns of his paper and by means of disguising as a mysterious character known as the Riddle Rider who appears always at the opportune moment to rescue the heroine, abundant opportunities are afforded to keep the story moving at a fast pace.

If the remaining episodes are as good as the first three, this serial should abundantly satisfy all who like serials filled with thrills, stunts, and excitement and prove a box-office winner. There is something doing every minute, and interspersed with the adventures, dare-devil happenings, fights etc., is a good proportion of comedy and a satisfactory romantic angle.

The end-of-the-chapter continued-in-our-next stunts are exceptionally exciting. The first shows the rescue of the heroine from a canyon through which a wall of water from a broken dam is rushing. Another shows the blowing up of a derrick with the girl nearby, in a third stunt shows the Riddle Rider rescuing her from a herd of stamped-cattle. Director William Craft has certainly succeeded in injecting action and thrills at every possible point so that excitement is kept at a high pitch.

Eileen Sedgwick is not only attractive as the heroine but is an excellent rider and is right there when it comes to the stunts. William Desmond fully measures up to the requirements of the exactingly vigorous dual role of the editor and riddle rider. Claude Payton and William Gouldare well cast as the villains, with Helen Holmes as one of their chief assistants. Hughie Mack, with his tremendous avoirdupois, supplies the majority of the comedy.



The Riddle Rider (1924), a 15-chapter serial released by Universal, featured Eileen as a young heiress who desperately attempts to defend her property from the "bad guys." William Desmond plays the "Riddle Rider" who, incognito in a cape and mustache, avenges the wrongs inflicted by the villains.

Michael Zmuda, *The Five Sedgwicks – Pioneer Entertainers of Vaudeville, Film and Television*, p. 114

"The Riddle Rider"—Universal
New Serial Crammed With Action
 Type of production. .15 episode serial

The keynote of this serial is action. It centers around a young girl who owns a ranch on which, unaware to her, oil has been discovered by a crooked promoter. The editor of the local newspaper is secretly a government agent and is on the trail of the crooks. So is a mysterious figure called the Riddle Rider who always appears in the nick of time, saves the girl, terrorizes the town in general and the crooks in particular. This is the skeleton plot, which is, of course, supplemented with thrills and excitement in each episode.

The acting is of the rough and ready type, but it suffices to get the action over. Miss Sedgwick is a pretty heroine and Desmond in the dual role of newspaper editor and unknown rider is kept busy all the time. There is a very good thrill at the end of the first episode when the dam breaks because of a cloudburst and the water rushes through the narrow canyon almost drowning the girl. Where action and plenty of it is the desired quality, "The Riddle Rider" should have no difficulty in satisfying.

William Desmond and Eileen Sedgwick co-star, and the supporting cast includes some good names, in particular Helen Holmes, Claude Payton and Hughie Mack, who supplies the comedy. William H. Craft directed.

"The Riddle Rider" Shown

The latest serial effort of the Universal Pictures Corp. "The Riddle Rider" was shown last week at a pre-view trade showing.

William Desmond and Eileen Sedgwick head a great cast which include Helen Holmes, Claude Paston, and Hughie Mack.

Each of the first three episodes which were shown contain excellent elements of real story making. The climaxes are strong on suspense and should promote interest on the part of patrons, to come back the following week for the continuation.

The story deals with the plotting of a group of oil speculators who seek to obtain all the available land in a certain township, to prospect for oil. They are unsuccessful in their unscrupulous schemes mainly through the timely interventions of a mysterious personage. He rides on horseback, into all the important moments when the schemers seek by fair means and foul to obtain this land they want.


He rescues the girl, Nan Madden from some hair-breadth races with death. He gives a good account of himself, generally, yet the town places a price on his head.

From many angles it seems to be good exhibitor material.


* * *

UNIVERSAL WEEKLY

VOL. 20 NOV. 29, 1924 NO. 16



William Desmond
and
Eileen Sedgwick
in
The RIDDLE
RIDER
A UNIVERSAL SERIAL



Thanksgiving Number

Thundering your way to
smash all box office records

The RIDDLE RIDER

With a great cast starring
William Desmond
and
Eileen Sedgwick
supported by
HUGHIE MACK
HELEN HOLMES
CLAUDE PAYTON

Directed by
WILLIAM CRAFT

UNIVERSAL'S WILD RIDING WESTERN SERIAL

NATIONAL Tie-up SECTION

"THE RIDDLE RIDER" POINTS THE WAY TO PROFIT

[illegible][illegible]

And all in the same place, which has been within the eye of Abraham, Isaac, and Jacob, which is presented in "The Bridge Home." There was more more (including) more and you can never get it.

Costs

The birds were at Langer's feedlot surprisingly scarce on the Mustang hills. Several groups were however caught building the very country for the right to sweat, scratch and dominate.

There, naturally, all changed. All was destroyed, left as ruins only. Following the fall of the empire, when the world order lay in ruins, many people gathered together and sang. The world was a collection of ruins, a collection.

When justice and truth had prevailed, one might say so. But, alas again, the world was opposed. There is a serpent. One that brought him to the front of the world.

The Winner

Shaded, forested mountainsides in brown and tan, the mountains appear dotted with snow. When visitors are asked to describe how, and in the correct moment, the heat of summer would appear, the brown of red mountains, the would mean has been brown, and again brown to a whole of that.

How broad or narrow they are, according to whether it is still their intention to still stand the light of day. A girl who glances upon the head of those who had great reason to look for that. But although they will not come



William Dymally, who
served as head of the
California Department of
Transportation, was
killed in a plane crash.

Page 42 NATIONAL SECTION Endowment for the Arts

the second sentence indicated. Gough looked at Gough—and simply looked at him. . . . always. And the second question “Who is he?” indicated something.

Losses

Sam Medsker was the girl's seventh-grade teacher. From Easthigh Junior, the handsome victim of the "Lapin War" in Tulsa. He apparently had gotten in apparently, they would have died for him.

They had identified a female. It wasn't much of a female—but it was all she had. And to give the message the right kind of impact, with the right

5/11/2007

Yves Raymond was the owner, director, agent, that controlled the inner ring of crime. There is a half dozen more top businessmen, Julia Drott, a divorced "singer," and Jack Archer, who can

This gang was active in San Jose.

To accomplish these tasks they would need a gathering. That's the great thing

only in the present but also
future. Not only the study school
of "The Noble Five" developed the
most able, with the most

Plan

100 calls were played, an average was made to rate that of the next position, usually were limited to roughly ten minutes when demonstrated, calls were assigned and every day usually three calls because of the

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

Rewards

There was also a man dressed with feet and eyes open to inform that he possessed "The Middle Sinks," and he asked for a reward. Handful, Parker, and I saw the same man. So the



Small locality: 1000 ft. alt., 1000 ft. from road.
July 1951. Aug. 1951.

For value the rider without a contract or will she get the house. The worth 144 bushels and savings. She receives four and seven. And the children in the Starnett gang also receive their part.

TABLE

We present here only the among-*clade* direction of the phylogeny inferred in the north's limited To-*by* phase. It would be impossible to move the entire root directly to the second clade that will bring new species into the rank of the *Alnus* species in the lower clade.

It is an open portal with no flow other than air. There are lights, no traffic, no cars and no sound. Just an open, empty space. The lights are on, but the sound is off. The lights are on, but the sound is off. The lights are on, but the sound is off.

History

Are all your cast in a danger-plot (did you ever hear the story)? No need do. "The Riddle Rite" is guaranteed to make your guests groan. But for an week or so, watch the films to make. For them, not difficult to make by students to bring the teacher's lesson.

"Look at the phrasal!" Wilbur Desmond is the dead rick of "Middle West" and all other culture. Elton, only with, on the scene and beautiful. The other friends, or Julia, the only friend, "young" and all other friends. The other friends, or Julia, the only friend, "young" and all other friends. The other friends, or Julia, the only friend, "young" and all other friends.



With the 4-page Universal's chapter titled "The Making of *Spider-Man*," one of the thrilling lines of action with which the picture is opened. The hero is looking for his victim and his crime is too simple to take one more of these action scenes. This leads completely to the right.



Exhibitors Trade Review, November 8, 1924, pp. 49 to 57, 59 to 60

The Riddle Rider: Chapter One: The Canyon Torrent (1924)

Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing black cape and mask, is the crusading editor of the local newspaper, the *Casper Star*. Willie, the printer's apprentice.

The local newspaper editor, who through the columns of his paper and by means of disguising as a mysterious character known as the Riddle Rider, fights unscrupulous villains who want to control and profit from the oil recently discovered in the area. At the end of Episode One, the dam breaks because of a cloudburst and the water rushes through the narrow canyon almost drowning the girl. She is rescued just in the nick of time (if you go to the movies the following week).

Status: Unknown. Print might exist

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Randolph Parker, Willie). Group

Ethnicity: White (Randolph Parker, Willie). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Randolph Parker). News Employee (Willie). Miscellaneous

Description: Major: Randolph Parker, Positive

Description: Minor: Willie, Positive. Miscellaneous, Neutral.

The Riddle Rider: Chapter Two: Crashing Doom (1924)

Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing black cape and mask, is the crusading editor of the local newspaper, the *Casper Star*. Willie, the printer's apprentice.

The local newspaper editor, who through the columns of his paper and by means of disguising as a mysterious character known as the Riddle Rider, fights unscrupulous villains who want to control and profit from the oil recently discovered in the area. At the end of Episode Two, a derrick with the girl nearby, blows up as the Riddle Rider races to rescue her (in the next episode).

Status: Unknown. Print might exist

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Randolph Parker, Willie). Group

Ethnicity: White (Randolph Parker, Willie). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Randolph Parker). News Employee (Willie). Miscellaneous

Description: Major: Randolph Parker, Positive

Description: Minor: Willie, Positive. Miscellaneous, Neutral.

The Riddle Rider: Chapter Three: In the Path of Death (1924)

Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing black cape and mask, is the crusading editor of the local newspaper, the *Casper Star*. Willie, the printer's apprentice.

The local newspaper editor, who through the columns of his paper and by means of disguising as a mysterious character known as the Riddle Rider, fights unscrupulous villains who want to control and profit from the oil recently discovered in the area. At the end of Episode Three, The Riddle Rider rescues the girl from a herd of stampeding cattle.

Status: Unknown. Print might exist

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Randolph Parker, Willie). Group

Ethnicity: White (Randolph Parker, Willie). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Randolph Parker). News Employee (Willie). Miscellaneous

Description: Major: Randolph Parker, Positive

Description: Minor: Willie, Positive. Miscellaneous, Neutral.

The Riddle Rider: Chapter Four: Plunged Into the Depths (1924)

Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing black cape and mask, is the crusading editor of the local newspaper, the *Casper Star*. Willie, the printer's apprentice.

The local newspaper editor, who through the columns of his paper and by means of disguising as a mysterious character known as the Riddle Rider, fights unscrupulous villains who want to control and profit from the oil recently discovered in the area.

Status: Unknown. Print might exist

Unavailable for Viewing

Type: Movie

Genre: Serial

Gender: Male (Randolph Parker, Willie). Group

Ethnicity: White (Randolph Parker, Willie). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Randolph Parker). News Employee (Willie). Miscellaneous

Description: Major: Randolph Parker, Positive

Description: Minor: Willie, Positive. Miscellaneous, Neutral.

The Riddle Rider: Chapter Five: Race for a Fortune (1924)

Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing black cape and mask, is the crusading editor of the local newspaper, the *Casper Star*. Willie, the printer's apprentice.

The local newspaper editor, who through the columns of his paper and by means of disguising as a mysterious character known as the Riddle Rider, fights unscrupulous villains who want to control and profit from the oil recently discovered in the area.

Status: Unknown. Print might exist
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker, Willie). Group
Ethnicity: White (Randolph Parker, Willie). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). News Employee (Willie). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Willie, Positive. Miscellaneous, Neutral.

The Riddle Rider: Chapter Six: Sinister Shadows (1924)

Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing black cape and mask, is the crusading editor of the local newspaper, the *Casper Star*. Willie, the printer's apprentice.

The local newspaper editor, who through the columns of his paper and by means of disguising as a mysterious character known as the Riddle Rider, fights unscrupulous villains who want to control and profit from the oil recently discovered in the area.

Status: Unknown. Print might exist
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker, Willie). Group
Ethnicity: White (Randolph Parker, Willie). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). News Employee (Willie). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Willie, Positive. Miscellaneous, Neutral.

The Silent Watcher (1924)

Reporter Herrold (Brandon Hurst) covers a scandal.



Brandon Hurst – The Reporter

Joe Roberts is devoted to his wife, Mary, and fiercely loyal to United States Senate candidate John Steele, by whom he is employed as secretary. Mary does not share her husband's enthusiasm for Steele and believes Joe false to her when actress Lily Elliott dies in an apartment rented in Joe's name. Even under charge of murder and a police "third degree" Joe does not reveal that Lily's affair was with Steele, an unhappily married man; he remains silent in the mistaken belief that Barnes, Steele's campaign manager, has told Mary the truth. When Joe is finally released, Mary is gone, but Steele learns of the situation after he is elected and then reunites the couple. *American Film Institute Catalog of Feature Films*

"SILENT WATCHER" GREAT HEART DRAMA

Frank Lloyd's Latest Production
Promises Rich Box-Office Returns

"THE SILENT WATCHER." First National Photoplay. Author, Mary Roberts Rinehart. Director, Frank Lloyd. Length 7,575 Feet.

CAST AND SYNOPSIS

Joe Roberts	Glenn Hunter
Mary Roberts	Bessie Love
John Steele	Hobart Bosworth
Mrs. Steele	Gertrude Astor
Jim Tutts	George Nichols
Miss Tutts	Aggie Herring
Barnes	Lionel Belmore
Detective Stuart	DeWitt Jennings
Lily Elliott	Alma Bennett
Reporter Herrold	Brandon Hurst

Joe Roberts is secretary to John Steele, candidate for Senator. Steele's wife neglects him and he becomes involved with actress Lily Elliott. She kills herself in an apartment which Joe rented for Steele under his name. Joe is arrested on suspicion. Loyalty to Steele keeps him silent, thinking that his wife knows the truth, which is kept from her by Steele's campaign manager. Steele is elected, but Mrs. Roberts leaves home believing her husband false to her. Through Steele's efforts they are reconciled and all made clear to the wife.

By GEORGE T. PARBY.

AN uncommonly fine picture, a treat for everyone who enjoys really poignant and heart-arresting drama, director Frank Lloyd and his players have every reason to feel proud of "The Silent Watcher." That it will prove a big commercial asset can scarcely be doubted, no exhibitor can make a mistake in booking a film with such trenchant, universal audience appeal.

The story is altogether out of the ordinary, original in conception and treatment, an intimate study of domestic life, with nothing spectacular in the action, but so thoroughly human and convincing that it grips and holds the spectators' attention from beginning to end without the slightest slackening of suspense.

The plot pivots upon the unswerving—some might call it mistaken—loyalty of secretary Joe Roberts to his boss, John Steele, who is a candidate for the U. S. Senate. The Roberts are a devoted couple, but the wife does not share her husband's enthusiasm for the great Mr. Steele. So when the latter's reputation is threatened by the death of the little actress in whom he is interested, Joe accepts the suspicion thrust upon him in the case and keeps silent, lest Steele's chances of entering the Senate be ruined. Mrs. Roberts reaches a false conclusion as to Joe's silence and their home is temporarily broken up.

It is in his clever handling of his situations that director Frank Lloyd shines supreme. Nothing could be more artfully managed than his shaping of the narrative, the true-to-life touches which make the domestic drama of loving wife and husband stand forth in such bold relief, a veritable triumph of realism and sympathetic appeal.

It is impossible to overestimate the value of the services of the leading players in this instance. The merest suggestion of melodramatic bunkum would have utterly ruined the characterizations, but never for an instant did Glenn Hunter, Bessie Love, Hobart Bosworth or Gertrude Astor err in this direction. Mr. Hunter's portrayal of Joe Roberts adds fresh lustre to his screen laurels as a finished craftsman. Bessie Love gives a really superb performance as the young wife. Hobart Bosworth is immense as the ruggedly impressive Steele. Excellent support is accorded the principals by other members of the cast.

Feature the members of the cast as mentioned above, stress the loyalty theme, and the story's tremendous emotional appeal. You might also include the fact that Mr. Lloyd directed the "Sea Hawk."

“The Silent Watcher”

Of Entirely Different Type, This Frank Lloyd Film Is Fitting Successor to His “Sea Hawk”

Reviewed by C. S. Sewell

Because of the success of “The Sea Hawk,” which topped a list of fine achievements to his credit, Frank Lloyd’s newest production, “The Silent Watcher,” which First National will distribute, was awaited with extraordinary interest, and right here we want to say that in this picture he has taken no backward step.

With a production that from every standpoint is just about as different from “The Sea Hawk” as it is possible to be, Mr. Lloyd has turned out a picture that is every bit as fine. In place of a romantic and spectacular story of adventure, he has in “The Silent Watcher” an intimate drama of the lives of a young married couple, with almost the entire action taking place in the office and home of the husband. In many respects a more difficult task because of the commonplace nature of the surroundings, he has exhibited every bit as much skill and produced a picture that serves to even more firmly establish him as one of the screen’s finest directors.

Loyalty is the keynote of the theme, with the hero practically worshiping his boss and devoted to his wife, and the drama arises from the fact that his intense loyalty for his boss at a crucial moment brings about

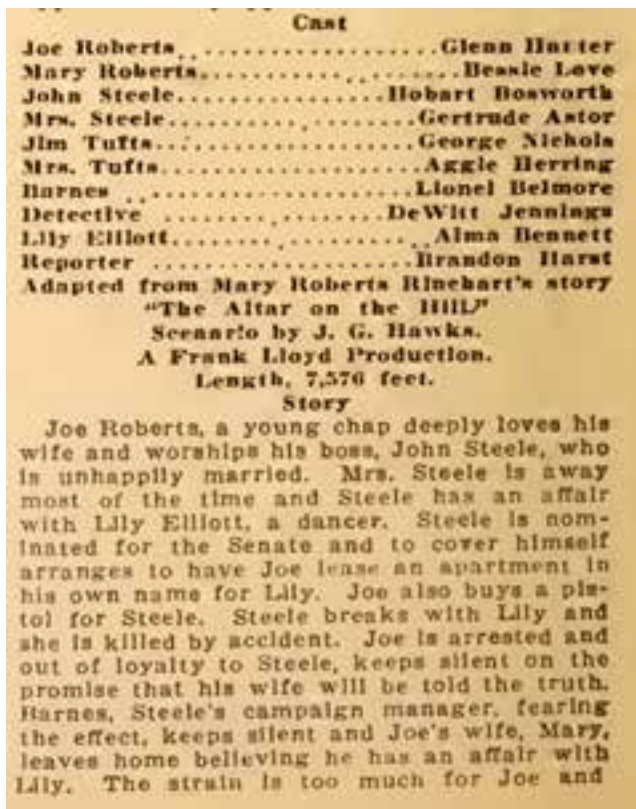
a situation which his wife to lose her faith in him because his trust to others to explain the situation has been betrayed for selfish motives. And such drama, intense, human, real; with one dramatic situation following another in quick succession and never an anti-climax; with interest and suspense continually mounting higher and higher.

So expertly has Mr. Lloyd handled the situations that they remain at all times real, true drama and never for an instant become melodramatic. But no matter how fine his direction, it would have been impossible to achieve such results without unusually fine support from his players. The work of Glenn Hunter and Bessie Love in the leading roles is superb and their selection is another evidence of Mr. Lloyd’s skill.

What gives this picture its great appeal is the fact that it is so absolutely true to life. So realistic are the scenes in the home of Joe and Mary, with evidences of their devotion for each other, their moments of petty misunderstandings, their happiness over little things, that you feel as if you were spying on a real home. In fact, it is this note of intense realism, the powerful human interest developed, that makes the difficulties in which Joe and Mary find themselves so dramatic and convincing.

As we have already stated, the work of Glenn Hunter and Bessie Love is superb. They are indeed ideal selections for the leading roles. So human are their interpretations that they seem to be actually feeling the emotions they portray, and with ample opportunities for emotional scenes never once do they overact. Hobart Bosworth as the boss gives a fine, smooth performance and in fact the work of the entire supporting cast is of a very high order.

“The Silent Watcher” in our opinion is a real picture from every standpoint and should appeal to every type of audience.



when the plot to fasten the blame on Steele collapses and Joe is freed he develops fever. Notwithstanding his weakened condition he insists on going home when he learns Mary has not been told the truth, and finds the house deserted. Finally despairing of her return he decides to take his own life, but decides to straighten up the house in the meantime. In doing this he collapses on the doorstep. Steele is elected and Barnes reveals the fact that he has not told Mary. Steele hurries to Mary, convinces her of Joe's innocence and then takes her to Joe. They are reconciled.

Moving Picture World, October 18, 1924, p. 624

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Herrold)

Ethnicity: White (Herrold)

Media Category: Newspaper

Job Title: Reporter (Herrold).

Description: Major: None

Description: Minor: Herrold, Positive

The Snob (1924)

Newspaper. A woman's husband, thinking his wife has no money, constantly belittles her throughout the marriage since he loves a wealthy woman. She shows him a newspaper story that she is really an heir to millions. He suddenly has a change of heart and begs her forgiveness, but she divorces him to marry her childhood sweetheart.



Nancy Claxton disappears when her wealthy father is involved in a scandal and becomes a teacher in a small Pennsylvania town. There she meets Eugene Curry, also a teacher. He is determined to climb the ladder of wealthy society, shuns his Mennonite family, and fawns on anyone of prominence. Eugene marries Nancy but continues his affair with wealthy Dorothy Rensheimer; and Eugene's friend Herrick Appleton recognizes Nancy as his childhood sweetheart. Nancy gives birth to a stillborn child, blames the tragedy on her awareness of a

letter to Dorothy from Eugene, and reveals to him that she is an heiress. Suddenly contrite, Eugene tries to regain his wife's love, but Nancy announces her intention to divorce him so as to marry Herrick. *American Film Institute Catalog of Feature Films*



Although John Gilbert became famous for playing the romantic lover, there was something inside him that occasionally rebelled at his glossy image. He leapt at the chance to play the exceedingly unsympathetic title character in this drama, which was based on the novel by Helen R. Martin. After her father causes a scandal, heiress Nancy Claxton (another fine up-and-comer, Norma Shearer) goes into hiding. Even her sweetheart, Herrick Appleton (Conrad Nagel), can't find her. She winds up teaching school in a Pennsylvania Mennonite community, where she meets fellow teacher Eugene Curry (Gilbert). Curry is extremely ambitious and embarrassed of his Mennonite roots. He and Nancy fall in love, but when he gets a job as a college

professor, he becomes much more interested in Dorothy Rensheimer (Phyllis Haver), whose father owns the school. When Nancy becomes ill, Curry marries her only because he thinks she will die. But she lives, and Curry continues to see Dorothy on the sly. Appleton finally tracks down Nancy, only to find that she is Curry's woefully neglected wife. Nancy becomes pregnant and just before she is due to give birth, she finds a letter that her husband has written to Dorothy. The baby is born dead. Finally Nancy shows Curry a newspaper which proves that she is heir to millions. He desperately tries to make up with her, but she refuses to let him come back to her. Instead she insists that she will get a divorce and marry Appleton.

Janiss Garza, *all-movie.com* <https://www.allmovie.com/movie/v110742>

“The Snob”

Metro-Goldwyn Production Directed by
Monta Bell Should Highly Please All
Types of Patrons

Reviewed by C. S. Sewell

When Monta Bell came before the public eye as having made “Broadway After Dark,” he was revealed as a director of unusual ability and promise. This reviewer did not see his second picture “How to Educate a Wife,” but with his third one, “The Snob” for Metro-Goldwyn, his work is fully up to expectations.

Although fortunate in having a story with an unhackneyed theme and a decidedly out-of-the ordinary central character, a man you learn to despise as the worst type of a snob, it is Mr. Bell’s direction that is the shining light of this picture. In less capable hands there would still be sufficient plot interest to hold the attention, but under his guidance it is delightful entertainment.

Not so subtle as some of the scenes in his first picture, it is just as cleverly handled and with as much originality. Here is direction that will delight the highest class patron, for the staging of his scenes is not obvious and it is a pleasure to watch his construction. At the same time, never is his work in this picture over anybody’s head, everyone can appreciate and enjoy it. And he has the happy faculty of a fine sense of humor that bubbles out with telling effect at unexpected times. Added to this, there is revealed the ability for excellent characterization. He uses no long drawn-out situations to paint his characters, but with a few deft touches he gives you a complete delineation of each person.



Mr. Bell also dares and achieves the difficult task of practically stopping his story to inject characterization and comedy for a considerable period without diminishing the interest, in fact he increases it. His comedy is real, never forced, and is sure-fire. An example of this faculty is the scene where the several members of the snob's family are introduced, the quaint little mother and big brother, of the Mennonite sect, the fat brother, his frigid wife and above all his little niece, who at the most inopportune moment is always ready to recite for visitors.

This little girl is a wonder, not the precocious or beautiful type of screen child, just a plain and very real little girl.

We could continue much longer about Mr. Bell's direction, pointing out his excellent handling of scene after scene, but the cast is also deserving of praise. John Gilbert gives a thoroughly convincing portrait in the title role revealing another angle of his ability. Norma Shearer, as the girl of wealth who, following her father's disgrace, disappears, poses as a nobody and becomes the wife of the snob who considers her far beneath him, is ideal. She acts with great sincerity and charm and develops unusual sym-

pathy. Conrad Nagel is excellent as the man who has always loved her and has to keep silent. Phyllis Haver never did better than as the breezy, superficial, showy girl whose money attracts the snob. Margaret Seddon is fine as the mother, in fact the entire cast is excellent.

There is a novel ending, and aside from the stretching of coincidence in one particular, the entire story is not only plausible but true to life, and the pathos, comedy and human interest are finely intermingled.

"The Snob" is a picture that should immensely please all classes of patrons and prove a winner for you.

Cast

Eugene Curry.....	John Gilbert
Nancy Claxton.....	Norma Shearer
Herrick Appleton.....	Conrad Nagel
Dorothy Rensheimer.....	Phyllis Haver
Mrs. Lelter.....	Hedda Hopper
Mrs. Curry.....	Margaret Seddon
Lottie.....	Aileen Manning
Florence.....	Hazel Kennedy
Sherwood Claxton.....	Gordon Sackville
Doctor.....	Roy Laidlaw
Maid.....	Nellie Bly Baker

Adapted from Helen R. Martin's novel.

Scenario and direction by Monta Bell.

Photographed by Andre Barlatier.

Length, 6,315 feet.

Story

Just as Nancy Claxton finished at a convent school, her wealthy father is killed in a roadhouse brawl. Stung by the disgrace, she disappears and her sweetheart, Herrick, is unable to find her. Three years pass. Nancy, teaching school in the quaint Mennonite colony in Pennsylvania, falls in love with an ambitious teacher, Eugene. They become engaged; Eugene gets a job as professor at an academy in a nearby town, becomes popular and concelcted, succeeds in winning favor of Dorothy, whose father owns the school, and is made head-master. Nancy becomes ill and sends for Eugene. He marries her, believing she will die, but she gets well. He writes Dorothy a letter belittling Nancy. Herrick, who is teaching in the same school, visits Eugene and is amazed to find Nancy. Eugene continues to look down on Nancy and play up to Dorothy, and just before Nancy is to have a baby he writes a loving letter to Dorothy. Nancy gets hold of this. Her baby dies. She then sees Eugene in his true light, shows him the newspaper story that she is heir to millions. He begs forgiveness but she taunts him as being a snob, saying she will divorce him and marry Herrick.



It was at the College Prom on the night of the big football game. The belle of the evening had just refused to dance with the hero, because he was a student waiter in a college boarding house.

The hero's indignant chums determined to teach the snob a lesson, and when the latter's nose had come down out of the air, she suddenly discovered that the Prom had become a waiter's ball!

This is just one of the corking situations in—

“THE SNOB”

*Adapted from the William J. Nevill story by Allen Egerton
Directed by Sam Wood*

with bewitching **WANDA HAWLEY** as the snob.

Here are thrills and laughs galore.

Here is the stuff that pride is based on—pride in the clean, wholesome, undiluted Americanism of the story.

Here is a box-office scoop that is guaranteed to shovel 'em in!



Realart Picture Corp., Inc., N. Y. City, U.S.A.

REALART PICTURES CORPORATION
469 Fifth Avenue New York

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

So This is Paris (1924)

Reporters. Boxer Jack Dempsey wears a heavy false beard looking like a Bolshevik to elude reporters who are trying to talk to him. This is the fourth release in Dempsey's "Fight and Win" series.



Motion Picture Magazine, November 1924, p. 59

"So This Is Paris"

(Universal—Series—Two Reels)

In this two-reeler, which is number four in the "Fight and Win" series in which he is being starred by Universal, Jack Dempsey, the world's champion heavyweight prize fighter, confirms the impression made in the earlier issues that he has considerable acting ability and can register effectively on the screen. This number shows Jack, with his trainer and manager, arriving in France to stage an exhibition bout with an unknown fighter. Jack gets into a real scrap with him in the hotel which is continued on the street and in a police station, so when they meet in the ring and recognize each other there is a battle royal. The fight stuff, as is to be expected, is well handled, even to Dempsey faking a near knockout, and there is considerable peppy comedy which is not just dragged in. To see Dempsey with a heavy false beard like a bolshevik, which he uses to elude reporters, will be a treat to his myriad of admirers and will give them a number of laughs.—C. S. S.



Moving Picture World, September 8, 1924, p. 80



'So This Is Paris'

Universal

2 Reels

The fourth of the new Jack Dempsey "Fight and Win" series of short subjects, gives the audience all the fighting that could possibly be crowded into two reels without them necessarily being the pictures of a real boxing match in the squared ring.

"So This Is Paris," has for its central plot the meeting arranged between the world's champion prize fighter sojourning in Paris, and an "unknown" pugilist.

His forthcoming opponent appears between matches as an Apache dancer at a cafe—and Jack mistakes the dance for an attack on the young lady partner—and forthwith starts in to "rescue" her.

The dancer, resenting this, starts a fight with Jack, and this fight continues through the hotel and down to the street, where they are both arrested. At the police jail they are locked up together in one cell—and there they continue their fight.

The exhibition fight is scheduled for that evening. In the ring, the two fighters discover each other's identity, and give vent to one of the worst cases of grudge fighting ever seen. Jack wins the bout and harmony reigns again.

This series of Jack Dempsey two reelers will undoubtedly have a great box office appeal due to the wide prestige of the world's champion heavyweight pugilist.

In many cities local sporting circles will do a great deal to co-operate with the exhibitor in exploiting this series. As a whole the Dempsey group are safe booking.

* * *



Exhibitors Trade Review, September 6, 1924, p. 22

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Sport
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists
Description: Major: None
Description: Minor: Pack Journalists, Neutral

A Society Scandal (1924)

Reporter. Newsreels. The damaging power of public opinion is illustrated.

The reporter who works for one of the big dailies rushes into the city room just before press time with a front-page story. The *Variety* reviewer wondered why the reporter wasted a lot of tie by not grabbing a phone in the usual way of “leg-men” on daily newspapers and phoning in his stuff to a re-write man. The director “flopped badly on that one. This was the incidental business of a newspaper reporter.”

The newsreel is revealed in its actual and potential significance as a record of human activity. “As the demonstration is made merely as an incident in the story, its point will register with the public and the newspaper will reap the reaction,” wrote the *Exhibitors Herald* reviewer.

A woman’s reputation is destroyed on trumped-up charges by the brutal headlines of the day. She then contrives to turn the tables on her husband’s lawyer by subjecting him to a merciless barrage of newspaper publicity. The woman sought revenge on her husband’s divorce lawyer who ruined her reputation but they end up falling in love with each other. *Summary of reviews*



Hector Colbert sues his wife Marjorie for a divorce after Peters, an admirer of Marjorie, deliberately compromises her. Colbert's lawyer, Daniel Farr, believing that Marjorie's behavior was wrong, gets the divorce, but he ruins the reputation of a fun-loving woman who was simply bored with her husband. Later, she and Farr meet; she plots a revenge against the lawyer but confesses her fabrication when she realizes that she loves him. *American Film Institute Catalog of Feature Films*

This society comedy-drama was given witty direction by Allan Dwan, and was based on *The Laughing Lady* by respected playwright Alfred Sutro. When Marjorie Colbert (Gloria Swanson) is neglected by her husband, Hector (Allan Simpson), she spends time befriending Harrison Peters (Ricardo Cortez). Peters mistakes her attention for love and puts her in a compromising position at a house party. Hector's mother (Ida Waterman) insists that her son get a divorce, and it goes through with the help of a detective and the skill of his talented attorney, Daniel Farr (Rod La Rocque). Marjorie blames the divorce on Farr and is determined to get back at him.

She makes it look like he has attacked her, which ruins his reputation. She later regrets her action and, after confessing to the press, she makes plans to leave town. Farr, however, has fallen in love with her, and stops

her from leaving. Marjorie realizes that she has fallen for him, too, and the two unite. In his attempt to portray New York society as realistically as possible, Dwan cast Thelma Morgan Converse in a small role. Janiss Garza, *allmovie.com* <https://www.allmovie.com/movie/v110829>



A SOCIETY SCANDAL

Adolph Zukor and Jesse Lasky present Gloria Swanson in an Allan Dwan production distributed by Famous Players-Lasky. Society comedy-drama based on play by Alfred Sutro called "The Laughing Lady," in which Ethel Barrymore starred at Longacre last season. Play ran for about three months with average success. Forrest Halsey did screen version. At Rivoli week March 9. Running time 80 minutes.

Marjorie Colbert.....Gloria Swanson
Daniel Farr.....Rod La Rocque
Harrison Peters.....Ricardo Cortez
Hector Colbert.....Allan Simpson
Mrs. Maturin Colbert...Mrs. Ida Waterman
Mrs. Hamilton Pennfield.....

Mrs. Thelma Converse
Mr. Schuyler Burr.....Fraser Coalter
Mrs. Burr.....Catherine Proctor
Mr. Hamilton Pennfield....Wilfred Donovan
Patricia De Vos.....Yvonne Hughes
Friends of Marjorie: Catherine Coleburn,
Marie Shelton, Dorothy Stokes, Cornelius
Keefe

"A Society Scandal" should catch a lot of patronage from the rank and file picture fans. The title and subject matter will insure that, for the story is about the doings of society folk.

The picture on its merits classes as pretty good. There are portions that reach heights of excellence, and

there's a lot decidedly ordinary. A little bit better than the average program feature about sizes it up.

The society atmosphere is consistently preserved. When the upper crusters are shown in action they look the part instead of appearing superficial and actory.

In settings the backgrounds harmonize properly with the high hat atmosphere.

There's comedy relief sprinkled through the exposition of the plot that arises naturally from the story itself. That helps to make the depiction of it interesting and entertaining, and the fact of the laughs not being dragged in by the heels keeps the action going at a swift tempo.

The titles are on the whole old-fashioned in construction. One, for instance, in cold blood and not in any manner facetiously reads: "In the great open spaces where men are men." This is descriptive of a camp location one of the characters has in the mountains.

In detail the director did very well with one exception, but he fopped badly on that one. This was the incidental business of a newspaper reporter.

Working for one of the big dailies, the reporter rushes in to the city room just before press time with a front page story. The general public will never know the difference, but that reporter certainly wasted a lot of time by not grabbing a phone in the usual way of "leg-men" on daily newspapers and phoning in his stuff to a re-write man.

An interfering mother-in-law, silly young wife, sap husband, a lawyer who secures a divorce for the sap husband and later falls in love with the sap husband's wife, and a boy friend of the wife are the principals around whom the tale revolves.

Gloria Swanson is the wife. She plays intelligently and with a likable repression. Husband is done competently by Allan Simpson, and Rod La Rocque plays the lawyer with a society polish that won't rub off. The wife's boy friend is capably done by Ricardo Cortez. Wilfred Donovan, aside from the business of the reporter's part, a directorial fault, makes the bit convincing as to characterization.

The title itself, "A Society Scandal," notwithstanding there isn't much that's more than very mildly scandalous in the story, should go a long way toward coaxing the customers up to the box office. *Roll*

"A Society Scandal"

Paramount Production Again Presenting
Her in Gorgeous Gowns Is One of
Gloria Swanson's Best
Reviewed by C. S. Sewell

Following her appearance as a Paris apache in male attire in "The Humming Bird," which differed greatly from her usual characterizations, Gloria Swanson in her newest Paramount picture, "A Society Scandal," again appears in a role which gives

Variety, March 12, 1924, p. 26

her the opportunity to wear gorgeous gowns, of which there is a truly imposing array.

The stage play, "The Laughing Lady," by the distinguished dramatist, Alfred Sutro, furnishes the basis for this picture, and in the hands of Forrest Halsey and Director Allan Dwan it has been made into a witty and thoroughly enjoyable comedy drama, that will please the sophisticated and be thoroughly enjoyed by Miss Swanson's wide circle of admirers.

It is a society story dependent on the familiar situation of an innocent wife whose husband succeeds in divorcing her on purely circumstantial evidence, but at this point the development is given an ingenious and amusing twist by having this clever woman use all of her resources to bring to her feet her husband's lawyer whom she holds responsible. The usual happy ending occurs with the betrothal of these two, but it has been given a comedy twist by having the hero plead that the audience will want a happy ending, to which she replies, "All right, let's give it to them."

The sub-titles in this production are unusually fine and are sparkling with wit, humor and satire; some of them quite subtle, which may not register with certain types, but there is sufficient good material that an audience likes, coupled with Miss Swanson's name, to make it enjoyable for all classes of patrons, and it should prove a big success at the box office as it is during the current week at the Rivoli in New York.

Miss Swanson's role suits her to a "T" and her work here affords an effective contrast to her equally good but entirely different characterizations in "The Humming Bird" and "Zaza." Rod LaRocque is excellent as the lawyer and Ricardo Cortez gives a finished portrayal of a society villain. Allan Simpson, a newcomer, is a handsome chap who does creditable work as the heroine's husband. Allan Dwan deserves credit for the manner in which he has directed this picture.

A bit near the opening of the picture that will thoroughly entertain the average patron is the scene in which the heroine, championing a member of her set whom she believes to be wrongly accused, gathers together some old news reel material and shows up the snobbery of her friends.

the truth to the press and prepares to go away when Farr declares his love and she discovers that she too loves him.

Cast

Marjorie Colbert.....Gloria Swanson
Daniel Farr.....Rod La Rocque
Harrison Peters.....Ricardo Cortez
Hector Colbert.....Allan Simpson
Mrs. Maturin Colbert....Mrs. Ida Waterman
Mrs. Hamilton Pennfield.....

Mrs. Thelma Converse
Mr. Schuyler Burr.....Fraser Coalter
Mrs. Burr.....Catherine Proctor
Mr. Hamilton Pennfield....Wilfred Donovan
Patricia DeVoe.....Yvonne Hughes

Based on play, "The Laughing Lady," by
Alfred Sutro.

Scenario by Forrest Halsey.

Directed by Allan Dwan.

Length, 6,433 feet.

Story

Marjorie Colbert finds that her husband Hector's love is growing cold, seeks diversion by championing a friend, Harrison Peters, who is accused of cheating at cards. At a house party Peters, mistaking her interest for infatuation, goes to her room in unconventional attire and deliberately compromises her before the guests. Her mother-in-law has her husband start proceedings, and divorce is granted on testimony of her hired detectives plus the wonderful pleading of Hector's attorney, Daniel Farr. Thoroughly aroused, Marjorie seeks an opportunity to meet Farr and get him at her feet. She finally succeeds and even arranges a situation by which she wrecks his reputation as he has hers. Repenting, she gives

Newspictures In Feature

Exceptionally graphic demonstration of newspicture values is given in "A Society Scandal," the new Paramount picture, when selected scenes are exhibited at the "As You Were" party which is an important episode of the story. Of course the scenes are especially made, but so well has the episode been handled that the demonstration loses nothing of effectiveness by that circumstance.

A number of socially prominent persons whose destinies have become entangled are brought together by the hostess and made to view themselves as they were some years before the story opens. The purpose is to bring them to a reali-

zation of their narrowness and that result is obtained. Incidentally, the newspicture is revealed in its actual and potential significance as a record of human activity. As the demonstration is made merely as an incident in the story, its point will register with the public and the newspicture will reap the reaction.

“A Society Scandal”

After a succession of brilliant triumphs, Gloria Swanson is here seen in an adaptation of Alfred Sutro's successful play of last season, “The Laughing Lady,” in which Ethel Barrymore was seen in the title role. It is a story of the damning power of public opinion. A woman, rich and beautiful, is divorced

Motion Picture News, January 26, 1924, p. 381

A Society Scandal (Paramount—Six Reels)

NOTHING has been overlooked toward making this picture suggestive of the atmosphere of smart society. The mechanics of production, the subtitles, settings, the lighting, costuming groupings and what not have been applied intelligently—but after the story has revolved around its spool, it doesn't leave a definite impression. Society dramas based upon the triangle have been ground through the movie mill so much that nothing is left to the imagination. The smart director will be inspired to treat them with subtle touches with an eye upon incorporating a substantial note of humor.

Allan Dwan has succeeded in doing away with many conventions—but with all his appreciation of what constitutes a good production—with all of his ironic humor directed against bank presidents, upright lawyers, newspapers which feature scandals—with everything in its place the picture does not soar above the artificial side of life.

There are two vital climaxes here—one featuring the playful wife being compromised—which results in her husband winning a divorce, the other featuring her punishing the lawyer who tore her reputation to shreds. She compromises him by making it appear to witnesses that he attacked her. That she is inspired through love for him seems unconvincing. Equally unconvincing is the lawyer's quick response to her charms on the very day he has made her a victim of scandal. The courtroom scene is dull—as most trial cases are. And there is too much time given up to summing up the evidence. But the plot progresses to its end—without many side excursions.

It brings Gloria Swanson back to the type of role which made her a Paramount star. A couple of recent departures into character studies brought forth a hidden emotional talent. Here she doesn't differ from any other actress capable of making a clothes-horse of herself. No one will forget “The Humming Bird” in a hurry. “A Society Scandal” on the other hand is of the moment—a picture to see while idling an hour away. Its appeal with feminine audiences is assured. Why not, with the female of the species proving herself more deadly than the male? Why not, with all the bizarre costumes worn by the star? Why not, with all the tone and quality of the production? The picture might have been treated more broadly after the fashion of the original, known on the stage as “The Laughing Lady.” It is excellent of its kind—but it won't make screen history.

THEME Eternal triangle featuring intimate society life with central figure a victim of scandal when husband sues for divorce. The lawyer for the plaintiff is involved and in due time she beats him at his own game.

PRODUCTION HIGHLIGHTS The compromise of heroine and her antagonist. The gowns featured by star. The authentic atmosphere. The climax. The good work by cast. The tone of the production. The titles.

DIRECTION Has staged it against backgrounds which carry tone and quality and genuine atmosphere. Builds it to several dramatic climaxes. Sustains after story gets started. Smart incident.

EXPLOITATION ANGLES Play up that star has another role in which she displays a bizarre wardrobe. Bill it as a dramatic triangle of smart society. Feature tone and quality of production.

DRAWING POWER Star and title will draw anywhere.

SUMMARY This picture while artificial is much closer to reality than the usual expose of life among the fast steps in society. Carries dramatic values—after story gets under way. Is finely staged and well acted.

THE CAST

Marjorie Colbert	Gloria Swanson
Daniel Farr	Rod La Rocque
Harvonn Peters	Ricardo Cortez
Honor Colbert	Allan Simpson
Mrs. Maturin Colbert	Mrs. Ida Waterman
Mrs. Hamilton Pinnfield	Mrs. Thelma Converse
Mr. Schuyler Burr	Fraser Coaker
Mrs. Burr	Catherine Proctor
Mr. Hamilton Pinnfield	Wilfred Donovan
Patricia DeVoe	Wyoma Hughes

By Alfred Sutro. Adapted by Forest Halsey. Directed by Allan Dwan. Photographed by Hal Rosson.

SYNOPSIS: Society woman leaves her uninteresting husband for social outcast. Later compromises her and the husband sues for divorce. His lawyer tears her reputation to shreds—and the husband wins the case. The divorced wife plans to avenge herself against the lawyer—and succeeds with the result that he is ruined. She afterwards makes a confession through her love for the attorney. He forgives and takes her in his arms.

Motion Picture News, March 22, 1924, p. 1336



A Paramount Release

GETTING THE NEWS ABOUT GLORIA BEFORE THE PUBLIC

This newspaper mask for the box office stands nine feet high, with the headlines in red and black, the illustrations being from the regular posters. It was planned by Leslie Whelan, Paramounteer, for the Olympic Theatre, Pittsburgh.

Motion Picture News, March 15, 1924, p. 1136 – *Moving Picture World*, May 10, 1924, p. 215



The sign-painter produced this mammoth newspaper display in front of the Queen Theatre, Wilmington, Del., featuring Paramount's "A Society Scandal"



An appropriate advertising idea was this enlarged newspaper used during the run of "A Society Scandal."

Exhibitors Trade Review, July 5, 1924, p. 49 – *Exhibitors Trade Review*, July 26, 1924, p. 58



Clothes Best Part of This

"A SOCIETY SCANDAL," a Paramount production starring Gloria Swanson. From "The Laughing Lady," a play by Alfred Sutro. Scenario by Forrest Halsey. Directed by Allan Dwan. Length, seven reels.

"The Humming Bird" is a better picture than "A Society Scandal," but not so much better that this one will not give good account of itself, especially as this one contains four or five times

as many Swansonesque gowns as the more dramatically meritorious picture. The star hasn't been seen to better advantage, as concerns raiment, in any of her works.

The acting honors of the production go to Rod LaRoque and Ricardo Cortez, hero and villain, respectively, with Cortez getting a bit the best of it. Together, these men perform the services required by the story in just about 100 per cent style. You may not admire the characters they portray, but you will admire their portrayals.

The story is strictly "society," as the phrase goes. A too honest wife is misunderstood on all sides and a headline divorce suit follows. Even more sensational stories follow before the ending the audience comes to desire is effected.

There is much of novelty in the production of the picture, including a motion picture party in which the news-pictures shown carry the established trademarks. This bit is particularly well done.

The Cast: Gloria Swanson, Rod LaRoque, Ricardo Cortez, Allan Simpson, Mrs. Thelma Converse, Fraser Cooper.

Motion Picture News, April 26, 1924, p. 1906 – *Exhibitors Herald*, March 19, 1924, p. 49

A Society Scandal Helped by Baseball

Between Billy Sunday in his well known revival stunt and the opening of the local baseball season, Howard Waugh could see nothing between himself and starvation but considerable of a hustle—so he hustled.

He had Gloria Swanson in *A Society Scandal* at Loew's Palace Theatre, Memphis, and he arranged with the managers of the ball park to shoot the opening day crowd. There is a special trophy for the town in the league giving the best attendance figures on the season, and local pride led the Mayor to declare a half holiday, that the opening might be as large as possible. The announcement that all who attended the game could see themselves on the screen got them all down to the park, where a news cameraman shot the entire crowd while they watched a twelve foot banner telling where the picture would be shown.

Waugh got a Gloria Swanson salad on the menus of three leading hotels, the Swanson hat into a millinery shop and tied her to a victrola display. In addition he got about 400 inches of display advertising, mostly showing Gloria wearing a \$20,000 pearl necklace which was duplicated by a local jeweler for considerably less in imitation stones. It happened to be Pearl Week, in case you didn't hear about it, so the jewelers were busy with pearls.

After that even Billy Sunday could not hurt the run, though usually he is a box office blight.



A Paramount Picture

MAKING THE BASEBALL OPENING HELP A SOCIETY SCANDAL

Howard Waugh, of Loew's Palace Theatre, Memphis, took a shot at the crowds out for the opening of the ball season and most of them came to see the Swanson play—and themselves. It made good business better in spite of Billy Sunday's revival.

Moving Picture World, June 14, 1924, p. 655



Moving Picture World, May 10, 1924, p. 215

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Sport

Gender: Male (Reporter). Group-2.

Ethnicity: White (Reporter). Unspecified-2

Media Category: Newspaper - Newsreel

Job Title: Reporter (Reporter), Pack Journalists. Unidentified Newsreel Staff.

Description: Major: None

Description: Minor: Reporter, Negative. Pack Journalists, Negative. Unidentified Newsreel Staff, Neutral.

The Spirit of the U.S.A (1924)

Newsreel. An example of how real action captured by newsreel cameramen were often used in dramatic films to give the action authenticity, in this case military action.

Johnnie Gains, son of a farming couple, is industrious and imbued with a spirit of sacrifice. Rejected for military service because of an eye injury, he enlists in the Salvation Army. His indolent brother marries but is goaded into enlisting and dies on the battlefield. The parents are evicted from their home by the dead son's widow, but Johnnie returns and restores the homestead to them. *American Film Institute Catalog of Feature Films*

LOOKS LIKE REAL BOX OFFICE HIT

*Sentimental Lure and Patriotic Thrills
in 'Spirit of the U. S. A.' Register
Great Audience Appeal*

THE SPIRIT OF THE U. S. A. F. B. O.
Photoplay. Author, Emilie Johnson. Di-
rector, Emory Johnson. Length, 8,312
Feet.

CAST AND SYNOPSIS

Johnny Gains	Johnny Walker
Thomas Gains	Carl Stockdale
Mary Gains	Mary Carr
Jim Fuller	Dave Kirby
J. J. Burrows	Mark Penton
Zelda Burrows	Rosemary Cooper
Otto Schultz	W. S. Hooser
Gretchen Schultz	Gloria Grey

The Gains boys, Johnny and Silas, grow up on a farm. When the war breaks out Johnny tries to enter the army, is rejected because of imperfect eyesight, but goes to France with the Salvation Army. Silas is finally induced to enlist, and is found dying on the battlefield by his brother. The elder Gains are driven from home by the dead son's wife. Johnny returns, defeats the schemes of the plotters against his parents, restores the old folks to the farm and weds the girl who has waited for him.

By GEORGE T. PARDY

THIS looks like a winning box office attraction! While "The Spirit of the U. S. A." registers as frank out-and-out melodrama, with flag-waving and sentimental agony piled on to the limit, it is none the less the type of picture which can be depended upon to hit the emotional target right square in the center, drawing sympathetic tears by the bucketful and putting over thrills in plenty.

It's a good audience feature beyond doubt, due mainly to competent direction and brilliant acting by an extremely talented cast of players, and should give satisfaction wherever it is shown. Heart interest is neatly built up from the beginning, as the characters of the two Gains boys develop, the one self-sacrificing, patriotic, ambitious; the other indolent and weak. We are shown the somewhat grouchy, half pacifist father, his kindly wife, the schemer, trying to get possession of the farm, with the aid of a daughter who weds young Silas Gains, then comes the war, with Johnny, rejected for active service, going abroad with the Salvation Army, Silas enlisting later and meeting death on the battlefield. On his return, Johnny finds his parents ousted by their unnatural daughter-in-law, whereupon, he assumes control of and straightens matters out in truly heroic fashion.

All of which is old-fashioned melodramatic material, with the single exception of the introduction of the Salvation Army as an active factor in the story. But it merely goes to prove that with proper handling these familiar elements can be moulded into entertainment making a sure-fire appeal to the majority of film fans. Even the World War, so often denounced by certain critics as "a drug on the screen market," provides an excellent background and offers a telling con-

trast to the quiet, rural life of the Gains family. In this latter connection it is worthy of note that Director Emory Johnson gets a heap of realism into his battle stuff by deftly sandwiching in strips of film from the news weeklies, which color the action immensely.

Johnny Walker fits the role of hero as though the character were especially created for his benefit, giving an appealing and refreshingly natural performance. Gloria Grey is charming as his sweetheart, Mary Carr registers as a sweetly loveable mother, Rosemary Cooper makes an artistically sinister impression in the part of the vindictive Zelda Burrows and the support as a whole deserves unstinted praise.

There's big exploitation possibilities in the title. Tie-ups with American Legion organizations, recruiting posts and the Salvation Army are in order. The players mentioned above are all worth featuring, and you should obtain golden results from the big advertising campaign with which F. B. O. is backing up the picture.

* * *

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Sport
Gender: Group
Ethnicity: Unspecified
Media Category: Newsreel
Job Title: Unidentified Newsreel Staff.
Description: Major: None
Description: Minor: Unidentified Newsreel Staff, Neutral.

That Dirty Dog Morris (1924) - England

Editor of a local paper.

A man sees a pretty girl on a train and makes an unwelcomed pass at her. To prevent further trouble, he calls on a friend, the editor of the local paper, who also happens to be the girl's friend. The peace-making efforts bring the editor and the girl much closer and the man can't understand why the editor can kiss the girl without fear of consequences. If he got into trouble because of his love-making, why should his friend escape scot-free? He follows them and even tracks them to the door of the girl's bedroom, But when he discovers they were just married, he feels satisfied since it also means a reprieve for himself. Plot summary from *Variety* review.

That Dirty Dog Morris

London, May 30.

Films Albatross presentation, released through Pinnacle Productions, Ltd. Story by Guy de Maupassant, freely adapted and brought up to date by N. Rimsky and V. Tourjanaky. Staged by M. V. Tourjanaky.

What looks uncommonly like a new type of comic film had rather a mixed reception when presented at the Embassy, Holborn. Audiences accustomed to humor, either knock-about or sentimental, may not wake up quickly to the joys of "That Dirty Dog, Morris"; but if adequately boomed as a psychological joke, so as to warn people not to come with cut-and-dried notions concerning what a comic film should and should not be, the mental processes of the poor fool named in the title would keep a better class audience laughing constantly.

M. N. Rimsky, who plays Morris, has his own type of clowning. At first sight, this bald, fox-faced actor seems too ordinary to possess many mirthful possibilities. But, while he drinks glass after glass in order to gain enough courage to approach the lady who is ogling him, his silly smile makes you realize what he is up to. His method is to reveal

(Continued on page 47)

FILM REVIEWS

(Continued from page 31)

the comic side of the ordinary man who is not cut out to do big things but cannot see why. When he sees more fortunate people calmly helping themselves to forbidden fruit, he wants to do likewise.

Morris misses his chances at the party because he overdoes the "Dutch courage" and sees six ladies in the chair where the alluring one sat. The next morning he feels sorry for himself.

In the train he gazes longingly at a pretty girl, Henriette, who shares the compartment. Morris lounges disconsolately in the corridor. In another compartment he sees a young man ardently kissing a girl. Morris gets an idea. When he returns to his own compartment the humming of the wheels suggests the strumming of the banjo the night before and the girl before him suggests the lady of the party.

Morris springs upon her. The police are called.

To prevent further trouble, Morris calls on his friend, the editor of the local paper, who happens to be a friend of Henriette. Somehow or other, the peace-making efforts bring the editor and Henriette very close together.

Morris cannot understand why the editor can kiss the girl without fear of consequences. If he got into trouble because of his love-making, why should his friend escape scot-free? He follows them into the moonlight and even tracks them to the door of the girl's bedroom. But when he finds there is to be a marriage he feels satisfied—especially as it means a reprieve for himself.

The acting is high spirited throughout. Deise Legeay is Henriette.

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Sport
Gender: Male (Editor of a local paper)
Ethnicity: White (Editor of a local paper)
Media Category: Newspaper
Job Title: Editor (Editor of a local paper)
Description: Major: Editor of a local paper, Positive
Description: Minor: None

The Tragedy of Barnsdale Manor (Old Man in the Corner No. 3) (1924)

Reporter Mary Hatley (Renee Wakefield). An old man tells a girl reporter how he solved a crime.

1924 British film (Stoll/2 reels), an episode in the *Old Man in the Corner* series based on a story by Baroness Orczy. An armchair detective known as the Old Man in the Corner solves a crime while sitting in a tea shop and tells the solution to a young woman journalist. Rolf Leslie played the Old Man and Renee Wakefield was journalist Mary Hatley with supporting cast of John Hamilton and Molly Johnson. D.P. Cooper was the cinematographer and Hugh Croise wrote the adaptation and directed. Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, p. 152

The Old Man relies mostly upon sensationalistic newspaper accounts, with the occasional courtroom visit, and relates all this while tying complicated knots in a piece of string. The plots themselves are typical of [Edwardian](#) crime fiction, resting on a foundation of unhappy marriages and the inequitable division of family property. Other period details include a murder in the [London Underground](#), the murder of a female doctor, and two cases involving artists living in "bohemian" lodgings. Another new and noteworthy feature is that no one is ever brought to justice. Though the villains are identified by the narrator (who disdains to inform the police), most cannot be proven guilty beyond a reasonable doubt.

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Female (Marty Hatley)
Ethnicity: White (Mary Hatley)
Media Category: Newspaper
Job Title: Reporter (Mary Hatley)
Description: Major: Mary Hatley, Positive
Description: Minor: None

The Tremarne Case (Old Man in the Corner No. 11) (1924)

Reporter Mary Hatley (Renee Wakefield). An old man tells a girl reporter how he solved a crime.

1924 British film (Stoll/2 reels), an episode in the *Old Man in the Corner* series based on a story by Baroness Orczy. An armchair detective known as the Old Man in the Corner solves a crime while sitting in a tea shop and tells the solution to a young woman journalist. Rolf Leslie played the Old Man and Renee Wakefield was journalist Mary Hatley with supporting cast of John Hamilton and Molly Johnson. D.P. Cooper was the cinematographer and Hugh Croise wrote the adaptation and directed. Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, p. 152

The Old Man relies mostly upon sensationalistic newspaper accounts, with the occasional courtroom visit, and relates all this while tying complicated knots in a piece of string. The plots themselves are typical of [Edwardian](#) crime fiction, resting on a foundation of unhappy marriages and the inequitable division of family property. Other period details include a murder in the [London Underground](#), the murder of a female doctor, and two cases involving artists living in "bohemian" lodgings. Another new and noteworthy feature is that no one is ever brought to justice. Though the villains are identified by the narrator (who disdains to inform the police), most cannot be proven guilty beyond a reasonable doubt.

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Female (Marty Hatley)

Ethnicity: White (Mary Hatley)

Media Category: Newspaper

Job Title: Reporter (Mary Hatley)

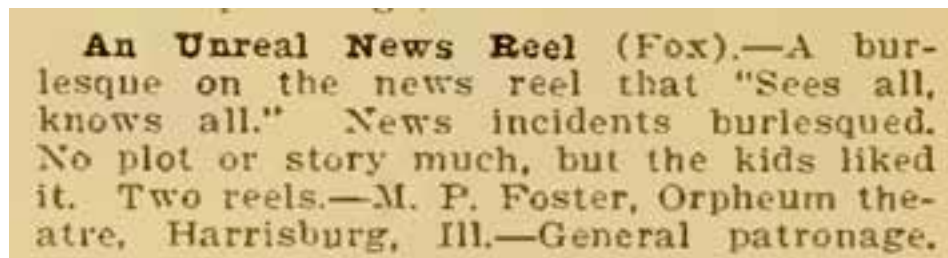
Description: Major: Mary Hatley, Positive

Description: Minor: None

Unreal News Reel (1923-1924)

Newsreel. A burlesque on the news reel that "sees all, knows all." News incidents are satirized. Examples include "news coverage" of the Olympic games, vacationing politicians and royal guests. Other stories include Keeping Conductors Honest, Police Dog Trials, Aquaplaning, Fireboat Tests, Bungalows Built While You Wait, and a Pontoon, Water and Land vehicle. The material comes from earlier Fox comedies.

Two-reelers include Unreal News Reel Nos.1 (1923), 2, 3, and 4.



Exhibitors Herald, February 16, 1924, p. 82

“Unreal News Reel”

(Fox—Comedy —Two Reels)

This Sunshine comedy is a burlesque on the average news reel. Accordingly, it shows various incidents as they never could happen. Some parts of it are quite funny. The idea is quite a good one and probably will be liked by the average fan. It is rather a drawn-out procedure for two reels, however, and would have far better pulling power if confined to one reel. The latter, of course, applies to the material burlesqued. But the events would have to be unusually snappy in order to hold the attention of the average audience through two reels. Of the many news items burlesqued in this release some of the best are on the Olympic games, vacationing politicians and royal guests. —T. W.

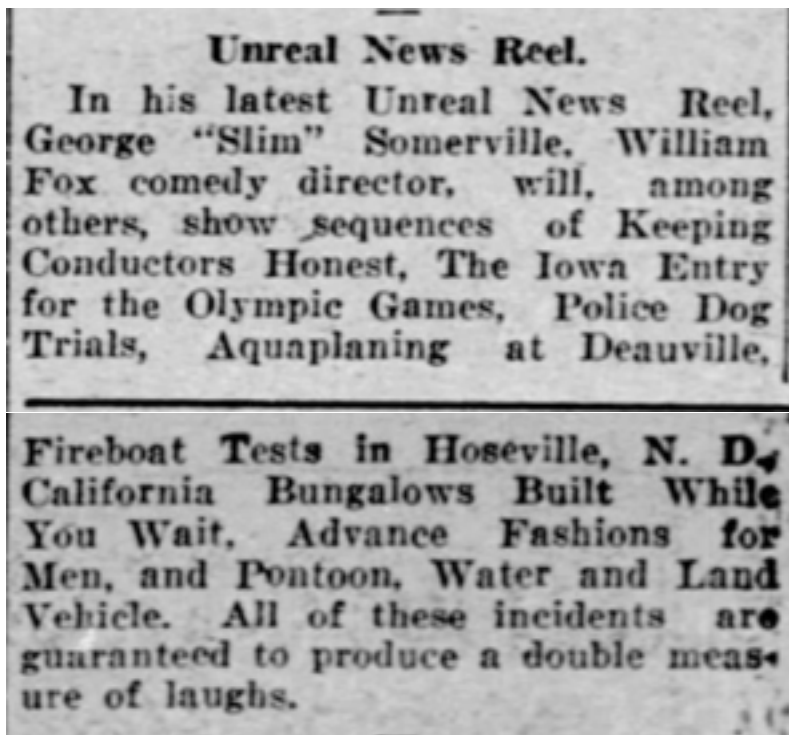
Moving Picture World, October 11, 1924, p. 518

“Unreal News Reel,” No. 4—Fox *Fair Laughs*

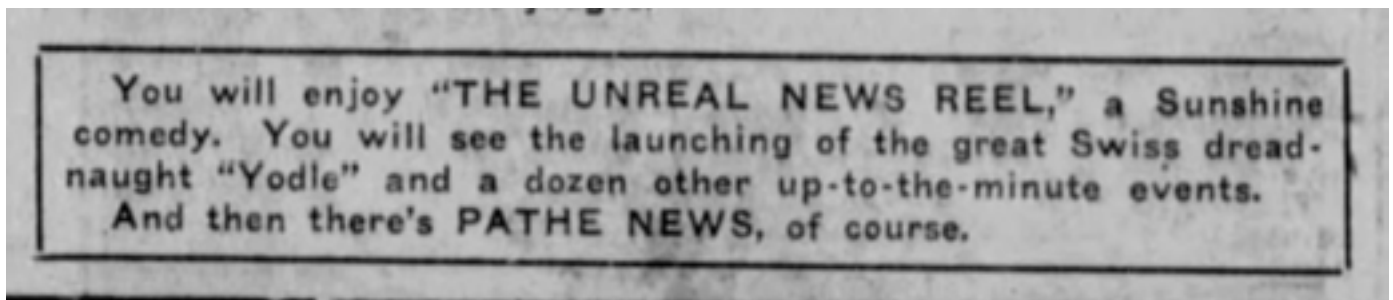
Type of production . . . 2 reel comedy

Fox is offering a series of pictures, satires on the news reels, that have possibilities for comedy, in fact better possibilities than they seem to take advantage of. Some of the ideas are clever and original but others aren't particularly appropriate or funny. The best bit in this one is that of a burlesque on the slow motion camera stuff showing an athletic meet wherein the participants consist of a various lot of misshapened contestants. An old fellow on crutches wins the pole vaulting contest. Some of the stunts are real laughs but these are in the minority. Here's a good idea but not used to the best advantage.

The Film Daily, September 21, 1924, p. 4



The Dispatch, Moline, Illinois, August 16, 1924, p. 12



The Missoulian, Missoula, Montana, February 19, 1922, p. 8

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Group

Ethnicity: Unspecified

Media Category: Newsreel

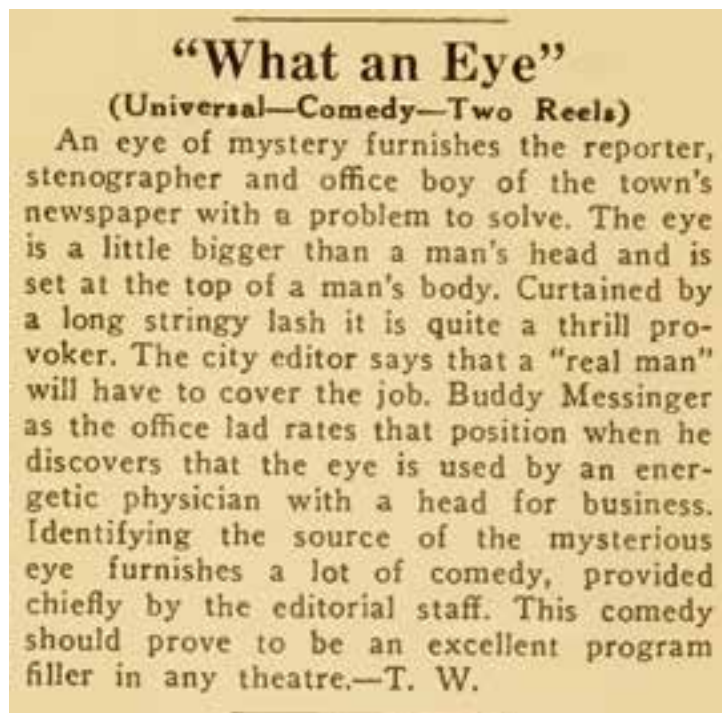
Job Title: Unidentified Newsreel Staff

Description: Major: Unidentified Newsreel Staff, Negative

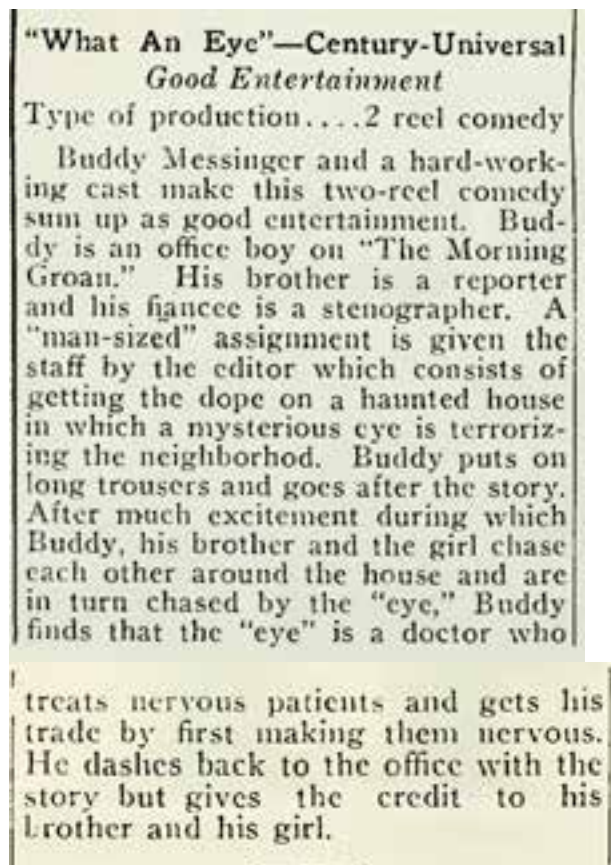
Description: Minor: None

What an Eye (1924)

Office Boy Buddy Messinger, his brother the reporter Messinger and his fiancée, the stenographer of the town's paper, *The Morning Star*, solve a mystery. City Editor. Editorial Staff.



Moving Picture World, October 18, 1924, p. 628



The Film Daily, October 12, 1924

‘What An Eye’

Universal-Century

2 reels

Buddy is an office boy on a newspaper where his brother is a reporter. There have been tales circulating in the neighborhood of a large eye travelling through space frightening women. The reporter is sent to get the story—and Buddy also goes to get it first. The girl staff-writer also tries to obtain the beat, and dresses in men's attire. Buddy wins—after many mysterious things happen to the three of them in a haunted house—when Buddy finds a doctor has originated it all, to increase his business.

THERE is a lot of action and rapid fire comedy in this two reeler, and we feel that it possesses all the necessary features to make it a profitable investment for the exhibitor.

Buddy Messinger always gets the fattest parts, perhaps for his own avordupois is increasing so rapidly that he no longer can play his erstwhile juvenile parts.

In this role he realizes his increasingly adolescent appearance and dons long trousers, for it is a “man's job to get the story.”

Later in the haunted house he dresses as a curly headed ‘sweet sixteen’ miss, and vamps the story out of his brother. Altogether he does a really interesting piece of work.

The story too is somewhat different, and should be a hit for children will well understand the laugh producing theme, and the adults too will scream at the happenings to the three in search of news copy.

Exhibitors will find “What An Eye” a good booking proposition.

Exhibitors Trade Review, October 18, 1924, p. 43

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Comedy

Gender: Male (Reporter Messinger, Buddy Messinger, City Editor). Female (Stenographer). Group.

Ethnicity: White (Reporter Messinger, Buddy Messinger, City Editor, Stenographer). Unspecified

Media Category: Newspaper

Job Title: Reporter (Reporter Messinger). Editor (City Editor). News Employee (Buddy Messinger, Stenographer). Miscellaneous (Editorial Staff).

Description: Major: Reporter Messinger, Buddy Messinger, Stenographer, Positive

Description: Minor: City Editor, Positive. Miscellaneous, Neutral

The Whispered Name (1924)

Reporter Anne Gray (Ruth Clifford) is the editor of a sob sister page of *The News*. Managing Editor John Manning (Niles Welch). City Editor Fred Galvin (Hayden Stevenson) is also secretly the editor of the scandal sheet, *The Tattletale*. Office Boy (Buddy Messenger).



Anne Gray (Ruth Clifford) is saved from a fake marriage by millionaire Lagdon Van Kreel (Charles Clary). Later she gets a job as a reporter on the *News* and is sent to interview a woman who is suing her husband for divorce. She does not realize that the woman is millionaire Kreel's wife and that Gray is being named as the correspondent in the divorce suit. Although the *News* is conservative, City Editor Fred Galvin (Hayden Stevenson) secretly owns a scandal weekly, the *Tattletale* and has been arranging a blackmail plot. Managing Editor John Manning (Niles Welch), who has fallen for Gray, rescues her and beats up Galvin when he discovers his connection to the plot. Some sources list Raymond L. Schrock as the scenario writer. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 50

Moving Picture World, January 26, 1924, p. 312



Moving Picture World, January 12, 1924, p. 123

Anne Gray is saved from a fake marriage to scapegrace Robert Gordon by the arrival of millionaire Lagdon Van Kreel. Later, as a reporter, sent to cover a sensational society divorce, she finds that Van Kreel's wife intends to sue him, naming her (Anne) as correspondent. John Manning, managing editor of the paper, saves Anne and silences the wife. *American Film Institute Catalog of Feature Films*

<p>"WHISPERED NAME"</p> <p>A Universal production directed by King Baggot. Adapted from the play, "The Co-respondent," by Rita Weiman and Alice Leal Pollock. At the New York Feb. 8 as half the bill. Runs about 65 minutes. Cast includes Ruth Clifford, Niles Welch, Jane Starr, Buddy Messinger, Carl Stockdale, William Lawrence, Hayden Stevenson, Mary Mersch, John Merkyl and Charles Clary.</p> <p>With the right kind of treatment "The Whispered Name" might have turned out to be rather a first-rate newspaper story, as the plot itself holds such potentialities. But Universal has provided a mediocre cast, old style direction, miserable photography and general, all-around atmosphere that detract severely from the story.</p> <p>The characters move through the scenes in jerky, clumsy sequences and poses, and when the big climactic moment arrived the director lost a splendid opportunity for the dramatic smash that should have crowned the situation.</p> <p>However, the director was handicapped by a cast of players at best so-so and at worst poor enough.</p> <p>Ruth Clifford and Niles Welch are the leads. Miss Clifford is pleasantly capable-looking as a young woman reporter, but too much rouge on her lips hurts her full-face shots. Welch is the leading man who, when he played opposite Elaine Hammerstein and Norma Talmadge some years ago, was heralded as having a great future.</p> <p>Of the others, Charles Clary and</p>	<p>Hayden Stevenson are the best, while, conversely, Mary Mersch and John Merkyl are not. They gave the film some very amateurish scenes. Almost as bad as their action is the photography.</p> <p>Coming to the praiseworthy part, the plot, it is a typical newspaper and blackmail story, but with a few novel twists and kicks. The big idea is introduced when Anne Grey (Miss Clifford) is sent to interview a woman suing her husband for divorce, with Anne herself, innocently and unknowingly, mentioned as the co-respondent. Welch is the editor of the paper which employs Anne, and as he has lost his heart to her, he, too, is dragged into the mess.</p> <p>The expose of a band of blackmailers clears the atmosphere.</p> <p>"The Whispered Name" will serve as just about average fare for the intermediate houses. Whatever credit goes with this belongs to Misses Weiman and Pollock, who wrote the play from which it was adapted.</p>
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Variety, February 14, 1924, p.27

"THE WHISPERED NAME" (Universal) is a slender tale about a country girl who goes to the city, gets mixed up in a scandal and is saved by the editor of a newspaper. It is not to be taken seriously but furnishes first-class amusement of the program variety. Niles Welch, Ruth Clifford, Hayden Stevenson, Charles Clary and other excellent players are in it. King Baggot directed.

Exhibitors Herald, January 5, 1924, p.46

“The Whispered Name”

(Universal—5196 Feet)

(Reviewed by Laurence Reid)

ONE may guess from this title that the story concerns divorce with all its attendant problems—the difficulty of keeping the proceedings suppressed, the blackmailing incident, the shame of the innocent parties in being given publicity—and what not. It isn't a smooth story and the scenes are not carefully dovetailed—and it develops several conveniences before it gets deep in its romance.

The heroine, a trusting girl from the country, runs away with a young scamp believing his matrimonial ambitions sincere. A bystander in a city hotel lobby overhears their conversation and intrudes—and remains to console the girl after the tempter beats a hasty retreat. He will see her safely home—but a scandal-sheet editor and a crooked lawyer employed by the rich bystander's wife plant a couple of witnesses in the heroine's room and they take a flashlight of a fatherly embrace. The convenient touch enters when the girl is next shown operating a typewriter as the editor of a sob-sister page. And she blossoms forth in clothes which would appear to be beyond her income. The editor, depicted as one of the fearless and honest type, falls in love with her.

The plot becomes involved here—but is easy to follow because the scenes are firmly planted. His managing editor is also the publisher of the scandal sheet—and he learns the identity of the fair co-respondent. He sends her to interview the rich bystander's wife—and the girl discovers the facts. She is blameless—but the flashlight photographs give her away. But the editor trusts her and all ends well. Meanwhile a reconciliation is effected between the rich couple—the trouble having been started by the blackmailers.

The picture becomes talky in its conflict of divorce—but it is fairly interesting. The newspaper setting is more of the studio than real—but otherwise the scenes are true to their atmosphere. It carries a plot which is recognizably real—and is competently acted. Some of the physical combat could be eliminated without spoiling the story.

THEME. Domestic drama revolving around divorce — showing the power of blackmail in bringing misunderstanding and distrust into happy wedded life.

PRODUCTION HIGHLIGHTS. The scene when rich married man is caught by flashlight photographers. Scene when girl interviews his wife. The good incident. The able acting by Charles Clary, Mary Mersch and Niles Welch. The sustained interest.

DIRECTION. Works out involved plot so that it is always intelligible. Atmosphere is fairly effective. Builds to climax in dramatic fashion. Might have dispensed with physical combat.

EXPLOITATION ANGLES. Mention that it is adaptation of play by well-known authors. Play up the divorce angle — showing that parties contemplating it are often inspired by outside influences such as blackmail. Use heralds and teasers.

DRAWING POWER. For program houses.

SUMMARY. A domestic drama developed along familiar lines — but which succeeds in carrying fair interest through dramatic scenes. Story highly involved but easy to follow. Doesn't carry much punch. Is capably treated.

THE CAST

Anne Gray	Ruth Clifford
Langdon Van Kreel	Charles Clary
Robert Gordon	William E. Lawrence
Marcia Van Kreel	May Mersch
Craig Stephenson	John Merkyl
John Manning	Niles Welch
Fred Galvin	Hayden Stevenson
The Office Boy	Buddy Messenger

By Rita Weiman and Alice Leal Pollack. Scenario by Raymond L. Schrock. Directed by King Baggot.

SYNOPSIS. Country girl is influenced to run away to city with a designing youth on the promise of matrimony. A guest in city hotel discovers the villainy and offers to protect her. This guest is a rich man whose wife is instituting divorce proceedings. A blackmailing editor of a scandal sheet, employs flashlight photographers to get evidence against him — evidence which implicates the innocent girl. She gets employment on newspaper and a romance is established with the editor. Her honor is vindicated and the quarrelsome rich couple are reconciled.

"The Whispered Name"

Ruth Clifford Has Leading Role in Universal Picture Based on Stage Success

Reviewed by Mary Kelly

With a divorce problem and a blackmailing news service as a nest of complications, "The Whispered Name" has various interesting twists and entertaining situations. Ruth Clifford is pretty and gets the sympathy as the innocent victim of the scandal. The plot is one that will appeal to the average audience and the treatment by King Baggot conforms to the style of the program success.

The production is built upon a stage play, "The Co-respondent" by Rita Weiman and Alice Leal Pollack. It proceeds with a typical situation showing a country girl being lured to the city by the promises of a seducer. She is saved by a man whose protective efforts are used as evidence for a divorce by his wife.

From this point on, the action becomes more spontaneous and interesting. The girl's experiences as a newspaper reporter are romantic, lightly amusing and a bit tense at times. Buddy Messenger contributes a few bright touches as the office boy. Some of the characters show a lack of experience in the arts of make-up, and dressing as well as acting. But Miss Clifford is accomplished in every way and holds the attention well. Niles Welch is a strong upright type for the hero in an "all-star cast" and Hayden Stevenson is a convincing heavy.

(Cast and story published on page 227)

"The Whispered Name"

(Continued from page 218)

Cast

Anne Gray	Ruth Clifford
Lagdon Van Kreel	Charles Clary
Robert Gordon	William E. Lawrence
Marela Van Kreel	May Mersch
Craig Stephenson	John Merckyl
John Manning	Niles Welch
Fred Galvin	Hayden Stevenson
The Office Boy	Buddy Messenger

Based Upon Stage Play "The Co-respondent,"
by Rita Weiman and Alice Leal Pollack.

Scenario by Raymond L. Schrock.

Direction by King Baggot.

Length, 5,196 feet.

Story

Mrs. Van Kreel sues for divorce at the instigation of attorney Craig Stephenson, her lover. They put detectives on Van Kreel's trail. Meantime, Anna Gray, a country girl, elopes with Robert Gordon, a scapegrace. Van Kreel discovers Gordon's plans and interferes. The detectives obtain a flashlight photograph of the two. Anne, obtains a position on the "News," a conservative paper edited by young John Manning. Its city editor, Fred Galvin, is the secret owner of the "Tattletale," a scandal weekly. Anne and Manning fall in love. She interviews Mrs. Van Kreel who denounces her. Manning thrashes Galvin, who confesses to the blackmail plot, clearing the situation.

"The Whispered Name"

Universal

As a Whole....**BLACKMAIL STORY IN WHICH COINCIDENCE IS THE CHIEF FACTOR IN PLOT DEVELOPMENT. MAYBE IT WILL BE INTERESTING BUT THEY'LL HAVE TO BE LIBERAL THINKERS TO BELIEVE IT.**

Cast.....Ruth Clifford a very innocent co-respondent and Charles Clary the other innocent victim of a divorce scheme. Niles Welch a real hero who straightens out the tangle and marries Miss Clifford. Others Herbert Fortier, William Lawrence, May Meresch, John Merkyl.

Type of Story....Domestic drama in in which efforts of millionaire to befriend girl being tricked by man who pretends marriage, lead him to difficulties when wife's detectives secure snapshots of him with the girl in a hotel. How the blackmailers carry the plot further and the incident threatens the happiness of the girl, now in love with the editor of the paper for which she writes, is followed by a general exposing of the culprits and happiness all around. The story taken from the play "The Co-respondent," makes fairly interesting entertainment provided you don't object to a plot development that is based chiefly on coincidence of the most exaggerated sort. Of course it can be conceded to be fairly probable that such things would happen, but they are usually pretty farfetched. Capable direction, a good cast and a satisfying production help considerably to make the offering of average merit.

Box Office Angle..The picture holds the interest nicely and there is a good cast to talk about. On the whole, "The Whispered Name," should do adequately.

ExploitationThe title can be linked up effectively with teaser advertising such as the distribution of throw-aways containing: "Watch out for the whispered name. The initials are R. C. Who is she?" Follow these with others reading: "Learn the identity of the woman in 'The Whispered Name.' She is R. C. See her at the blank theater on (date)." You can later announce the cast of "The Whispered Name," with Ruth Clifford's name standing out prominently as the woman of the whispered name. The divorce angle might be used to interest them if you want to start a controversy. Tell them that in "The Whispered Name," they will see one of the illegitimate methods of obtaining a divorce, through blackmail.

Direction King Baggot; has managed to sustain the interest very well and handled players to advantage.

AuthorsRita Weiman and Alice Leal Pollack

ScenarioRaymond L. Schrock

CameramanJackson Rose

PhotographyAll right

LocaleAny city

Length5,196 feet

Slender Story But Interesting

"THE WHISPERED NAME,"

Universal production, with all star cast, written by Rita Weisman and adapted by Raymond Schrock. Directed by King Baggot. Five reels.

Adapted from Rita Weisman's story "The Co-respondent" this is a slender and rather trite little tale about a pretty country girl who runs away from the shelter of her severe aunt's home, with a philandering salesman. In the big city she is befriended by a wealthy man, estranged from his wife, gets mixed up in a blackmailing scheme to ruin the wealthy man but finds happiness eventually by marrying the editor of a newspaper upon which she is employed as society editor.

Quite preposterous as regards serious details, but because of sincere performances of a few of the cast it holds your attention and will prove a fairly good attraction for most audiences.

Ruth Clifford is the heroine and is quite satisfactory if you can bring yourself to believe that a country girl can become editor of a society column in the short space of time that it takes in "The Whispered Name." Hayden Stevenson is the blackmailing villain of the piece and gives one of the best interpretations in it. Niles Welch is the editor. Not so convincing. Charles Clary as the wealthy man did not distinguish himself, which was disappointing, for we like Mr. Clary's work as a rule. Mary Merch as his wife, and John Merkyl, as her lawyer friend were adequate. Emily Fitzroy in the brief footage allotted to her was the most convincing of all. There is some melodrama to heighten the interest and a fight between Niles Welch and Hayden Stevenson in which the latter is bested.

The Cast: Anne Gray, Ruth Clifford; John Manning, Niles Welch; Fred Calvin, Hayden Stevenson; Landon Van Kreeel, Charles Clary; Marcia Van Kreeel, Mary Mersch; Craig Stevenson, John Merkyl; Amanda Stone, Emily Fitzroy; Mrs. Billie Spotwell, Jane Starr; Judge James Morrell, Herbert Fortier; Mahoney, Arthur Howard; Granger, Joe North; Z. Todd, Carl Stocksdale; Herbert Gordon, William E. Lawrence.

'BLACKMAIL' IS READY FOR CUTTING ROOM

*King Baggot's Picture Is Promised
As Another 'Acquittal'*

UNIVERSAL announces the completion of camera work on "Blackmail," the Universal Jewel production being made by King Baggott from Rita Weiman's sensational stage play, "The Co-Respondent." It is a special cast production in which its directors and sponsors have endeavored to rival "The Acquittal," a successful play also from the pen of Miss Weiman.

Heading the list of players in "Blackmail" are Ruth Clifford, Niles Welch, Buddy Messenger, Emily Fitzroy, Jane Starr, Hayden Stevenson, and Carl Stockdale.

The picture is in a modern mystery play of society and newspaper life, with social intrigue and blackmail as the motif.

Ruth Clifford plays the role of an innocent girl who becomes involved in a blackmail plot, which later breaks over her head while she is reporting for a paper, and engaged to the managing editor of the paper. Buddy Messenger is the "head copy boy" in the newspaper office, a role in which he is appropriately cast.

Exhibitors Trade Review, December 1, 1923, p. 19

Status: Unknown

Unavailable for Viewing

Type: Movie

Genre: Drama

Gender: Male (Fred Galvin, John Manning, Office Boy). Female (Anne Gray). Group.

Ethnicity: White (Fred Galvin, John Manning, Anne Gray, Office Boy). Unspecified.

Media Category: Newspaper

Job Title: Reporter (Anne Gray). Editors (Fred Galvin, John Manning). News Employee (Office Boy). Miscellaneous.

Description: Major: Anne Gray, John Manning, Positive. Fred Galvin, Very Negative.

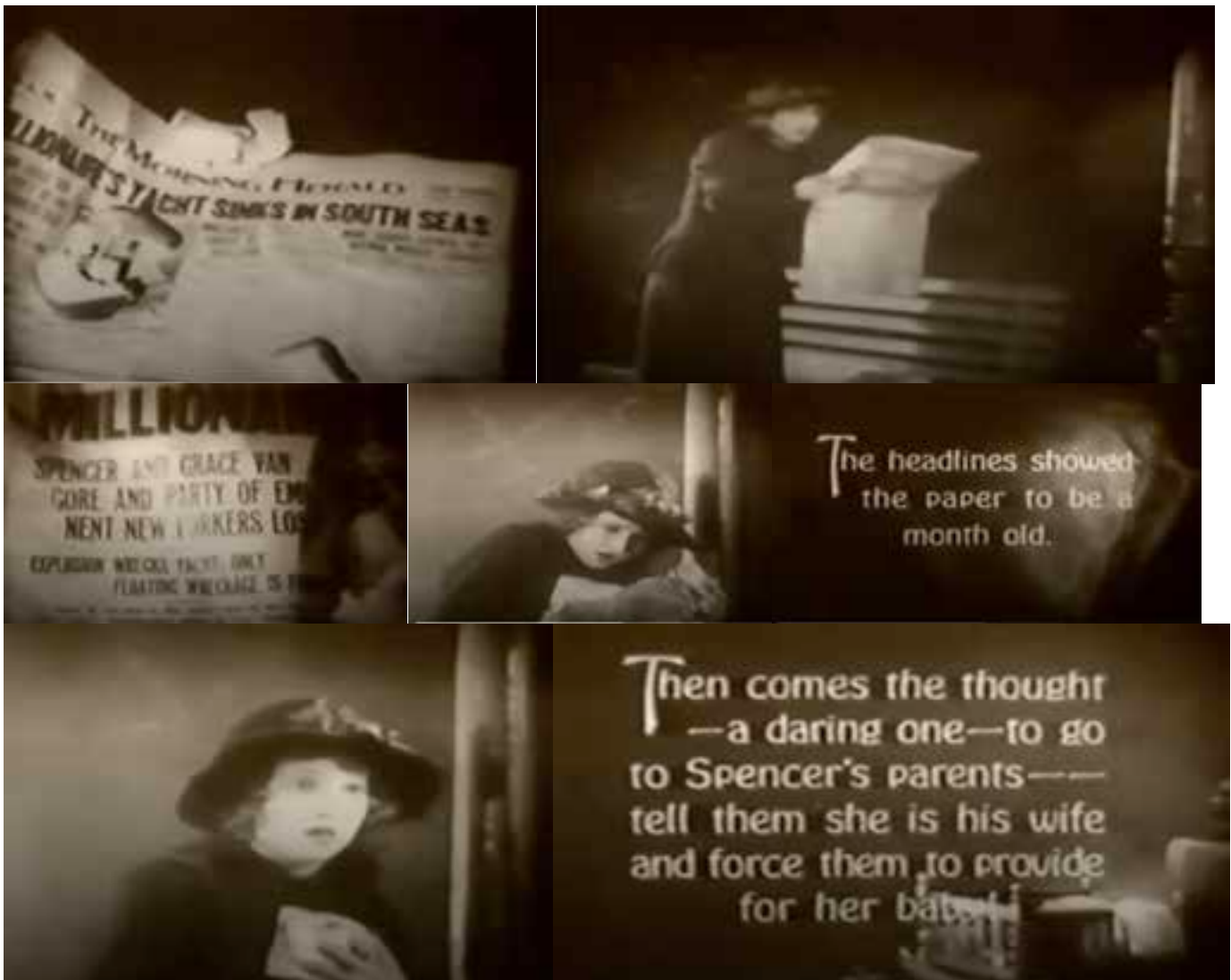
Description: Minor: Office Boy, Positive. Miscellaneous, Neutral

The White Sin (1924)

Newspaper. A girl is accidentally married on a yacht, discovers the supposed hoax and leaves the yacht. After her baby is born she decides to go to the yacht owner's parents by posing as his wife. She makes this decision after reading a month-old newspaper recounting the wreck of the yacht with all aboard reported lost.



Small-town girl Hattie Lou Harkness takes a position as a maid with the Van Gores, a wealthy family bound for the South Seas on their yacht. On board she falls in love with Spencer Van Gore, who "marries" her in a mock wedding with the captain officiating. Learning of the trick, Hattie Lou leaves for New York. Two years later, destitute in the city, Hattie Lou seeks help from the elder Van Gores, who take her and her baby in. She meets Grant Van Gore, a war invalid. Spencer arrives and tells Hattie Lou that the marriage was legal, but he dies when the Van Gore home burns. Grant and Hattie Lou then marry. *American Film Institute Catalog of Feature Films*



Scenes from *The White Sin* (1924)

THE WHITE SIN

Palmer Photoplay Corporation presents this dramatic feature. Adaptation by Harold Shumate, scenario by De Andres and Julian La Mothe, directed by William A. Seiter. Running time, 65 minutes. Reviewed at Stanley, New York, April 30.

Hattie Lou Harkness.....	Madge Bellamy
Grant Van Gore.....	John Bowers
Grace Van Gore.....	Francella Billington
Spencer Van Gore.....	Hal Cooley
Peter Van Gore.....	Jim Corrigan
Travers Dale.....	Billy Bevan
Grace's Aunt.....	Norris Johnson
Aunt Cynthia.....	Ethel Wales
Judge Langley.....	Otis Harlan
Mrs. Van Gore.....	Myrtle Vane
The Doctor.....	Arthur Millette
Yacht Captain.....	James Gordon

Madge Bellamy does splendid work in this feature in a role calling for constant emotional pyrotechnics and considerable versatility.

The story is swift moving, dramatic and convincing except in one or two spots. The author found it necessary to work in a fire and rescue to plant his hero and heroine for the final embrace.

Hal Cooley also was saddled with a villainous role that doesn't ring true at times. As a young rake intent upon the ruin of Hattie Lou Harkness, his sister's maid, he plans a mock marriage aboard the Van Gore yacht but is crossed by the captain who performs the ceremony outside the three-mile limit, making it legal.

The next day the girl discovers the supposed hoax and leaves the yacht. After her baby is born she decides to deceive Van Gore's parents by posing as his wife. This decision follows her discovery of a month old newspaper recounting the wreck of the yacht with all aboard reported lost.

The parents of Van Gore take her in, treat her kindly and give her a home. The eldest son falls in love with his brother's widow. The situation becomes complicated when a wire announces the return of the yachting party after a rescue from a south sea island.

The girl decides to throw herself on the mercy of Spencer. She is successful when his sister reveals the true marriage. Spencer attempts to attack her but is prevented by his sister who locks the girl in her room.

The house catches on fire with the girl and baby trapped in the burning building. Grant Van Gore attempts a rescue but is overcome by smoke outside of the locked door. The brother after appearing a craven is goaded into rescuing his brother's wife and baby by his sister's taunts. After carrying out his brother he returns and is burned alive. Meanwhile the girl has lowered the baby out of a window wrapped in bed clothes, following herself a moment later.

The cast is a strong one and the picture barring the one or two far

etched moments, a good entertaining feature with Miss Bellamy's emoting making it worth while all the while.

Con.

"The White Sin"

**Palmer Corporation Scores Again in Second
F. B. O. Release**

Reviewed by Sumner Smith

"The White Sin," the second production made by the Palmer Photoplay Corporation for F. B. O. release, is a thoroughly interesting drama of the consequences that attend a bigoted aunt's restrictions on a country girl eager to enjoy life, even such mild pursuits of happiness as attendance at a country festival. Denied the normal pleasures of a country girl, she runs away from home only to be trapped into what she for a long time believes was a mock marriage. How she, for the sake of a name for her baby, wins over obstacles and does at last find real happiness, forms the major part of the story.

Harold Shumate, the author, took a time-worn theme but provided a believable and gripping plot and developed it well, with the possible exception of a couple of situations. Director William Seiter has treated it with real artistry, keeping the story moving and choosing backgrounds of rare interest and scenic value. Madge Bellamy, in the principal part, invests it with virility and realism by doing some of the best acting of her career.

The photography is at all times excellent. The climax of the picture is a fire scene, and it is here that the photographer, Max Du Pont, has surpassed himself. The work of the cast is generally competent, except that the characterization of the villain is slightly overdone at times. The picture will touch the heartstrings and be voted good entertainment.

ing that the yacht has been wrecked and the party of Van Gores lost, she goes with her baby to the elder Van Gore's home and poses as Spencer's wife. Grant Van Gore, a war invalid there, falls in love with her. Spencer turns up and Hattie Lou learns that the marriage was legal and binding, as the captain deliberately performed it outside the three mile limit. Spencer dies when the Van Gore home burns, and Grant and Hattie Lou marry.

Cast

Hattie Lou Harkness	..... Madge Bellamy
Grant Van Gore	..... John Howers
Grace Van Gore	..... Francella Billington
Spencer Van Gore	..... Hal Cooley
Peter Van Gore	..... Jas. Corrigan
Travers Dale	..... Billy Bevan
Aunt Cynthia	..... Ethel Wales
Mrs. Van Gore	..... Myrtle Vane

Adapted by Del Andrews and Julian La Mothe from Harold Shumate's story.

Directed by William Seiter.

Photographed by Max Du Pont.

Length, 6,237 feet.

Story

Hattie Lou Harkness' life with her aunt becomes unbearable and she runs away from the country home, finding employment as a maid with the wealthy Van Gores. Spencer Van Gore stages a mock wedding on board his yacht with the ship's captain officiating. Learning of the trick, Hattie Lou leaves. Two years later she is out of work. Read-

Conventional Tale Given Good Production

"THE WHITE SIN," F. B. O. production, starring Madge Bellamy. Written by Harold Shumate. Directed by William Seiter. Length, 6,230 feet.

This is a Palmer Photoplay Corp. story, not very novel in theme or denouement, depending upon a spectacular fire finish for punch. This latter is well handled and introduces some excellent color work giving the fire scenes a lifelike aspect.

The cast is an excellent one numbering such well known stars as Madge Bellamy, Hallam Cooley, Otis Harlan, Edith Wales, John Bowers and others. There is much excellent photography and Director Seiter has managed to keep the action moving smoothly leading up to the exciting fire climax.

Madge Bellamy in the leading role works hard to make her conventional heroine seem real. Coincidence plays an important part throughout. Hallam Cooley is the villain who commits the "white sin" and aside from one or two scenes in which he overacts, is adequate. John Bowers is introduced during the latter half of the picture and finishes as the hero. Francelia Billington, an old favorite, has an important role and Billy Bevan is given a comedy part.

It is the old, old story of the country girl who runs away from the hick town because her aunt will not let her attend an ice cream social. She becomes a maid on a private car, and thence on a private yacht. She is married to a rich idler on the boat, and he tells her the marriage was not legal because the boat was not three miles out. Eventually she arrives at the rich idler's home and he is reported dead. She falls in love with his brother, but he returns suddenly. Then she learns that the marriage was legal. There is a fire in which the idler loses his life and Hattie Lou and Grant Van Gore (all rich folks have a Van to their names) are happily married.

The Cast: Madge Bellamy, John Bowers, Hallam Cooley, Francelia Billington, James Corrigan, Billy Bevan, Ethel Wales, Myrtle Vare.

FAIR PROGRAM ATTRACTION

'The White Sin' Well Directed, But Handicapped by Ancient Plot

THE WHITE SIN. F. B. O. Photoplay. Author, Harold Shumate. Director, William Seiter. Length, 6,237 Feet.

CAST AND SYNOPSIS.

Hattie Lou Harkness	Madge Bellamy
Grant Van Gore	John Bowers
Grace Van Gore	Francelia Billington
Spencer Van Gore	Hal Cooley
Peter Van Gore	James Corrigan
Travers Dale	Billy Bevan
Aunt Cynthia	Ethel Wales
Mrs. Van Gore	Myrtle Vane

Hattie Harkness leaves her country home and becomes a maid in the Van Gore family. Spencer Van Gore inveigles her into a mock marriage aboard his yacht. Learning of the deception, she leaves him. Later, with her baby, she goes to the Van Gore home. Grant Van Gore falls in love with her. It transpires that her marriage was legal. Spencer's death leaves her free to wed Grant.

By GEORGE T. PARDY

NOT much out of the ordinary! "The White Sin" may render tolerably good service as a program attraction, in theatres where a frequent change of bill occurs its shortcomings will not matter greatly, but it does not measure up to entertainment standards of houses catering to, critically inclined patrons.

In justice to Director William Seiter it must be admitted that he has performed the difficult task of shaping ancient, shopworn plot material into acceptable picture form, with good taste and judgment. A less intelligent, or an inexperienced producer would have become hopelessly bogged in an attempt to swing the story's familiar action out of a rut and keep its interest alive. But the astute Mr. Seiter, loyally backed by his competent players, has twisted and trimmed many a conventional situation until a fair degree of suspense is established and the net result is not bad.

The average screen follower always pities a heroine who is shown from the start as getting the worst of it, a fact scenario writers are well aware of and thereby governed in the moulding of their script. So, when Hattie Lou Harkness is first led a dog's life by a bigoted aunt, her claim to sympathy earns the O. K. stamp immediately. And, of course, when she is fooled by a mock marriage and driven to tell an untruth in order to provide for herself and baby, there is no fear that the audience will fail to pronounce the falsehood a justifiable one or be reluctant to share her burden of sorrows.

In the long run it turns out that the supposedly false marriage was the real thing after all, and Hattie's reputation is consequently untarnished. The villain is disposed of by having him perish in a convenient fire and this flaming episode is the big thrill of the picture. As a matter of fact, the fire scenes are splendidly handled and register as an unusually fine bit of camera work, providing an excellent climax.

Madge Bellamy plays the heroine role and gives a performance notable for its vivacity and emotional power. John Bowers is pleasing as the lover, and Hal Cooley impressively convincing in the disagreeable part of Hattie's bold, bad betrayer. The cast is a large one and the principals are well supported.

The title has a sensational sound and should prove helpful in exploiting the film. It refers to the subterfuge employed by the young mother in order to obtain shelter for herself and baby and suggests a catch-phrase asking whether a falsehood is not pardonable under such conditions. Play up the story's romantic trend and melodramatic phases, for your patrons who have a taste for such fare. The names of Madge Bellamy, John Bowers and Hal Cooley are worth featuring.

Madge Bellamy in
"The White Sin"

Film Booking Offices

As a Whole FINE NUMBER FOR ROMANCERS BUT PROBABLY TOO FAR-FETCHED FOR MOST FOLKS. HAS THE ACKNOWLEDGED ELEMENTS OF AUDIENCE APPEAL NEVERTHELESS.

Cast Madge Bellamy a hard working heroine. She's kept busy emoting, first because her aunt won't let her attend the ice cream festival, next because the rich idler tells her the marriage wasn't legal and eventually because she can't marry his brother because the idler happens to return, from a shipwreck. Miss Bellamy's work is sincere at all times even though they require too much of her. Hal lam Cooley is slicked up to the tune of the idler and John Bowers always a competent hero. Others Francelia Billington, Ethel Wales, Otis Harlan.

Type of Story Drama. Poor little country girls are always running away from home for the luxuries of the city, at least according to film plots. Madge Bellamy is the latest victim in "The White Sin," a picture that manages pretty well to hold its own in spite of a fairly weak story. The jazz scenes aboard the private car and then on the yacht all help to dress it up attractively. All this appeals to the average audience. Then they ring in a good amount of heart interest with the girl finally winning the affection of her deserter-husband's parents who offer her and the baby a home. All this time the girl believes the marriage was not legal and she's perfectly happy in her love for the war-invalided brother-in-law. But the announcement that the father of her child still lives brings a shock. That the marriage was legal is a still greater surprise. To satisfy a happy ending the worthless one eventually gives his life to save the girl from a fire. Follows her marriage to his brother.

Box Office Angle An average one time showing feature that can be played on this basis satisfactorily. Should please a majority and women patrons especially.

Exploitation The title and certain angles of the story may not make it appropriate for family trade. Better see it if you have to be careful. The title itself readily suggests a story of a sexy nature and even though it could hardly be classed as objectionable at any point, still it would be well to make clear in your announcements, just what the story is about. Mention the lure of the city for country girls, etc. Talk about Madge Bellamy's work and use stills in the lobby.

Direction William Seiter; made good use of material generally.

Author Harold Shumate

Scenario Del Andrews

Cameraman Max DuPont

Photography Good

Locale Country town and city

Length 6,237 feet.

Status: Print exists in the Library of Congress film archives
Viewed on <https://archive.org/details/THEWHITESIN>

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

Why Husbands Go Mad (1924)

Newspaper.

A naturally suspicious husband (Charley Chase) finds a strange latch key in his wife's possession and links up this occurrence with a newspaper clipping from the local scandal sheet. It turns out the key was used to keep the dog as a surprise birthday gift in a hall closet, and the wife's interest in the clipping was in an advertisement on the reverse side.



Exhibitors Trade Review, July 12, 1924, p. 29



Moving Picture World, July 12, 1924, p. 127

“Why Husbands Go Mad”

(Pathe—Comedy—One Reel)

This is a little, light program filler in which Hal Roach has Charles Chase chasing all over town to find the owner of the mysterious key which his newly acquired wife accidentally dropped on the parlor rug. After several funny incidents it develops that the key is to a door behind which is secreted a birthday present for hubby.
—T. W.

Moving Picture World, July 12, 1924, p. 143

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

Why Men Leave Home (1924)

Newspaper.



The “average” husband is a man who likes to read his newspaper without interference. His wife never understands why he never wants to do the things she likes to do. What he hates the most is when his wife begins reading the newspaper over his shoulder just as he is discovering that his pet stock has fallen 10 points. “These are the domestic tragedies that make Greek drama seem as cheery as Pollyana on a particularly glad day,” concludes Bill, the husband.

John and Irene Emerson's marriage begins well enough, but it is not long before John becomes less attentive. Feeling neglected, Irene spends more time with her girlfriends, and John, consequently, falls prey to the vamping wiles of his secretary, Jean Ralston. When John comes home from the theater smelling of Jean's perfume, Irene procures a divorce; John then marries Jean. Grandma Sutton cleverly maneuvers John and Irene into her house and has it quarantined. They realize they love each other; John divorces Jean, remarries Irene, and takes her on a second honeymoon. *American Film Institute Catalog of Feature Films*

This comedy-drama was based on the successful play by Avery Hopwood, who was known for his tales of domestic turmoil. It features Lewis Stone and Helene Chadwick as a newlywed couple, John and Irene Emerson. At the beginning John is totally devoted to his wife, but by the time their first-year anniversary comes around, he has become so neglectful that he forgets to give her a present until she gives him one first. Left on her own, Irene spends a lot of time with her girlfriends. John becomes lonely and brings his stenographer, Jean Ralston (Alma Bennett), to the theater. When his wife finds out about it, the couple divorce. Jean uses her wiles to wed John. John's grandmother (Mary Carr) hears about the marital discord, and not realizing that the couple has already divorced, fakes an injury so they both come rushing over to

her home. Then, with the cooperation of a doctor (Howard Truesdell), Grandma has the place quarantined so that neither John nor Irene can leave. The couple realize that they still love each other. When Jean shows up and tries to take John away, he gets rid of her by agreeing to a large alimony settlement. He and Irene marry again and head off on a second honeymoon. Janiss Garza, *allmovie.com*
<https://www.allmovie.com/movie/v116923>

KNOWS WHY MEN LEAVE

"I can tell you why men leave home," announced A. P. Younger, known in the haunts of the screen literati as Bill. A. P. is one of the few men in Hollywood who never has left home. He has just written an original story, based on Avery Hopwood's play "Why Men Leave Home," for John M. Stahl, and has gathered a lot of interesting data on the subject from the unhappily married. That's one's of the reasons for Bill's success. He chooses subjects which provide an unlimited scope for research.

"A man does not pack his Gladstone and make a dignified exit when his wife, in a fit of whimsy, throws the kitchen stove at him," insists Bill. "In the first place, that's one of those big vital affairs in life that must be faced—if her aim is good. In the second place, he's probably unconscious and can't run.

"It's the little things that make the big scandals—that drives the T. B. M. to figuring how much ali-

mony he can afford and dividing it by half. Just let the lady of the house systematically forget to put clean towels on the rack and watch her husband's dust as he hot foots it to his lawyers.

"Or let her begin reading the newspaper over his shoulder just as he is discovering that his pet stock has fallen 10 points. These are the domestic tragedies that make Greek drama seem as cheery as Pollyanna on a particularly glad day," concludes Bill with the gesture of the man who knows.

At any rate, these are some of the reasons that promise to make Stahl's production of "Why Men Leave Home" an amusing analysis of the matrimonial complex.

BOASTS GREAT S

The movie actor with the oldest theatrical lineage has been found.

He is Conway Tearle, popular stage and screen player.

While at first blush, this might tend to start something among ac-

Stone Is In Love Mixup

If the public gets as much fun out of the screening of "Why Men Leave Home" as Director John M. Stahl and his cast are having in the filming of it, the picture will be one of the outstanding successes of the year.

The story starts off with a laugh-provoking episode and holds the merry pace throughout its length. It is not farce but just clever, irresistible comedy built about domestic life.

Lewis Stone, as the central character, is presented as an average husband—a man who likes to read his newspaper without interference, who wants to enjoy the privilege of staying home evenings when he is tired and who does not want to run a gamut of petty orders and objections the moment he steps into the house. Helene Chadwick, as his wife, is affectionate and loyal, but she can't understand why her husband never wants to do the things she wants to do.

Little irritations and differences creep into their marital bliss, until finally, inflamed by her imagination and prompted by jealousy, the wife throws her better judgment to the winds and secures a divorce. The husband marries his pretty little secretary, but the same day is quarantined with his first wife in the home of her grandmother who has sought to bring about a reconciliation.

Then the fun begins. The new wife can't join her husband, and he can't get away from his divorced wife. And grandmother, seeking to fix everything up only gets things in a worse mess. The husband comes out of it a bit battle-scarred but happily divorced and enroute to a second honeymoon with his first wife.

“Why Men Leave Home”

Coming Among First National's 1924 Twenty

“Why Men Leave Home,” a John M. Stahl production presented by Louis B. Mayer, has taken its place among the “1924 Twenty” of Associated First National Pictures, Inc. The screen adaption of the New York stage success by Avery Hopwood will be distributed to first run theatres during the coming month.

Comedy outweighs serious drama in this satire on matrimony as produced by Mr. Stahl. Starting with an elaborate wedding scene the story pictures the journey of a young couple along the matrimonial highway in a delightful human and humorous fashion, according to First National. The marital difficulties are finally removed, largely although married half a century, still are through the efforts of an elderly couple who, able to understand the misunderstandings of the newly wed.

In the principal roles Helene Chadwick and Lewis Stone are cast as the wife and husband, Mary Carr has the role of the old lady, and William V. Mong plays her husband. Alma Bennett is the “other woman” and Hedda Hopper, Lila Leslie, Sidney Bracy, E. H. Clavert and Howard Truesdell are in the cast.

The picture, it is stated, carries a splendid moral—that the squabbles of the newly married can always be patched up by consideration and forbearance—which is more strongly impressed because of the rich entertainment value of the picture.

Moving Picture World, March 8, 1924, p. 114



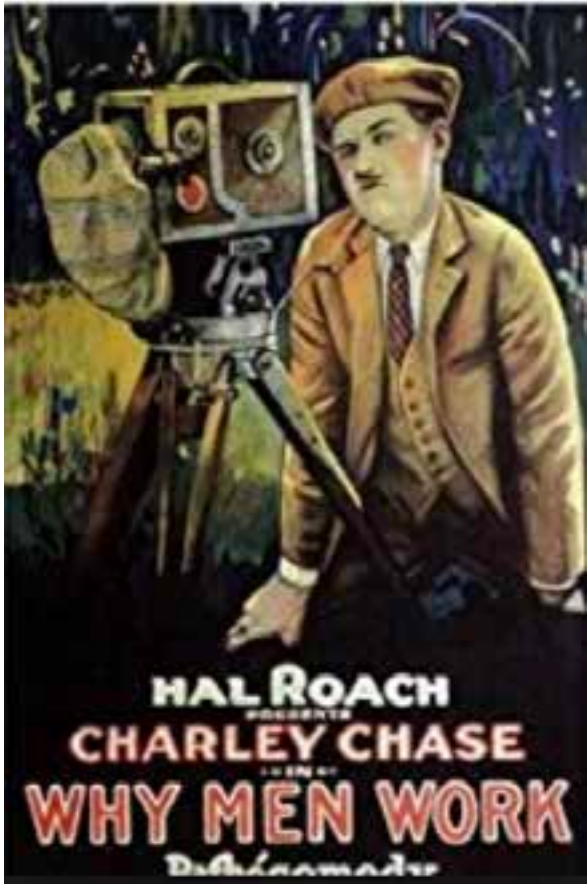


Status: Unknown
 Unavailable for Viewing

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 Shooter, Positive
 Description: Minor: None

Why Men Work (1924)

Newsreel Cameraman (Charley Chase).



An amateur cameraman looks for material for the newsreel. The *Los Angeles Times* described it as "the adventures of an amateur news-reel photographer when he attempts to take some pictures of a visiting governor." ("Demon Cameraman," *Los Angeles Times*, August 6, 1924.)

A movie cameraman (Charley Chase) is on the lookout for new material, but a rival scheme to copy everything he films. *IMDb*

DEMON CAMERAMAN

—

"WHY MEN WORK"

(Hal Roach)

THIS one-reel comedy treats humorously the adventures of an amateur news-reel photographer when he attempts to take some pictures of a visiting governor. Charley Chase impersonates the cameraman, and most of the limited footage is devoted to his exploits behind the camera.

Considering the fact that this comedy is but one reel in length, the director, Leo McCarey, has crammed many laughs into it and made of it a short subject which will fit in nicely with the average feature picture.

Katherine Grant, Ena Gregory and Olive Borden prove acceptable in small bits. H. M. Walker wrote the titles and Len Powers is credited with the photography. —[H. M.]

H.M., Los Angeles Times, August 6, 1924

Why Men Work

Pathe-Hal Roach

1 Reel

Charley Case is featured in "Why Men Work", a comedy of the moving picture news reel business.

Hal Roach has taken a perfectly natural theme and developed it into a comedy chock full of laughs. The story centers around the search for material for the news reel by the amateur cameraman. The troubles that he gets himself into and out of, the ascending and descending lifts and elevators, with the unusual results later shown upon a screen in a private projection room of the firm all lend to make the comedy quite enjoyable.

Exploitation may take the form of featuring Charley Case as he is widely known especially for his Spat Family comedies. The story too has advertisable features that will have broad appeal.

* * *

Exhibitors Trade Review, August 30, 1924, p. 31

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 York Mystery (Old Man in the Corner No. 4) (1924)

Reporter Mary Hatley (Renee Wakefield). An old man tells a girl reporter how he solved a crime.

1924 British film (Stoll/2 reels), an episode in the *Old Man in the Corner* series based on a story by Baroness Orczy. An armchair detective known as the Old Man in the Corner solves a crime while sitting in a tea shop and tells the solution to a young woman journalist. Rolf Leslie played the Old Man and Renee Wakefield was journalist Mary Hatley with supporting cast of John Hamilton and Molly Johnson. D.P. Cooper was the cinematographer and Hugh Croise wrote the adaptation and directed. Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, p. 152

The Old Man relies mostly upon sensationalistic newspaper accounts, with the occasional courtroom visit, and relates all this while tying complicated knots in a piece of string. The plots themselves are typical of [Edwardian](#) crime fiction, resting on a foundation of unhappy marriages and the inequitable division of family property. Other period details include a murder in the [London Underground](#), the murder of a female doctor, and two cases involving artists living in "bohemian" lodgings. Another new and noteworthy feature is that no one is ever brought to justice. Though the villains are identified by the narrator (who disdains to inform the police), most cannot be proven guilty beyond a reasonable doubt.

Status: Print exists in the British Film Institute Archives

Unavailable for Viewing

Type: Movie

Genre: Crime-Mystery-Thriller

Gender: Female (Marty Hatley)

Ethnicity: White (Mary Hatley)

Media Category: Newspaper

Job Title: Reporter (Mary Hatley)

Description: Major: Mary Hatley, Positive

Description: Minor: None

Supplementary Material
The Newsreels

50

EXHIBITORS HERALD

January 3, 1925

1924 Has Been a Newpicture Year, Says Anderson

International Official Believes Success of News Reel Is Indication of General Exhibitor Prosperity

(Special to Exhibitors Herald)

NEW YORK, December 23.—Nineteen twenty-five has been a news-reel year. Not for one company, but for all who are supplying this service to the theatres.

That opinion is expressed by R. V. Anderson, sales manager of International News, which distributes its product through Universal.

In a statement in which he lists International's exclusive news features for 1924, Mr. Anderson says:

"The year about to close has been most successful insofar as newsreels are concerned. International's newsreel business is far better now than it ever has been and I believe all newsreels have shown material increases.

"It seems to me that this is an indication of general exhibitor prosperity. It is also recognition on the part of the public as to the undoubted value of news-items. It is a known fact that the American public are the greatest newspaper readers on earth. That is one reason why they are the best informed. The *magazine* presents five items on the screen and at the same time the same topics are being discussed in the press. Quite often the motion picture, giving as it does plain facts, corrects an erroneous idea conveyed by the printed word.

"Newsreels are educational, though not intentionally so, but they cannot fail to be educational to actually all current history unfolding before the eye.

"More smaller theatres than ever before are using newsreels and in neighborhoods composed mostly of foreign-born population the newsreels are finding general usage.

"I believe that in selling newsreels we are not so much disposing of a reel of film as we are contracting to supply service. To the end, therefore, that good service be always given our exhibitors, every effort of the Hearst organization is directed. As long as an exhibitor is using our service we deem to give service with a capital S."

A few of the outstanding exclusive pictures appearing in International News for the year 1924 are listed below:

Air conquest of Mt. Whitney, highest peak in the United States; Spectacular Life Boat Drill on giant "Aspidochelone" Liverpool, England; along the great Alaska Railroad at 40 below zero; acrobats freeze-dunk in swirling rapids to explore hidden Gorges of the Grand Canyon; Capt. Ariel Vargas, International Globe-traveler, under \$75,000 mile air-rail venture. "Shant" from exclusive pictures he made on trip; Right over Mt. Lassen as volcano's rumbling changes new scenery; film memorial of Ex-President Wilson containing several International exclusive scenes of the Great War President; President Coolidge making his first speech outside of Washington since taking office, Wildfowl, America, New York City; Summer Prince makes first journey in golden sun, glittering spectacle made tribute to dead monarch, Bangkok, Siam; First Division Artillery gives unique and thrilling night exhibition in Watery training zones, Madison, Bureau, New York; Safety First Exhibitor for carefree auto drivers, San Francisco, Cal.; Series of Safety First pictures made in co-operation with the New York Police Department and the Motion Picture Theatre Owners of America, backed by the National Safety Film Council; unusual pictures of a Royal Sea Hunt, Chantilly Forest, France; a ride with Death into the Crater of Vesuvius, one of the most outstanding, thrilling News pictures ever made; Italy, international and national tests for the Rube Goldberg "Colorado" big gun race, at Boston, Mass.; Fairy Sprites dance in blossoms at New York Flower Show, an unusual and eye-opening example of trick photography; a day in the life of John D. Rockefeller, Orem, Utah; first and only authentic pictures showing the marvelous tribute to the dead leader Lenin, Moscow, Russia; underground palace found by government explorers, marvelous caverns 250 feet below the surface, secured for the first time, near Carlsbad, New Mexico; mighty Stromboli flaming again, molten lava showers all country-

side, Italy; guard-breaking flight through Death trap in the Grand Canyon, awesome views of the world's greatest natural wonder, where a tiny ship means destruction. Aerial airplane aqueduct takes world's greatest city behind smoke screen, U. S. Army planes try out new protective scheme, New York City; daring flight over Niagara Falls made by Army Air Service Pilots flying into the mist for the first time, to determine effect of air currents (photographed exclusively by International News cameramen in the plane); exclusive pictures of the arrival of the American around-the-world flyers in Japan; exclusive pictures showing air mail planes in the spectacular and hazardous flight over the Rocky Mountains as transcontinental air mail service is inaugurated; exclusive pictures showing the round-the-world flyers landing in the Kuriles Islands completing the dangerous hop across the Pacific from Alaska; exclusive pictures of America's star athletes training at sea on board the U. S. America en route to the Olympic Games at Paris (International had the only motion picture cameraman traveling with the Olympic athletes); Laptulians in migration with vast reindeer herds. Ice streams burst in, far-off Tromsø District, Norway, in quest for better grazing land; first pictures of the 1924 Olympic games at Paris. This was one of the outstanding news picture scenes of the year. (International News released these pictures four days ahead of anyone else, due solely to International's enterprise. The pictures were sent by airplane from Paris to Cleveland, where they were put on board a steamer which had been held up for two hours beyond its sailing time in order to receive the films. The result was a four-day head; International's First Anniversary Special on the beginning of the World War. In this special practically all of the film shown had never been used in any newsreel or exhibited on any screen. Together, this subject gave a concise, graphic history of the great conflict; remarkable pictures made from an army airplane on the first flight over snow-capped Mt. Hood, Oregon, 15,000 feet above sea level; exclusive pictures of the mighty super-bombardier U. S. S. Colorado shrouded at sea in the first drill of its kind ever held by an American war vessel; pictures lower down heights of East Tower to do the regular seven-year job of applying a new coat. This exclusive subject, made up from many unique views from the world's highest structure; spectacular night pictures of an attack and "capture" of Newport, R. I., in which elements of submarines took part. (Photographed by batteries of searchlights and hundreds of magnesium flares); vast desert desolated as record-breaking floods submerge hundreds of homes throughout Wisconsin; the Dutch town of Flushing, Holland, wiped out in a tremendous oil blaze, victim two million gallons of petroleum lost for three days; exclusive pictures of the Prince of Wales, playing polo at Symson, L. I., during his visit to America; a remarkable and exclusive film record of the first trial ever of the great dirigible ZR-3, pictures made by Capt. Ariel Vargas on board ZR-3 on the flight across the Atlantic; greatest news picture of year (released exclusively by International News) scenes photographed on board the dirigible ZR-3 as the flight across the Atlantic from Germany to the United States; champion bull ride, "cracks the whip" around U. S. warships, the world's side-buckle horse gives a brand new sport thriller, San Diego, Cal.; unusual picture taken at the opening of the shooting season, shows wild ducks by the countless thousands, Long Island; a seaplane is shot from a battleship for the first time at night, plane takes a perilous ride, being catapulted into the night at 65 miles per hour.

Will Fight Censor Plan

ALBANY, N. Y., Dec. 23.—Word has reached Albany that advocates of the so-called Davison censorship bill of a year ago were at work in an effort to bring about the re-introduction of the measure during the coming session of the Legislature. The bill, which will be bitterly opposed by exhibitors, would permit a theatre to be closed on the complaint of a patron that the picture being shown was immoral.



R. V. ANDERSON, sales manager of International News Reel Corporation, which distributes its product through Universal.

Don't Over-Buy Is Warning of New York Board

(Special to Exhibitors Herald)

ALBANY, N. Y., Dec. 23.—Following an investigation to determine just how many exhibitors are over buying in central and northern New York, the Albany Film Board of Trade has taken steps toward preventing over buying by exhibitors and the resultant trouble that frequently occurs later on. In a letter to exhibitors during the past week, the Albany Film Board of Trade cautions exhibitors not to buy more pictures than they can use.

The letter sent out by the Board follows:

"It behooves you, Mr. Exhibitor, to think twice before you sign your name to an application. Once you have signed your name and it has been approved, you are legally responsible for the full payment of rentals on each and every film listed in the contract.

"Bear in mind that it is not the duty of the film exchange to ascertain whether you already have more pictures under contract than you can play. That is your own responsibility. You have just as many playing days in the year. Don't buy more pictures than you can use unless you feel charitably inclined and want to pay for the same whether you play them or not.

"Remember that the days of lax methods in our business are just. Contracts are no longer treated lightly as in days gone by. Breach agreements are held responsible for the collection on every picture on the contract. Arbitration boards throughout the entire United States are now co-operating in seeing that agreements are being lived up to.

"Don't make a mistake and buy more pictures than you can use. You know how many play dates you have and should know just how many subjects you should buy. Buy no more.

"Play and pay for what you buy and one of the biggest evils in the industry will be eliminated."

Fox Wins Injunction

The Chicago censor board after viewing "Deadwood Coach," a new Tom Mix feature published by the Fox Company, refused to pass the picture without making many drastic eliminations. The company thereupon hired attorneys and sought an injunction restraining the board from interfering with its showing, which was granted last Friday.

"Motion pictures of the Fairchance fire were shown at the State Theatre for the first evening show, at 7:30 o'clock last evening. 'Ken' Woodward, Penn-State news reel editor, was on the scene of the fire yesterday morning and returned to Uniontown at noon with some 300 feet of fire scenes. The film was developed and ready for show at the first evening show, quite a commendable bit of work. The fire pictures will be shown at the State again today and tomorrow."

Moving Picture World, May 10, 1924, p. 177

Foreign-Born Like News Reels Best

Pathe reports conclusion of a survey conducted to determine public preference for various product, particularly the single reel product, and announces, among other interesting findings, that foreign-born theatre-goers like the news reels best. Two reasons for this are given. One is that the foreign-born know they may see scenes from their own countries and persons of native importance therein. The other is that they need not read subtitles to know what it's all about.

Exhibitors Herald, December 6, 1924, p. 51

Fun from the Press (Hodkinson).—We Cancelled our contract at the earliest possible moment. They may be all right but believe a News Reel is better for the same money. One reel.—Miller Stanton, Pictureland theatre, Cohocton, N. Y.—General patronage.

Exhibitors Herald, February 16, 1924, p. 78

News Reels “Beat” the Newspapers

Woodrow Wilson’s Passing is on Screens Before Newspapers Appear

SUNDAY mornings are zero hours with the newspapers of the country and both composing rooms and press rooms are empty.

In spite of the fact that Ex-President Woodrow Wilson was expected to pass away any moment and the reportorial and editorial forces of all newspapers were on the alert, the sad event happened Sunday morning when the linotypes and presses were silent and unmanned.

This unique situation quickly brought the four great film news reel organizations into their greatest prominence in public favor and the screens of the country spread the tidings of the sad event Sunday afternoon, fully eighteen hours ahead of the regular Monday morning newspapers.

Even the Radio broadcast was but a poor second in announcing the passing of the Ex-President as very few persons tune in Sunday mornings and the big majority secured their first authentic news via the screen at the Sunday matinee.

A few minutes after the news of the former President’s death had gone over the wires from Washington, Universal exchange managers in the various key cities in the East and Middle West were offering a special one-reel Woodrow Wilson Memorial, put out as a regular issue of International News.

The twenty-eighth President of the United States, passed away on Sunday, February 3rd, at 11.15 A. M., and at 11.55 A. M there appeared on the screen of the Loew’s New York Theatre, which opens at e’even o’clock, an announcement of the ex-President’s death, followed immediately by a special Woodrow Wilson Memorial prepared by Pathe News.

By noon other prominent Metropolitan theatres had also been supplied with prints of the Wilson Memorial, delivered from the local Pathe branch office, which had made shipments immediately upon the receipt of word from the Pathe News headquarters of the ex-President’s passing. As a result the screens of such representative houses as the Palace Theatre on Broadway and the Brooklyn Mark Strand carried the Pathe News Memorial in their first shows on opening at noon.

Within an hour after the death of Ex-President Wilson, Kinograms, Educational’s News Reel, had on the screens in practically every exchange center east of the Mississippi, a special reel of 350 feet of a resume of of the high lights of the life and administration of the famous war leader.

In New York, the Rivoli, Rialto, Capitol, and sixteen Loew theatres, including the State and New York in the Times Square district, were showing the reel at their opening performance, as was also the Branford, Newark.

In other exchange centers, other first run houses, subscribers to Kinograms, also were able to include this timely news matter in their opening shows.

Fox News was on the job and its customers everywhere were supplied with the celluloid records of the Ex-President’s passing on the afternoon of the same day.

Archie Mayo Is Editing “Reno Or Bust”

Archie Mayo is busily engaged in editing his first production for the Christie Comedy organization, which has been titled “Reno or Bust.”

Figures of Newsreel Really Staggering

*A salesman's lot is filled with grief,
'Tis rent with many things;
With ships and "shots" and six-months-reels
And figures tied in rings.*

NEW YORK, Jan. 13.—When R. V. Anderson, sales manager, came into the International Newsreel office with this report, he bore scribbled pencil marks on a laundered collar, multiplication tables on linen cuffs, a shirt front littered with additions and subtractions. Not cross word puzzles but cross balance columns had caused his frenzy. He mumbled statistics. Among his exhausted phrases this much was caught:

"Positive film used in Newsreels in 1924 totalled 21,689,210 feet—enough to stretch from New York to Paris and reach sixty-two miles on the return. It would keep one projection machine busy six months at twenty-four hours a day if run continuously.

"For each 1,000 feet of film used it was necessary to screen between 5,000 and 18,000 feet for the best.

"The reels which held the positives, if placed flat on top of one another, would extend three-fifths of a mile into the air, a length greater than the Leviathan."

Giving Credit To Cameramen

We want to speak a word for the cameraman as an essential and mightily influential factor in production.

There is a lot done behind the scenes in pictures as well as in the theatre and in—life.

The cameraman is no more a mechanical workman than is the director. His profession requires a wealth of technical knowledge and experience yet, in addition, he must have vision, imagination, quick decision and a sense of beauty. The cameraman is the translator of the ideas of the writer and director and in order to be able to translate he must understand the subject matter.

Cameramen generally have a splendid professional interest and enthusiasm in their work. Frequently they face severe perils to life and limb and they do so uncomplainingly. They are adding immeasurably to the beauty of the screen and the technical proficiency of American motion pictures stands to their everlasting credit.

Unfortunately there has been a neglect in giving cameramen due credit as the photographers of particular productions. Producers and distributors should look to this and see that the information is sent out so that cameramen may be given the individual credit they are entitled to.

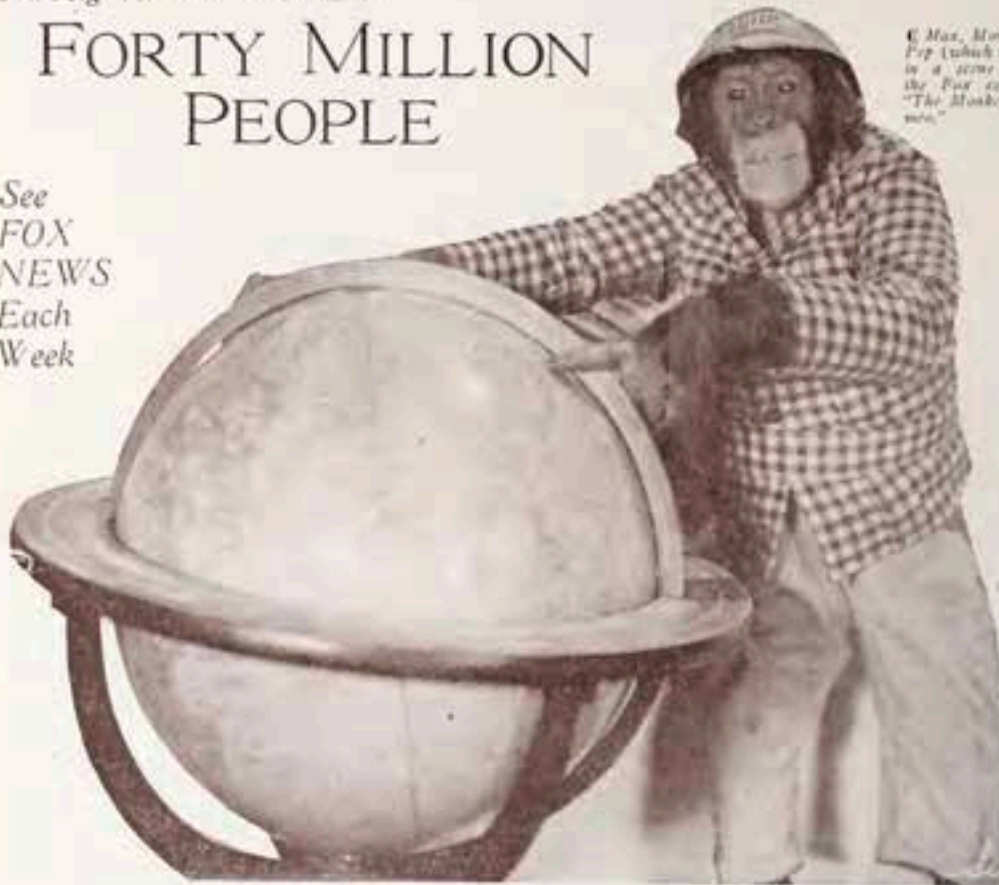
Fox News Newsreel

122

EXHIBITORS HERALD

August 2, 1924

Throughout the WORLD

FORTY MILLION
PEOPLESee
FOX
NEWS
Each
Week

© Max Moritz as
Pop (which is it?)
in a scene from
the Fox comedy,
"The Monkey Re-
men."

GREAT strides toward the goal of 100 per cent efficiency in the news field was taken this year by Fox News and the officials of Fox Film Corporation believe the present service to be the most timely in the news subjects presented and the best in entertainment value.

Fox News claims leadership in the news reel field on the score of pictorial superiority, quality of printing and coloring and the speed with which the news is rushed to exhibitors.

One important improvement in the service this year was the elimination of all subjects of purely sectional interest. Conventional subjects such as local parades, festivals, luncheons and unveilings will no longer be presented in Fox News. The Fox reel is primarily a news service and is edited by trained newspapermen of long experience in selecting and presenting subjects of popular interest.

Fox News in its national issue and the twelve or more foreign editions is seen every week by thirty to forty million people in all parts of the world.

The foreign news service was reorganized and greatly expanded this year so that the whole of Europe is covered by staff and field cameramen. There are 1232 cameramen throughout the world constantly watching for news pictures of international importance.

In order to stimulate interest in obtaining human interest subjects Fox News last week announced a special prize of \$3,000 in addition to the usual annual prizes, for the most interesting and novel subjects filmed by staff and field cameramen during the next season.

© Pauline Starke and Hobart Bosworth in a scene from the Fox special, "Hearts of Oak," by James A. Mearns, John Ford directed.



Exhibitors booking this service are assured of the best and most important pictorial news first.

Fox News put forth special efforts to obtain all the big news events at the Democratic national convention in New York. Fox News worked with the precision and alertness of a small army. At all times, day and night, it had from three to six cameramen "on the job" in Madison Square Garden, working under continuous and explicit editorial direction. A dozen messengers and carriers also were employed, taking developed and undeveloped negative back and forth between the convention hall and the De Luxe laboratory and transmitting orders and information.

No event of the tense weeks that was interesting enough to be preserved in pictures escaped the Fox News cameramen. They were stationed at all points of vantage throughout the Garden. One cameraman always had a position near the chairman of the convention, where shots could be made of all speakers that came to the stand. Other cameramen worked among the delegates on the floor; another was stationed in the balcony and another in the press box. At times, when special excitement was anticipated, additional cameramen were placed where things were

(Continued on page 123)

Forty Million People See Fox News

(Continued from page 122)

expected to break—and frequently they did break.

Powerful lights were in use day and night, and whenever a big figure took the platform, or excitement broke out in some particular place, spotlights were employed.

No one could mistake that Fox News was “on the job.” The cameramen who were on duty at the Garden wore white sweaters with the words “Fox News” emblazoned on the front and back, and, thus identified, Fox News was brought to the attention of everyone who attended any of the numerous sessions. Back to every part of the country went delegates and visitors who had been brought to realize the enterprise of Fox News and its resources for recording history when it happens.

Celebrate Sixth Year of Fox News; Staff Over 1,000

(Special to Exhibitors Herald)

NEW YORK, Oct. 14.—Fox News was six years old last week. Publication of Vol. 6, No. 1 marked the occasion, and also an important milestone in motion picture journalism.

More than 1,000 Fox News cameramen are operating throughout the world. There are 400 staff men and correspondents covering the United States; more than a score in Canada and other trained men following important news events in Hawaii, the Philippines and the Panama Canal Zone. In every state in the Union and from the Gulf of Mexico to Alaska, Fox cameramen are stationed.

There's a rich flavor of romance and high adventure about the vast picture news gathering organization in foreign fields. Fox News cameramen are located at 35 capitals and principal cities of Europe. Fox News is represented in every European country except Soviet Russia. Cameramen are active throughout Central and South America, Australia, New Zealand and Africa, as well as in the Near East and Far East and other places.

In Japan alone there are 10 Fox News cameramen. In the territory where the Chinese Civil War is now raging around Shanghai there are Fox News reporters with both sides. Reinforcements were rushed up from Ceylon and the South Sea Islands to cover the rebellion. Another cameraman is leading an exploring expedition through Mongolia to Tibett, as if there weren't a war on in China.

It is estimated that the national edition and the special editions issued for foreign countries are seen every week by more than 40,000,000 people.



Sample of the stock one-sheet issued by
Fox on every issue of Fox News

Moving Picture World, March 15, 1924, p. 216

Fox News Camera "Shoots" British High Seas Fleet

THE strength of the British Navy, despite the "scrapping" authorized under the Washington Conference treaty, is revealed for the first time by Fox News in one of the most remarkable pictures ever filmed. The cameraman "shot" from a swooping hydro-plane, which circled and dipped above the Atlantic over a surface covering many square miles.

The result is a brilliant piece of photography showing the massive British fleet of 22 dreadnaughts, 53 light cruisers, 6 aircraft carriers, 211 destroyers and 74 submarines, a total of 366 warships.

The daring flier and cameraman flipped almost

into the masts of the battles and hovered over the odd shaped aircraft carriers, with their cabins and funnels on one side. The picture carries the onlooker over ranks of grim destroyers, high above them at one moment, so low in the next that the members of the crew smile up into the watcher's face.

Another "shot" reveals the long line of dreadnaughts, cutting the water like sharks and all barking in unison with their long nose guns. Then a great herd of light cruisers, shepherded by the grim super-dogs o' war, flashes into view in splendid clearness.

The spectator is brought to realize why it requires 8,000 trained officers and 92,000 men

to operate the British armada. It also becomes apparent that the coffers of John Bull were easily drained of \$5,000,000,000 for new construction, maintenance, repairs and armament in ten years, by this vast fleet of fighting vessels.

"Hot Water" Breaks Record

Harold Lloyd's latest Pathe feature comedy, "Hot Water," has the distinction of being the first picture that has ever played the Metropolitan Theatre in Los Angeles for two weeks with a gross business that eclipses anything in the past at that playhouse.

to operate the British armada. It also becomes apparent that the coffers of John Bull were easily drained of \$5,000,000,000 for new construction, maintenance, repairs and armament in ten years, by this vast fleet of fighting vessels.

"Devil Dance" Filmed

Fox News Shows Strange Ceremonial of the Lamas

Leh, the highest city in the world, which is situated in the Himalayan Mountains of Western Tibet at an elevation of 11,500 feet, is pictorially explored in the current release of Fox News, Vol. 5, No. 21. This first motion picture penetration into the little known and nearly inaccessible fastness of Tibet was made during the recent visit of Mrs. W. J. Morden, of Chicago, and Mrs. J. B. Macauley, of Evanston, Ill., the first American women ever to enter Leh.

The news reel shows their arrival in the city, their tour of its streets and their visit to Hemis Lamasary, the foremost monastery of the strange religion of Lamaism, which is a form of Buddhism. The film also depicts the weird Devil Dance of the Lamas, which is the annual ceremonial dedicated to the future life of tortured souls. These pictures were taken by H. T. Cowling, a field representative of Fox News, who is now in Tibet after a trip through Asia-Minor and the interior of Africa.

Among the most interesting of the many surprising scenes in this Fox News subject are views of the Prayer Wheels of Lamaism. These wheels consist of great cylinders set upon axles that are fitted into bearings. The surface of each cylinder is inscribed with prayers, and the simple muscular effort of turning the wheels constitutes the performance of devotions.

Moving Picture World, November 8, 1924, p. 160


Moving Picture World, January 5, 1924, p. 35

International Newsreel


MOVING PICTURE WORLD

The world's greatest news events at no extra cost


Below: World Heavyweight Champion Jack Dempsey, American Heavyweight champion and champion of the world, in the ring at Mitchell Field, Queens, N. Y.



Left: Boxing Heavyweight Champion Jack Dempsey, American Heavyweight champion and champion of the world, in the ring at Mitchell Field, Queens, N. Y.



Left: Heavyweight boxing champion Jack Dempsey, American Heavyweight champion and champion of the world, in the ring at Mitchell Field, Queens, N. Y.



Left: Heavyweight boxing champion Jack Dempsey, American Heavyweight champion and champion of the world, in the ring at Mitchell Field, Queens, N. Y.

Regular twice-a-week and special service without added rentals

International News does not select outstanding events, make special reels of them, and then tack on an extra rental price which you must pay to show them. Your International contract entitles you to everything from week to week. You know that when something happens of real world interest it will appear in your regular International Reel—as a matter of course. Think it over!

INTERNATIONAL NEWS No. 75 another great issue

OFF SAN FRANCISCO, CAL.—Close shot from meeting in front of museum.
SAN JOSE, CAL.—Three scenes in and back again.
ATLANTIC CITY, N. J.—Scene of boxing girls shown in front of museum.
SACRAMENTO, CAL.—Scene from one of the most famous displays at gathering of late of famous men.
JAMAICA, N. Y.—Scene from one of the most famous displays at gathering of late of famous men.
BALTIMORE, MD.—Scene from one of the most famous displays at gathering of late of famous men.
WASHINGTON, D. C.—Scene from one of the most famous displays at gathering of late of famous men.
BERKELEY, CAL.—Scene from one of the most famous displays at gathering of late of famous men.
FRIEDRICHSHAGEN, GERMANY.—Scene from one of the most famous displays at gathering of late of famous men.
BOSTON, MASS.—NEW YORK, N. Y.—Scene from one of the most famous displays at gathering of late of famous men.

INTERNATIONAL NEWS NO. 75

For consistent quality, fast, world-wide service and exclusive scenes, you can't beat International News! See your Universal Exchange!

International News

Advertised daily to over
25,000,000 readers
of Hearst Papers in the United States

**Released thru
UNIVERSAL**

Our cards are on the table

ANOTHER INTERNATIONAL EXPERIENCE

Circle Four Years work and more...
 International News...
 International News

SPORTS IN SEASON

With the coming of Spring the excitement of the sports season is...
 International News

PRESIDENTIAL YEAR

As 1924 is the year for national elections...
 International News

FUGHS AROUND THE WORLD

Both the United States and the...
 International News

INTERNATIONAL NEWS Released thru **UNIVERSAL**

Exhibitors Trade Review, April 19, 1924, pp. X-XI

"Always first in showing any sensational or current events!"

CALIFORNIA THEATRE
Stockton, Cal.

INTERNATIONAL NEWS

Read Just a Few of the Big Scoops and Features of 1924!

Circle Four Years work and more...
 International News...
 International News

With the coming of Spring the excitement of the sports season is...
 International News

As 1924 is the year for national elections...
 International News

Both the United States and the...
 International News

"Best In The Field--Patrons Ask For It!"

REALTY THEATRE, Erie, Penn.

"International News, new and all the time!"
 -Stockton, Cal. Theatre, Cal.

"Giving splendid entertainment and well liked!"
 -Stockton, Cal. Theatre, Cal.

"A wonderful call... the person should get!"
 -Stockton, Cal. Theatre, Cal.

"Always good... it is the news of all events!"
 -Stockton, Cal. Theatre, Cal.

"Patrons like the content as well as the features!"
 -Stockton, Cal. Theatre, Cal.

"Many beautiful contents from my patron!"
 -Stockton, Cal. Theatre, Cal.

"Excellent it is the best in the field!"
 -Stockton, Cal. Theatre, Cal.

Twice Every Week

Released thru UNIVERSAL

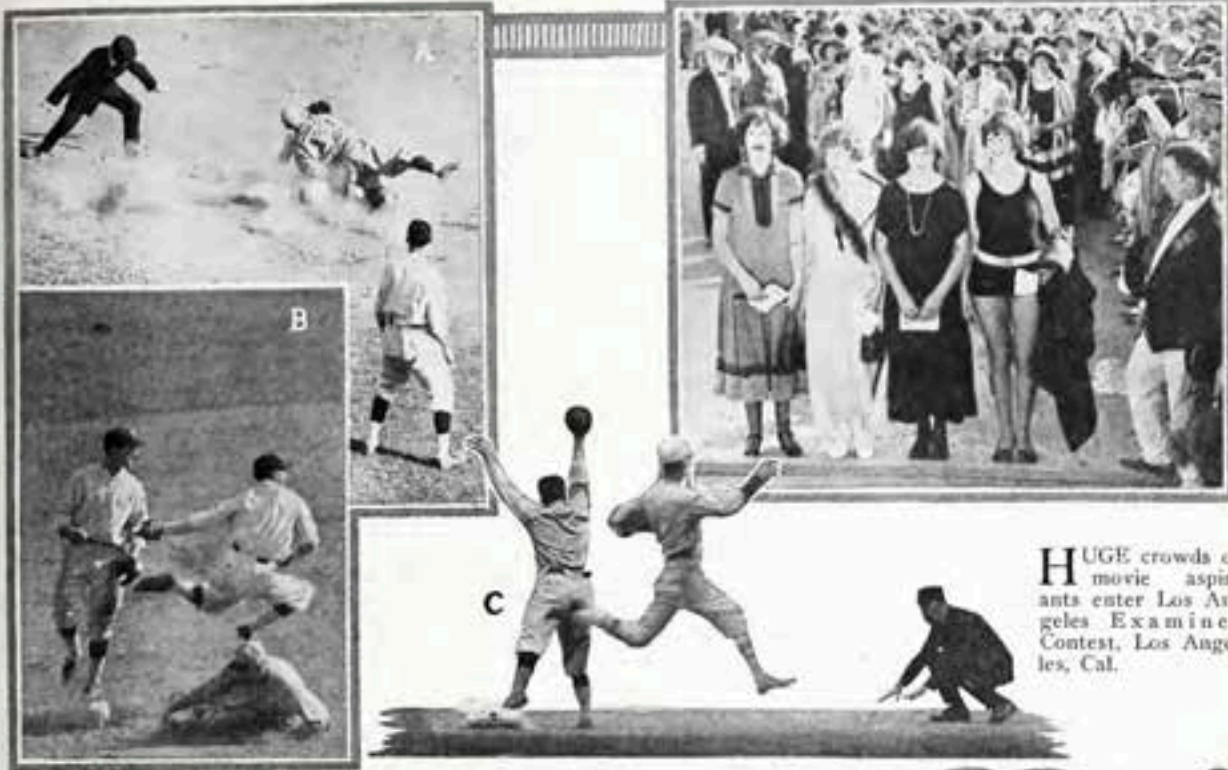
ADVERTISED DAILY TO OVER 20,000,000 READERS IN ALL LEADING NEWSPAPERS

Exhibitors Trade Review, December 17, 1924, pp. 58-59

October 25, 1924

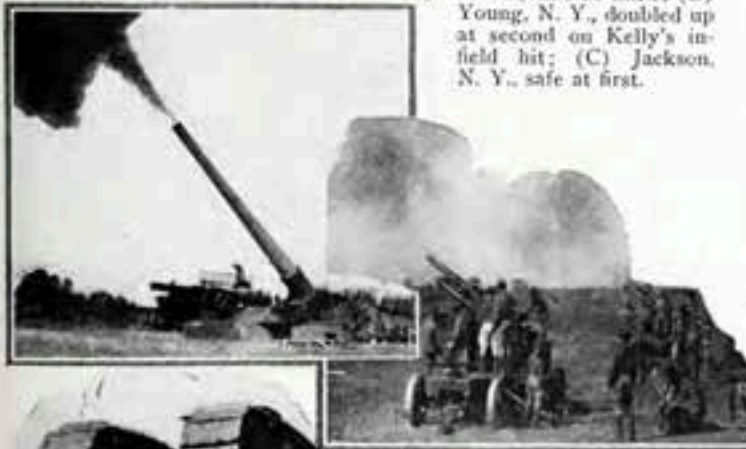
EXHIBITORS HERALD

7



HUGE crowds of movie aspirants enter Los Angeles Examiner Contest, Los Angeles, Cal.

CLOSE plays in the exciting World's Series between the Washington Senators and the New York Giants shown and described in detail. (A) shows Bucky Harris, Wash., safe at third; (B) Young, N. Y., doubled up at second on Kelly's in-field hit; (C) Jackson, N. Y., safe at first.



ANTI-AIRCRAFT artillery, tanks and planes in big war exhibition at the army proving grounds, Aberdeen, Md. Giant railway guns with range of 31 miles throwing projectiles weighing 2,340 pounds play big part.

The World's Series —right off the bat!

The biggest sporting event of the season, the World's Series baseball games, has been thoroughly covered. Closeup shots of the star players, the exciting plays and cheering thousands.

Just one of the big events of the day that you're sure to find—right off the bat—in *International News*, twice a week, week in and week out. Never miss a big event; get the big, exclusive scoops at no extra cost in the world's greatest news reel service.

International News

Released thru
UNIVERSAL

Exhibitors Trade Review, March 1, 1924, p. 44 – March 19, 1924, p. 42 – December 27, 1924, p. 4

Exhibitors Herald, June 7, 1924, 5ff

Thrills in the News an Audience Does Not Forget

WHATEVER the caprice of human nature that affords the next big thrill in the day's news, wherever or whenever it happens, the International News cameraman will be there to catch it for your expectant audiences. And if ingenuity can help interest, then the International News No. 24 offers the first animated diagram of the 24,934 mile air journey around the world as plotted by the United States Air Service, together with close-ups of the men who will make the attempt. Intimate views of the Tea-Pot Dome hearings at Washington, action scenes of the Army and Navy, object lesson in safety first dramas of the street, panoramas of the storm-wrecked Connecticut coast, fleet-footed runners of France trying

for the Olympic games, horses at the horse show, a baby athlete on a dreadnought of the Navy,—these and many other interest-compelling picture-paragraphs of world news are offered in International News.

April 19, 1924

Page 25



SOME of the *Newsreel* camera men on "location" as to speak. From aeroplanes, from the broad backs of elephants, from the hump of the camel—anything that offers a point of vantage, the irrepressibles point the camera's eye and gather in the news.

International Newsreel A Tried and Proved Service of Appealing Program Spice

TEN years ago the modern newsreel was born. The "weekly" idea died when the newsreel came into existence.

Today the newsreel reaches everywhere. Perhaps an example of this may best be found in the world-gathering organization of the International Newsreel Corporation. The editor of the International is in touch with staff cameramen in all parts of the world. In one day he may issue orders to one cameraman at Nome, Alaska, to proceed into the Arctic Circle for a news picture; to another cameraman in London, Paris or Rome to "shoot" some other event of importance; to another staff man in British East Africa. Simultaneously, orders may be issued to a dozen different men in various cities of the United States, or in Japan, China, Java or South America.

Ten years ago the newsreel consisted mainly of parades, monument unveilings, corner-stone layings, launchings, flag-raising and industrial subjects. Occasionally some picture of very ordinary interest appeared from London, Paris or Vienna. The principal idea in the mind of the newsreel editor of that day was to "cover" anything that didn't cost much to get. It wasn't a matter in his mind of "will the picture be interesting?" but "how cheaply can I get it?"

Edgar B. Hatrick, General Manager of the International Newsreel Corporation, is the man who changed the "weekly" into the "news reel." Calling anything dealing with news a "weekly" went against Hatrick's grain. He was a newspaper man. He would just as soon have called it a "monthly" or an almanac. When he started William Randolph Hearst's first news film he called it a news reel and not a "weekly." He changed the entire product from a dull, drab,

more or less worthless "filler" to a genuine attraction.

Editorial headquarters of the International are located in New York City. Bureaus are located in all important American cities and in London, Paris and Berlin. Hundreds of correspondents or field cameramen represent the International in the American cities of lesser importance and in many of the smaller cities of Europe. In Africa, Asia and South America the International in some instances is represented by staff cameramen and in other instances by free-lance or field cameramen.

THE newsreel cameraman is always busy. International's New York Staff men have all travelled all over the world. They have shot tigers in India, sailed the seas with the battleship fleet; shot alligators in Panamanian jungles; bearded the Sultan of Turkey in his palace, before Mustapha Kemal put the Sultans out of business; threaded their way through the jungles of Brazil and ridden on camels in the Holy Land.

Ariel Varges, International's famous globe-trotting cameraman and war correspondent, only recently completed a five year tour of the world during which he travelled 250,000 miles, or roughly, about ten times around the globe. He visited scores of different countries in Europe, Asia, Africa, the South Sea Islands and North America. He didn't drift aimlessly. He moved from place to place as news beckoned. If revolt seemed imminent in India he went there. If Chinese bandits had just kidnapped a number of Americans and other foreigners, he went there. That is how a newsreel is conducted. Is it any wonder that "movie" audiences like them? Is it any wonder that they are the "spice" of the program?



CAPT. ARIEL VARGES

Looking Into the Future With International News Reel

THE usual impression in thinking of a Tried and Proved attraction is that of something which has gone before; something which has established itself in the good graces of the moving picture public; yet, something, though marked with the stamp high quality entertainment, is essentially older than current attractions.

In this respect International News Reels present a peculiar paradox. The news reel can qualify only by presenting the very latest; the very liveliest, the very "timeliest" news of the day. How then could it meet this specification and still be called a Tried and Proved film?

Simple enough. It qualifies in the realm of Tried and Proved films as a service. That's the important point. A Tried and Proved service. Something that has made its appeal to the public on the basis of its past and present records. Something synonymous with Gillette razor blades to the self shaver and Campbell Soups to the housewife. That's what the news reel is to the theatre patron. Late, pithy, full of human interest in its appeal. Yet, Tried and Proved as an institution.

From all indications, judging by the schedule lined up by the International News Reel, the year of 1924 promises to be one of the most prolific in good news reel stories of recent years. For one thing, this is presidential-election year. There will be conventions of the two big political parties. Suffice to say these will be covered by International from every possible angle.

In the Summer of the coming year the U. S. Navy's monster airship, the Shenandoah, will fly completely to and over the North Pole. It will be the first time in history that this amazing feat will be attempted in the manner described. Folks the country over will await with intense interest all news concerning the daring venture—particularly picture news. They'll get it in International News Reel.

A non-stop flight across the Atlantic is also being projected with an almost sure prospect of an International camera man aboard.

Perhaps one of the most important news reel projects of the year is the contemplated expedition of Captain Ariel Varges, camera man extraordinary, the story of whose strange adventures are now appearing on a two-page spread in all the Hearst Sunday papers. Just where this expedition will go has not yet been decided.

Whatever Captain Varges will do, or where-ever he goes probably will be of sufficient interest to tickle the palates of the most fastidious news reel patrons, judging simply by his past exploits. It is the case of a Tried and Proved camera man with a record of daring, venturesome achievements concerning whom the story will reach twenty million people through the Sunday supplement feature already mentioned. As an advertisement this offers a tie-up sufficiently significant in its import to need no further explanation.

What sort of reading this story makes may be judged by a few of the exploits catalogued here:

Since 1919 Captain Varges has covered 250,000 miles. Before that he had been a photographer in the great war and had enjoyed only a week's rest in America before he was sent out again in 1919 to "shoot" the exciting events that were then happening. Having zig-zagged all over Europe, Africa and part of Asia, he found in May of that year that the fighting in China was the most stirring thing that was happening. He was soon at the front with the troops of Dr. Sun Yat

Sen with the bullets dropping as thick as rain drops and the men dropping by the hundreds.

The great eruption of Vesuvius in May 1921, found the camera man close at hand. Almost roasted by the heat and stifled by the belching flames, Captain Varges managed to get directly over the fuming crater within a distance of a hundred feet, and with his long distance lens made a picture of the eruption that looked as though it had been taken at a distance of only ten feet.

Taking films of charging tigers, Bolshevik uprisings, Korean religious riots, Hindu methods of crushing the necks of criminals with bamboo bars, are only a small part of the rest of his unusual adventures.

Now, one can see what elements creep into International News Reels that make them Tried and Proved.

INTERNATIONAL NEWS

The Tried and
Proved News Reel

for

Every Program
Every Week

Great Happenings Are In The
Cards for

—1924—

INTERNATIONAL

Will Have Them All

The Flight to the North Pole—
Presidential Nominations—
Campaigns and Elections.
Flight Around the World—
Sports — Sports — Sports
Non-stop flights across Atlantic
Etc.

First Everywhere
WITH THE CAMERA

First Everywhere
WITH THE REEL

Tried and Proved
The Best

INTERNATIONAL
NEWS

Made by
International

Released by
Universal

Fear Death of Cameraman

International News Service reported from Naples yesterday that a cameraman believed to represent International News Reel lost his life when an aeroplane carrying him fell into the crater at Vesuvius. E. B. Hatrick's office said the man was Umberto Romagnoli, one of International's crack cameramen. A private cable received last night indicated that he may not be lost, in view of the fact that he purposely descended into the crater to shoot pictures and thus establish a record for work of that character.

The Film Daily, February 21, 1924, p. 5

Intrepid Airman Grinds Camera Inside Crater

For the first time in history an airplane has actually descended into the crater of a great volcano and actually flown about inside!

This remarkable feat has been accomplished by Umberto Romagnoli, daring motion picture cameraman, at the risk of his life. And to make the feat even more thrilling, Romagnoli used a seaplane. The pictures he took are now part of the International News Reel No. 22 and will enable the public to see, for the first time, just what the crater of Vesuvius looks like—inside!

* * *

Exhibitors Trade Review, March 29, 1924, p. 28



Jerry Fraenkel (right) International News cameraman, who made the famous "camera interview" with the Prince of Wales, at the Burden Estate, Long Island, on the eve of the Prince's departure for Canada. The Camera Interview was included in the news reel.

Exhibitors Herald, October 11, 1924, p. 43

Varges Starts on Tour for International News

Captain Ariel Varges, International News cameraman, sailed from New York last week for an extended tour abroad. He will cover pictures in the news for International News, as well as a number of special assignments, the nature of which have not been divulged.

Captain Varges only recently returned from a 250,000-mile globe trotting trip from which he furnished International innumerable interesting subjects.

Motion Picture News, April 19, 1924, p. 1774

Kinograms Newsreel



Typical advertisement in all publications repeatedly in 1924

January 3, 1925 EXHIBITORS HERALD 9

ORGANIZATION

GO WHERE YOU PLEASE THE WIDE
WORLD OVER YOU WILL BUMP INTO
KINOGRAMS CAMERAMEN -- THEY
ARE AS MUCH A PART OF PUBLIC
HAPPENINGS AS PRESIDENTS AND
KINGS AND POLICEMEN -- GATHERING
THE CREAM OF THE NEWS FOR YOU

IN


KINOGRAMS

CAPE TOWN, SOUTH AFRICA
SITKA, ALASKA
YOKOHAMA, JAPAN

IT IS LIKE A LESSON IN
GEOGRAPHY TO READ
THE DATE LINES IN

The Greatest

NEWS REEL

National  *Distributors*

December 6, 1924

EXHIBITORS HERALD

9

SIX YEARS OF SERVICE

SIX YEARS AGO WE BEGAN
BUILDING A NEWSREEL LIKE
A NEWSPAPER -- THIS REEL
IS TODAY THE MOST
ENTERTAINING ON THE
SCREEN AND SETS THE
PACE FOR ALL OTHERS IN
THIS FIELD



*Mr EXHIBITOR: We are going to tell you how
with novel ideas and a wonderful organization we
have been performing a real service for you.
What we say will be brief and pointed. Look
for our message every week.*

KINOGRAMS

National*Distributors*

Kinograms Prides Itself On Radio Stunt

CLAIMING to have put over the most successful publicity stunt ever used in connection with a news reel or any other motion picture, the Kinogram Publishing Corporation, publishers of Kinograms, Educational's News reel, states facts and figures regarding the recent broadcasting from radio station W. J. A. Z. Chicago, of the publicity on that news reel's recent scenes taken in the interior of that station.

E. F. McDonald, president of the company that controls the station W. J. A. Z. speaking of the pictures, declares the response to the broadcasting has been astonishing.

In his estimation 13,170,500 people listen in on his station, and he said that bundles of inquiries for the picture have been pouring in from theatres in outlying districts, the furthest being from Palm Beach, Fla.

So impressed were the officials with the response of their audiences to the broadcasting of the picture, that they have added to the broadcasting by having announcements made from their affiliated stations at Davenport, Iowa, St. Louis, Mo., and Louisville, Ky.

Shows Convention

Kinograms Gets Democratic Gathering Into Broadway Houses on Tuesday

Working under its slogan, "Built like a Newspaper," Kinograms, Educational's news reel, applied the most intensive newspaper methods in getting its pictures of the Democratic National Convention, which opened in New York Tuesday, to the screen, with the result that subscribers to Kinograms in New York, including the Rivoli, Rialto and Capitol Theatres in the Times Square district, as well as the New York Loew houses, and the Brantford and Rialto Theatres, in Newark, were able to include in their Tuesday afternoon programs, pictures of news events in connection with the convention which had transpired but a few hours previously.

As Senator Pat Harrison's gavel fell at Madison Square Garden, as he assumed his office as temporary chairman, the first pictures of the convention were being handled in the Kinograms laboratories. The story was handled in "takes" in true newspaper style. As each interesting event occurred either in or outside of the great hall where the convention was assembled, cameramen photographed it and it was rushed through development and drying, and then sent to a laboratory in the heart of the theatrical district from which prints of the items were delivered immediately to the nearby theatres.

Every first run of Kinograms had prints of the convention, which did not open until noon, delivered for its afternoon performances. Other prints were finished and rushed out for clients in other parts of the country.

Motion Picture News, February 9, 1924, p. 650

Moving Picture World, July 5, 1924, p. 50

Pathe Newsreel

First! the
Pathe News
 Twice A Week

It is now, and has been for nearly fourteen years, the true feature of the show.
 It is now, always has been, and will continue to be, the one standard film, the indispensable picture.
 It is as necessary to your show as your projection machines, for

it is loved, talked of, praised, as no other picture.
 It is not only the oldest but the *livest* news reel in the business. Whatever the size of your house it belongs in your show, — for your own sake as well as your customers, and for your profits.

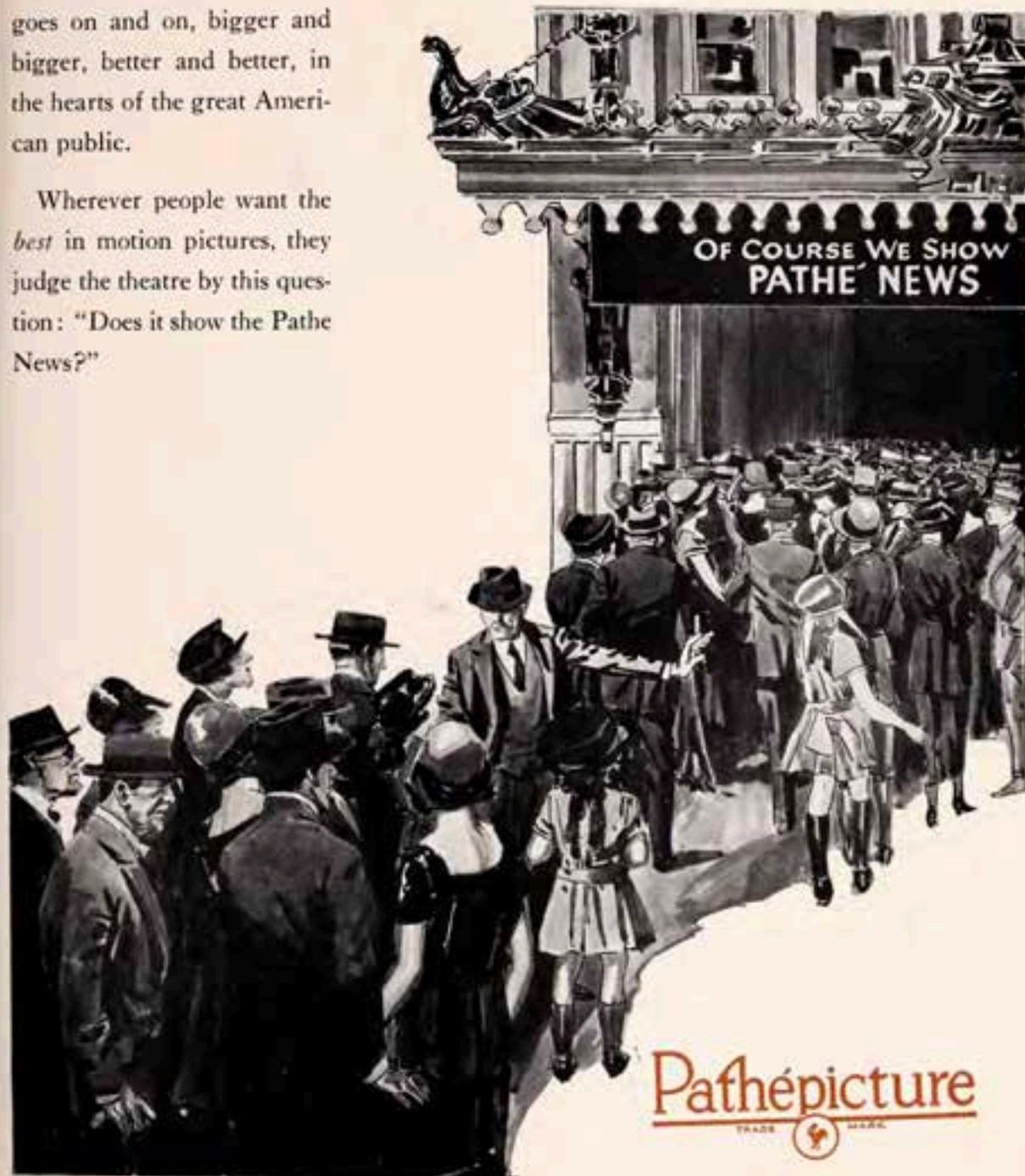
Pathépicture
 TRADE MARK

*Pictures may come, and pictures may go,
but the*

PATHE NEWS

goes on and on, bigger and
bigger, better and better, in
the hearts of the great Ameri-
can public.

Wherever people want the
best in motion pictures, they
judge the theatre by this ques-
tion: "Does it show the Pathe
News?"



Pathépicture
TRADE MARK



Moving Picture World, February 9, 1924, p. 490

Pathe News Is 13 Years Old in Dec.; 1,400 on Its Staff

(Special to Exhibitors Herald)

NEW YORK, Dec. 9.—Pathe News is thirteen years old with the issue of December 27. The number of the issue will then again start at number one. This marks the thirteenth year of the existence of the picture-news-gathering agency.

For the past ten years the Pathe News has made every effort to cover all the big news events that have occurred throughout the entire world. Wars, revolutions, politics, accidents, social and local events all have been registered by the eagle eye of the Path News camera. Millions of feet of film have been “shot” in gathering this picture data. During the life of the Pathe News it is estimated that over one and one-quarter million feet of film have been exhibited to the public, to say nothing of the millions of feet of film that its correspondents send in which is never used because of the restricted footage of the average news reel.

Starting thirteen years ago, Pathe News since that time has released 1,244 editions. At the beginning it was known as the Pathe Weekly and remained as such until nine years ago. It was then changed to Pathe News and released as a semi-weekly service such as it is today. Since it has been a semi-weekly, 936 different issues have been released. At the present day Pathe News has over fourteen thousand corresponding cameramen in the field.

July 26, 1924

MOVING PICTURE WORLD

285

Plan for Pathe News During Next Season Is Greater Even Than Past Achievements

THE dawn of the 1924-1925 season finds Pathe News firmly established by reason of organization and achievement as a leader in the field of screen journalism. Its plans for the coming season have been laid out along lines more ambitious than any heretofore contemplated. These plans provide not only for a more thorough covering of news events both at home and abroad but for more expeditious transmission of its news reels to the screens of the country and amplified service to its host of exhibitor subscribers.

An important development in its policy of expansion for the new season concerns its foreign organization. George Ercole was recently summoned from his headquarters in Paris by Pathe News Editor Emanuel Cohen to discuss the matter of expanding the news reel's foreign organization and to study the methods of the American news cameraman with a view to improving the service of the Pathe News field force in foreign countries.

Pursue Policy of Expansion

At home the same policy of expansion and improved service has been steadfastly pursued as is attested by the repeated achievements of first rank accomplished by Pathe News within recent months. In this matter of enterprise and initiative but few news reel organizations have won such unstinted praise from exhibitors. Since the beginning of the present year Pathe News has scored repeated "scoops" in its chosen field. The tie-up effected between Pathe News and the Edward Bok \$100,000 Peace Award in the early part of the present year is an instance in point. By the arrangements entered into between Pathe News and the American Peace Award Committee, Pathe News conducted on the screen a national referendum to ascertain the public's reaction to the winning peace plan. Exhibitors all over the country were thus enabled to bring before the patrons in a highly interesting and entertaining manner a topic which at the time enjoyed country-wide publicity in the newspapers. Another important instance of Pathe News enterprise since the opening of the present year was seen in the remarkable series of views of the Lenin funeral in Moscow that Pathe News was able to present first on the screen. John Dored, the Pathe News cameraman, was arrested and imprisoned by the Soviet authorities for the

filming of these scenes but by dint of quick wit and courage was able to get a large number of his views out of Russia and into the hands of his European conferees for transmission to America.

Among the other important achievements that have been scored by Pathe News within the past few months are the views of the Kilauea eruption; the entry of the victorious Mexican Federals into Vera Cruz; the special Woodrow Wilson memorial; the views of the opening of the Republican Convention in Cleveland, which established a new record for rapid transmission by being shown in New York and Chicago and other important cities of the East and Middle West the same day of the convening of the political convocation; and more recently, the remarkable series of pictures of "Rum Row," and the views of the nomination of J. W. Davis by the Democratic Convention, which were presented on Broadway screens within an hour and a half after the West Virginia candidate had been chosen.

Operation Follows Big Newspaper

Behind this remarkable record of enterprise and accomplishment lies a story of human courage and skill, of mechanical ingenuity and efficiency, and of masterly generalship and co-ordination of effort that rivals anything to be found in fiction. The scheme of organization and operation of the Pathe News resembles in a general way that of the big metropolitan newspaper. At the center of the system is an editorial staff under the direction of Emanuel Cohen, editor-in-chief. The camera-stories as they arrive from every corner of the globe must be edited, captioned and prepared for the great "laboratory press" at Bound Brook, N. J., much in the same way as the "copy" of the reporter. In Bound Brook prints of the edition must be made and then shipped at greatest possible speed to theatres everywhere for screen presentation.

From its central editorial bureau in New York Pathe News' reportorial ramifications spread to the ends of the earth. In every American city of importance are located Pathe News representatives always on the alert to record events of interest. Abroad, too, the Pathe News camera staff is ever on the watch. London, Paris, Rome, Berlin, Vienna, Madrid, Athens, Copenhagen are as

thoroughly covered by the Pathe News cameramen as New York, Chicago or San Francisco. Africa, Australia, South America and the Orient have their news cameramen ever ready to "shoot" happenings of interest. Thus the Pathe News system of gathering and transmitting news resembles in most respects the national or international news service organization and is comparable to the Associated Press at home or Reuter's Service abroad.

For the showman the value of the news reel as a necessary unit in his program is axiomatic. The palatial first-run finds it as indispensable as the most modest type of neighborhood house. But the full value and serviceableness of the news reel is not always appreciated in the smaller town and village.

Very often in these localities there is found a notable lack of any comprehensive pictorial service in the newspapers. The mechanical limitations of such newspapers as serve these localities will often not permit any extensive treatment of the world's news pictorially. Hence, if it be true that Pathe News is a vital part of the Broadway program it is even more so in the case of the isolated town or village.

The popularity of the diversified program is so well established as to need no discussion. Variety still remains the spice of life, and it is this trait of human nature that accounts largely for the popularity of the Pathe News reel. Here is added to the appeal of timeliness that of diversity of interest. The great catastrophes of the day, the latest in sport life, an Oriental pageant, celebrities in government, art or finance, a touch of pathos, a bit of humor—in other words, the flux and change of life—are mirrored here in Pathe News. To this is due its popularity among the fans. To the unerring service and the demonstrated efficiency and enterprise of its personnel is due its popularity among the nation's exhibitors.

From the astonishingly varied Pathe releases for the coming season it is possible to find material to suit any feature, to supply "added attractions" or to provide a complete evening's "Pathe pep program."

March 15, 1924

Page 41



PATHE NEWS—A LITTLE SUPER FEATURE

*'Around the World in Fifteen Minutes' No Idle Boast
But Actually an Achievement of Camera Skill*

THE growth in scope and function of the news reel is an outstanding feature of the marvelous development of the motion picture industry within the last twelve years. When the wonders of Nineteenth Century inventions and improvements in transportation facilities brought within the reach of actuality all the fancies that the fertile imagination of Jules Verne visualized in his "Around the World in Eighty Days," people gaped in sheer amazement at the velocity with which the barriers of time and space were being annihilated by human ingenuity.

Pathe News, however, which has consistently maintained the lead in the steady development of the news reel, reduced the encircling of the globe from a matter of days

to minutes. Imagination and Practicality clasp hands in a perfect unanimity of purpose. And the results of this meeting are a compound of instruction and drama that have elevated Pathe News, in the estimation of thousands of theatre owners and theatre patrons, to a position of feature importance on the theatre program.

The scheme of organization and operation of the Pathe News enterprise resembles in a general way that of the newspaper. At the center of the system is an editorial staff under the direction of Emmanuel Cohen, editor-in-chief. The "camera stories" as they arrive must be edited, captioned, and prepared for the great Pathe News "laboratory-press" at Biscuit Brook, N. J. From the Biscuit Brook

THE only news reel picture of the eclipse of the sun is a Pathe achievement. Pathe cameramen are constantly getting views under almost insurmountable difficulties. They have a high record of achievement to put up to. Above is a spectacular picture of the burning of Smyrna.

"press" prints of the edition must be sent with the utmost speed to theatres everywhere for screen presentation to the millions of Pathe News "readers" all over the world. Such is the editorial and mechanical side of the project. It is in the other direction—the compilation of the actual news—that the romance and the adventure are mostly to be found.

From the central editorial bureau in New York, Pathe News reporter ramifications spread to the ends of the earth. In every American city of importance are located Pathe News representatives always on the alert to record events of interest. Abroad, too, the Pathe News camera staff is as well organized and equipped as that at home. London, Paris, Rome, Berlin, Vienna, Madrid, Athens, Copenhagen, the Hague—each has



in minutes. Supplanting the now antiquated record of the great French author, Pathe News has raised aloft a new standard, emblazoned with the slogan of—"Around the World in Fifteen Minutes."

Behind this marvelous development of the present day lies a story of human enterprise, courage and skill, of mechanical ingenuity and efficiency, and of masterly generalship and co-ordination of effort that rivals anything to be found in the imaginative flights of a Jonathan Swift or a Jules Verne. The Pathe News reel, probably better than any other single product of modern times, crystallizes into one efficient whole, all the romance and adventure of the soldier of fortune with the science and craftsmanship of the modern inventor. In the laboratory of this great animated chronicle of current events, Ad-

THE Spanish revolution, Meant Ema in eruption, the Dempsey-Gibbons fight. The audience is switched with lightning rapidity from Europe to America, down to Africa, across to Australia. That is one of the reasons for the great popularity of the Pathe News reel. Not a slow moment in the reel, constant changes, contrasts that get attention and lay hold of the mind. Pathe News reel is thoroughly entertaining as well as being educational.

FROM the commonest result in Saxony, or a Chinaman's hand, to a monarch's visit in Bavaria Pathe News chronicles all the happenings of time and space. Unlike newspaper men, their cameramen must be there exactly when the thing is happening. An hour later is too late. The marvellous efficiency achieved by the Pathe organization has made this possible. The film must then be sent back with the greatest speed and the way Pathe company men do this makes thrilling reading.

its Pathe News staff member. Scattered in the less populous centers are correspondents who cover their respective territories. Africa, Australia, South America, and the Orient leave their quota of camera reporters ever ready to photograph happenings which will be of interest to the peoples of the other continents.

The work of the Pathe News cameraman differs in some respects, however, from that of the newspaper reporter. The latter can reach a point of activity after an event has occurred and still get a very graphic account from sightseers and authentic records. Not so the camera reporter. To get his story he must be in the very midst of things from start to finish. There are no rehearsals, no retakes; either the event is recorded in the exposing, or lost forever to the camera's eye.





Left: Wesley Barry, the popular Warner Bros. juvenile star, assisting in breaking ground for M. M. Ruben's new house, the Rialto Square theatre, Joliet, Ill. The lower picture shows "Wes" and Mayor Fred Sehring, posing for Chas. Chapman, the Pathe cameraman.

Exhibitors Herald, April 5, 1924, p. 27



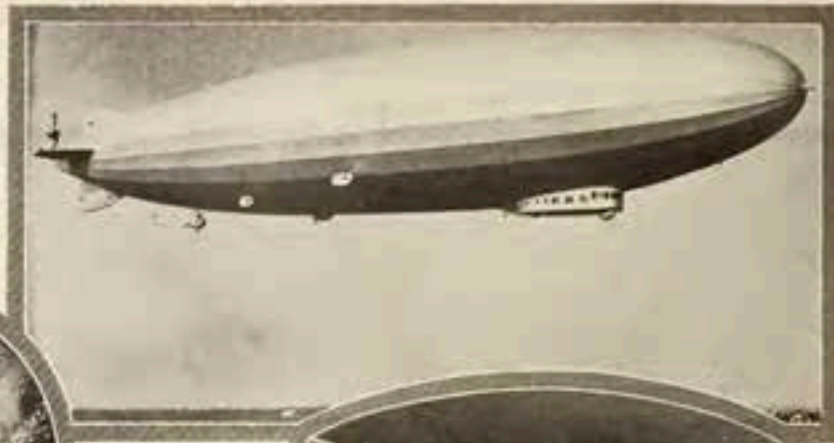
Pathe cameraman has a soft job. L. Gerskop, of the Pathe News Reel, getting a picture from the dizzy heights of Eiffel Tower.

Exhibitors Herald, September 5, 1924, p. 46

Page 82

Exhibitors Trade Review

A splendid view of the ZR-3 arriving at the air station at Lakehurst, N. J. She was towed into the hanger by the ground crew of marines and sailors. International showed pictures of this event the same afternoon, which was considered a record beater.



An aviator photographer for the International News Reel risked his life by diving in his plane into the flaming crater of the volcano Vesuvius shown in the circle.

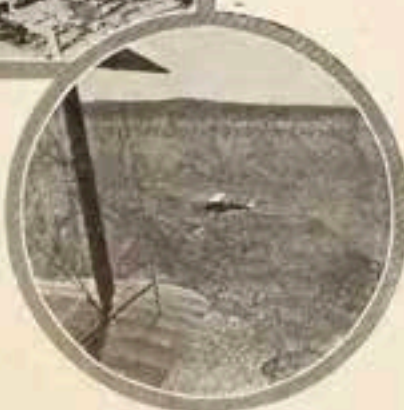


Photo on the left shows an aerial view made from the navigator's gondola of the ZR-3 during its flight across the Atlantic, showing a view of the fair Azores.



For the first time in the history of the American Navy an airplane was launched at night from the deck of a dreadnaught in Los Angeles, California.

In the circle an inspiring panorama of the Colorado Grand Gorge as seen from the air. Great pains were taken to properly photograph this majestic Gorge, from the wing of a swift moving airplane.



After many years, an expedition has just been completed for the mapping of the waters and canyon gorges of the Colorado River. The photo at the lower right shows two of the leaders of this expedition at work below the rapids in the Marble Canyon.



International News Reel Covers the World

Camermen Risk Their Necks Shooting These Scenes

New Record Set

Current Release Shot to San Francisco at Top Speed

Pathe News has added to its already extensive list of brilliant achievements in the field of screen journalism another record of the utmost importance. With the arrival of Lieut. Maughan, operating a U. S. Army aeroplane, in San Francisco at 9:28 p. m. on Monday, June 23, the same news reel had reached the Western boundaries of the nation that was appearing on the screens of the leading Broadway theatres in New York City.

When the daring aviator set forth on the dawn of June 23 from Mitchell Field, Mineola, L. I., and started on his gruelling contest of speed with the sun, stored away aboard the cockpit as part of the historic cargo conveyed on the record-breaking flight were a negative and several prints of the current Pathe News release. Twenty-one hours later, just as San Francisco's first-run theatres were opening their last show, Maughan swooped down from the sky with the Pathe News reels ready for the San Francisco screens.

Aside from the important military lessons of rapid national mobilization learned from the flight, the long-sought objective of a simultaneous presentation of the same news reel in East and West Coast theatres had been brought finally within the realms of actuality.

“Shenandoah” Mishap Scoop for Pathe News Cameramen

“IT’S an ill wind that blows nobody good.” The seventy-two mile gale that recently tore the giant Navy dirigible from its mooring at Lakehurst, N. J., and sent it in a wild runaway flight over the state of New Jersey for nine hours, is an instance in point. The good accomplished here was that the incident served to bring out strikingly the efficiency and enterprise of Pathe News and resulted in adding one more scoop to the long list of achievements already scored by that news.

The Shenandoah was returned safely to its hangar by dawn of Thursday morning, January 17. By five o’clock Thursday afternoon special prints of the accident were on their way to all parts of the country. The Pathe

News pictures were the first to be shown in the Broadway houses on Thursday, appearing on the late afternoon programs. The late afternoon programs of the Newark, N. J., theatre also contained the Pathe News pictures of the accident.

The incident also served to bring out in striking fashion the enterprise with which the Pathe organization covers events of unusual interest. With the receipt of the first news at the Pathe News office, telling of the accident, Emanuel Cohen, editor of Pathe News, sent out a series of dispatches that brought every staff cameraman between Washington and Boston into instantaneous action. Every salient point was manned by a Pathe News cameraman.

Then followed a long vigil through the night with each cameraman all set to hop at a moment’s notice to any point within his territory. With the first dawning of light the Pathe News cameraman at Lakehurst secured shots of the damaged airship from every angle and sent them in record time to the Pathe News laboratory at Bound Brook, New Jersey, whence they were speeded to screens in every section of the country.

Say “Girl Shy” Is Lloyd’s Best

The screens of the country will shortly present what is declared in dispatches from the Coast to be easily Harold Lloyd’s best effort to the

Moving Picture World, February 2, 1924, p. 379

Wilson Memorial Films Great News Reel Achievement

The remarkable development of the news reel companies was never better demonstrated than when the death of Woodrow Wilson was announced. Within an hour after the announcement, theatres in the East and Middle West had been provided with Wilson Memorial one-reel films by Pathe News, International News and Educational’s Kinograms.

All of the films presented the highlights in the career of the wartime president showing him at the height of his power and prestige and after he became a sick and broken man.

The remarkable achievement of getting these Memorial films to the theatres practically simultaneously with the news of the death shows what may be expected in the way of service from these companies. It forms another strong argument to the exhibitor to book one of these news films regularly for his theatre.

* * *

Exhibitors Herald, February 16, 1924, p. 31

Pathe News Shows Lenin's Funeral Views Shown on Broadway Screens February 10 — Cameraman in Prison

PATHE News issue No. 13, depicts the last demonstration of homage paid the founder of the Soviet Republic.

There are views of the hundreds of thousands venturing through the snow-covered streets and the great Red Square in Moscow, the columns of Soviet troops vainly striving to preserve some semblance of order among the surging masses, the bon-fires at which thousands pause to seek temporary relief for their numbed limbs from the merciless cold, the resting place of Lenin beneath the Kremlin wall, and the endless streams of mourners passing before the bier in final tribute to their departed leader.

Prior to the funeral, the Soviet authorities posted strict prohibitions against the use of cameras during the obsequies. Hundreds of thousands crowded the Moscow streets intent on paying their last tribute of respect to the departed leader.

In the press of this huge throng the operation of a motion picture camera would have proved an arduous task even if all other circumstances were favorable.

However, with a temperature of 35 degrees below zero numbing the fingers into almost utter inactivity and thousands of Red police and soldiers alert and ready to pounce upon anybody displaying a camera on his person, the obstacles presented were well nigh insurmountable.

Despite these difficulties, however, John Dored, Pathe News cameraman, succeeded in filming about 2,000 feet of the funeral scenes before he was detected by the Soviet police and placed under arrest, according to a news dispatch from Paris. The press report declares that Dored managed to get 680 feet of the film into the hands of a courier just before his capture. It is these views, smuggled across the Russian border, that appear in the current Pathe News issue.

Pathe has cabled the Russian Foreign Ministry with a view to secure Dored's release,

and has also appealed to the good offices of the Russian envoy in England and the unofficial Russian envoy at Washington for the same purpose. Representations have also been addressed to the United States representative in Latvia looking to the cameraman's release.

Pleads for More Short Comedies on Bill

A plea for more short comedies on the programs of big houses is contained in the review of the program at China's Broadway, written by Grace Kingsley in the February 11, *Los Angeles Times*.

"What a relief those bits of nonsense are after the heavy emotion of the feature!" Miss Kingsley writes after her review of the Christie Comedy, "Feed Proof" with Ned Burns. "Why don't the larger houses follow the common sense plan of putting in a snappy two-reel joy-pager, instead of their everlasting grand opera?"

"It is always a joy to go to China's. You don't have to watch any second rate stepdances, primers, any third-rate singers warble nor get a crick in the neck looking up at the high-brow grand opera tableaux."

THE THRILL THAT COMES ONCE
IN A YEARS TIME—T. N. T.



Motion Picture News, March 1, 1924, p. 989

PATHE NEWS SCORES SCOOP IN LENINE FUNERAL FILM

Pathe News scored another scoop last week in being the first news reel to bring views of the funeral for the late Russian dictator Lenine to theatres all over the country. The pictures were given their initial presentation at Broadway houses on Sunday, February 10, appearing on the programs of the Rialto, the New York, Keith's Palace, Moss's Broadway, and the Cameo. The Pathe News scenes of the Lenine obsequies were also shown this week at the Brooklyn Mark Strand.

John Dored, Pathe News cameraman who filmed the views, is at present in a Moscow prison being held by the Soviet authorities for his violation of their prohibition against the use of cameras during the funeral. Pathe has cabled the Russian Foreign Ministry with a view to secure Dored's release, and has also appealed to the good offices of the Russian envoy in England and the unofficial Russian envoy at Washington for the same purpose. Representations have also been addressed to the United States representative in Latvia looking to the cameraman's release.

Exhibitors Herald, March 8, 1924, p. 11

News Men Watch Runaway Blimp

When the Shenandoah broke away from her mooring and went perforce into a nine-hour battle with the elements, the world watched and waited breathlessly. Pathe News cameramen watched and waited also, meanwhile scurrying hither and thither to points of vantage. When the Shenandoah returned to her base, Thursday morning, Pathe News photographers photographed every phase of the damage incurred and Thursday afternoon, through their promptness, New York and Newark matinee audiences saw the pictures made, while other prints were speeding to less conveniently-adjacent screens.

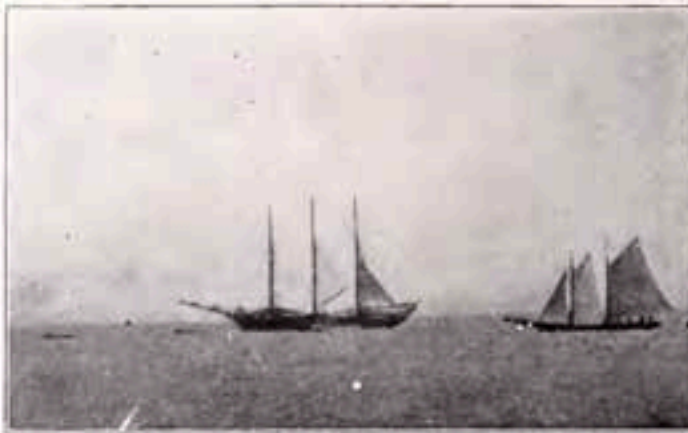
The feat as accomplished is remarkable enough, but it isn't the whole of the story.

Emanuel Cohen, editor of Pathe News, upon learning of the runaway, wired every cameraman be-

tween Washington and Boston, giving full instructions. Every salient point was manned at the earliest possible moment.

Cameraman Jake Coolidge was at the Boston Navy Yard, in touch with developments by radio and ready to board the destroyer held in readiness to rush to the rescue should the blimp go into the ocean. Cameraman Harry Harde was at Mitchell Field, ready with his plane to fly to the scene of possible disaster. Henry DeSiena covered the Brooklyn Navy Yard; Karl Fasold was stationed at Revenue Cutter Pier. Others were in readiness at Philadelphia, Washington and Lakehurst.

This preparation does not show through the pictured scenes of the returned flyaway which patrons see upon the picture screen. If it did, which it never can, the newspicture might be publicly rated at its actual importance. Under the circumstances, it's the exhibitor's business, as the only one who can possibly do so, to let the public know about this vast, efficient system built up to deliver the news of the world to theatregoers.



Rum runner on left; Pathe News schooner on right; "fishing" dories waiting.



Camera Concealed Under Tarpaulin



Loading cases of liquor from rum runner to shore boat



Receiving Cases of Liquor on Shore Boat Fifteen Miles Out

Unique Expose of Rum Running

Pathe News has recently announced a scoop of a most unusual character. Beginning with issue number 41, Pathe News will show, in successive installments, the inside and unvarnished story of the rum runners, complete from start to finish, taken without bias or without motive save to enlighten the public as to the facts.

Chartering a fishing schooner, Editor Emanuel Cohen and a large staff of cameramen went fifteen miles out, off the coast of Massachusetts and visited the fleet of rum runners there anchored. The true character of his vessel was disguised and the cameramen hidden under tarpaulins. All were dressed in slickers and hip boots like the crew of their vessel.

That they were eminently successful is shown by the fact that they obtained pictures of the disposal of 1200 cases of liquor from one vessel alone and pictures of the pursuit of one rum runner by a revenue cutter during which the bootleggers threw overboard their entire cargo.

Other installments show similar activities in Canada, Scotland, the Bahamas, Cuba and Florida and it is thought that they will have a profound effect upon the popular and official attitude toward the Volstead law and the present means of enforcing it.

All the pictures are taken at the present time and many exhibitors who have heard of them are quoted as being unusually anxious to run them, feeling that the pictures would arouse tremendous interest in this subject of which so much is said and so little generally known.

(Photos copyright by Pathe)

Pathe News Rum Fleet Story a Scoop

PATHE NEWS has scored a double scoop in its camera story of the rum fleets' operation off the East Coast. That it is a news scoop of the first water is apparent on the face of it, but it is a policy scoop as well.

As a news picture story the feature is exceptionally strong. With an election in the offing, in which the prohibition question is certain to play an important part, with notables loudly airing widely divergent views on all phases of the subject, the story could not be more timely. It meets a nation-wide interest. Although exhibited without exploitation at the playhouse, where it was seen by the writer, it quickly became the dominating subject of auditorium and foyer discussion.

So much for the news scoop.

The policy scoop is even more important.

In its treatment of this subject, Pathe News has demonstrated in a brilliant manner the public service value of the news reel. The bare facts in the case are put before the American public with an accuracy unattainable through any other agency. There is no trace of prejudice or propaganda in the presentation. Strict impartiality is as rigidly adhered to in the subtitles as in the unalterable record of the lens. The observer is shown the condition that exists and left to form his own conclusions.

This power to provide the public with uncolored information on national subjects is possessed in equal degree by no other news agency. The newspaper reporter labors with his personal opinion always at his elbow, intruding itself to guide his pen, against his will, ever so slightly this way or that. The magazine

writer, forced to make his story continuously attractive and accustomed to greater liberty, suffers this disadvantage to even greater extent. The still photograph most nearly approaches the eloquence of the news picture but has its limitations.

As applied in this instance, this power to serve the public is a vital thing. It gives the public unadorned facts upon which to base an opinion which will decide an important issue. It is assurance that the decision will reflect the opinion of the majority, and that is the principle of democracy.

Pathe News opens up a new field of endeavor in the present undertaking. It should be thoroughly cultivated.



Exhibitors Trade Review, May 31, 1924, p. 23

Pathe News "Beat"

Pathe News scored another important "beat" this week when a John W. Davis special reached Broadway screens within an hour-and-a-half after the Democratic National Convention nominated the West Virginia candidate for the Presidency. Among the houses that presented the special within this remarkably short interval were the Mark Strand, Loew's New York, the Palace, and the Cameo. The views include scenes of the widely enthusiastic demonstration that followed Mr. Davis' choice by acclamation. The Pathe News special will be released as a part issue No. 57.

Moving Picture World, July 26, 1924, p. 282

REAL RECORD MADE BY PATHE NEWS

*New York City Shows Cleveland Shots
Taken Ten Hours Earlier*

WITHIN a few hours after the formal opening of the Republican Convention at Cleveland June 10 Broadway audiences in New York were viewing motion pictures of the political conclave. This remarkable record was made possible by the arrangements of Pathe News for the rapid dispatch of its convention views to all sections of the country.

The convention was called to order at 11 o'clock Tuesday morning with Cleveland's New Public Auditorium, the convention site, packed to capacity.

A special staff of Pathe cameramen under the supervision of Emanuel Cohen, Pathe News editor, occupied points of vantage about the great hall and "shot" the proceedings under the glare of great arc lamps especially provided for the occasion.

Nearby laboratory quarters had been fixed up for the development of prints so that when the various Pathe News planes reached their respective destinations the film would be ready for immediate presentation on the screens.

At 3:15 Tuesday afternoon the first Pathe News plane took off from Wilbur Field for New York with its precious negative and consignment of Broadway prints.

At West Side Park, New Jersey, a high-powered auto stood at the fringe of the flying field ready for the final dash that would bring the convention prints to the waiting screens of Broadway's great first-run theatres.

At 8:15 Pathe News plane was sighted in the gathering dusk. Ten minutes later the prints were loaded aboard the speedster.

By 9:15 the Pathe News prints were in the projection rooms of the various big New York theatres, the regular programs being interrupted in several instances to permit of the immediate presentation.

The Chicago plane arrived at its destination at 7:30 Tuesday evening and the views were being shown in the big first-run houses of the Windy City within a short interval after the plane's arrival.

Pathe News to Work With Bok On Peace Plan

Emanuel Cohen, editor of Pathe News, and Edward W. Bok, donor of the \$100,000 award for a practical world peace plan, have completed arrangements whereby Pathe News will operate as a national newspaper in gathering expressions of public opinion and support of the proposition. The undertaking is in many ways the greatest ever undertaken by a news reel and promises to add immeasurably to the prestige of the newspicture institution.

As has been chronicled in the public press, the Bok competition was opened to the public July 2, 1923, and more than 22,000 plans had been submitted at closing date, midnight, November 15. The winning plan now has been determined, although the winner's name will not be disclosed for the present, and half the award will be made at once, the other half to be given when the plan has been demonstrated practicable or has gained a sufficient popular support. It is to ascertain the extent and character of this support that Pathe News and newspapers throughout the country are to poll by ballot the sentiment of the public.

Newspapers everywhere will present the plan in detail, with a ballot upon which readers will be requested to signify favor or disfavor. Pathe News will perform the same service, but upon a national scale. A graphic analysis of the plan will be given in Pathe News, and ballots supplied to exhibitors by Pathe will be presented to theatregoers for the recording of their votes. These have been sent to Pathe exchanges over the country and will be issued in required lots to theatres using the reel. Pathe News will present its analysis of the plan beginning January 7.

After the ballots are collected by exhibitors using the reel, they will be returned to Pathe exchanges and forwarded to the headquarters of the American Peace Award Committee in New York for tabulation. Thus will the sentiment of millions of citi-

zens be ascertained at a single stroke.

That the movement is one sponsored by individuals prominent in the affairs of the world and the nation, and, therefore, a movement that will lend increased dignity and prestige to the screen's cooperation, is evident from a perusal of the committees allied with the Bok Peace Award. The Policy Committee consists of the following members: John W. Davis, former Ambassador to Great Britain and now President of the American Bar Association; Learned Hand, Judge of the United States Court for the Southern District of New York; William H. Johnston, President of the International Association of Machinists and executive officer of the Conference for Progressive Political Action; Esther Everett Lape, member in charge, and writer; Nathan L. Miller, former Governor of New York State; Mrs. Gifford Pinchot, active in political and social welfare movements; Mrs. Ogden Reid, Vice-President of the New York Tribune, Inc.; Mrs. Franklin D. Roosevelt, Vice-Chairman of the New York League of Women Voters; Henry L. Stimson, former Secretary of War; Melville E. Stone, counsellor of the Associated Press; Mrs. Frank A. Vanderlip, Regional Director of the New York League of Women Voters, and Cornelius N. Bliss, Jr., Treasurer.

The Jury of Awards comprises the following members: General James Guthrie Harbord, President of the Radio Corporation of America; Colonel Edward M. House, personal representative of ex-President Wilson in 1914-15-16; Ellen F. Pendleton, President Wellesley College; Roscoe Pound, Dean of the Harvard Law School; Elihu Root (chairman of the Jury of Award), Secretary of War in President McKinley's Cabinet, Commissioner Plenipotentiary for the United States in the Limitation of Armament Conference at Washington; William Allen White, editor and novelist, and Brand Whitlock, former Ambassador to Belgium.

Exhibitors Herald, January 19, 1924, p. 39

A News Reel Achievement Extraordinary

IN the eastern part of the United States the biggest event of this week was the arrival of the ZR-3, eighty-one hours in the air from Friedrichshafen to Lakehurst, N. J. Election activities faded into insignificance. The New York Times departed from its usual conservatism to the extent of giving the story a five-column head. And everyone, everywhere, was talking of this remarkable step in the air's conquest for commercial purposes.

The great ship was hardly moored at Lakehurst and the crew "ashore" before Pathe News had the picture story of the voyage ready for Broadway's theatres. The start of the voyage at Friedrichshafen, views from the air as the liner battled a headwind and the scene on arrival were shown approximately four hours after the ship landed.

As a piece of news-handling enterprise, this is a reminder of days when daily newspapers, contending for "scoops" as they do not contend any more, mystified the public by the speed with which an "extra" could be produced, telling the story of some unusual happening almost before it had finished.

There is a little lesson in this sort of thing, which every exhibitor will do well to ponder. The news reel, whoever makes it, is becoming increasingly important as a feature of the appealing program. Pictorial newspapers are thriving in many cities, but they never can compete with motion pictures in the presentation of such events as this. The public should be told, more forcefully and more often, something of the extent to which the news reel producers are going in the effort to give it what it wants. Play the news reel stronger! It is getting to be a better and more important part of your business every week.

Pathe News

Scores Beat With ZR-3 Pictures

PATHE NEWS scored another record for fast work on Wednesday, October 15th, when its views of the arrival of the Z-R 3, America's new Zeppelin, over New York City, filmed that morning both from the air and from vantage points on the roofs of skyscrapers, reached the various Broadway theatres in time for their opening shows.

Behind this achievement lies an unusual story of organization and enterprise that would do credit to an Army staff planning a major campaign. Late Tuesday the Z-R 3 was reported as proceeding slowly down the Coast in a dense fog. The actual time of her arrival in the metropolitan zone could not be determined. Under the circumstances the Pathe News cameraman had to be placed in the most strategic positions and await developments with everything in readiness to speed to better vantage points by fast aeroplane or motor as conditions would demand. At the Pathe News headquarters word was received from various sources at frequent intervals as to the progress being made by the great airship in its flight through the darkness towards New York. Tuesday night and the early hours of Wednesday found the entire Pathe News camera staff alert at their various posts at headquarters and in the field. At Port Washington, L. I., cameraman Harde kept constant vigil in a speedy seaplane. At Lakehurst, N. J., the landing place of the huge Zeppelin, cameraman Wetzel was stationed waiting word from headquarters that would send him into the air to intercept the Zeppelin at the first possible moment.

Dawn found the great ship near New London, Conn., heading for Mitchell Field, Long Island. Work from Pathe News headquarters brought Harde on the wing from Port Washington, and at the same time Wetzel took off from Lakehurst and headed toward New York. Pathe News cameraman set up their equipment along the battery wall at the lower end of Manhattan and atop of the Municipal Building and other skyscrapers. As a result from the moment the Z-R 3 reached Mitchell Field at seven o'clock Wednesday morning until her arrival over the city at 7:30 and her later trip to Lakehurst, where she arrived about ten o'clock, Pathe News cameramen followed every phase of her historic flight. Both Harde and Wetzel in their planes escorted the American Zeppelin in her spanning of the Island of Manhattan and subsequently accompanied her on the last leg

of her transatlantic flight to Lakehurst, where they took views of her landing from the air while other Pathe News cameramen stationed on the ground took close-ups of the landing crew at work.

Upon the completion of the views the negatives were rushed by airplane to West Side Park, N. J., and from there to the Pathe News laboratory in Jersey City by fast motor. Prints were dispatched as fast as they were completed to various parts of the country, those destined for the Broadway screens reaching the various theatres in time for the opening of the shows.

Pathe News also secured many absorbingly interesting pictures taken at different points during the flight from the mammoth ship itself. In addition to these there are some interesting views of events that happened when the intrepid air navigators left Freidrichshafen.

* * *

Supplementary Materials Newspaper Film Critics

“ROUND THE TOWN,” a revue under the direction of Herman J. Mankiewicz and S. Jay Kaufman, presented at the Century Roof Theatre, on May 21, 1924. This show was produced and directed by newspaper men who have heretofore only acted in the capacity of critics.

*If you a motion picture critic be, with heart of gold,
If you think better pictures to make than are sold,
If time you've spent to further your ambitions bold,
Then to the Century Roof go and see that show unfold,
And profit by the moral that unconsciously is told—
To criticize is easy—'tis another task to mould.*

Among the critics who were involved in this production, Heywood Broun was the only one to appear on the stage. Mr. Broun has written about himself discreetly for many years. He has now a value at the box-office and perhaps he would have some value on the screen, too.

Robert G. Lisman, “From the Picture Angle,” *Moving Picture World*, June 14, 1924, p. 646

MOTION PICTURE REVIEWS

ROUGHLY speaking, there are two classes of theatregoers with reference to motion picture reviews and critics. There are theatregoers who believe in reviews and critics and there are theatregoers who do not. The second class is much the larger and the first class dwindles numerically as education advances.

The newspaper review of a motion picture is an interesting thing. It is one individual's opinion of one picture and the individual usually is chosen because he or she can write entertainingly. Given the ability to write entertainingly, one individual is quite as well equipped as another to be a motion picture critic.

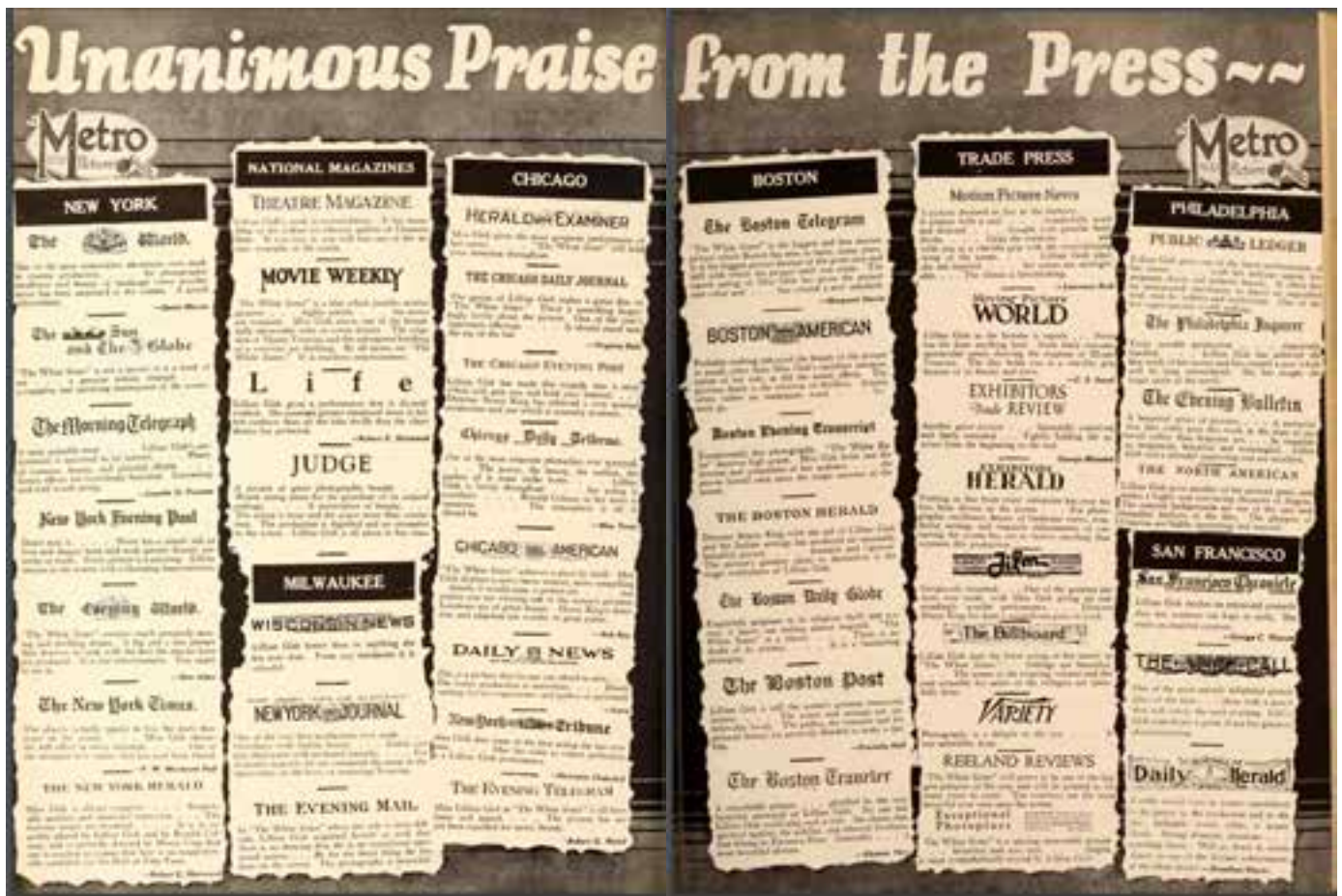
There is no evil in the honestly conceived motion picture review if it is read as it is written, as an individual's opinion. The evil arises from the fact that a certain class of readers accept all printed matter as utter truth and this class naturally permits the newspaper reviewer to guide it in its selection of motion picture entertainment. This works a hardship upon the reader by limiting his experience and depriving him of much

splendid entertainment. Other bad effects upon the individual are obvious.

To learn all this, and more, at first hand it is but necessary to cease reading

the reviews for a week or two, continuing to attend the theatre, and then to read back and compare the opinions of the critics with your own. The absurdity of the whole system of critical reviews will be apparent to you at once.

Exhibitors Herald, October 11, 1924, p. 54



Motion Picture News, March 1, 1924, p. 92ff

More About Reviews

REALIZING the soundness of the policy to abandon reviews, announced in last week's issue, we had no doubt of the industry's enthusiastic reception of this development.

But, frankly, we were not quite prepared for the sweeping and instantaneous approval which the new policy received.

While we had no doubt whatsoever that the development would shortly be acknowledged as a great step forward—because not a single fact or a single argument can be introduced to support the absurd practice of trade paper reviews—we were not depending upon the immediate and demonstrative acclaim which the new policy won, practically overnight.

Hence, the result of the announcement is extremely gratifying to us and we acknowledge our appreciation to all of the various factors of the industry who have joined so enthusiastically in the verdict of approval.

* * *

LIKE all other victories over reactionary prejudice and hidebound tradition, the new order will be assailed and attacked by those whose lack of vision blinds them to the importance of the development or whose sensitiveness forbids them take their place in the rank of followers.

Danny in "The Film Daily" in his typically direct Broadwayese says, "But, Oh, how your brother publishers are going to yelp!" We hope he is wrong because while everything the New York trade papers can do or say will only make more plain the wisdom of our policy and the absurdity of their reviews, yet in committing themselves to an opposition to this logical and inevitable development, for which we happen to have been responsible, they will feel compelled to put off the day when the industry will have the benefit of the complete abandonment of trade paper reviews.

And that day must come because the industry has progressed too far along the road of enlightenment to tolerate much longer the ridiculous pretense of one-man opinions passed down in solemn judgment on the entertainment value of motion pictures.

Again, Danny's apprehension may be unfounded because in the past the New York papers have shown little hesitancy in helping themselves to editorial departments and activities, created by the HERALD, as has been noted in several conspicuous instances.

The outstanding feature of the industry's reaction to the HERALD announcement of the abandonment of reviews is the extraordinary uniformity of approval with respect to every branch and ramification of the business. It now seems hardly possible that a practice could have been so long continued against the uniform disapproval of the whole business. It is now to be seen that even in this industry of violently contrasting thoughts and opinions there is, at least, one subject upon which all may agree.

* * *

IT IS interesting to note that in connection with the practice of reviewing motion pictures by a trade paper the publication considers itself free from an action for damages under the libel laws in a case where a production would be adversely criticized to the extent of lessening its commercial value on the grounds that such criticism is "privileged" because it purports to be "artistic criticism."

Unless such criticism comes under the heading, "artistic criticism," a publication is not privileged to print it.

And we never knew of a trade paper review which was represented to be "artistic criticism." On the contrary, they are all supposed to be commercial appraisements, from the box office angle. This certainly amounts to commercial criticism and not "artistic criticism."

Hence, even the authority of the law of the land may now be added to the many other reasons why trade papers should not attempt to review motion pictures.

In various exhibitor communications which have reached us the point is stressed that while both favorable and unfavorable reviews are considered equally unreliable, except in the case of outstanding attractions where the success of the production is a matter of common knowledge in the trade, the favorable review is urged as a reason for higher rental—even despite the admission of distributors of the general unreliability of the trade paper review system.

This, the exhibitor comment contends, is a gross injustice to the theatremen because if reviews are to be used in price arguments, both the unfavorable and the favorable should be given full consideration.

Hence, it may seem that an added evil of the review system is that it creates ill-will between buyer and seller and widens the natural breach, affording real help to no one.

Martin J. Dughey
Publisher

May 31, 1924

EXHIBITORS HERALD

25

Spontaneous Approval Given Elimination of Trade Reviews

What Eastern Editors Say

Opinions of Eastern trade paper editors on Martin J. Quigley's announcement that the HERALD would discontinue publication of its review department were published in "Film Daily" for May 16.

Joe ("Danny") Dannenberg, editor of "Film Daily," commented as follows:

"And reviewers. What they are worth to readers of a trade paper. Or are they worth anything? Martin Quigley—straight shooting, hard hitter that he is, comes out flatly in the current issue of The Exhibitors Herald, and says reviews aren't worth a tinker's dam—and he intends to throw them into the discard.

"Well, Martin, you're going to give the publishers of the other trade papers something to think about. That's sure. Meanwhile, we are going to keep on reviewing pictures. Not going to argue the points you make—many of them are excellent. And we're going to keep on doing our damndest to get them right. It's true that even the highest standard of reviewing efficiency will—at times—err, or slip. Infallibility is one thing—honesty, good judgment, sincerity of purpose, another.

"But oh, Martin, how your brother trade paper publishers are going to yelp!

"One of the reasons we intend continuing reviewing pictures is this: once in a while the Coast propagandists start smooching. It percolates East. Yep; it's 'the greatest of all great pictures ever made.' You know the rest of it. But that sort of propaganda must have an offset."

The same issue quotes George Blaisdell, editor of the "Exhibitors Trade Review," as saying:

"No one denies a review is a one-man opinion, but some opinions are more highly considered by some men than are others. An exhibitor follows a reviewer from week to week, and he soon learns whether that reviewer's mind travels along lines similar to his own or otherwise.

"The man away from the key centers wants news about a picture—he can't get into town to see it himself—and he must lean on somebody.

"I think Mr. Quigley is making a very interesting experiment, for it is an experiment. My observation over a dozen years leads me to believe he is making a false step—but time will tell.

"I believe a well conducted review department is perhaps one of the two most important sections in a motion picture trade paper. If it isn't, and if Mr. Quigley can demonstrate that it isn't, he will have performed a service."

This is followed by the statement, attributed to Robert E. Welsh, editor of the "Moving Picture World":

"I do not feel called upon to enter into an argument on a subject merely because Martin Quigley has spent many years trying to handle it and finally admits that from his viewpoint IT CANNOT BE DONE."

"Herald" Action Hailed As Great Step Forward

Writings of T. O. Service Introduced to Industry; Is Feature of New Department

Hailed as the greatest step forward in trade paper publication since the launching of "What the Picture Did For Me," the HERALD'S abandonment of its professional motion picture review department is followed this week by introduction of a new and already approved service to be known as the "New Pictures" department. This new department, prefaced by a page introducing the writings of T. O. Service to the trade, will be found in the space vacated by the discarded review section.

Meets with General and Spontaneous Approval

No innovation in the history of motion picture trade journalism, not even excepting the inauguration of the exhibitors' reports department, has met with such general and spontaneous approval from the industry at large. Although the character of the "New Pictures" department could be no more than vaguely hinted at in the announcement of the decision to discard reviews, the proposition has been approved en toto by practically all who have commented on the step.

Language used in expressing approval of the departure from trade paper custom is of such definite character as to indicate a longstanding antipathy toward the professional picture critic. Sensational charges are frequent in the letters that have come in. Through all run an undercurrent of firm conviction that the review of the paid critic is at best an undependable guess and at worst an evil influence in the business.

Criticism Is Ridiculed

Although the HERALD announcement referred specifically to trade paper reviews in its expose of the review system's shortcomings, exhibitors endorsing the abandonment of reviews strike out into other spheres in their pronouncements. Newspaper reviewers are dealt with summarily, and reviewing services representing themselves to be reliable because they do not print advertising come in for due attention. The whole idea of professional criticism for commercial purposes is ridiculed.

H. P. Thompson, who is a newspaper publisher as well as an exhibitor, writes, "I have felt for a long time that the so-called one man review, as indulged in by the various magazines and even the metropolitan dailies, has been a joke. The HERALD is taking a step in advance in putting the one man review department into the discard and I think the exhibitors all over the country will thank you for it."

Fred C. Hinds, now an exhibitor but who admits in his letter that he used to write trade paper reviews himself, speaks from wide experience and voices a sentiment echoed by others in their letters when he says, "I think that the origin of 'What the Picture Did For Me' by EXHIBITOR'S HERALD is the greatest single step ever taken by any motion picture trade magazine, and I believe that the elimination of the reviewing system is the second greatest step."

Substantiate Conclusions

From the four points of the compass come similar expressions of approval and endorsement, combining to substantiate beyond a shadow of doubt the conclusions reached by the HERALD after its

preliminary canvass conducted to determine exhibitor sentiment prior to the taking of the step which has set the industry from Maine to California talking. The HERALD prints this week on subsequent pages letters giving individual opinions of exhibitors and others.

In commenting on the dropping of the review department, exhibitors allude again and again to the value of the box office reports to "What the Picture Did For Me" in explaining their lack of faith in the professional review system. Many state that they have not read reviews for business purposes since comparison of critical estimates with actual performance as shown in the reports convinced them that no one man is qualified or can be qualified to know infallibly the business value of a picture until it has been submitted to public test. Others state that they have read the reviews to obtain certain information, such as footage, synopsis, and a few name amusement as their objective in perusing the reviews.

Practically all include a word of advice as to what the "New Pictures" department should contain and express confidence that it will yield a better service than any review system that can be devised.

Neilan Is Ordered to Europe for Operation

(Special to Exhibitors Herald)

LOS ANGELES, May 28.—Marshall Neilan has been ordered to London by his physician to undergo an operation on his stomach. The director will be accompanied by his wife, Blanche Sweet.

Following the operation they will go to southern Europe where Neilan hopes to recover his health.

Sherman Fitch Promoted

NEW YORK.—Sherman W. Fitch, manager of the Sioux Falls, S. D. exchange has been made manager of the company's Omaha exchange. R. F. Parnes succeeds him at Sioux Falls.

Showmen Praise Herald Move

Implicit Confidence In the "Herald"

I am very pleased with your proposed plan of substituting for the review department another that I think will render more and better service to the exhibitors. I say this with no reflection whatever upon the reviewers who did the reviewing for the HERALD, for I have always found that they are more dependable and more often their opinions coincide with mine than of any other review department that I have seen.

Possibly the main reason for my hearty agreement in this matter is my implicit confidence in the HERALD itself. I have found that every step undertaken by the HERALD is for the good of the exhibitor in particular and the industry as a whole.

Hoping that this department is as great a success as every other department of the magazine, I am,
P. MOORE, Strand theatre, McKees, Tenn.

Thinks Entire Industry Will Favor Elimination

I have just read with great interest your announcement in EXHIBITORS HERALD, abolishing the Review Department.

It is, of course, startling for you to have had the courage to break up an old tradition, yet our reaction is that you have made a step forward in the publishing of motion picture trade papers.

We believe that the exhibitors generally have ceased to look upon the reviews in the trade papers as having justification for advising the exhibitor of the presupposed value of a picture for his theatre. We are, therefore, pleased that you have made this constructive move, and feel that the entire industry will look with great favor upon your action.—
SAMUEL KATZ, Balaban & Katz Corporation, Chicago, Ill.

Glad to See "Herald" "Take Bull by Horns"

Just in receipt of your announcement regarding the abandonment of the reviews in your HERALD.

I think this is a wise move for the reason that the reviewer's opinion does not carry much weight. I know what I value most is a brief synopsis of the story, the footage, the cast, the director and if the story has been handled in an intelligent manner. In other words, if the direction, acting and continuity are first class, it is immaterial to me if the reviewer

thinks it is going to smash box office records or have a hard time making expenses.

From the number of letters I have received from Los Angeles, I imagine everyone that goes there who has worked in a theatre starts a reviewing service. Personally I do not think these are worth the paper they are printed on.

I am glad to see the HERALD take the bull by the horns in this instance and I feel the way you are going to handle this department will cause the sheep to fall in line eventually.—H. G. STETTMUND, JR.,
Odeon theatre, Chandler, Okla.

"This Is a Step In the Right Way"

Referring to your announcement relative to discontinuing your review department, I personally believe this is a step in the right way, as I have noticed reviews on different pictures and the exhibitors' reports on the same pictures many times conflict. While I was not aware that the reviews were batting so low in their guesses, I did know they were 'way off, too much to depend a great deal on reviews in buying pictures. In fact I have got to a place where I never read a review unless it is to get the synopsis of the story the picture is based on.

If the new department gets the facts, such as synopsis of story, footage, release date, stars and etc., I think that will be all that a small town showman needs, as most of the small towns can depend on box office reports rather than reviewers' opinions as to whether the picture will go over or not.

I can only express an opinion as a small town showman and I might be wrong in saying that review departments should be discontinued, as some of the larger places may be able to use reviews to a very good advantage.—S. H. IHDE, Photoplay theatre, Ashland, Kan.

Thinks "New Pictures" Will Be Better Aid

I regard the abandoning of the review department as a very good move, because it is as you say, no reviewer can hit the good ones very often, and I don't believe that reviews are worth much to the exhibitor; as it is only after the play has been run that it is possible for anyone to tell what it will do. I think that we will be able to gather better information about the new ones from your new department, by reading the stories in it. I would also like to see a department where the large first-run theatres tell how they go over.—L. A. MILLER, Lake View theatre, Lake View, Iowa.

May 31, 1924

EXHIBITORS HERALD

27

Former Reviewer Gives O. K.

Hinds Sends 1,001 Congratulations

One thousand and one congratulations for eliminating the review service in your magazine. Did anybody ever read it—except the distributors? I do not know of any exhibitor who was guided at all by these reports in any trade magazine. Personally, I have not read one in years.

I have often remarked to my operator (poor fellow, he has to listen to my discussions): "Why on earth do the trade papers continue wasting good pages on these reviews?" Nobody ever pays any attention to them except the distributor when he wants to sell a picture—and whenever a salesman has flashed one of those things on me I've always reached for my BOX OFFICE RECORD.

No reflections on the fellow who writes them (Sh-h-h-h, I used to write them myself), it is merely that what you now realize to be a fact has always been a fact—that is, that one man cannot review satisfactorily any picture from every angle—particularly the commercial one. You are absolutely right stating that Adolph Zukor and all the other leaders cannot always tell a box office picture from a flivver, just by looking at it. Neither can any exhibitor—but when fifteen or twenty exhibitors have all the dope, including, very much including, the receipts, Ah! That's different! On several occasions I've wondered what on earth the public saw in a certain picture to go wild about. And there you are.

I think that the origin of "What the Picture Did for Me" by EXHIBITORS HERALD is the greatest single forward step ever taken by any motion picture trade magazine; and I believe that the elimination of the reviewing system is the second greatest step.—FRED HINDS, Cresco theatre, Cresco, Iowa.

Read Reviews to Learn Footage

I think your plan OK. I do not pay much attention to the review department myself. I look up "What the Picture Did for Me" the first thing. About the only thing I pay much attention to in the reviews is the length of picture.

I would like to see more criticisms from exhibitors on "What the Picture Did for Me."—E. E. BYRNE, Columbia theatre, Athens, Ohio.

"Anything Helpful Will Be Better Than Reviews"

I note your intention of doing away with the professional reviews and will say that I am sure this will not be missed by many. I do not use these any more. They are not of any value to me, as one

opinion of a picture oftentimes, as you know, does not agree with another.

They are even indicting Mae Tinee of being dumb, so as I said before the reviews do not mean much from now on.

I am sure anything helpful in your magazine will be better than the review department.—W. H. BRENNER, Cozy theatre, Winchester, Ind.

"Heartily Endorse Your Decision"

By all means I heartily endorse your decision to discard the "Review Department" and, in replacing it with "New Pictures," if you could give us the actual footage it would help considerable to balance our program.

During the past year I discontinued reading the reviews because I did not agree in a great many cases. Best o' luck.—JACK CAIRNS, Brooklyn theatre, Detroit, Mich.

"Reviewers Never Did Appeal to Me"

Professional reviewers never did appeal to me, their point of view was that of an educated critic and pictures that take well in the smaller towns were ignored by them. When many report a release good, in "What the Picture Did for Me," then you can nearly bank on it being pretty good. No man's word on a picture is poor dope. No matter what you or I like, the other fellow doesn't like, but if twelve men report good, the picture must have something good to it.

To wit, we never have used Vitagraph until recently I bought twelve pictures from them, and all taken on the word of the "What the Picture Did for Me" department, and I have not been disappointed.

"The New Picture department should give synopsis, cast, producer and length of play.—DR. MAYER SHOYER, M. W. A. theatre, Soldier, Kan.

"Meets With Our Entire Approval"

Your decision to abandon the review department meets with our entire approval, as we have found by past experience that the statements made in your announcement are true. In fact, even for an exhibitor to get the real benefit out of your department, "What the Picture Did for Me," he must be influenced most by the reports of exhibitors operating most nearly under conditions similar to his.—CARL S. HORN, Star theatre, Hay Springs, Neb.

Say "Record" Is Best Service

Only Trade Paper That Is Friendly to Exhibitor

One of the best stunts you have pulled off yet is taking out the review department. Bought several pictures on the strength of trade paper reviews, but was taught a lesson to leave them alone as they were the bunk. When a salesman pushes a bunch of reviews in front of you—look out. But when you can turn to your RECORD of each new picture taken from "What the Picture Did for Me" and find good reports, that means business.

Here is wishing the EXHIBITORS HERALD, the only trade paper that is friendly to the exhibitors, all the luck in the world.—RUSSELL ARMEN-TROUT, K. P. theatre, Pittsfield, Ill.

Thinks Reviewers "Get Tips Some Times"

Your announcement of your decision to abandon the review department at hand.

At last I will have to hand the HERALD a bouquet. I was never much to spread salve, as I considered you owe it to your subscribers to give them a good magazine, but I sure want to congratulate you for this move. About a year ago I sent a letter rapping your reviews because I booked a few pictures your reviews had boosted (several other magazines did the same) and they proved out bad. This letter must have got lost or one of your reviewers must have seen it, as it never got in print. I got peeved at that time and quit sending reports for a while, and a few weeks ago I wrote "Why Knock May Time?" I see you printed it. I have quit reading reviews at all, only for amusement, and can hardly keep from thinking the reviewers get a tip some times. (A naughty thought I will admit, but it's a fact I do.)

Now if you can induce more reports on the newer pictures, and fill the review space with them, or even have a few pages less, it will be, I think, a great advance in your magazine. I wish "Photoplay" would stop their review department, as they have even worse reports than the trade papers.

Mark me down as heartily in favor of this change.—R. S. WENGER, Victory theatre, Union City, Ind.

"Will Be Sorry to Miss the Reviews"

I, for one, will be sorry to miss the reviews. The HERALD is the only trade paper I get, so your reviews have been my chief source of unbiased advance information, and I have found them as accurate and reliable as any one-man appraisal of our line of merchandise could hope to be. "What the Picture Did for Me" is a better booking guide, of course, because that gives us the reaction of audiences of all classes, all over the country, on practically every release, but I have found the reviews valuable.

For instance, last year you reviewed a picture (Charles Jones, in "The Footlight Ranger") and reported it as away below the star's usual standard and a poor audience picture. As I had bought this picture

and expected to play it, I went and saw it in a neighboring town after reading the review, and found it just as you had stated. Although I had it contracted, I was able to set this picture back until I finally escaped playing it, for which I was very glad, because it would have hurt me and hurt the star here.

If you want my vote in the matter, its this—continue the reviews in their present form. Every Saturday when I get the HERALD I read first the editorials, second, the reviews; then "What the Picture Did for Me"; then go back to the beginning and absorb the rest of it. Without the reviews the HERALD will be Hamlet with the melancholy Dane A. W. O. L., if you get what I mean.—ROY W. ADAMS, Pastime theatre, Mason, Mich.

Believes New Service Will Be Superior

As to discontinuing the review department of your HERALD, I believe if you give us the dope on all pictures, just as they are screened, that we can then judge the picture for ourselves, and for our towns, and do more for ourselves, providing this information is given in advance, than what is done by your review department.—JACK TILLER, Temple theatre, McCook, Neb.

"B. O. R." Is Only Reliable Service

Again the HERALD shows its leadership by assuming the initiative in the matter of trade paper reviews. I have contended for years that these reviews—excepting very rare cases—are worthless.

In the first place they are "one man opinions"; yes, this applies to newspaper critics as well; that's why some of the shows with the hardest "panning" have lasted for years and years.

The only reliable reporting service is that of THE BOX OFFICE RECORD. If exhibitors will adhere to a code of ethics, and interchange with one another, the true box office value of the picture, the problem is solved.

I grant Pete Harrison's argument that a great many reports published in your paper are about ancient releases. But at least they come from showmen and are representative of the box office record, which is more than can be said for Pete's or other individual reviewing services.

I'm glad the HERALD has decided to curtail this waste of white space, because that's all any reviews published in the trade papers amount to. I congratulate you upon your aggressiveness and hope that it may be the means of fostering a bigger and better "Herald Only" Club.—FRED S. MEYER, Palace theatre, Hamilton, Ohio.

"A Very Wise Decision"

I think it a very wise decision to do away with the Review Department.—E. W. SWARTHOUT, Palace theatre, Aurora, Ind.



Exhibitors Herald, July 19, 1924, Masthead Page - *Exhibitors Herald*, October 11, 1924, Masthead Page

A Film Reviewer's Confession

THEY have come to the parting of the ways—THE HERALD and the Review Department! That dressy page that used to face this one has joined the limbo of things declared useless or worse.

The utter futility of trying to pick pictures, in advance, for cinema palaces that seat 3,000 and "ink pots" that seat 300, has forcibly impressed itself upon us, and henceforth we're going to tell you the cold facts about the new product and let your conscience be your guide.

Honestly, now, don't some of these synthetic reviews hand you an awful laugh? They do if you have any sense of humor left after being in this business a couple of years.

For instance, one fellow writes: "This picture has good atmosphere and you're going to like it." There's a great line! The boys have been using it lo! these many years and every time they write it the exhibitor grabs his hat and little old fountain pen, dashes out to the nearest exchange and signs on the dotted line. Atmosphere! That's what he wants. It's one thing an exhibitor craves; atmosphere, and lots of it. Seven reels of atmosphere is great stuff—not.

* * *

Some of the other pet phrases are equally as good. "This is a pleasing production that will please patrons of the average program houses," all of which means the film is pretty punk. Here's another: "The title of the picture is good, the star wears some beautiful clothes and it will no doubt go over big wherever she is a favorite." A lot of people love to pay good money for a good title, pretty clothes and a favorite star, eh? But that's the sort of stuff the boys who write the reviews feed you. Oh, for crying out loud!

If the net results of the thousands upon thousands of reviews that have been written since Tom Edison made "The Great Train Robbery" were added together it would equal—0. Believe me, I know.

How many super-productions have you booked on the strength of what the boys on the trade journals wrote about them? You said it. Not one! What has become of the "epoch-making" films of yesteryear and how many of them can you name? The reviewers got all hyped up when they wrote about these peerless dramas of the silent screen, but the wise exhib. refused to respond until he had been shown. "Show me" is the good showman's slogan.

* * *

Let's get down to cases. What sort of a super-individual is a reviewer who can chase around all week, look at six or a dozen features and short subjects, and then tell the guy in Boston, Pittston, Pennsylvania, and Lead, South Dakota, whether those same features are just what he wants and needs. He's never met those Pittstonians or the leading citizens of Lead, yet he's trying to pick pictures for those communities. What a chance!

I admit it now: these one man reviews are not worth the paper they're printed on. Ten years of reviewing has convinced me of that. I know from experience. Many of the big clean-ups have been pictures which received scant praise

at the hands of the critics, thus showing that one man's opinion isn't worth a Tinker's dam when it comes to judging what the public wants in advance. It just can't be done.

We're going to give you a lot of breezy dope on pictures past, present and future, and a little gossip on other things. Stuff we hope you'll enjoy. But we're not going to write a lot of press book palaver (look up that word "palaver." It's African and means superfluous talk or idle chatter) and call them reviews. Our sense of humor can't stand it any longer.

So, we're burying one of the old timers today. Ever since motion picture trade papers were in their infancy we've had reviews and review departments but as our good friend Goldberg says, "They don't mean anything."



Advertisers Object to Critics Broadcasting Film Reviews

Committee of A. M. P. A. to Make Thorough Investigation—G. S. Pinkerton Meets the Prince of Wales

By JOHN S. SPARGO

NEW YORK, September 23.—Investigation of alleged unfairness in the broadcasting of radio reviews of motion pictures is being pushed by the Associated Motion Picture Advertisers, Inc., following the action lately of certain New York critics who, by arrangement with broadcasting stations, have been putting their reviews "on the air."

The decision to investigate was reached at the last regular weekly meeting of the A. M. P. A., held Thursday, September 18, at the Cafe Boulevard, New York, when the organization's newly elected officers replaced the old regime and committees for the year were announced.

AT that time complaint was made that a certain newspaper reviewer, not content with merely reading his review "panning" a picture then on Broadway, had advised the thousands or millions of radio listeners, as the case may be, to "stay away" and "not to pay any money at the box office" when that particular film came to their theatre.

In this instance it was pointed out that while a "panning" review in itself might be perfectly right and proper for the newspaper to publish for the benefit of its particular little circle of readers, it was obviously unfair to the great unseen public as well as to the picture people for that newspaper reviewer to go beyond his own much lesser field than the radio with a one-man opinion that did not necessarily coincide with the opinions of other reviewers.

Another newspaper man on a different publication, according to report of one A. M. P. A. member made at the meeting, had approached him and, to use his own language, applied "old time blackjack methods to get business", emphasizing the fact that reviews on any of this member's pictures "would not only be published in my paper but would also be broadcast all over the country by radio."

Recently a radio reviewer on still a third newspaper broadcast an attack against exhibitors "for failing to take off the admission tax". This case was not discussed at the A. M. P. A. meeting, for to what extent the reviewer in question may have been justified in making his assertion cannot be said. However, a great proportion of exhibitors have removed the tax, and the attack was obviously unfair to those who should have been given credit for what they had done.

A. M. Botsford, newly elected president of the A. M. P. A., was directed in a motion passed by the members to appoint a committee to make a thorough investigation of the matter and to report back with recommendations as to what may be done in the interests of the public as a whole as well as the motion picture industry.

Mr. Botsford pointed out that while radio reviewing could do in some instances much good he believed it had a still greater capacity for doing harm. Also, he took the stand that since the big radio corporations, outside of one or two small commercial ones, had refused to send out advertising propaganda boosting pictures it was hardly fair that they should allow the broadcasting of statements condemning them. It was the consensus of opinion that if radio reviewing

splendid entertainment. Other bad effects upon the individual are obvious.

To learn all this, and more, at first hand it is but necessary to cease reading

November 8, 1924

EXHIBITORS HERALD

33

PLAIN FOOLS?

Motion Picture News, a New York trade paper which sometime ago lulled itself into a stupor of self-satisfaction by printing on its cover the line, "It Dominates the Field,"—thereby making inevitable the radical change in its position in the field that has come about—has undertaken an attack upon the HERALD department, "What The Picture Did For Me."

The attack, an obvious example of the sour grapes fable, would hardly be entitled to notice were it not that it contains a rank insult to more than two thousand exhibitors in the United States and Canada.

The attack, of course, is not out in the open—the News does not play that kind of a game—but, instead, it is incorporated in a letter which has been distributed widely over the signature of J. S. Dickerson, managing editor. The letter contains this assertion:

"Any exhibitor who allows his name to be published 'boosting' a picture is a plain fool."

This will be of interest to News' advertisers who have always been accustomed to find the open and official attitude of that publication as being one of great solicitude for their welfare, yet in this private maneuver they would seek to inculcate in the exhibitor's mind the idea that all pictures, good, bad or indifferent, should be "knocked," and to discourage the principle that a producer is entitled to receive a favorable report on a good picture. And this entirely aside from the fact that an exhibitor is helping every other exhibitor, and in turn himself, by making known what pictures are dependable box office attractions.

It is perhaps only natural that the News should be jealous of this HERALD department, standing as it does as a monument attesting to the interest that it holds and the service that it renders to the whole industry, but we submit that however disgruntled they might feel about it they are over-stepping all proper bounds when they characterize the two thousand contributors to the department as "plain fools." The seat of the bitterness is so obvious that once the smart of the insult is forgotten these two thousand theatre owners will quickly realize just who is entitled to wear the cap and bells.

* * *

This disgruntled "poison-pen" elsewhere says:

"We challenge any paper publishing the names of exhibitors in connection with their reports to produce any great number that are not widely contradictory, open to suspicion as to bias and untinged by producer influence."

True to form, this was one of those muffled-behind-

the-hand challenges that was never intended to come out in the open. It is a cheap gesture, not entitled to be considered as a challenge to anybody or anything, because the HERALD department stands out in the open, ready and free for inspection and analysis by anyone at any time. The reports are written by exhibitors and printed as they are written. Let the News, asserting that they are biased and tinged by producer influence, explain to the theatre owners, who sign the reports, that their pens are guided by some iniquitous spirit hand.

The letter continues to say that the exhibitor who reports on pictures "is boosting his film rentals and that goes for the little man as well as the larger exhibitor. You may have observed, too, that the big theatre managers don't send in box office reports where they can be quoted."

Fortunately, the exhibitors of America need not depend upon such spurious advice; they have heads of their own which at all times function at least as well as the writer of those inspired lines. Theatre owners generally are looking for good pictures at fair prices and they do not begrudge a compliment to the successful producer, yet they are very much interested in avoiding the financial loss incidental to booking and playing the failures that they are protected against by the box office reports.

* * *

On the point of reports from "the big theatre managers," it would seem that the News should have a sufficient familiarity with the film business to know that while such reports from theatres owned by producers or with definite exchange interests and affiliations might do for the purposes of this mysterious "Check-Up" of theirs, they would not do for the HERALD'S report department. Such reports are not solicited or accepted.

As one editor to another, we would offer this recommendation:

"Stop trying to tear down a department that two thousands exhibitors are contributing their time and effort toward maintaining; rather go to work and try to create a department that will stand up in competition against the HERALD department.

"And don't become so confused and disgruntled as to start calling people 'names'—especially don't tell two thousand exhibitors that they are plain fools.

"A few of these may be your subscribers and they might feel inclined to agree with you on that one count."

—MARTIN J. QUIGLEY.

Crowded Critic Out at Why Worry Show

Everyone had heard of the apology to the public because so many persons had to be turned away from the first showing of a big one, but Doc Clemmer, of Spokane, worded it a little differently.

EVEN REPORTER COULDN'T GET IN

The Chronicle's dramatic critic was unable to force his way through the crowds yesterday to review first showings of the new Harold Lloyd picture, "Why Worry," at the Clemmer theater.

What greater recommendation of a picture could be asked?

No the Chronicle's critic can make no comment today on the merits of the film. People who saw it tell that it is Lloyd's funniest, and the co-star, a man 5 feet 3 inches tall and weighing 400 pounds, is probably the most unusual character that the movies have introduced.



Photo by International Newsreel

"Hollywood" McCosker, who gives the radio audience reviews and gossip of the screen each week from WOR.

Moving Picture World, February 9, 1924, p. 484



LEFT—Guy Price, dramatic critic of Los Angeles Herald, doesn't take any chances with actors and directors. When Lambert Hillyer, director of "Idle Tongues" for Thomas Ince, invited Price to the set, he brought a gun to defend his criticism of David Torrence's work. Percy Marmont, Doris Kenyon, Claude Gillingwater (seated) and Director Hillyer enjoy the scene.

Exhibitors Herald, October 18, 1924, p. 48

UNFAIR CRITIC HURTS BUSINESS

How much confidence the public places in the reviews of dramatic critics in the newspapers, is shown by the present situation in Spokane, where a feminine dramatic critic of the two newspapers, both of which are under the same management, has been pleased of late to roast severely every first run attraction that has been shown, both during and after its engagement.

Business has dropped off, and exhibitors believe that public confidence is being destroyed by these unfair and biased opinions which would not seem even intelligent in the face of the fact that the majority of these films are receiving high praise all over the country.

Exhibitors have called upon the management of these papers, demanding a cessation of these criticisms, and have been assured of relief, which has not, however, been forthcoming.

Much of the poor business is directly traceable to this source, by the fact that second runs, not subject to review in the papers, are doing the bulk of the business.

LETTERS From Readers

A forum at which the exhibitor is invited to express his opinion on matters of current interest. Brevity adds forcefulness to any statement. Unsigned letters will not be printed.

The "Mae Tinee" Editorial

CRESO, IOWA.—To the Editor: Permit me to compliment you on your most excellent and fully justified editorial in the March first issue. "Mae Tinee's" reviews are very valuable to me—because every time she "pans" a picture, I can depend on its being an unusually good one, and every time she lauds one I know it is a very ordinary—if not downright poor one.

Of all the silly, impossible and hopelessly incompetent critics I have ever read Miss "Tinee" wins first prize without even a shadow of competition.—FREDERICK C. HODG, Cresco theatre, Cresco, Iowa.

And Another Opinion

CHICAGO, ILL.—To the Editor: You certainly hit the nail on the head with your editorial on "Mae Tinee." As a reviewer of motion pictures she is a first dishwasher.

When I first arrived in Chicago last June, I was informed by a misguided individual that "Mae Tinee" could be depended upon as a critic of motion pictures. But, after I had been "enthusiastically directed to some of the lame ducks," and had missed seeing the first run of some really worthwhile pictures, I decided that as a reviewer of motion pictures "Mae Tinee" just "wasn't." Now my chief amusement is reading "Mae's" reviews and then judging the picture for myself. I also compare her reviews with those of the New York papers and the trade journals.

So Hugo Reisenfeld's music annoyed her! Poor "Mae"! Personally, I hope that Mr. Reisenfeld will "annoy" me real often.

I may not be a "wiz" as a critic of motion pictures, but I have been a student of pictures since the days when we were thrilled at the sight of the Black Diamond express flickering its way across a sheet. I managed a motion picture theatre for two years, and reviewed pictures for a local paper for a period of three years. I played comedy and character roles in pictures before the war, and so I know the picture business from several different angles. I have seen every picture of any importance that has ever been produced—some of them several times—and I have seen thousands of pictures of no importance. But, I can safely say, I have never read reviews by any writer that were more misleading than those written by "Mae Tinee."

May I thank you for your kind words regarding Robert W. Frazer's work in "When a Man's a Man" in your review of that picture. Mr. Frazer is my favorite player and I have been watching his work for some time past with a great deal of interest. There are never any tricks on him. He plays each role so that the character is real and lives on the screen. I am wondering how long it is going to take some big director or producer to realize that Robert W. Frazer is star stuff.

Given the right role and properly directed, this player would create a sensa-

tion and become one of the biggest box office attractions. When it comes to playing a role requiring the portrayal of sensitiveness or suffering he has no equal. He has the power to arouse the maternal instinct in every woman. At least that is the effect he produces on me and other women whom I have questioned. Thanking you again for your editorial, I am—G. L. FITZGERALD, 510 Fullerton Parkway, Chicago, Ill.

"Mae Tinee's" Strange Newspaper Reviews

Among the freaks and oddities in newspaper reviews of motion pictures the contributions signed "Mae Tinee" in the *Chicago Tribune* occupy a conspicuous position.

Several years' observation of the ebullitions of this charming pen woman leaves one wondering dazedly what the matter is all about. If the writings are intended to be clever, gossipy paragraphs for the idle amusement of juvenile minded persons, then the mystery is not so hopelessly impenetrable.

But if it is *The Tribune's* intention by means of this department to supply sane, intelligent and appropriate reports on motion picture attractions, then the editors of the newspaper must shut their eyes and leave the reading of it to someone who either does not dare raise his voice in a proper and vehement protest or else shares with the writer her very strange complex on motion pictures.

It would perhaps seem exaggeration if one would say that assuming the exact reverse of what Mae Tinee contends leads to a correct estimation of motion pictures, yet that is the only method which would enable anyone to get anything at all close to reliable guidance out of the department.

Last Spring Mae Tinee looked upon a motion picture called, "The Covered Wagon"—at least, a sketch which she subsequently wrote, and which appeared in *The Tribune*, carried a rather plain inference that she had seen the picture although, indeed, the text of the supposed review contradicted the theory that the writer was referring

to the picture known to the trade and the public under the title, "The Covered Wagon."

Mae Tinee was obviously annoyed and disturbed with this Covered Wagon picture. The epic drama of it left her absolutely cold. No impression was made upon her by the fact that this picture portrayed truly and vividly a vital and interesting chapter in the up-building of this nation. All the splendor and picturesqueness of those stalwart pioneers, facing death in their determination to force back America's western frontier, interwoven with an interesting and appealing story, only left her whining that the covers of the wagons had not become sufficiently soiled in their long trip to meet her exacting standards.

Last week Mae Tinee deigned to give a little of her valuable time to a report on "The Ten Commandments." We shall not speculate on what mood she was in when this task fell to her but we have heard stories as to just how she feels when special projection-room showings are not arranged in advance for her. And in this case the managers of the attraction were silly enough to feel that proper appreciation of the production would more likely be had in the suitable environment of the theatre, with adequate musical score and presentation rather than in a tiny projection room where the picture would be hurriedly jumped through a projection machine to the accompaniment only of the grinding of the machine and the smashing about of film cases.

And with her jewel of constancy still shining brightly Mae Tinee found "The Ten Commandments" pretty nearly all wrong. And if the managers of

the attraction thought they were going to get her off her accustomed track with all that musical and presentation fuss they were mistaken because in her review she made mention of the annoyance caused her by the musical embellishment, although she did not mention that the orchestra was conducted by Hugo Reisenfeld, a musician of some note and probably without a peer in the blending of pictures and music.

If the editorial page of *The Tribune* thought it worth their while they might have a pleasant little argument with Mae Tinee, on "The Covered Wagon" and probably on "The Ten Commandments." In striking contrast to the Mae Tinee review on the former production the editorial page, some weeks after the Chicago opening of the picture, printed a reference to the picture which was as much at variance with the previously expressed opinion of the critic as are the north and south poles. But it would be asking too much to expect men like Tiffany Blake and Clifford Raymond, two of the ablest newspaper editorial writers, to read the stuff that Mae Tinee writes, so they are probably still oblivious to the contradiction they committed *The Tribune* is on "The Covered Wagon."

For the sake of that newspaper's fidelity to policy it is to be hoped that the managers of "The Ten Commandments" take elaborate precautions to keep these editorial writers out of Wood's theatre.

There are humorous features to Mae Tinee's reviewing of motion pictures but none of these can be seen by distributors in the Central States. Because of *The Tribune's* great circulation and because of the great influence

(Continued on page 25)

"Mae Tinee's" Strange Newspaper Reviews By MARTIN J. QUIGLEY (Continued from page 25)

of everything that it prints, whether it be good, bad or indifferent—distributors find that an adverse *Tribune* review cost them about twenty-five per cent of the expected revenue out of this territory. Of course, they are entitled to suffer that much or more on bad pictures but it is a tough break when Mae Tinee puts her notorious reverse slant on a good one.

If we were in the confidence of the general public we probably would also hear some violent protests about being enthusiastically directed toward some of the lame ducks that wobble into Chicago, something which is almost a weekly event of *The Tribune's* picture department.

It must be that the right hand powers of *The Tribune* do not let themselves know what this left hand department is doing.

Two Critics Help A.M.P.A. Boys Celebrate "Critics' Day"

Newspaper Writers Too Frightened Or Busy to Attend—Will Nigh Making One-Reelers

By JOHN S. SPARGO

NEW YORK, February 5.—The first "Newspaper Critics' Day" in the history of the Associated Motion Picture Advertisers was staged at the Cafe Boulevard last Thursday, and, contrary to the fears that had been entertained by all, no blood was shed. As a get-together, all agreed that it was a signal success in spite of the fact that but two critics were brave enough to appear, although all on the New York morning and evening dailies had been invited.

THE brave honored guests and speakers of the day were Louella Parsons, motion picture editor of the *American*, and F. W. Mordant Hall, screen critic of the *Times*. Joseph Hanley of the *Morning Telegraph* was present but, with some heat, denied he was a critic. The other invited New York newspaper critics were either too frightened or busy to attend. A telegram was read from Robert Sherwood of the *Herald*, frankly stating that it was only the fear of an outbreak that kept him away.

Hence peace, wisdom and harmony prevailed, with A. M. Botford acting as the witty harker of the day, introducing, cajoling, tantalizing and complimenting the guests.

Mr. Botford told the newspaper reviewers what was the matter with them. He spoke about highbrow and lowbrow movies and concentrated on highbrow reviews. He maintained, contrary to many newspaper critics, that there was nothing wrong with the movies, that they were made to gratify the entertainment likes of the public. If there was anything wrong anywhere, he said, the trouble lay with the public. The harker pointed out that it would be a pretty hard job to remake the world and expressed the opinion that he didn't think it could be done. "The best we can do," he said, "is to modify it."

Fred Hall, of the *Times*, was the first speaker introduced and made a straightforward talk which convinced all of the hard-boiled press agents present of his sincerity and his earnestness to do what was right by the movies. Louella Parsons made a warm little address, showing just where she stood in the matter of reviews, which, to all the publicity purveyors present, looked like a pretty good place to stand.

Vivian Moore started an argument pro and con on the question of whether or not critics should review a production "cold" in a projection room prior to release. Vivian was for incorporating the atmosphere of the theatre and the feeling of the audience in the reviews, while Mr. Hall and Miss Parsons gave their reasons why they could better review the pictures "cold."

Nat Rothman did his best to convince the assembled critics that helium was just as essential in the movies as bread and water to humanity, but whether or not he succeeded is an open question.

In the belief of President Shapiro and other members of the organization, Thursday's meeting has "broken the ice" between the publicity men and newspaper folk and it was announced that "Newspaper Critics' Day" will henceforth be a regular institution at the Cafe Boulevard. When the other strikes learn that no bones were broken or blood spilt, it is believed they will come out from their lairs in larger numbers in the future, and that the whole effect will tend

to create the better understanding which the motion picture industry seeks with them.

* * *

The mysterious John T. King and the equally mysterious Henry Mann, whose names figured so largely as phantoms in the Anderson trial, and who have been so modest about appearing in public these hectic days, are going to come out from under cover. These benevolent though reticent gentlemen will make their first public appearances on the night of March 28, according to the startling announcement of A. M. Botford, chairman of the entertainment committee of the A. M. P. A.

The occasion will very fittingly be the annual Naked Truth dinner, to take place this year at the Hotel Astor. Just what the team of King & Mann will do is being withheld as a surprise. But according to a well founded rumour they will give the truth, the whole truth and nothing but the truth.

This brilliant first personal appearance of John T. King and Henry Mann will only be one of the many exceptional events on the program.

For the first time in the history of "Naked Truth" dinners feminine guests will be present and dancing is on the program.

All indications point to the most successful Naked Truth dinner in the A. M. P. A.'s history. The tickets are limited to 1,500. Ticket distribution is being superintended by S. Charles Einfeld at Associated First National Pictures, 343 Madison Avenue.

* * *

Nighmirth Pictures, Inc., has started production of "Her Memory," the second of its series of Will Nigh's Miniatures, at the Whitman Bennett Studios, Yonkers.

This one reel dramatic feature is based upon a story which was selected from among thirty thousand manuscripts in a short story contest conducted by *Life* and was awarded third prize. It is a modern American romance containing a startling surprise.

The first of the series, "Among the Missing," which recently played a successful run at the Radio, New York, will be released by Parke at an early date.

* * *

George B. Van Cleave, vice-president of the International Film Service Corporation and Cosmopolitan Productions, has moved his office headquarters from the Cosmopolitan Studios to 119 West 40th street, the main offices of the Hearst Corporation. The promotion, publicity and advertising departments will also be located at the same place.

Mr. Van Cleave says that the two new Hearst studios now being built will have four stories and will be ready for "shooting" within four or five months. Meanwhile, Cosmopolitan has under lease and working under the supervision of Daniel Carson Goodman, production manager of Cosmopolitan, the Jackson Studio, Parke Studio and the 40th Street Studio.

Supplementary Material
Newspapers, Reporters and the Movies

Public Is Tired of Hollywood Scandal

The latest scandal, or near-scandal, in Hollywood had but a short career upon the front pages of the newspapers. There has been a sharp reversal in public opinion. The general public and the newspapers are fed up on scandal mongering about motion picture people.

The outlaws in the motion picture colony could not have been quite so black as they were painted and an appreciation of this fact has crept over in a great number of places. The result of this is that there is a vast army of people throughout America now defending motion picture people against unwarranted assault.

Last week in Chicago a prominent clubwoman cut short a threatened attack upon Mabel Normand by pointing out to the fellow members of her organization that no action whatsoever was called for and to attempt to take any action in the face of the facts as known would be making the organization ridiculous.

Unfortunately in the motion picture trade there are some people who must have the equivalent of a brick wall fall in on them before they can realize that anything has happened. These people seemed to have been quite oblivious of the fact that the recent occurrence was not another Arbuckle case and in their ignorance they dusted off and brought out the old stuff that applied at the time the fat comedian was in trouble.

The Stars Are Criticized Too Much.

Here is a good word or two for the much-blamed movie stars. In the March issue of PICTURE-PLAY there was a letter criticizing screen notables for not taking more of an interest in the people.

Of course, all the little slights count, especially when we so adore the screen stars. But, then, it must be very hard indeed to see to it that the numerous fans are obliged. Certainly an actor or actress must have work enough to do without communicating *personally* with so many people. I think it must be rather annoying for a screen notable to be sought after and gazed upon every place he or she goes. They always seem to be hounded by newspaper reporters and the like. I think I should be tempted to don a mask or cover my identity in some other way. It would seem as though a player's privacy would be constantly infringed upon, and this seems hard for me, as I value seclusion. I once heard a woman say of a certain actress, rather disgustedly, "H'm, whenever she's traveling, she always yanks down her stateroom curtain." But could you blame her? For who would want to be scrutinized by every passer-by? And so, don't you think that the stars *are* overblamed? Practically everything they do is known and criticized, while we ourselves do things much worse, sometimes. And lots of times people judge the stars unfairly, for often they do not know the real truth of matters.

ANNA L. ABEL.

512 North Dakota Avenue, Vermillion,
S. Dak.

* * *

"Whereas: In association with the motion picture industry are women and men of fine character, who value their standing in the community wherein they are resident; and find that the continual besmirching of the name of motion pictures unnecessarily, not only is humiliating to them, but subjects them to insult and suspicion, therefore,

"Be It Resolved that we earnestly request the newspapers to refrain from

unnecessary use of 'Film Stars,' etc., in their headlines, without first investigating the identity with Motion Pictures of the subject involved."

DOUG. FAIRBANKS believes he has a sure remedy for the prevention of the wild and woolly scandal stories coming out of Hollywood and which have been seized on with avidity by sensational newspapers seeking to prove that motion picture folks are terrible people. Said Doug. to a few newspaper men one day last week:

"Most of these stories are a lot of bunk. They almost all have their basis in parties given by the picture people. Without the parties the basis would be gone and without the basis there would be no stories.

"Mary and I don't go to parties. We are hard workers. We sleep nights and get out to work early in the morning. From experience I can say that getting out early in the morning is not conducive to parties the night before.

"Now a sure cure for all these stories of wild revels would be to fire a sunrise gun at six o'clock every morning and make every one in the picture colony get up and get to work. I don't know that it will ever be tried, but it would be effective.

* * *

Exhibitors Herald, March 8, 1924, p. 38

Speaking in action, the universal tongue, the motion picture goes far toward unifying American thought and ideals. Not even the greatest newspaper reaches every American city, but the motion picture brings its message identically to every nook and cranny of the nation.

No institution plays a more important part in safeguarding the welfare of the country. No force, certainly no entertainment, more justly deserves support than the motion picture—an equalizing influence.

Exhibitors Herald, May 10, 1924, p. 55

Over the Teacups

Fanny the Fan recounts the latest happenings in motion-picture circles and indulges in a few reminiscences and prophecies

By The Bystander

"She is starting work now on 'The Humming Bird.' They had a terrible time finding a leading man for her, because he is supposed to play a newspaper man. And

Continued on page 106

you know how absurd most actors are when they play reporters. They go rushing around jotting down notes in a little book, eavesdropping at keyholes and all that. Finally, they got Edward Burns. He ought to be splendid. You remember him in 'Jazzmania,' don't you?"

Not waiting to find out whether I did or not, she went right on.

Photo-Play Magazine, June 1924, pp. 27, 32 and 106



Fifty visiting newspapermen, in New York for the period of the recent Democratic convention, visited Paramount's Long Island studio. They happened on a set of the new Valentino picture "A Sainted Devil." In the center: Clara Beranger and Nita Naldi.

Exhibitors Trade Review, August 2, 1924, p. 19



Horace Wade (center), the boy reporter, met Raymond Griffith, star, and Edward Sutherland, director (right), of the Paramount picture cast "He's a Prince," during Wade's recent visit to the studios. Wade is connected with the Hearst newspapers.

"Taming the West"

Hoot Gibson Provides Fine Heart Interest and Comedy in Universal Picture

Reviewed by Sumner Smith

An editor once told a young writer: "There are so many thousand words in the dictionary, each worth two cents to you. Why worry about plot? All you have to do is to rearrange the words, use new ones."

Hoot Gibson's latest production, "Taming the West," follows the same pattern as many another western story, but it's worth those symbolical two cents a scene—and far more—because it is so skilfully done. All of which may sound like a concealed "roast," but that isn't the idea at all.

Moving Picture World, February 28, 1925, p. 889



Horace Wade, boy reporter, who is on special assignments from a Chicago newspaper, is listening to the use of an hour glass in 17th century sequence of "The Road to Yesterday," which Cecil De Mille is explaining to him and Vera Reynolds. The picture is being made by De Mille for Producers Distributing Corporation. De Mille's most recent release is "Hell's Highroad," starring Leatrice Joy.

Exhibitors Herald, September 26, 1924, pp. 35, 37



True Detective Stories

4 Pictures—Two Reels Each

*Truth,—not fiction, in little
dramas of real strength*

Newspaper men often come across stories in real life where truth is stranger than fiction.

A well-known newspaper man compiled these stories from facts under his own personal observation.

Each has an unusual, fascinating "twist." Each is out of the ordinary in its plot, its action, its presentation.

They are four little gems. You'll be sold as soon as you look at them, for they speak for themselves.

A real novelty with action and excitement plus!

Directed by
Wm. F. Burt

Produced by
Schöler-Hazard Corp.



Supplementary Material Exploitation and Publicity

Players and Publicists

By GEORGE T. PARBY

There at his desk a press agent is writing,
Now and then pausing to gesture and swear;
Tearing his locks, his gray matter exciting,
Balanced and swayed betwixt hope and despair.

His the grim task to put over a story
Framed in the fashion of actual news,
Driving a near-starring dumbbell to glory,
Painting her beauty in colorful hues.

Players now perched on the pinnacle airy,
Basking content in the limelight of fame,
Handsome young hero or heroine fairy—
Think of the days ere you made the Big Name!

Days when the casting list loomed up before
you,
Goal of ambition so hard to attain,
Write-ups then cherished, that now merely
bore you—
How would you like to go through it again?

Prowling around at the studio, waiting—
Hours, just to hear a relentless voice say
(Matter of fact, though, your doom it is
stating)
"Sorry—but there's nothing for you today!"

Some, whom you knew, had the stuff that
should raise them
If they had only been given a show,
But—lacking push and a booster to praise
them,
Frowning Fate struck—and they stayed
down below.

Talent was yours and the knowledge to use it
Once you won free of the storm and the
stress,
Given a chance, why, you didn't abuse it,
But—you owed much to the power of the
press.

Paragraphs, interviews, pictures, articles
Peddled galore at the editor's stall,
Subtle the power of those printed particles
Else—you might never have got by at all.

Yet, you arrived and full credit is due you
And—to the tap of the typewriter keys,
Urging you on, ere the great public knew you
Into the haven of riches and ease.

Others will tread the long trail you ascended,
Wander and grope in the darkness of night,
Luck that breaks bad can quite often be
mended
In the warm glow of publicity light.

And if they reach the beloved destination
Will they remember the scribe's early aid,
Who, in the battle to gain approbation
Fought a good fight with Dame Fortune,
the jade?

Who knows? Chances are you as well would
prefer to
Pass up these tales of a far distant day,
Meanwhile, at the clacking machine he is
heir to
The publicist hustles and hammers away.

September 20, 1924

Page 47

Make Your Theatre News for Newspapers

By FRED E. HAMLIN

Director of Publicity Mark Strand Theatre, N. Y. C.

EXPLOITING a theatre along with the photoplays!

So, to escape the generalities and theories which may or may not be practicable, let the records of the Mark Strand Theatre tell the story.

In April 1924, as the publicity director of the Mark Strand, I came into the organization fresh from the city desk of a New York newspaper and with the advantage and background of personal acquaintance with every New York newspaper man, his confidence in me and his good wishes. My business had been writing, my training had been in writing and it was quite natural that I leaned towards newspapers in exploitation of the theatre.

The first job was to stage the tenth anniversary celebration of the Mark Strand. The tenth anniversary of the Mark Strand, first million-dollar motion picture theatre in the world; the pioneer in the present-day high artistic presentation of photoplays—something to write about and talk about. Sixty million paid admissions in ten years! The first to score photoplays to music!

Newspaper training was put in practice. Instead of mimeographed copy, every article on the tenth anniversary was expressly written. Every story was written as a news story. News for newspapers written as a newspaper man wants it—that was the big idea!

Interviews with Moe Mark, president and general manager of the Mark Strand theatres, about how he and his deceased brother Mitchell H. Mark, started the first motion picture theatre in the world in Buffalo years ago.

Something to write about—news for newspapers! For five years Joseph Plunkett was managing director of the Mark Strand. For five years he had been staging the prologues and feature settings for the theatre. He had won the theatre a steady patronage with dignified presentations.

An elaborate souvenir program was compiled. There were reproduced letters from the Governor, the Mayor, the head of the motion picture industry, officers of the Mark Strand organization and others high in the film industry. The history of the Mark Strand was written in entertaining narrative newspaper style. The tenth anniversary was made AN EVENT in the motion picture business, not just a celebration of the Mark Strand theatre. It was AN EVENT of interest to every person who had ever seen a motion picture.

Seventy-five thousand programs were distributed to the theatre patrons, copies were mailed to the libraries in every leading city and town with an explanatory memo to the librarian that "this is the first authentic story of the first of the big motion picture theatres and a valuable work of reference." To 15,000 exhibitors, distributors and producers copies were sent.

"At the Sign of the Lipstick."



Fred E. Hamlin, Director of Publicity Mark Strand Theatre, New York

Every exhibitor undoubtedly has heard of "At The Sign of the Lipstick," the first cosmetics suite for ladies in a theatre. Here's the secret: The Mark Strand built a very fine two-room ladies room off the orchestra lobby. It was indeed luxurious. Fine tapestries, carpets, genuine Louis XV furniture, beautiful mirrors set in the walls and rosewood and satinwood finishing. The lavatory was a separate room entered through the Louis room.

It was just a very expensive and elaborate ladies rest room and lavatory. But would any newspaper print a story about a new "ladies room"? Hardly! So I gave it the trick name, "At The Sign of the Lipstick," and called it "the first cosmetics suite exclusively for Milady. I emphasized that Mere Man objected to Milady powdering and

fussing with a lipstick while seated in the theatre, or stopping in front of a lobby or store mirror.

To get the idea across to the newspapers and get the publicity, a Mark Strand artist made fifty hand-painted invitations to a "formal christening party of the first cosmetics suite." Richard Barthelmess and Marion Coakley, playing in a film at the theatre at the time, agreed to attend an initiation ceremony. A Fifth Avenue caterer was engaged to serve refreshments with all the trimmings of a Ritz party.

Five girls of different types who didn't use rouge were used as models for the initiation. Miss Coakley showed the various make-ups—stage, street, evening, etc. It made a great yarn for the newspapers and photographs of "the first cosmetics room," with Barthelmess, Miss Coakley and the newspaper writers, some of national reputation, were broadcast through syndicates, newspaper rotogravure sections and magazines. A follow-up was an interview with the attendant, a white woman who was called "the cosmetics artiste, who, not using the lipstick herself, was an expert in its application." Her duties, it was emphasized were to politely assist Milady; to tell her, for example, that she had too much powder on her nose, or too smooth out the rouge.

Promoting the Ballet.

The Mark Strand theatre has a ballet corps of about twenty girls under the direction of a ballet master, Anatole Bourman, who was once in the Imperial Ballet of Petrograd. The ballet girls were pretty and graceful. They were first taken to bathing beaches to formally open the beach season. Incidentally, they beat the Zeigfeld Follies to the newspapers. Rehearsals were staged atop the theatre on the roof in hot weather—and duly photographed. The ballet was taken with concert artists to the hospitals to give dances and musical programs for the unfortunate youngsters and grown-ups who couldn't get to the theatre.

A tie-up was affected with a New York morning newspaper to place fresh air fund collection boxes in the theatre lobby to help provide summer vacations for poor children. More than \$2500 has been raised so far by the patrons in nickles and dimes and quarters. No solicitation; just voluntary.

The fund boxes provided background for newspaper photographs.

Make Your Theatre News

(Continued from page 47)

Baby Peggy was photographed dropping in her coins; concert artists were photographed doing their bit for the poor, and stories were written every few days in the newspaper about the Mark Strand's golden boxes.

Invaluable Good Will!

As an offshoot of one of the hospital parties, the Mark Strand got from a radio manufacturer a radio set for the crippled children's ward. A local broadcasting station gives special bedtime stories for the children, mentioning the Mark Strand. The rest of the day the cripples can use scissors on movie stills sent over by the theatre after they have been used in the lobby displays. Photographs galore in newspapers—good will for the theatre—a little trouble every week to mail the old stills to the hospital!

News for newspapers, then the photoplay will almost take care of itself. Of course, you can't ignore the photoplay at all, but it is just as important to the success of the theatre that it be exploited intelligently as it is for the photoplay to be advertised.

"You haven't seen New York if you haven't seen the Mark Strand."

That's the Mark Strand's slogan along with "A National Institution" these days to cash on the advertising through broadcasting of musical programs and special concerts by Mark Strand artists.

'News for newspapers!

That's the big idea in exploiting the Mark Strand.

Dodge the old circus press-agentry, the gushing adjectives!

Simple— isn't it?



Signing up for the Metro-Goldwyn product for the coming season. At left is A. H. Fischer, manager of the Metro-Goldwyn branch, Minneapolis. In center is Joseph Friedman, Tower theatre, St. Paul, and at right J. B. Clinton of Clinton-Meyers Enterprises, Duluth. This is the first contract made for the new Metro-Goldwyn product and represents one of the largest deals in the Minnesota territory. Clinton and Meyers control twelve theatres in the state and will open a new \$400,000 theatre in Minneapolis in September.

“Do’s and Don’ts” of Exploitation Written by “U” Ad Man

*Pittsburgh Representative of Corporation Wins Contest
Conducted by Director Jerome Beatty*

JEROME BEATTY, director of exploitation for Universal Pictures Corporation, has just concluded a contest among the members of his staff, the purpose of which was the compilation of the best list of ten “Do’s and Don’ts for Exploitation Men” to further efficiency, exhibitor good will and box office receipts.

THE exploitation men themselves chose the winners, Jack Hays of Pittsburgh carrying away first honors; Andrew Shattuck of Cleveland, second, and Jack Meredith of Dallas, third.

Following is the winning list:

“DONTS”

1. Don’t make promises you can’t fulfill. To promise an exhibitor you will help him and then fail to show up makes him an everlasting enemy—and his aid was made for nothing and your goodness.

2. Don’t be a knocker. The business is full of staffers, “yes” men and gold diggers, but the exhibitor does not need your advice as to who they are. His town might be worse. Incidentally “where did you come from?”

3. Don’t be a “know-it-all.” While you are supposed to know your business the exhibitor invariably manages to pick up a few useful hints in the course of navigating a small town theatre. He resents the attitude that he knows nothing of his own business. He may be a poor showman—but nobody likes to hear the truth—in always hurts. After all there was only one P. T. Barnum.

4. Don’t waste time writing heavy letters containing weird ideas. Stamps cost money and somebody’s time is valuable.

5. Don’t be afraid to use your own hands if necessary. Physical labor never hurts anybody and it makes a great hit with the exhibitor. It’s easy to tell him how to do it, but it takes a little concentrated effort to convince him that “it can be done.”

6. Don’t spend too much time in your exchange—it’s a big town and generally a good one, but it’s the little fellow that needs help. The big boys have exploitation men of their own.

7. Don’t spend your life in bed. It’s the early bird, etc. Get up in the morning.

8. Don’t be an alibi artist. As Theodore Roosevelt said, “a legitimate slip is an honor, but an alibi is an accusation.” If you didn’t try and failed, the less said the better and if you did, an alibi isn’t necessary.

9. Don’t forget to give the boss in New York something to show to McLaughlin and the trade journals—he has to convince them there’s a staff in the field.

10. Don’t fail to note that “Pearls of Wisdom” contained herein are culled from my own method of procedure. I live up to the entire list. Remember: A good man is never another one!

“DO’S”

1. Answer as promptly as possible all correspondence from the boss in New York.

2. For Heaven’s sake get up in the morning. Just because the exhibitor rolls around about noon don’t keep you from doing a hell-dog’s work before he arrives. P. M. is too late as night!

3. Read all trade journals, daily newspapers and current magazines you can get your hands on. Carlyle said a monthful when he told the world—“That man is most original who can adopt from the greatest number of sources.”

4. When in the exchange, screen pictures “intensively.” You can’t learn too much about what we have to sell. When I strike one I’m particularly keen about I screen it twice or watch it while a salesman screens it for a visiting exhibitor.

5. Keep your exchange “plastered” with paper and accessories on the new stuff. Every one-shirt is a suggestion to the visiting exhibitor—it creates an appeal and after all Psychology is not without its advantages. “Barnum had the right idea.”

6. Summer will soon be with us and some exhibitors think it a dull season. By planning a lobby campaign with proper pictures—displays, etc., you can persuade him to “need his ways.” You will find unlimited suggestions for NEW STUFF by careful perusal of a few magazines on interior decorating. With a few changes, their application to the theatre lobby is a matter of a few hours’ thought.

7. Watch your personal appearance. A neat representative is the harbinger of success, not to mention new contracts.

8. Cultivate the spirit of co-operation between the exhibitor and yourself. Offer him help (by correspondence, of course) on all his staff, not only Universal, but everything. Get him to writing you for suggestions—he will find Universal Pictures get over to many money than others in the long run—the main idea is making yourself his “right hand” boss.

9. The “press agent’s handshake” is famous. The exhibitor’s should be the same. Keep smiling. Exhibitors are naturally a glass eye. You can sell yourself with a warm handshake and a ready smile. “Polygons got away with it.”

10. Cultivate the exchange as a whole. Every employee is your best friend. Get the salesman in the habit of coming to you for suggestions or help in putting over a contract. Incidentally I traveled with a special representative while I was with Famous Players last year. This man and I were working on “hard nuts” of years standing—it was a new idea—and oddity enough we never missed a contract in the three months’ travel. He was never able to do it alone. You will find exploitation a tremendous force in the sale of pictures.

Hays Asks Theatre Man Be Discharged for Bomb Hoax

Intercedes When Publicity Stunt at San Diego, Cal., Causes Nervous Collapse of Woman—Plaza Manager, Press Agent and Another Person Jailed—Held in \$2,000 Bond

(Special to Exhibitors Herald)

SAN DIEGO, CAL., November 25.—Jailing of a theatre manager, his press agent and another man and the interceding by Will H. Hays, who has asked that the theatre employes be dismissed, are developments in an exploitation stunt which has been labelled by the *San Diego Union* as "the most sensationally contemptible practical joke ever attempted here for publicity or any other purposes."

THOSE ARRESTED: C. C. Pratt, manager of the house; Max Brunstein, the press agent, and William Fife, who abetted Pratt and Brunstein.

THE THEATRE: The Plaza, controlled by a Los Angeles enterprise.

On last Wednesday afternoon what appeared to be (but wasn't) an infernal machine was placed in the editorial rooms of the *Union*. Panic followed, according to the newspaper, with many lives endangered. One woman suffered a nervous collapse; another fainted.

Shortly after Pratt, Brunstein and Fife, who said he had accepted \$2 from the theatre men to place the "bomb" in the *Union* offices, were arrested and held in \$2,000 bonds each.

John D. Spreckels, owner of the newspaper, wired a protest to Will H. Hays, and in reply the president of the Motion Picture Producers & Distributors characterized the stunt as "an outrage, deplorable and inexcusable for which no condemnation is too severe, a type of publicity that must be eliminated."

Asks Dismissal of Guilty

Hays also advised the publisher that the Los Angeles office of the theatre company had been instructed to oust the guilty parties.

As a result of the stunt the picture which it was supposed to exploit was barred from exhibition, and it is said that an effort will be made to cancel the license.

The "bomb" was elaborately constructed in a suitcase. Instead of real dynamite, however, it contained beeswax sticks.

In commenting upon the stunt editorially, the *Union* said:

"A woman's life hovers in the balance today, as her failing heart responds uncertainly to the conflicting messages of jangled nerves. Her acute condition was brought about by shock, sustained yesterday afternoon as she awaited a consultation in her physician's office in *The Union* building.

"This is one result of the 'bomb hoax' perpetrated yesterday by the promoters of a sensational motion picture.

"So far as we know, this is the most serious result. It may terminate fatally.

There are, however, other physicians' offices in *The Union* building. There were other patients in the building at the time, among them delicate women and small children, who were forced to flee at the police alarm of a possible explosion. There were young girls in the building, too, and old people—all subjected to the sudden rage of excitement that followed the police orders to clear the premises.

Calls Hoax Vicious

"The harm done these victims of the hoax will probably never be made public. It will be known only to a few.

"The hoax was vicious. It was contemptible. It was arranged by cheap promoters to get cheap advertising for a cheap movie. There was no zest of ignorant humor to the affair—merely a thoroughly sordid, penny-pinching desire to get advertising without paying for it, no matter what it might cost others. The immediate results of the thing may prove tragic. The indirect results can hardly be counted.

"The perpetrators of this affair are not merely contemptible, nor merely ridiculous. They are dangerous. The damage they have already done cannot be repaired, and the harm that may result cannot be forestalled. They should not escape, then, merely with a burden of contempt and ridicule.

"Steps are of course being taken to prosecute the offenders for their violation of law, and to get action on the case by leaders in the motion picture industry. It is hard to believe that a mature man, mentally normal, could have been persuaded or hired to take part in a thing of this kind."

Advertising Men Condemn Fake Exploitation Stunts

Go on Record as Opposed to Methods of Overzealous Press Agents—Brady to Film "Simon Called Peter"

By JOHN S. SPARGO

NEW YORK, December 2.—Last week's session of the A. M. P. A. was devoted very largely to a discussion of fake exploitation stunts and putting the organization on record as against these pernicious efforts of weaklings who try to make the industry think they are regular fellows.

The discussion and the going on record was precipitated by the action of a San Diego, California, press agent who got himself out of a job and into jail for planting a fake bomb and fake dynamite sticks in the office of the San Diego Union.

THE facts in regard to the fake were placed before the A. M. P. A. by Will H. Hays who took the matter up with A. M. Bottsford, president of the publicity men's organization. At Thursday's meeting the following resolution was adopted after a lot of discussion in which many of the prominent members of the organization bitterly assailed the methods of these fake stunts:

"WHEREAS, The Associated Motion Picture Advertisers, Inc., have since their organization in 1915, endeavored to live up to certain standards of decency, dignity and truth, which they then established and

"WHEREAS, The Motion Picture Producers and Distributors of America, Inc., with whom this Association is co-operating, have called to our attention the fact that certain individuals connected with a motion picture theatre in San Diego, Cal. (and not connected with this organization or with our allied organization in Los Angeles—The Western Association of Motion Picture Advertisers) recently engaged in an outrageous trick in an effort to gain publicity for a motion picture offering—by placing in a newspaper a bag ostensibly containing an infernal machine and some imitation sticks of dynamite, which caused a panic and resulted in an injury to a citizen, now therefore be it

"RESOLVED that The Associated Motion Picture Advertisers, Inc. unanimously agree in denouncing this specific act and all other acts of a false, sensational or dangerous nature which may be committed by those seeking to attract attention to motion pictures, and be it further

"RESOLVED that we heartily approve the action of the employers who instantly dismissed from their service the perpetrators of this outrage and of the municipal authorities at San Diego who placed those perpetrators under arrest; and that we record ourselves again as pledged to decency, dignity and truth in our advertising, publicity and exploitation campaigns.

The San Diego matter had been brought to the attention of Will H. Hays by John D. Spreckles who wired as follows:

"A near panic which will probably result in death of an old lady was caused in the Union building today by moving picture men connected with the Plaza theatre who placed a fake infernal machine in the local room of the San Diego Union which occupies a floor of the Union building annex there were several hundred persons in the building at the time who fled panic stricken in the street the perpetrators of this outrage including the manager of the theatre are in jail and I as owner of the building and the newspaper that occupies it emphatically denounce this piece of criminal folly and call upon you to take appropriate action. The film they were advertising is Dynamite Smith."

On receipt of the wire from Mr.

Spreckles, Mr. Hays at once sent the following telegram to Mr. Spreckles:

"Replying your telegram. This outrage is despicable and absolutely inexcusable and no condemnation is too severe. Steps were taken long ago by members of this Association to prevent improper street publicity and this is outstanding example of that type of publicity which must be eliminated. Investigation here indicates that no suggestion of such publicity was made in the press shown prepared by the producer or the distributor. Have taken matter up with our Los Angeles office and they are telephoning you. They will have authority of course to state to you that every law connected with the affair will be instantly enforced. We will pursue matter further vigorously here and do everything possible both in this particular case and to prevent any recurrence of such an outrage anywhere. Call on us for any support we can give you."

In a long distance telephone conversation with Mr. Beerton, Mr. Spreckles expressed himself pleased at the quick action taken by the Hays organization.

The three men placed under arrest in connection with this outrage, were C. C. Platt, manager of the Plaza, in San Diego; Max Blumenstein, press agent, and William Fife, who is alleged to have placed the fake infernal machine in the newspaper office.

It has to be colder than a December 1st morning when old enemies in the film business are forgotten or when a showman like William A. Brady overlooks a chance to hand a wallop to a man he doesn't love or to boost his own show.

"Simon Called Peter" a Brady show, is playing at the Klaw theatre and from the William A. Brady press department comes the following:

"Simon Called Peter," now playing to capacity audiences at the Klaw theatre, is to be filmed immediately. Preparations are already under way at a Fort Lee Studio where elaborate sets are being erected.

"Practically the same cast that is now appearing in the play at the Klaw theatre will participate in the screen version. Leonard Willes will be "Peter" and Catherine Willard "Julie."

"Will H. Hays, Czar of the Movies, has put a ban on the use of "Simon Called Peter" as a photo play, but as he also banned, "Rain," "Tarnish," "Cytherea" and other well-known stage plays, which have had extraordinary success in the cinema houses, his edict is not expected to interfere with the prospects of "Simon Called Peter," the movie rights of which have been sold for Great Britain and its colonies for \$20,000, paid down before a shot has been taken."

Herman F. Jans, who has recently passed up the distributing end of the film business in order to make pictures, now promises to become a factor in film production in the East.

A deal is pending whereby Mr. Jans will take over one of the large studios in New York. Mr. Jans has outlined an extensive schedule which is to be carried out within the next several months and feels that he can use a studio of his own to good advantage.

He has recently purchased "The Mad Dancer," "Ermine and Rhinestones" and several other stories and is now dickering with some well known stars and directors.

Ben Goetz of Consolidated Film Industries, Inc. sent a turkey to nearly everyone in the industry for Thanksgiving but Ben's turkey wasn't the kind that could be eaten as it was only on paper and carried with it the following message:

"Long after the Thanksgiving turkey is forgotten the Consolidated EAGLE will be remembered as the emblem of Prints that screen best and last longest; and of an organization which has for its motto—THE BEST THAT CAN BE MADE."

The Town Hall was the mecca for film men last Friday afternoon many of the executives of the big companies as well as all other invited guests going there to see the latest D. W. Griffith upon "Isn't Life Wonderful."

After watching the unfolding of what may be the final picture D. W. Griffith will make for United Artists, the general impression of the guests was that they agreed with the man who selected the title of the picture.

"Isn't Life Wonderful" opened at the Rivoli theatre, Sunday night, and director Hugo Kiesenfeld prepared an unusually elaborate program for the presentation.

Louis K. Hyde, assistant cashier of the Pacific Bank and executive manager of the bank's special offices at Forty-ninth Street and Seventh Avenue, was married in Washington, D. C., on Wednesday, November 26, to Mrs. Genevieve L. Ralph of Philadelphia.

Mr. Hyde, who has been in the banking business all his life, is widely known to motion picture men through his association with the bank's business in the Godfrey Building, where deposits running into the millions have been entrusted to his care by producers, exhibitors and executives throughout the industry. There are few men in the motion picture business who have not at some time enjoyed the confidence and helpful counsel of Louis Hyde, and it will be good news to all of them to know that his future banking activities will continue to hold forth at 729 Seventh Avenue.

The best wishes of the entire industry will go with Mr. Hyde even though the bachelor's club has lost one of its most popular members.

Censors Ask \$18,000 More for This Year

(Special to Exhibitors Herald)

ALBANY, N. Y., Dec. 2.—The New York State Motion Picture Commission has requested the sum of \$117,695 be included in the budget to meet its running expenses for the next twelve months. This amount represents an increase of \$18,925 over what was allowed this year. In explaining its request for more money, the Commission states its intention of adding another deputy at a salary of \$4,000 a year, an assistant secretary at \$2,000, two reviewers at \$1,800, and a stenographer at \$1,500.

Spring Urge Reflected in Exploitation

Spring, that brings theatre problems, fortunately brings also the urge to do something about them. Exploitation news of the week reflects clearly the exhibitor reaction to the seasonal urge. Items of interest, listed by picture title, follow:

"Maytime"

Herman Lorence, Bellevue theatre, Niagara Falls, arranged a tie-up with the Steinway Duo-Art Piano agency, using one of the instruments in his prologue. The agency reciprocated with mention of "Maytime" in its advertising copy. A furniture dealer did likewise.

"Little Old New York"

The Auditorium theatre, Winston-Salem, N. C., engineered a double truck in which each merchant's space contained one of the history questions provided in the press book on "Little Old New York." The questions were reprinted subsequently, with answers.

"The White Sister"

Howard G. Carroll, Metro, exploiting "The White Sister" for the Majestic, Utica, N. Y., distributed a herald printed in Italian. Of big business enjoyed it was calculated that the Italian population contributed 30 per cent.

"The Virginian"

Silhouettes of famous Virginians were used as the basis of an identification contest when "The Virginian" was shown at the Victoria theatre, Harrisburg, Pa., a newspaper cooperating willingly. Tickets were given successful participants.

"Happiness"

Under the auspices of a Cleveland newspaper, the girls' clubs of that city affiliating with the Cleveland Girls' Council previewed "Happiness," which opened subsequently at the Allen theatre to gratifying results. The stunt had been used a year before in the interests of Laurette Taylor's first picture, "Peg O' My Heart."

"Anna Christie"

Horace Judge, exploiting "Anna Christie" for the Palace theatre, London, used a prologue written by Gilbert Frankau and advertised that the girl chosen for her dramatic reading ability to deliver it would be paid five dollars per minute. The newspapers were kind to the event, giving generously of space for comment and photographs of aspirants. There were 300 of these.

"Lilies of the Field"

The Mainstreet theatre, Kansas City, Mo., used an extensive tie-up with the local drug stores in their perfume departments on the subject of Lily perfume. The flower stores also used a tie-up and the rumored retirement of Corinne Griffith.

(Continued on page 48)

Spring Urge Seen In Exploitation

(Concluded from first page)

fith from the screen served as an excuse for calling for essays on the best reason for her returning to the screen which obtained valuable newspaper publicity.

The Strand theatre, Cincinnati, O., issued a four page herald bearing on the front page in large type "What I Know About the Oil Scandal." The second page showed that he knew absolutely nothing about it and the third page gave the information that he did know that there was a laugh in every foot of "The Galloping Fish." The last page closed with the announcement that it was "a whale of a story."

"A Temporary Husband"

Cliff Denham of the Royal theatre, Victoria, B. C., used the newspapers for an advance teaser campaign. He advertised as follows: "A TEMPORARY HUSBAND—Young girl, 22 years of age, attractive, must marry within a week. Will pay any man who marries her well, but he must leave after the ceremony. Prefer gentlemen of good breeding, but one who does not expect to live longer than a week. Apply Burns and Burns, Post box 1000." A number of replies were received. He followed this a week later with another ad reading: "FOUND—A TEMPORARY HUSBAND—He'll be at the Royal theatre four days commencing Monday." Regardless of a number of people who would gladly shoot on sight, Denham believes the campaign was a big success.

Exploitation Ideas in the Week's News

A few of the more successful exploitation campaigns which have helped put over recent pictures:

"Shadows of Paris"

Howard Waugh, of the Palace theatre, Memphis, Tenn., had an expert hair-dresser, from the beauty shop of the largest department store in town, in his lobby giving any woman who wanted one a Pola Negri curl, free. It was a good job that would have cost \$1.25 anywhere and attracted a great deal of attention. The girl was kept busy eight hours a day, and the stunt effected a strong tie-up with the store.

"Fashion Row"

Clifford Stiff, of the Tivoli, Chattanooga, Tenn., effected a tie-up with a local department store and put on an excellent Fashion Show which served as a prologue to the picture.

"His Children's Children"

A. B. Morrison, of the Majestic theatre, Memphis, Tenn., hired a car, filled it with a crowd of young people, and put a sign on it reading: "His Children's Children on their way to see 'His Children's Children' at the Majestic." The serial had just been concluded in a local paper and afforded another good tie-up.

"Song of Love"

Guy Kenimer, of the Arcade, Jacksonville, Fla., put on a prologue featuring an oriental dancer, incense burners, and the proper lighting and scenic effects. The first few feet of the main title were shot on a scrim behind which the dancer performed.

"The Breathless Moment"

William Woolfall, of the Peoples theatre, Butte, Montana, placed an ad in the local papers stating that the picture was "the bunk", and that while some of his friends had liked it, he thought it was terrible. He further said that it took all kinds of people to make a world, and that if anyone came to see it, he hoped they wouldn't think it as poor as he did.

"The Hunchback of Notre Dame"

Ed. Foley, of the Academy theatre, Haverhill, Mass., used a lobby reproduction of Notre Dame cathedral, as shown in the film, painted on wall board. Stained glass effect was obtained by cutting out the window spaces in the wall board and filling in with variously colored gelatin paper, placing a light in the back and turning a steel blue spot on the front. The whole thing was mounted over an electrically driven phonograph playing a church chimes record with a repeater attachment which made it continuous.

Good Stuff

LESLIE F. WHELAN, Paramount exploiteer in the Philadelphia territory, is responsible for the publication of the *Paramount Post*, a four-page newspaper designed for the exploitation of "Unguarded Women." Whelan had the job done by one of the Philadelphia newspapers and in makeup it is a perfect imitation of a metropolitan paper.

The paper carries a 72-point double streamer head which reads, "May Organize Society Here For Protection of 'Unguarded Women,'" with a three-column drop which says, "Movement On Foot To Curb Practice of Accosting Young Ladies—City Over-Run With Flirts." The first two pages are devoted to interesting stories concerning "Unguarded Women" and are illustrated with stills from the picture. The third and fourth pages are given over to house ads for the local exhibitor.

These newspapers are available to exhibitors at a nominal cost and can be obtained through any Paramount exploiteer. Whelan suggests that three days before distribution the exhibitor insert the following advertisement in his local newspaper or use the same text in a dodger: "Watch for*****'s News Newspaper—All the News While It Is News—A Sample Copy of the First Issue Will Be Left at Your Door Next*****Look For It.'"

* * *

'Little Old New York'

Romance Released by Goldwyn-Cosmopolitan

BRIEF: Disguised as a boy, Patricia O'Day comes to America to claim a fortune left to her brother. She silently falls in love with her step-cousin who is also anxious to get the money. In a crisis she befriends him and is being whipped at the whipping post when she tells that she is a girl. The cousin rushes in, rescues her, they escape on a boat bound for England, are married on board and they don't care at all which one gets the fortune.

POPULARITY contests among fans and people engaged in the industry have time and again demonstrated that Marion Davies is undeniably a great favorite and bookings on this picture further verify this analysis. After a run of three months at the Cosmopolitan Theatre and similar long engagements at the various big houses throughout the country, "Little Old New York" found its way into the less conspicuous houses, and everywhere it went it found large crowds following it. In most cases it did not stay long enough to accommodate all the patrons who were anxious to see it, which is precisely the reason why it should be booked and rebooked by every exhibitor who can arrange his schedule to accommodate it.

A large part of its popularity, however, may be attributed to the great deal of publicity which it received and to the fact that the picture lends itself to all sorts of different exploitation ideas that have compelled people to notice it. Particularly adaptable are the ballyhoo stunts which the picture suggests.

Send out several men dressed in colonial costumes—knee breeches, satin jackets, etc.—to exactly resemble the old town criers who distributed the news. Have them display signs reading: "Town crier. This is the way they used to distribute news a hundred years ago in 'Little Old New York.' See the picture now at the Theatre."

This should get you space in the local newspapers but an even better idea might be to arrange to have one of the newspapers work with you as an advertising stunt for the newspaper at the same time. You might arrange in exchange for the idea to have the newspaper carry the cost of outfitting the men. The sign should then read: "Town Crier. This is the way they used to spread the news back in 'Little Old New York'. Nowadays the latest and most authentic news is to be found in the Hellgate Monitor, the most reliable and complete evening paper."

For the theatre that goes in for prologues and presentations, the picture suggests a wealth of splendid ideas, and for merchant tie-ups there are no end of possibilities such as bookstores, clothing stores, toy shops, music stores, electric companies and what not. For lobby displays there is a quantity of material that can be advantageously used contained in the posters and stills which are available.

By using the twenty-four sheets a variety of cutout effects may be procured and a little ingenuity will do much to make the theatre look entirely original and unusual. A particularly attractive one can be made by cutting out the two oval pictures of Marion Davies from the twenty-four sheet, for the top of the marquee. From the other twenty-four sheet cut out large figures of the star in her different costumes and mount these on cardboard and place them in front of the theatre. Then using the one sheet cut out the figures and mount them on thin muslin and tack this on a shadow box. Place a large electric light with a flash behind the

box and you will find that the silhouette effect obtained will attract a great deal of attention and dress up the lobby very effectively.

* * *

November 15, 1924

NATIONAL **Tie-Up** SECTION

Page 47



A fine evening clothes tie-up is presented in still No. 88 from Associated Exhibitors "Is Love Everything?". The picture may also be used in other tie-ups, and likewise possesses high dramatic value.

FOLLOW THESE SUGGESTIONS FOR GUARANTEED PROFITS

NOT alone is the title "Is Love Everything?" certain to arouse the curiosity of the public, and one to cause no end of discussion, but it is one that particularly lends itself to exploitation stunts with-

out limit. Window displays, newspaper contests, co-operative newspaper advertising, outdoor stunts and street work are all possible with this picture. We submit a few suggestions for practical exploitation ideas, but the field for advertising and publicity with "Is Love Everything?" is really unlimited.

The Title

"Is Love Everything?" What title could better be adapted to a newspaper contest? It is sure to create discussion, get the public talking and arguing and finally writing letters. It is certain to stimulate public interest. A prize might be offered for the best letter or essay on the subject of why love is the greatest thing in the world. It should describe love as a form of sacrifice, for this furnishes the theme of the story. In the picture a man's love for his wife causes him to sacrifice his own happiness so that the woman he married may attain her desire.

Newspaper Stunts

Nearly every newspaper nowadays has an inquiring reporter who goes about asking the man

on the street various timely questions on subjects of general interest. They have a hard time digging up questions every day, and you should be able to get a reporter's ear and suggest the question to him "Is Love Everything?"



Still No. 44 will suggest many tie-ups on Associated Exhibitors "Is Love Everything?" beside showing the heart interest



An idea tie-up on men's hats or raincoats is shown in still No. 68. The actors in the still play leading roles in Associated Exhibitors picture "Is Love Everything?"

Page 34

Exhibitors Trade Review



F. B. O.'S STRIKING ARRAY OF PRESS SHEET DATA

PARTICULARLY suggestive about this layout on F. B. O.'s press matter is the thought it brings home concerning the advertising and publicity genius behind it. Like a mammoth carpet which spreads its folds over a vast area, these excerpts reveal a web through which the appeal of greater's lack has woven itself into a message to the whole American public. And the beauty of it for the exhibitor is that the genius behind such constructive forces is at his disposal through the gratuitous agency of the press sheet which when properly conceived is one of the greatest aids to the enterprising showman.

The Purpose of the First National Press Sheet

As Told by a Member of First National's Press Department

By C. F. CHANDLER

THE value of a press sheet or press book rests entirely on its usefulness to the exhibitor in putting over his publicity, advertising and exploitation campaign. If he finds material in it with which to create public interest in a picture; if it sells his show, or helps to sell it, then the press sheet has merit. Otherwise it is so much waste paper.

The press sheet, or at least the First National press sheet, is not intended to sell the picture to the exhibitor. Its aim is to be a service to the exhibitor. It is intended to be informative, giving him the high lights on the advertising angles of a picture; it is prepared so that he can adapt the material to his particular needs with as little difficulty as possible.

The press sheet is not made for any particular exhibitor or class of theatre owners, but for all. Consequently its adaptability is an essential of its value. It must be of service to the first run house; it must be of service to the neighborhood or small town theatre as well.

The chief aim of the First National press sheet is utility. We try to make it presentable and attractive in the same sense that a newspaper is inviting, but we do not try to make it beautiful in the way of colored illustrations or fancy paper. As almost everything in the press sheet is intended for newspaper use we conform to the style of the regulation newspaper. We conform in type, subject matter and make-up to that used by the vast majority of newspapers through the country.

This form is followed for two reasons. First, so that the exhibitor can see exactly how his advertisement will look on a news page in his local newspaper—to give him a better idea of its effectiveness than were possible if shown in a cramped space in a small press book. In the second place the press sheet is handed by the exhibitor to newspapers for clipping purposes. The newspaper man is enabled at a glance to pick the display or reading notice he wishes to use.

There are certain rules in regard to handling copy and in writing head lines which are almost universally observed in the large and up-to-date newspaper offices. The newspaper man can tell at a glance whether a trained newspaper man has handled the copy. Label heads, splitting words in head lines, at once inform the newspaper man that the copy has been prepared by some one not accustomed to newspaper usage.

This may seem a small matter in press sheets, but the first impression may prejudice the editor for or against the copy.

In straight news stories there should be a news lead. The news should be told clearly and succinctly, without too much verbiage, and strange as this may sound, without too much publicity. Of course with no publicity, the copy would be an entire waste to the company. But the press story that contains too much publicity generally defeats its own purpose. We are trying to co-operate with the newspaper in giving the public something interesting and at the same time give the news of our pictures. Newspapers are usu-

ally willing to give a fair amount of credit in return for an interesting story.

Display advertising is, of course, one of the most important details of the press sheet. These ads must be adaptable. Many theatres can and do pick them up just as in the sheet, but many theatres have their own style of advertising. The ads, therefore, must be handled in such a way that they can take what illustrations they wish so as to make them conform with their own style of ad work.

The various advertising possibilities are first taken up and discussed with the advertising manager. These are then roughly sketched by bringing out the best selling angles. They are then turned over to an expert lay-out man who whips them into shape. The lay-outs are turned over to an expert artist, a specialist in his line to prepare the finished drawings. It goes to an artist who is known for the strength of his work and the punch, or to one noted for the beauty of his work, or to bringing out comedy elements, according to the subject.

No press sheet made for ten or fifteen thousand exhibitors can suit each one perfectly. Each is bound to find superfluous matter. But we try to strike an average to benefit the greatest number. We also hope to have something that will be of benefit to every exhibitor. We do not claim perfection but we are trying to make First National's press sheet as nearly 100 per cent useful as possible.

If there is any exhibitor who has any suggestions that will make the press sheet more useful to him we should be only too glad to hear from him.

...

GOLDWYN ISSUES SUPPLEMENT TO 'RENO' PRESS SHEET

Another one of Goldwyn-Cosmopolitan's big yellow sheet exploitation supplements is just off the press. It is for Goldwyn's new Robert Hughes picture on divorce, "Reno," and ranks with the best of this series of exhibitor aids.

The introductory page carries quotations from the motion picture trade journals on these yellow supplements showing their value to the exhibitor. At the bottom of the page occurs the following sentence: "The keynote of the yellow supplement is effective but inexpensive service."

After telling why "Reno" is a showmanship picture all the way through, the supplement goes into twists of the divorce laws of the various states which can be utilized in exploiting the picture. Attached to one of its sheets is a special article by Robert Hughes, author-director of the picture.



SEEN AT A GLANCE

Artistic composition has by no means superseded utility in the construction of Exhibitor's unique press book on "Woman To Woman." The various classifications of exhibitor aids are so arranged as to be seen at a glance. A very worthy booklet.

Principal Tells Exhibitors How to Make Press Sheet Talk

PRINCIPAL PICTURES CORPORATION gives the exhibitor the meat in the nutshell as to how to get the best there is out of a press sheet. In the press sheet on its "Helen's Babies," starring Baby Peggy, Principal, under the title, "How to Get the Most Good Out of This Press Sheet," carries the following item:

"How can I get the most good out of a press sheet?"

"There are exhibitors who know; there are others who have a fair knowledge and there are a great many to whom the press sheet, in many respects, is more or less of an enigma. It is especially for the latter class that we are delivering this confidential message. And a few of our suggestions may also prove pointers to showmen in the other two classes.

"The answer summed up in the fewest words is: apply to the use of the press sheet the psychology your every-day business dealings has taught you. Do this and you will find the press sheet to be a veritable revelation as a time-saving aid which will compel your patrons to visit your box office.

"From this angle we want to impress upon you the fact that the press sheet is not gotten out to sell YOU the picture. It is gotten out to sell the picture to YOUR public. That is one of the first things you want to bear in mind when you read this press sheet.

"Excepting the exploitation time and material for your programs and billboards, the primary function of the press sheet is to get to your public through the newspapers in your locality. You know that, naturally. Well, the point is, do you know how to go about getting this primary function into motion? And when calling do you know how to keep it rolling advantageously far your box office?"

"You say; you may think you do, and you may be totally lacking in this knowledge.

"First of all get acquainted with the city editors of the newspapers in your town. You advertise and you already know the advertising managers. They come after you anyway. But the city editors will not. They are interested in nothing but things which interest their reading public—NEWS. And city editors stare at their desks all day. You've got to go to them.

"In the average editorial room of a newspaper there's a ruin and bustle and whirlwind of activity which is bewildering to the average layman. The average city editor will at first strike you as a mighty cold and cynical proposition. He probably will not encourage your visit for any period exceeding a few minutes. But use those few minutes. You're on the inside and make a place for yourself there. Give the city editor a couple of papers; make yourself accessible to the reporters because you can never tell when you will want a favor from them. Soon you'll begin to appreciate why reporters stick to their grind and that the city editor is far more human and more sympathetic than many of your friends. If you proceed this way your visits to the editorial rooms will be something to look forward to, and which you can enjoy.

"Here's where the application of your every-day psychology comes in. You've met the city editor. Your talk with him has convinced you of the type of man he is. But right here we may be able to add something to your impression of him. This 'something' means 25 per cent. of the success of your press book in the editorial rooms.

"Principal Pictures Corporation press books are gotten out by men who are superlatively conversant with editorial rooms. Writers for this corporation are all former

newspapermen of many years' experience. James Loughborough, of Principal Pictures Corporation, himself not only a reporter but for many years a city editor on some of the biggest dailies in the country, best describes the "25 per cent." Mr. Loughborough, established today as one of New York City's best known newspapermen, declares:

"The city editor wants material which will interest his readers. Murders and divorces do not alone constitute news copy. Human interest stories have just as strong an appeal which is often stronger in many homes. All of the stories in our press sheets are written from a real live news angle. These are stories suitable in all papers for all occasions and editions. There are feature stories for the Sunday edition and these can also be used in any edition, as far as that goes. There are up-to-the-minute reviews and advance notices written in such a way as to get on the front pages of many newspapers. The reason for this is that they are really newspaper stories, written by trained newspapermen whose experience has taught them the style of writing needed to get their stuff in type."

"Here Mr. Loughborough touches upon the most important point!

"Finally, however, that no matter how newsworthy a story in a press sheet may be, the city editor is human and, just like a good housekeeper, wants a new broom and will not be satisfied with a second-hand one. Demand original copy.

"The copy in our press sheets is original but if you slip the sheet and pass the clipped story on a piece of paper and submit it to the city editor, ninety-nine times out of one hundred he is going to regard it as a second-hand broom.

"While with Principal I have gotten hundreds of our press sheet stories in newspapers all over the United States and Canada, some of the feature stories have been run to their full length on the front pages of many of these papers. But never once have I received in the past year. I have always re-typed the story lest as it was written in the press sheet."

"To the newspaper man the reason for this is obvious. Freshly typewritten on a piece of plain paper, or under your letter-head, gives the news-room the impression that the story has been written by yourself exclusively for the newspaper to which you submit it. And the city editor likes brand new things just like the housekeeper is always grabbing for bargain.

"Thus the psychology. Do it yourself, don't leave your publicity up to the advertising man. He's all right in his department and he will get a certain amount of free space commensurate with your advertising. But in many newspaper offices the advertising and doesn't pull any too strong with the editorial department. As to the typewriting—if you can't typewrite and haven't a machine yourself loan up one of your stenographer friends and he or she will type the stories you want from the press sheet for the price of a couple of cents at the shop."



PRINCIPALS FEATURED IN THE CAS
PICTURE PRESENTED

Left to Right: Kenneth Harlow

Put it over with the Press Sheet!

**Snappy Ads
splendid stories
sure-fire stunts**

**Everything
to Clean Up
Big!**

Exploitation—Cont'd

Press Sheet

Metro Everything the Exhibitor Needs **Metro**
JED MASON, Director of Advertising, Publicity, and Exploitation

CRASH IN ON BIG CASH WITH "PLEASURE MAD"

PHOTOGRAPH TRAILER TIPS
Practice every photograph trailer to be in several different advertising stunts as they have to give importance of "Pleasure Mad" the desired opportunity for success.

FROM 1 TO 100
PUT OVER THIS TEASER CAMPAIGN

Run a 4-page lobby campaign that will cost you less money. Make a "Pleasure Mad" lobby campaign that will cost you less money.

REVIEW STORIES
Here is a new story in a 4-page lobby campaign that will cost you less money.

STORY CO-OPERATION
This is a new story in a 4-page lobby campaign that will cost you less money.

Plan Your Campaign!

THIS PAGE CONTAINS:

1. A Street Fling With a Punch
2. Compelling Lobby Display
3. Post Card's Plan
4. Screen Campaign
5. Home Bulletin Campaign

How to "Sell" Stories

WARY ALDEN FINDS COWING GIVE POZE

PLANT THIS CARTOON

THE TWO PAGE CONTAINS:

1. Movie Trailer Times
2. Poster Columns
3. News Telegraph Sheet
4. LET THE NEEDY CHILDREN HAVE ONE
5. PLEASURE MAD DAY

ACCESSORIES

FOR YOUR LOBBY

TIE UP WITH YOUR SONG SHOP

FOR YOUR SCREEN

FOR GENERAL EXHIBITION

Special Magazine Page Feature

Mary Alden Discusses Pleasure-Madness, The High Expense of Sinning, and Success

POSTER CUTOUTS WITH SELLING POWER

ADVANCE STORIES

Publicity Stories For Your Newspapers

News Briefs Editors Want

TEASER PARAGRAPHS

Phrases

Jury Imperial Pictures Ltd. Exclusive Distributors throughout Great Britain. Sir William Jury, Managing Director.

Metro

Picture

Exhibitors Herald, January 5, 1924, p. 10ff

December 13, 1924

MOVING PICTURE WORLD

607

What Exhibitors Say About

Press Sheets!

By Tom Waller

"Would you emphasize star, production, or both?"

"Which do you consider of greatest news value in your territory, the star or stars or production?"

"Do you favor long articles in the press sheet?"

"Will your Sunday newspaper or your Saturday afternoon publications use articles of this type? If so, how many?"

"Do you favor short articles? If so, of what length?"

"Have your motion picture editors commented to you on press sheets? If so, and you care to summarize comments, will you please do so?"

"What style of material do you desire in supplying articles of value for the motion picture columns of your newspapers? Of what length should these articles be?"

ABOVE are seven of the many pertinent interrogations included in the questionnaire submitted to 315 of the liveliest managers and theatre advertising men in the United States by Principal Pictures Corporation in its endeavor to determine the present day status of the press sheet. The first of this series of articles based upon this quiz sheet, which fifty-four showmen have answered, was published in last week's issue of Moving Picture World and related to the two leading queries. In the previous article theatre owners told in a line what they thought of press sheets and their majority rolled up a vote which accorded First National and Paramount orchestra seats for consistently publishing the best press sheets.

A careful survey of the answers to the questions listed above, which comprise the theme for this article, results in some statistics which should prove to be not only interesting but also vitally important, especially to the producing and selling end of the motion picture business.

Twenty-nine of these showmen, or the bulk of the replies in the questionnaire, are for equal treatment of the star and the production in the sense of press sheet write-ups. Of the remainder, eight advocate a stronger emphasis in publicizing the production while seven believe that the major portion of press sheet type should be devoted to the star. There are several who are hesitant in proclaiming either and yet could not be considered favoring the playing up of both. These cases are particularly interesting, since they urge stress being laid upon the author and the book, if the picture is an adaptation, at the sacrifice of the star and production.

As the best news medium the star wins over the production by a vote of thirteen to nine. Of the remaining replies on this question, so analogous to the first query as enumerated above, the majority of these

Moving Picture World this week publishes exclusively the second of a series of articles on press sheets, material for which was obtained from a lengthy questionnaire on the subject submitted to 315 of the leading motion picture theatre managers and advertising men in the United States by Principal Pictures Corporation. A careful survey of the answers to seven of the questions and answers, forming the theme for this week's article, furnishes some statistics which will surprise more than one veteran press sheet editor, and should prove to be not only interesting but also vitally important, especially to the producing and selling end of the business.

showmen take a fifty-fifty stand. A divergence of opinion is rendered and this may be expected in view of the nature of the question. It proves, however, that many towns have a tendency to feature the star. The argument most commonly advanced in such cases is that the star furnishes the best all year round news source while the worth of the production as a news medium in some territories is more or less transient.

Those who favor the productions claim that they are the real selling matter and that by comparison the star is of little or no importance. Quite illustrative of this viewpoint is the one advanced by a Wichita Falls showman. He claims that no matter how established the star may be in the movie constellation he must be surrounded by a good story in order to be a money maker. He summarizes his remarks by saying that only a few stars really draw and that his box office is dependent in the average instance upon the calibre of the production.

The production should receive first con-

sideration in the press sheet unless the star is "a real star"; not "near stars" or "aspiring stars" or "stars that directors would make great." This is the consensus of opinion of the majority of the showmen, especially those representing the bigger cities.

The phrase "all-star-cast" has lost its selling value, in the opinion of a great many. Several, giving an interpretation of it which they say is their public's, maintain that it is a substitute for no "star at all." In such cases little should be mentioned about the cast and the press sheet material should dwell upon the production.

In all, twenty-one showmen consider a "real" star and the production as the best news in their respective territories which cover the greater United States, as the publication of individual comments in this article reveals.

On the questions pertaining to the length of press sheet stories only five showmen, of the entire number who filled out the questionnaire, are unrestricted in their advocacy of longitude. The others come out emphatically for "shorts."

Differentiation of opinions as to press sheet "mileage" may, in itself, prove even an education to some of the industry's pioneers.

After carefully reading over the replies to these questions the writer could not help but divide the definition of press sheet story lengths into two classes—those gauged by the small town showman, and then the calculation of the city exhibitor.

The showman in a first class city figures a "short" is, at its maximum, a stick, which rarely exceeds twenty lines of type in the average newspaper. In some third class cities, exhibitors, according to their replies in the Principal Pictures' questionnaire, estimate a "short" at from 40 to 60 words.

The small town showmen are inclined to diverge in this definition. Their idea of the length of a "short" ranges from 50 to 300 and 500 words, according to their replies to the question on length.

Among exceptions to these classifications are the Blue Mouse Theatres which operate largely in western cities and which consider a "short" as including from 200 to 300 words. The other is by the Commerford Amusements, Pittsburgh, Pa. which is the only organization answering the questionnaire to go on record as disliking "shorts."

A rough estimate shows that about 25 of the 34 showmen who filed their replies can utilize feature stories for weekly papers and Saturday or Sunday editions of their daily

Demand More Short Stuff in Press Sheets

newspapers. Their opinion of the length of such features is based principally upon the worth of the feature or the angle which it hits. A few exhibitors can place three features a week in their newspapers. Others in cities, where there are more than one publication, want a different feature for each paper.

On the class of material for the film columns in newspapers these showmen are unanimous in their clamor for the elimination of "the bunk." Twenty-seven of them reply that they have shown some of the press sheets to the city editors in their territories. The opinion of the newspaper world, in general, of the average press sheet is that its creator and writer is "one of those necessary evils." If we are correct in our quotation of the typical reply one exhibitor reports he received. Many of those who have not approached the city desk say they will keep the press sheet away from the editor's "lamps" as long as they are physically capable.

A resume of the answers to the questions listed this week carries the message that the writer of a press sheet should possess not only a news sense but a showman's adaptability as well.

In the first place he should put himself in the chair of the newspaper city editor. In writing his "stuff" he should always bear in mind the news angle and "understandable English." An item worth a stick should be confined to a stick and not splurged out to fill a "hole," of a column or so.

Then he should assume the exhibitor's position. In some towns a jazzy style is essential. In others a conservative and dignified medium of expression is all-necessary.

Cities, as shown by these reports, have to rely upon space in news crammed dailies, and unless their theatre advertising is heavy they are fortunate to get so much as a stick "by" the linotyper's machine. That stick should tell the story and develop some "catchy" or plausibly novel incident about the featured part, if such is essayed by a "real star."

If you have an article, which your newspaper experience tells you is real news, run it as a special story but while writing it imagine you are on the staff of a big daily. Use that same judgment in deciding what is really worth while.

If the star is not of the first water, even though you may be desirous of promoting "him or her" to such position, realize that the showmen of the country are "wise" to such situations, as these answers prove. If you have such a "star," then reserve for that subject not over a column in your press sheet space.

As to the bulk of your remaining white space, turn your attention to the production. First of all consider the origin of your production. If it is the adaptation of a popular book by an author of established brilliance and color it is the book and the writer which should be featured. If the production is based upon an original story the production should occupy the center of the press sheet stage.

Directors and scenario writers and "regulars" of the east and lot as a whole should not be given much thought, since, with the exception of a meagre handful, they mean

nothing to the theatregoer, if you are to believe the facts presented to you in this article.

The reports show that in the small towns, particularly, there is room for feature length stories in some weekly papers and in the Saturday afternoon and Sunday editions of other papers in many of the smaller cities.

Although the cry is for "shorts" there are many interpretations of the lengths of such stories. To be on the safe side, however, it would be an accurate estimate to carry at least two feature stories in each press sheet, neither to exceed a newspaper column in length.

As to the "tastes" of various territories,

What is a "short" story in a press sheet? This interrogation appears in the Principal questionnaire, and it is defined in many of the comments by exhibitors. Some classify it as a newspaper "stick"; others calculate it to include anywhere from 30 to 500 words. It all depends upon the territory. Read over these comments and you will see that general approval will meet plenty of paragraph items and an abundance of stories not exceeding four reasonable paragraphs. That, in a few lines, seems to be the most suitable definition of "shorts" from the American theatre owners as a whole.

have one review pepped up and the other in your best Old English. The same should apply to advance readers and features.

As to the "shorts," reach the happy medium with your exhibitor customers by having at least one column devoted to "stick" items and range the rest from two to five paragraphs.

Moving Picture World publishes exclusively some of the best replies to the seven questions forming the basis of this week's story in the succeeding columns. The name and address of each showman is given and then his replies to the questions in their respective order follow.

In order to make the answers and their position as clear as possible the questions, as published in the lead, are republished as follows:

"Would you emphasize star, production, or both?"

"Which do you consider of greatest news value in your territory, the star or state or production?"

"Do you favor long articles in the press sheet?"

"Will your Sunday newspaper or your Saturday afternoon publications use articles of this type? If so, how many?"

"Do you favor short articles? If so, of what length?"

"Have your motion picture editors commented to you on press sheets? If so, and you care to summarize comments, will you please do so?"

"What style of material do you desire in supplying articles of value for the motion picture columns of your newspapers? Of what length should these articles be?"

Russell Brown, Eugene Greater Theatre Company, Eugene, Ore.: "Both—The star is a drawing star, the production is by a drawing author. Naturally the star or stars have more year-round news value, depending on popularity of past performance—Personally have not found them readily placed—Only by holding out something else can make the grade—One! We change twice a week, so use 'edited' stories—Yes, to the point usually beats the long route—Around six inches, single column—Have requested shorter stories—The length of stories regulates number placed. With limited space, changing twice a week, we try to place stories on both features and one or two advance notices for next week—Advance and review stories—Six to eight inches."

H. Barnes, Rialto Theatre, Burlington: "Depends on star and production—Depends on star and production—No! No! No! Worthless—No—Yes—4 or 5 inches—Yes—Their newspaper copy is too evident as to what it is. Public cares nothing about company who makes pictures, minor players, and director, outside of a half a dozen in the business—Very little—The truth and nothing but the truth—From 2 to 8 inches."

Vic Gauntlett, Blue Mouse Theatres, Seattle, Tacoma, Portland: "About fifty-fifty—It all depends on the picture. If the picture is big enough, production. If not, stars—No—Not very often—One—Absolutely—200 to 300 words—Plenty—Merely stating that the average stories are not of the newspaper style—Commenting on premiere and newspaper criticism—300 words."

John Hart, Jr., National Theatre, Richmond, Va.: "Production (unless an outstanding achievement by the artist)—The production by all means. 'All star casts' have lost their novelty—Not over one or two (readers are of far more value to us)—Yes, advance notices once a week of each production, with photos of stars or 'stills'—Readers every day; long advance article once each week—By all means—6 inches, news set, rarely more—No—Stories with angles which may be applied locally; well written, conservative articles, well retouched 'stills'—Rarely over half a column."

A. F. Dagon, Gaiety, Princess, Vaudeville, Springfield, Ill.: "Both—Both are necessary—No. No article over 6 inches in length—Yes—No set number—Yes—blank—blank—blank—blank—Not too long. Half a column."

Morris Rosenthal, Majestic Theatre, Bridgeport, Conn.: "Both—Depends on how big the star is at the box office; sometimes production when taken from well known book—Very few—Seldom—blank—Yes—3 to 4 paragraphs—No—blank—Human interest and original (No bunk) or dog stories—Short."

Harry Spiegel, press representative, Comerford Amusement Company, Scranton, Pa.: "Both—Stars—Yes—Yes—Two of them—No—No—Yes—They all say it's the same thing

December 13, 1924

MOVING PICTURE WORLD

609

Want Even Break for Star and Production

day in, day out, nothing spectacular—Live stuff—About 50 lines."

Milton D. Crandall, director of advertising and publicity for Rowland and Clark Theatres, Pittsburgh, Pa.: "Both—I don't remember—Cory Dolan—No—No—blank—Yes—One-quarter column—Yes, unfavorably—Not suitable for large city newspapers—Stories of news value—Short and snappy."

G. E. Brown, manager of Imperial Theatre, Charlotte, N. C.: "Star where big, story where big; both if necessary—Stars, generally speaking, where big; otherwise production—No—What type? Long? No—Yes—4 to 8 inches, 7 pt., not leaded—No—I was a motion picture and dramatic editor for five years. Now six years in the picture business. Most press stories pure bunk, fakes. Give us straight outline of story and star's part for advance. Good, conservative reviews about 5 or 6 inches long and a few short feature stories with ample one-column cuts and a few D. C. Cuts larger generally not used except in tank towns. Make screen of mats 35 so cuts won't smear and don't try to put whole mob scene in one or two column cuts. Cut out so many mats and furnish those shown—Interesting features, best in connection with the picture—For small towns half a column, for cities 5 to 10 inches."

George E. Guise, Miles Circuit of Detroit Theatres, Detroit, Mich.: "Both—Choice depends on star's name and whether item has any real news value—One or two, should not repeat story of picture in these—Yes—Only one in each paper—Yes—From one to four or five paragraphs—No—blank—Good, well-written, newsy items—Some one-half column, plenty of shorts."

E. Beatty, Butterfield Circuit, Detroit, Mich.: "If the production merited emphasis, yes. If not, and the star gives an unusual performance, would feature the star; or both, as may be warranted—Both have their values. The producers' judgment will generally serve as we all know good star value and good production value—No: Short, cleverly written articles—In most cases—One or two—Yes—Ten or fifteen column, single, lines (10 or 15)—Yes, several times—Practically the same as this questionnaire. As far as the press sheets go, I do not think many kicks can be registered. My only fault with the ad service from exchanges is that it is almost impossible to get the display advertising mats that are shown in the press sheets. I really believe most trouble found is due to this. We operate about thirty houses and close contact with the managers would indicate this to be our only trouble—Articles such as indicate in No. 14 or intelligent stories. Not a lot of gush about milk baths, etc.—Not over half column and written so can be used in sections."

Harry Castle, Palace Theatre, Tulsa, Okla.: "Both—Stars—No—Sundays—Blank—Blank—Blank—Blank—Any—Blank."

A. S. Wieder, Rivoli Theatre, Portland, Ore.: "Both—Both—No—No—Blank—Absolutely—Three to five inches—Yes—The consensus of opinion is that there is too much junk, and, to be frank, some producing companies can save a lot of money by not wasting so much time, paper, etc.—Blank—Five inches (maximum)."

Sayre, Greater Theatres, Seattle, Wash.: "Star, if a good one; that means money—Stars: A good star in a poor picture will outdraw a good picture with an unknown cast—No—Short stuff, yes—Blank—Yes—Two or three sticks—No—Blank—Human interest stories—Short, two or three paragraphs."

Earle F. Dorsey, Loew's Palace and Columbia Theatres, Washington, D. C.: "Depends entirely on the show—Circumstances govern entirely; 'The Sea Hawk' features Sabatini, 'A Sainted Devil' is Valentino, 'Chu-Chin-Chow' is all story—Yes, up to six hundred words; no longer except exceptional cases—Yes; from two hundred fifty to six hundred, habitually—One for each theatre—Yes—Forty to one hundred words, even one hundred fifty—Yes; they demand it to be turned 'into English'—Blank—Stuff of wide literary or technical interest, using the show you have as a case in point; should be somewhat abstract—Two hundred fifty to six hundred words."

If you have a "real star" play up that subject. "Near stars" and "would-be stars" and "stars that directors would make great" should be given little space. The average director, members of the cast and those on the lot are of such minor interest that their biographies should become a matter of ancient history. Except where the star is of exceptional drawing power, the "real star" and production should get an even break in your press sheet bold-face. That is the consensus of exhibitor opinion, according to the returns on Principal's questionnaire.

F. M. Hamburger, Circle Theatre, Portland, Ore.: "Star and title: We seldom use producer's name—Principally stars—No—Yes—One a week—Yes—Two to four-inch single column—No—Blank—Articles relating to the story of the picture—Not over four-inch one column."

George C. Greenlund, Rialto Theatre, Tacoma, Wash.: "Entirely dependent on importance of each and which you can sell—Such a question is hard to answer because each instance is different; it depends on which is the best merchandise—No, my newspapers will not use them—One-quarter column is the limit—Three is the limit—Yes—From three to five inches in length—No, they never see them—I find that the best results are obtained by taking what material I can use from press sheet and typing same into a short article. Why not put your press material out in this way? It would be received with open arms by many publicity men—Story of the production and location news—Not over one-fourth column."

Eller Metzger, Strand and Willard Theatres, Creston, Ia.: "If star is a star, emphasize him; otherwise, don't. Also play up production from points that appeal to en-

tertainment seeker—That depends entirely on the case in question. Meighan or Norma have news value, Susie Smith has not. A Saturday Evening Post story by a known author has news value, an unknown has no news value—No—Yes—I get some every day but I can't steal the whole page—Yes, short and pithy—Four-inch single, six-inch single, eight-inch single—No—Blank—Material that sells the picture. Patrons don't care what a star ate for breakfast or what size shoes she wears—One column by 6 inches, 8 pt., or one column by 10 inches, 8 pt."

W. H. Youngblood, Majestic and Edinella Theatres, Johnson City, Tenn.: "Production first—Fifty-fifty—No—No—Blank—Yes—Three hundred sixty to four hundred words—Yes—Blank—Constructive articles showing good side of lives of actors—About one column six or seven inches long."

R. J. Relf, Star Theatre, Decatur, Ia.: "Both, if stars are well enough known—Depends; certain stars are pullers. If not, production should be boosted—No—Have none—Blank—Yes—One-third to one-half column—No—Blank—Type of story, author, big scenes, cast—One-half column."

H. J. Campbell, Majestic Theatre, Hartford, Conn.: "Both—Star must be in production that has advertising value—No—Yes, to a certain extent—Usually run a column or two of short, snappy notes—Yes—it is hard to place stories that will not take up over an inch or two in this column—No—Blank—Notes of coming productions and incidents relating to cast, etc.—One to two inches in depth."

Reeves Espy, Skouras Brothers, St. Louis, Mo.: "Cut down the bunk and give the exhibitor a greater variety of displays, advertisements, cuts, illustrations for his programs, etc.—Blank—No—No—Blank—Blank—Blank—Never interested—Blank—Novel stills of women stars—No articles."

Nat L. Royster, Temple Theatre, Birmingham, Ala.: "Both—Production mostly—No—No—Blank—Yes—From three to six inches, one column—No—Blank—Interesting stories of author and story—Three to six inches, one column."

Charles M. Pincus, Imperial Theatre, San Francisco, Cal.: "On long run pictures, the production; program pictures, the star—This is long-run house, mostly productions, except possibly Valentino—No—No—Blank—Yes—One stick—Yes—The comment has been on the stereotype manner; they are all printed and made up. Never any ideas. Same stuff year in and out. Too many studio press agents write copy for the press sheets about some friend of theirs in the technical department, and write nonsensical stuff about the star's hobbies. Need more special stories and less editorial stuff. Suggest press sheets be made up for use in the key towns instead of the hick towns as now printed—Technical stories about production and star's life—Half column."

L. W. Brophy, Yale Theatre, Muskogee, Okla.: "I would say both; depends on production and star—I would ordinarily say the star—Never—They are usually glad to get it—There are three daily papers here and I would say two or three articles each on film page—I would say, single column, eight

Here It Is—In Their Own Language!

inches, reading each article—Occasionally—It usually depends on how much space they wanted to fill and their comments usually consisted of getting some cuts and stories to make their movie page attractive—Catchy articles in regard to picture or stars in it—Not too long; not over eight or ten inches, single column."

W. M. Smith, Riado Theatre, Tulsa, Okla.:—"If the star is a real star, you need nothing, but 'all star casts' would feature production—Outside of a few stars, production means more—No—Yes—One only—Blank—Blank—No—Blank—A story embracing everything about the cast and story in one article—About one column, seven inches."

W. A. Clark, Palace Theatre Bldg., Cincinnati, Ohio: "Both—Both can be used to advantage. If there is anything 'newy' about the star, carry it, but it should not be a lot of hokum that looks good to the ears and tickles their vanity but won't get past the editor's desk. Not here, anyway—Of fairly good size, but not too long—We have been using them for a long time in all papers—Time and conditions govern this, as well as the type of stories—Blank—Blank—I have always been careful to see that they get darn few of them. No, they have never commented on them—Blank."

David F. Perkins: "Real stars, but the production is most important for general purposes—Stars whose personalities are individual and who stand out command attention above production in 'news' stories—Short—Yes—Depends on my selling talk—Yes—About four sticks—Yes; don't like them; same old stuff—High rates of advertising space require more attention paid to the good small sized advertising, white space, eye-catching design, pretty selling talk in the one, two and three column cuts and adaptability to use in expansion of advertising, slugs of one column width, 10-line depth, 'midget' advertisements are invaluable to both large and small space users."

D. F. Shea, Tremont Theatre, Boston, Mass.: "Whatever the release merits—Stories having publicity are necessary—Two hundred to three hundred words—According to extent of advertising—Blank—Blank—Blank—Yes—Terrible, rotten, poor."

William H. Bauch, General Press Representative of Lytle Theatres: "Both—Some stars have news value; very few productions have—No—Blank—Yes—Five hundred words—No, they never see them—Every newspaper will use at least one advance story and one review or a good feature now and then; that's what a press book should have; all this sales hokum is all wet."

J. Victor Wilson, Robbins Theatrical Enterprises, Inc., Watertown, N. Y.: "Not near stars or artists producers want to make stars—Production, unless that happens to be weak, in which case the star should be played up. The 'All Star' phrase is also worked to death and usually means 'No Star'—No—No—Blank—Yes—From two to four sticks, unless it is a 'Special Story' with actual news value—We never show press sheets to newspaper men; they would unquestionably consider the average motion picture press agent a pretty poor example of editorial publicity man and one (providing he receives a salary for his

stuff) obtains money under false pretense—Blank."

Ben T. Hall, Elmira, N. Y.: "Both, but no long pedigrees of star—Star—By no means—Sunday paper accepts brief ones—Blank—Yes—Blank—Yes, on their inefficiency—Blank."

Raymond B. Jones, Publicity Director for Southern Enterprises, Dallas, Texas: "The trouble with press agents now is that they take up too much space with stories that interest on one. Picture and star are the things—Greatest news value in star oftener than on production. On production when it is a big picture and on star when it is a big star. Circumstances alter the cases—No. When using a long story you run the chance of having it all thrown away—No. They demand articles about three or four hundred words—None—Yes—Three to four hundred words—Motion picture editor of Dallas News is always crabbing about bad press books—Says that there is nothing in them that he wants to use."

M. L. Overman, Fort Armstrong Theatre, Rock Island, Ill.: "Emphasize both star and production. Stars count a great deal, especially in the smaller towns—The production,

A standard layout for press sheets, size and type of scene and advertising cuts, the merit of "catch lines" and the material appearance in general of the medium most necessary to put over the picture, will be told in the article in this series appearing in next week's issue of Moving Picture World. The happy medium in this respect is gleaned from answers to questions on this subject in the Principal questionnaire.

as far as the individual picture is concerned—No. The editors don't like them and we must satisfy the editor if we expect him to use the stuff we give him—Our newspapers will use good material any time—They use on the average of one item a day. Sennett stuff gets in oftener because their cuts and news stories have the greatest general appeal and are the best written—Yes, short articles are easier to get in—About one-fourth column with a nut to illustrate—Yes, Sennett, Universal, Famous and First National are the only press sheets they like. They generally rewrite material issued by other companies—The average press review or advance contains too many superlatives and too much about the producer and others who had a hand in the making of the picture. Outside of the cast no one cares who made the picture. Directors' names mean nothing unless he is known as a man who has made nothing but big productions. Cuts are generally crowded with credit lines which not only spoil the appearance of the cut but fill the ad with stuff no one cares to read. The same space should be filled with lines about the production. There are too many mediocre artists in the publicity departments. We have our own artist draw our ads for

us whenever we run across poor art work in the regular material. But many exhibitors have no artist of their own who is capable of turning out good material."

Ludy Brown, Palace and Amuse-U Theatres, Muscatine, Ia.: "Both—Stars that are real favorites okay, but few; production best. Would suggest the theatre showing dates be placed at bottom of reader instead of the very beginning—Short and to the point—No—Blank—Yes—1x3 and 1x5—No—Blank."

E. W. Berg, D. F. R. Enterprises, Wichita Falls, Texas: "If no star, emphasize picture; if star, both, but picture first—The stars are popular but must have stories; where good star and good story, picture usually knock-out. However, few stars are good drawing power—Not over one or two; must should be short and meaty—Our papers will use occasionally stories of not over one column—One each Sunday for each house—Yes—From forty to sixty lines—They do not comment, they look upon the publicity men as a necessary evil—Blank."

Barry Burke, Palace Theatre, Fort Worth, Texas: "Chiefly star; sometimes director and producer—Star—No, medium, but 'meaty'—Yes—One Sunday and two midweek—Yes, if 'meaty'—Blank—Yes—More about the story without divulging the plot too much, and less about 'Billy Blank,' star of 'So and So,' was locked up in jail all night, mistaken for someone, or the coat worn by Billy Blank came from generations back. They do not care about the 'props' that go to make up a picture; they want an idea (without telling the story) as to whether they care to spend their time and money in seeing the picture."

D. J. O'Brien, Mirror Theatre, Manchester, N. H.: "Both—Stars—No—If room on Saturday—One or two—Yes—Five hundred words—No—Blank."

Ralph Thomas Kettinger, General Representative for Jones, Linick and Schaefer Theatres, Chicago, Ill.: "Both. Also shorts regarding individual members of cast—The supporting cast as well as the star and author. This item can be localized—Only the interviews—Yes, if written in an interesting and newy manner—One or two a week—Plenty of them—Never over a stick—Yes—Press sheets should never be sent to editors; should be sent direct to press agent, who will use experience in distributing proper style of stuff to individual newspapers."

Ed. C. Cordts, Bijou Liberty Theatre, Greenville, S. C.: "Both—Both—No—Yes—One or two—Yes—One-fourth column—Yes—Blank."

B. Aronson, Raleigh, N. C.: "Both—Stars seem to have the preference here—No—Yes—One each week—Yes—One column, six to ten inches—No—Blank."

Harry W. Crull: "I would emphasize production—Anything having general news value, whether it be concerning star or production—No—No—No—Blank—Most emphatically—Short paragraphs, not more than a stickful each—Very frequently—They would be glad to get real, honest to goodness news and not the same gush that generally reaches their desks."

John A. Schwalm, Riado Theatre, Hamilton, Ohio: "Both—The production is gradually supplanting the stars—No—Yes—One
(Continued on page 612)

February 23, 1924

Page 29

There Are Ballyhoos and Ballyhoos

The Successful Ballyhoo Emphasizes the Theme or Atmosphere of the Picture so That the Public is Attracted and Pleased

By IRVING M. LESSER

Vice President and Eastern Representative of Principal Pictures Corporation

BARNUM said that the public likes to be fooled. He was right—in his day. The probabilities are that if Phineas T. Barnum, greatest showman of all time, were alive to-day he would say, "The public likes to be amazed." And by "amazed" we do not mean shocked or disgusted. In Barnum's time the circus business was something new, the speaking stage revolved around Shakespeare—and there were no movies.

To-day the public seeks surcease from the cares of work and study, in so far as attending shows is concerned. The show business is an established fact. Motion pictures are an institution. The public knows them, therefore the public can't be fooled.

At the same time the public likes exploitation of the right kind. This liking is a trait of human nature that always has existed in history as far back as we know it. The Romans used ballyhoo parades to advertise their victories. Mardi gras is a huge ballyhoo. And, coming up to the present time, the biggest of ballyhoos takes place during political campaigns.

Now for motion picture ballyhoos. In the early days of our industry the average picture house looked like the front of a dime museum. With improvements in the cinema art came improvements in advertising. And then came the ballyhoo. At first it was like a child in a May party. It didn't know which way to turn in the bewildering gaudiness of its costuming. The public laughed at first, then it grew weary, and then the old-time ballyhoo was doomed.

Next came the ballyhoo with a purpose. This purpose was not only to attract the attention of the public but to deliver a truthful message. In other words, it aimed to draw the public into the picture house and then "produce the goods." This is the most effective form of ballyhoo.

In my own experience I can cite two different forms of exploitation, each with a definite purpose, which proved highly effective. The first was our campaign for Jackie Coogan in "Circus Days." What does the title of this picture suggest? The circus, with peanuts, popcorn, candy, wild animals,

brass bands—a big blast of thrills and fun. We ballyhoosed "Circus Days" in just that way. For any other production this form of ballyhoo would have seemed ridiculous, but in the case of "Circus Days" it brought laughter and people to the theatre.

Next we have Harold Bell Wright's "When a Man's a Man." Here is something dignified—the greatest living novelist, with a following of 50,000,000 people; one of his greatest novels transferred to the screen. The problem confronting Mr. Sol Lesser, Mr. Mike Rosenberg and myself, in discussing our campaign for "When a Man's a Man," was: Shall we emphasize the romance and adventure in this picture or shall we give precedence to this great author and his book?

It was unanimously decided to emphasize Harold Bell Wright and "When a Man's a Man." We did so, with much advertising, in trade and newspapers, and with street stunts that created a strong desire to see the picture, and at the same time added to the prestige of Harold Bell Wright. Take New York, for instance, where we had books five feet high, with men in them who walked up and down Broadway and even went to Fifth avenue. Any other exploitation that attracted so much attention would have met with disaster. But this was a great book by a great author. The crowd liked it.

Sol Lesser, an experienced showman, vice president of West Coast Theatres, Inc., will not tolerate exploitation that is not in keeping either with the

dignity or the frivolity—if such it be—of the production he owns.

The days of fooling the newspapers, of endangering human life, of playing an "April Fool's Day" joke on the public are over. And any exhibitor who pursues such tactics not only is cheating his own box office but is jeopardizing the good name of his house.

On the other hand there are many exhibitors who do not believe in the ballyhoo. They sit up, like disciples of Chesterfield who have never read his lordship's works and have a false idea of dignity, and solemnly proclaim that two three sheets in front of their theatres and polite announcements in hotel lobbies should bring the crowd.

Only recently I heard Sophie Irene Loeb make a speech in which she said, "If you want to wake people up to a thing you must constantly bring it before them. You cannot be passive; you must be active." And in that little speech lies the secret of the successfully conducted ballyhoo.

There are ballyhoos and ballyhoos. I recall one instance in which a "cave man" picture was being shown in a small town. The exhibitor rigged up a "float" showing a negro wearing only a loin cloth, standing, spear in hand, over half a dozen prostrate children. Here was the idea of killing without cause. What that float did for the exhibitor was to kill a perfectly good picture. How much more effective it would have been had he organized a parade of "prehistoric" men, women and children wearing the skins of wild animals and bearing banners announcing the show.

Another exhibitor upstate "exploited" a picture filled with home and heart interest by taking a scene from one of the stills and making a street ballyhoo of it. This consisted of a miserable-looking wife with hand cuffs on her wrists being forced through the street by her husband, who wore a top hat and spats. And then he wondered why his picture failed. The simple reason was that he had not struck the keynote of the play.

It is only by taking the theme of the picture or its biggest surroundings and emphasizing them that the ballyhoo meets with success.



WALKING BOOK BALLYHOO

When the Principal Pictures feature played New York's Cameo these animated books caused a great interest on the steps of the New York Public Library.



ALL HAIL! THE BALLY BALLYHOO

Barnum's Heritage to the Modern Showman

HIP HIP, HOORAY. A line of kiddies, youths, and grown-ups feel their spirits rise to the lure of the circus as a donkey saunters down the streets of Nashville, Tenn.

On the animal's back is seated a figure which compels attention. And why wouldn't she. For she is easy, oh so easy, on the eyes. She is a clever characterization of the principal in Paramount's "Spanish Dancer," playing Loew's Vendome Theatre, a fact which is unmistakably communicated to those who follow her about. Result—that night at the showhouse, a pressing eager mob, with each one trying to make sure of getting a ticket before the S. R. O. sign is put up.

So much for the street ballyhoo, with its magnetic quality for turning

onlookers into patrons. But now for the kind used in the upper strata of society.

When the New York Mozart Society gave a benefit affair at the Astor Hotel, the proceeds to go to the East Side Clinic, one of the events on the entertainment program was a pageant number. And in this number Harry Orniston of the Universal publicity forces was on the job when he provided little June Mirken of Brooklyn, who impersonated Baby Peggy as the "Darling of



BALLYHOOING motion pictures within New York's exclusive social set is something at least bordering upon the extraordinary. Here you see Baby Peggy getting the benefit of the publicity at a function held recently at the pretentious Hotel Astor.

New York," with the enlarged photograph of the baby star.

High society showed its enthusiasm for the ballyhoo by giving the little performer the ovation of her life.

THIS hustled automobile driven about the streets of Asheville, N. C., aroused no little interest when it ballyhooed Metro's feature picture, playing at the Imperial Theatre. "Pleasure Mad" is a Barker production.



THIS walking book ballyhoo gave folks a striking eyeful when it sauntered up and down the neighborhood of the Brooklyn Mark Strand, at which place Warner's "Main Street" was showing. Tickets sold pronto.

Needless to say, more than one person in the audience expressed a 92 karat desire to see the film which the ballyhoo portrayed.

In Asheville, N. C., the attention of folks was brought to bear with profitable results, to the wrecked-auto ballyhoo, when Metro's "Pleasure Mad" played the Imperial Theatre of that city. A Fordson tractor drawing the float served to arouse keen interest in the announcement of the showing at the picture house.

The bally ballyhoo bally'd a striking eyeful, and incidentally inflated the coffers at the Mark Strand, Brooklyn, N. Y., when a walking book paraded up and down street, announcing the showing of Warner's "Main Street" at the theatre.



Page 50

Exhibitors Trade Review

USE A BATHING SUIT LOBBY BALLY

"Olympic Mermaids" Offer Tie-Up Possibilities With Athletic Societies

Because the Olympic matches are to be held soon and because great care was exercised in the filming of this—it is a Big Little Feature and can be exploited.



Ballyhooing Your Short Subjects

SHORT SUBJECTS furnish material in plenty for ballyhoo with snap and freshness because they are condensed, novel, and have many original ideas. A feature gets its best advertising by word of mouth—the theme is often too complicated to put over by a ballyhoo. Not so your short subject. Gagmen work constantly, filling a two-reeler with original twists. Use those gags and exaggerated types of comedians and stop racking your brain, thinking of ways to exploit your features.

TAKE the comedy on your right. Why not have a man go through the streets with a bulge on the side of his face—tied up with a rag just as the last picture shows. Without any sign he'll attract attention and arouse curiosity. Next time he makes his rounds he can wear a sign "It's coming out tonight at the _____ Theatre." Another ballyhoo idea: Get your motorcycle dealer to loan you one with a side-car (it will be advertising for him too); rig up cardboard wings and propellers; the man can do stunt driving, lifting the front wheels as though he were trying to take off; a sign can read: "If you don't believe it can be done come around to the _____ Theatre tonight and see for yourself."

THE tie-up is with your local high-schools and if you are in a university town the college, of course. Through your mail campaign you can tell them they can get some new pointers on the game in watching the Castoria Eleven in "The Half Back of Notre Dame." Another tie-up is suggested by the use of a melon in the film. Tie-up with the fruit stores using a sign reading something like this: "See what happens when a melon is substituted for a football."

THE Grantland Rice "Spotlight" on the left will appeal to all types of audiences. His sport columns are syndicated and familiar to all the men. The women can be appealed to because the whole picture is about women in training for the Olympic matches. If you are in a town near a beach, so much the better. You can promise your patrons that they'll learn more about swimming strokes, from these under-water pictures, than they could learn in a whole year at a school.

TIE-UP with lobby ballyhoos of borrowed wax figures, dressed in bathing costumes—and at the department stores where bathing attire is now being shown for summer resort wear.

A COMEDY REAL EASY TO BALLYHOO

The Stills of Pathe's Comedy "Half Back of Notre Dame" Suggest "Live" Tie-Ups

When you see this Pathe comedy at your exchange almost every inch of the film will suggest ballyhoos—the most novel ideas are presented to you in the text.



February 23, 1924

Page 53

SHOWMANSHIP

The Exploiting Urge—Its Ills and Its Benefits

*The 'One-Born-Every-Minute' Man is Being Supplanted by the Showman
Who Strives for Real Lasting Patron Confidence*

By MICHAEL L. SIMMONS

THE only exploitation that is worthwhile—the only publicity that will bring you lasting profits—the only advertising that bespeaks success is that founded on absolute truth. Any other is unsound and with it you cannot last.

Truth cuts both ways—and an exhibitor must adopt an exploitation policy that will not wrongfully reflect on his theatre reputation.

First of all—put your house in order. See that you are doing everything in your theatre along the best and most improved methods—everything may not be as you would most like it to be, for there may be a multitude of things you could desire—but be sure that your theatre is the very best you yourself can make it. Work as hard as you know how to make it so.

Then tell the people about it. The amusement seeking people are intelligent. Mark that. They are intelligent people. And the exhibitors have done wonders to make them so. Intelligent people will not submit to having anything put over on them. Always remember, you can only "get away with it" once.

Again, the amusement seeking people are eminently fair, if only they know the true facts. Sometimes they are a bit slow in arriving at a decision, but in the long run, if an exhibitor proves through his exploitation that he is telling them the truth in everything he says about his theatre and his productions to get them to his playhouse, he can always be assured a true representation from his community for the type of product he presents.

The fundamental purpose underlying any policy of exploitation is to induce the people to believe in the sincerity and honesty of your organization—your theatre.

When you gain the complete confidence of the whole people of your town, fifty per-cent of your troubles are over.

Exploitation in its ultimate sense means the actual relationship of our theatres to the people—and that relationship involves far more than saying—it involves doing. Therefore, don't simply say something, do it. Render the best possible service.

It doesn't cost money to be courteous. It doesn't cost you a cent to insist upon having your ticket seller smile and say, "thank you" when she takes your patrons' money, even before they see your product.

It doesn't cost you much more to have a clean theatre, clean attaches, clean everything.

It doesn't cost money to give serious and thorough attention to complaints.

It doesn't cost money to present a genial, well-met personal attitude towards your patrons. Meet them with a smile and send them away happy, is always a good slogan to remember.

It doesn't cost money to co-operate with

merchants in exploiting big pictures.

It doesn't cost money to call on your newspaper friends every so often and have a personal chat with them—when they are not too busy.

If people feel that your real spirit is one of the worth-while kind—instead of being hard-boiled, harsh, indifferent, or irresponsible to their desires and wishes, they will

or publicity can be decided upon as the best. One may prefer newspapers, another bill boards, another window displays, another the presentation while another may think lobby display, and so on down the list. They are all good. Use each and every one of them in their proper proportion for your specific community. But whatever you do—be careful that you have analyzed your situation properly and proven to yourself that what you do is helping you and your theatre.

Lobbyology

The All-Important Thing

The all-important thing in building theatre patronage—that patronage which is permanent and profitable—is exploitation.

Exploitation that gains the complete confidence of the whole of your community; clean, honest, justifiable exploitation in your lobby, your newspaper advertising and publicity.

This is the only kind of exploitation advocated and the accompanying article tells how the showman can afford to maintain no other kind.

Here is a red-hot subject and the sparks which fly quiver with interest and constructive purpose.

help you on to bigger success. It is a real blunder for a theatremen to assume an attitude of complacency and satisfaction with the conditions as they exist. The public likes live-wires and congeniality.

DON'T let your public take everything for granted. Keep everlastingly after them. It is absolutely impossible to speak to enough people by word of mouth—so talk in printer's ink. Run policy advertisements about your theatre regularly—tell them the truth about your establishment in an interesting and attractive way. Make them want to come to your house, because it is beautiful, because it is comfortable, because it is their amusement center of their community and because you do present the best productions obtainable. Always be natural. Always be human.

No one form of advertising, exploitation

HERE is the best rule to keep in mind when you are planning exploitation. Will it bring the people to my theatre? I say to the theatre. After they get there, your house attractiveness should bring them inside. First of all get them to the theatre.

To better prove this idea, allow me to choose what is among the best exploitation ideas of the past year. It was a contest idea and not much different from the average contest, except, however, that it brought people directly to the theatre, after which they went inside and the box-office record of the theatre was smashed.

J. F. Clancy, manager of the Poli Theatre at Hartford, Conn., pulled it. Here is what he did. He was to play Mary Pickford in "Pollyanna" during a school holiday week, and his best bet was to interest school children. "Pollyanna" lent itself wonderfully for the purpose. He had drawn up a picture of Miss Pickford in the character she played in the production, printed it on a piece of paper with rules and regulations for the contest, giving three prizes of \$25, \$15 and \$10 for the first three winners.

He secured the permission of the school board to hold the contest among the school children in which school rooms they taught drawing. The child who could draw the best Mary Pickford Pollyanna sketch was to get the prize. However, every school teacher chose the five best from her particular room. The principal of the school building chose the ten best from those the teachers had picked and then a committee of citizens picked the three best from the choice of the school principals.

But that's where most contests end. Not so with Clancy's. He had every teacher from every school room send all the drawings to his office and he had them mounted on separate cards for his lobby display. And this is what it did.

Every child that had drawn a sketch was so anxious to have its mother and father, sister and brother, aunt and uncle see how much better she could draw than Mary, Ellen or Jane, Tom, Dick or Harry, that the display in the Poli lobby was a sensation the whole week.

That's the best kind of exploitation. The kind that brings them directly to the theatre and the kind that pays best.

Page 54

Exhibitors Trade Review



THE FOOL PROOF 'DRIVIN' FOOL' BALLYHOO
This shows the writer in the badly mutilated car which ran through the streets of Pittsburgh for the whole week previous to the opening of Hodkinson's "The Drivin' Fool" at Rowland and Clarke's Regent and Blackstone Theatres. Wondering eyes constantly followed the entertaining ballyhoo.

BALLYHOO POSSIBILITIES GALORE IN COSMO'S 'GREAT WHITE WAY'

A RED-HOT boxing scrap. A fire in a concert hall. A horse race on a metropolitan track. And behind these spectacular incidents a story of love and conflict; move and counter move; of high purpose and villainy; a romantic and happy ending.

Sounds like a review. Well, in a way it is. But in this case, a review of the potent possibilities for high caliber publicity in this fascinating picture produced by Cosmopolitan and released through Goldwyn-Cosmopolitan.

Talking about the boxing incident, we are reminded of a float we once saw in a magnificent Liberty Loan parade. There was a long line of floats. Gorgeous, attractive, affairs. Battleships, gun carriages, diaphanous creatures in dancing pose, aeroplanes, monster floral pieces, war scenes, and many other interesting features.

Suddenly, from far down the line came a clanging bell and the sound of a great rattle of applause from the spectators lining the streets. We craned our necks and strained for a look and when we caught a glimpse of the object in question, we too commenced clapping enthusiastically. The float depicted a boxing ring set up with regulation posts and ropes, inside of which posed two contestants stripped in true pugilistic fashion.

Without a doubt this float was the most popular attraction of the whole parade. People kept running alongside it for blocks. And therein lies the moral of the tale.

The mere mention of the word boxing makes for immediate attention almost in any part of the country. America has established boxing traditions which are the envy of all mankind. The wise showman will use this fact as a basis for exploiting his picture, the ballyhoo float being simply a single suggestion from a long range of possibilities.

The horse race incident suggests an alluring bally in the form of a rider dressed up as a jockey riding through town, signs being draped on the flanks of the animal to show the name of the theatre and the attraction. Exploitation stunts of another kind are by no means lacking. Inside scenes of a newspaper office suggest tie-ups with local dailies. The fire in the concert hall gives an opportunity to hook-up with the fire department, and is also strong in ballyhoo possibilities, the essence of which needs very little imagination to conjure.

Last, but not least, there is the supreme

element of realism which has been achieved in the picture, and which offers many stepping stones for free newspaper publicity by virtue of the many prominent persons brought into the picture. Among these are, Tex Rickard, dean of American boxing promoters; Irvin Cobb, well known literary light; H. C. Wither, author of the story; Arthur Brisbane, editor extraordinary; Bugs Baer, jazz-lingo humorist; Damon Runyon; sporting editor of the New York American; E. Mason Hopper, director of the production, and many others.

TICKETS FOR USED PROGRAMS GIVE CHECK ON ADS

The management of the Five Points Theatre in Birmingham issues a Fortnightly Program in which the daily programs of the theatre are listed. The Five Points is a suburban picture house and distributes its programs from house to house in its own territory, and in order to see how much the programs are used one ticket is issued for every program turned in at the box office the day after it is no longer useful. This gives the theatre a check on this method of advertising.



SHOW-CARD BALLYHOO
This attracted wide attention to Universal's "A Chapter in Her Life," playing Joelson's Parthenon Theatre, Brooklyn, N. Y.

FIVE FOOT SHELF GOES BIG IN BROOKLYN

Inexpensive Street Display Turns Onlookers Into Patrons

AN exploitation stunt which was exceedingly attractive, and at the same time very inexpensive, proved to be a good business getter for "A Chapter in Her Life," at Joelson's Parthenon Theatre, Brooklyn, N. Y.

Murray Weiser is the enterprising showman in charge of this popular Ridgewood house. He has worked in close co-operation with the Universal forces on many pictures before this. He is one of the men who make real use of the many good exploitation stunts described in Universal pressbooks.

Weiser figured his neighborhood wanted something "strong" to wake them for "A Chapter in Her Life." Tickle the people with a "kick," he told Joe Weil, Universal exhibitor, and you get them coming.

Weil prepared the "Kick" in the form of a Five Foot Shelf of "Looks," as shown in the accompanying picture.

Two banners were painted. The first read: "Do You Recognize 'A Chapter in Her Life'?" Below this, Murray Weiser placed his shelf. On it were articles which represented chapters in a woman's life: a nursing bottle, a rag doll, school books, powder puff, high-heeled slippers and silk stockings, cigarettes, hooch and cocktail glass, a wedding ring and certificate, men's socks and darning material and last, another nursing bottle.

Below this was a banner reading: "No Woman Should Miss, Every Man Will Enjoy: 'A Chapter in Her Life'."

The entire display cost Weiser \$1.65. It drew crowds and became the "gossip" of the neighborhood. Weiser was immensely pleased with it and is recommending it for Joelson's other houses.

ARTISTIC LOBBY BRINGS 'EM IN

Manager Beckman of the Rights Theatre in Wenatchee, Wash., gave his theatre a very simple but immensely attractive lobby display for the showing of Cosmopolitan's "Unseeing Eyes," for its premiere in the Northwest, by the use of paintings of pine trees.

The ticket booth was enclosed in an imitation log-cabin, the logs of which were heavily encrusted with snow. Over each of the four doors were placed hearthboards, which served as a background for the display.



Newsboys and others who were guests of Cliff Lewis at the Strand, Syracuse, to see "The Sea Hawk," First National as told in his letter.

Lewis Posts Own "Sea Hawk" Bills

CLIFF LEWIS, Strand theatre, Syracuse, N. Y., one of The Theatre's most dependable contributors, writes:

"In checking over my files I find I have failed to report to you on one or two of our latest put-into-effect ideas. This one which I am sending you (there will be a good one next week) is by no means new or novel, but it was new to this city.

"It was the usual newsboy showing, with this thrown in. The boys were to write their reviews or criticisms of the picture and for the best sent in we gave prizes.

"The gang assembled in front of the newspaper office and marched about eight city blocks to the theatre. At the head of the crowd was a local boys' fife and drum corps. You will note the enormous amount of free publicity we got from this stunt. The photo which appeared in the paper, as you will see,

had only the announcement of the theatre.

"And now, who said 'publicity directors' didn't work? Huh, who said it? Two days before the State Fair in this city I hied myself forth and got several good locations for posting Strand paper. These locations were all on the road to the Fair Ground, the only road out of Syracuse which could be used.

"In order to get the paper out in time, I donned the old overalls and took the brush and, together with our bill poster, we put up about 200 sheets of paper. You should have seen the Strand at night after the fair.

"In case there should be any doubt as to my actually working, I used the trusty Graflex and caught me in the act."

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The pictures reproduced shows the newsboys on their way to the theatre and Mr. Lewis in the act of bill posting. (Maybe they do work, after all.)



Cliff Lewis' newsboy assistants exploiting "The Sea Hawk" for the Strand, Syracuse, by a march to the theatre, a stunt new to that city, he states.

Exhibitors Herald, November 14, 1924, p 47



How the Regent theatre, Saginaw, Mich., put over the Universal chapter play, "The Iron Man." Manager Cassin invited the News-Courier carriers to attend the showing of the first episode, after they paraded from the newspaper office to the theatre.

Who's the Most Popular Newsboy?

In connection with the Mobile News-Item, C. D. Haug of the Crown Theatre, Mobile, Ala., ran a "who's the most popular newsboy?" contest which greatly stimulated interest in Jackie Coogan and the Metro attraction, "Long Live the King." A prize of a \$20 Jackie Coogan suit was awarded the most popular "newsie," the next in the popularity line received \$10 in gold while the third was the recipient of five books of admission tickets to the Crown. The success of the stunt came from the publicity which was given the contest on all the front pages of the local papers.

* * *

Exhibitors Trade Review, January 19, 1924, p. 33



THE group of desperate characters shown here are plotting to steal some space in the Exhibitors Trade Review. In the center is Rockliffe Fellowes surrounded by Cissy Fitzgerald, Lon Young, William Beaudine and Raymond Hatton, all of whom appear in Warner Brothers forthcoming picture "Cornered."

Exhibitors Trade Review, June 21, 1924, p. 22

Supplementary Material
Miscellaneous

December 6, 1924

EXHIBITORS HERALD

37

Ince, Noted Producer, Dies

His Memory an Inspiration

Will H. Hays:

"With the passing of Thomas H. Ince, the motion picture industry loses a splendid exponent. Early sensing the importance of this new art, he gave himself to it completely. He set for himself high ideals and maintained them. He made fine pictures and inspired others to make them. Always he had for the motion picture the most genuine affection and respect, the finest confidence and optimism. He is gone too soon, but his memory is an inspiration for the highest endeavor in pictures."

Adolph Zukor:

"In the death of Thomas H. Ince the motion picture industry suffers a tremendous loss. A pioneer in the picture profession, Mr. Ince always was to be found in the front rank of those whose work spelled progress. Motion picture will miss him, but above all he will be missed by the large circle of men and women who were proud to call him their friend."

H. O. Schwalbe:

"In the death of Thomas H. Ince the world at large, and the motion industry in particular, has lost a man of sterling qualities, whose accomplishments have been outside, and who seemed to be destined to rise to even greater things in the future. He was a leader of the old guard, who came into the industry during its formative period, and through the creative force of his genius, the exceptional fertility of his imagination and the strength of his character helped to an immeasurable degree in developing motion pictures to what they are today. When the time comes to estimate the contributions to motion pictures by the man who started at the beginning and made the development of the art their life's work, I feel that the name of Thomas H. Ince will stand second to none."

A. Kessel:

"The sad news of the demise of Thomas H. Ince was received at the office of Kessel and Bauman as a sad blow, not only because of the loss to the trade of a great artist, but the loss of a great associate and co-worker of the early days of the picture business. In 1911, Tom Ince, after a conference at our office, left New York for his first picture trip to the Coast to direct *Key-Boy* pictures, a New York Motion Picture Corporation release. The industry has lost a man of which it could well be proud."

Marcus Loew:

"The death of Thomas H. Ince's death leaves me at a loss for words. It is almost unbelievable that the man who has meant so much to motion pictures has been taken from us at a time when his career was reaching new heights and the future held nothing but promise of greater things."

Joseph Schenck:

"Thomas H. Ince's death comes as a staggering blow to all of us in the motion picture industry. His death means that the motion picture world has lost one of its staunchest pillars. Tom Ince was beloved by thousands. He had, perhaps, more friends than any other man in the motion picture industry, for he started in at the bottom, fought his way to the top, and retained every friendship he made on the way."

M. J. O'Toole:

"The death of Thomas H. Ince takes away from our business one of its most gifted of creative workers. Just in the prime of life his great career was cut short and the wonderful plans he laid with such care and precision, which would have given the world its best in the motion picture art, passed with him."

Carl Laemmle:

"Thomas H. Ince has been a credit to himself, he has been a credit to the industry, he has been a credit to this country. It has always been a gratification to me that I had a small share in his career and in shaping his destiny in that formative period when leaders were emerging from the ranks of the hopeful workers."

Untimely Death of Pioneer Mourned by Film Industry

Stricken Aboard Yacht—Private Funeral Held on Coast—Studio Activities Come to Standstill

By HARRY HAMMOND BEALL

LOS ANGELES, November 25.—Amidst the serene loveliness of widespread Hollywood cemetery, in a grave banked and flanked by a mountain of flowers, Thomas H. Ince, film pioneer, was quietly and solemnly laid to rest last Friday with burial rites of simple privacy—a privacy that made the interment all the more impressive to those who had known the genial producer in life.

Across the floral bedecked beauty of the cemetery's greensward, it seemed to the handful present as though the sinister hand of fate had struck down Mr. Ince in the most potential flowering of artistic manhood, and had written "Finis" to one of the most picturesque careers that ever had graced the motion picture world.

The burial amidst the scores upon scores of floral tributes that poured through the cemetery gates from practically every person of renown in the film industry followed simple services led by John Garrigues of the United Lodge of Theosophists. Grief stalked in their midst, for the hand of death had fallen so unexpectedly upon their beloved kin and comrade.

In the early hours of Wednesday morning, just as the sun was painting the Eastern sky with rosy glory, Mr. Ince yielded to the attack of angina pectoris that had stricken him while on a yachting trip at San Diego. He passed out quietly into the great beyond without a single fluttering of his spirit.

The fatal illness which called forth the soul of the famous discoverer of stars and promoter of unusual pictures had run less than two days. An automobile accident two years ago, coupled with a great strain of recent overwork, was believed to have been the forerunner of the malady, which made its first seizure with an attack of indigestion on Monday, following the famous victim's celebration of his forty-fourth birthday anniversary on Sunday.

In company with Dr. Daniel Carson Goodman, Mr. Ince was on his way home about 7 o'clock Monday morning when he first complained of feeling ill. The head of Cosmopolitan Productions assisted him to board the train for Los Angeles, but Mr. Ince grew so markedly worse that Dr. Goodman had him removed from the train at Del Mar and he was carried to the Stratford Inn, whence Mrs. Ince and a physician were summoned.

Mr. Ince improved so much on Tuesday that he was brought to his

sumptuous new home in Benedict Canyon, Beverly Hills, in a private car and ambulance during the night. However, he began to sicken, and one of the nurses attending him notified his wife. With their three sons, William (15), Thomas H., Jr. (11), and Richard (9), she hurried to his bedside. The end came about 5:30 o'clock.

News of Mr. Ince's unexpected passing created consternation at the big Ince studios in Culver City when word of his death was telephoned to E. B. Newman, business manager, and John Griffith Wray, production manager. All activities ceased at once, four companies dropping their artistic work to join in the mourning that hung like a pall over the studios until after the funeral had committed the loved chieftain's body to the repose of its last long sleep.

Besides his widow, formerly Elinor Kershaw, whom he married in 1907, and his three sons, Mr. Ince is survived by two brothers, Ralph and John, both directors at the Ince studios.

Although the funeral was private, the body rested in state for one hour on Friday morning, and during that time famous producers, directors and actors passed by the flower-covered casket.

Hundreds of telegrams of condolence from all parts of the world were received by the bereaved family.

Untimely Death of T. H. Ince

An Editorial excerpt from "New York Evening Journal"

"When a man of the ability and popularity of Thomas H. Ince is removed from any industry by the hand of death, there results a void which it is extremely difficult to fill. Mr. Ince passed away in the strength and vigor of accomplishment, when all the faculties are the keener and success is being most notably achieved. He was known either personally or by reputation to practically the entire nation, as his career as actor and motion picture director endeared him to all America."

Editor Scores Censor's View

“Oh, the hypocrisy of this whole censorship idea!

“Why not bar the music of Chopin? Were he living in Oklahoma today the Ku Klux Klan would drive him out of town for his immorality. Why not bar the writings of Edgar Allan Poe and Robert Burns? They were habitual drunkards.

“If you were to make a study of the private lives of many of the world's greatest geniuses, painters, poets, musicians, philosophers, whose thoughts and creations are the greatest adornments of civilization, it would make every hair of your head stand on end. Yet, supposing some hypocritical censor had suppressed their work because they killed or stole or drank or had a dozen irregular households — what would the world have gained?

Motion Picture News, February 2, 1924, p. 481

Exhibitor Reports Valuable To Producer, Says Hearst

Places Them Above Press Reviews Which He States
Are Only Theoretical—Declares Newspapers
Should Aid in Censorship Fight

(Special to Exhibitors Herald)

NEW YORK, February 5.—William Randolph Hearst, guest of honor at the Theatre Owners Chamber of Commerce luncheon last week, paid high tribute to the value of the "What the Picture Did For Me" department of EXHIBITORS HERALD. This popular department, which was conceived and inaugurated by this publication, and which has since been copied in some form or other by the other trade papers, was declared by Mr. Hearst to be of great value to producers in enabling them to judge what the public desires in the way of pictures.

Exhibitor Knows Public Demands, He Says

In speaking of these exhibitor reports the great publisher said:

"I am a regular and careful reader of the exhibitors reports which are published in the trade weeklies. No one is so well able to say what the public wants and what are popular successes as the exhibitor who comes in direct contact with the people. I am greatly interested in the criticisms published in the weekly publications on what the exhibitors have to say on the pictures.

"The value and interest of the criticisms published in the daily papers are largely theoretical. They are well written, entertaining and delightful and meant to be enjoyed, but they are based largely on theory, while the exhibitors' criticisms are based on actual returns. I, therefore, consider them the most valuable comments and guides published on pictures. I believe exhibitors and producers ought to come together often because the exhibitors can be of great help to the producers."



William Randolph Hearst

Mr. Hearst also spoke on the dangers of censorship and said that the newspapers should aid the motion picture men in fighting this evil. He said:

"I know that this is an exhibitors' luncheon pure and simple, but I see members of the press here and I would like to say just a word on this matter of censorship. It is far wider in its significance, I think, and I imagine you do, too, than merely an attempt to interfere with the fundamental rights of this particular motion picture industry.

Unconstitutional In Principle

"If it should be successful in this instance, if it should extend to other states, if it should become a recognized interference and an established evil, there is no reason at all why it should not be extended.

"It is unconstitutional in principle as it is applied to the motion picture industry as it would be to the press.

"There is no real reason why the constitutional guarantee that is now extended to the press should be respected if the thing once establishes itself throughout the Union as to its policy and principle.

"I think that you newspapermen are just as much interested in this situation as are these gentlemen in the moving picture business and that the newspapers ought to give whole-hearted support to these gentlemen in their fight against this obnoxious idea.

"I think that you should do this not only because of the justice of such action. You ought to give it for selfish reasons in addition, on account of the possible effect of the growth of this interference upon the expansion of the free press of the United States."

The occasion of Mr. Hearst's remarks was his first appearance at a meeting of a body of exhibitors, he having been invited to the regular weekly luncheon of the Theatre Owners Chamber of Commerce at the Hotel Astor. Among the other invited guests, several of whom spoke briefly were L. E. Chadwick, president of the Independent Motion Picture Producers and Distributors; Courtland Smith representing the Hays organization; Saul Rogers of the Fox organization and Harry Mackler representing the motion picture operators.

Mr. Hearst was presented to the gathering by President Charles L. O'Reilly, who in making the introduction, reversed the usual order of things and instead of introducing the guests to the assemblage, introduced the exhibitors to Mr. Hearst. In acknowledging the introduction Mr. Hearst said:

Can Learn From Exhibitor

"There is nothing I can tell you except how good I am as a producer and that you know already." After the laughter subsided Mr. Hearst continued: "I came here to listen and to learn, not to speak. There are a great many things I can learn from you. I take great pleasure in meeting you personally and I expect to derive much benefit in listening to what you have to say. I try to make my pictures for the public and no one is so near the public and so well able to say what the public likes and wants as the exhibitor. I don't believe in merely artistic success. I define the artistic success as something I like and no one else likes. What I want and what producers generally want are pictures that appeal to the public. We ought to come more often to the exhibitors and let them, because of their contact with the public, tell us just what that public wants."

William Brandt, president of the Motion Picture Theatre Owners of New York, paid a glowing tribute to Mr. Hearst for the consistent aid the Hearst newspapers had given the motion picture exhibitors dating from the time of the old store shows.

Newspaper Man Sees Merit of Short Subject

All is not lost, nor even hopeless, for a newspaper man, even a newspaper film reviewer has seen the merit of the short subject and informed his segment of the populace in glittering paragraphs.

Ted Taylor is the man. "Cinematters" is the name of his column. The paper is "The Los Angeles Record." He writes, in part, as follows, a recent issue carrying the article:

"A toast, my friends, to the Short Subject . . . spice of the movie.

"The Short Subject, marked by originality of idea and enthusiasm of production almost unknown among the over-emphasized features.

"Pictures such as Tolhurst's microscopic dramas of insect life; the short comedies of Keaton, Hamilton and 'Our Gang'—and those produced by Christie and Mack Sennett; the delightful whimsicalities of Felix the Cat and the little men who hop out of the inkwell; the wisecracks gleaned from the newspaper columns by the Literary Digest; the grotesque silhouettes of Tony Sarg; the clean-cut 'Fighting Blood' and 'Leather Pusher' series; the adventures in scenic beauty of Robert Bruce. . . . These have made picture houses fascinating despite much drawn-out drivel and cut-and-dried hokum.

"And, too, the news reel—proof that the language of the eye is more international than Esperanto or Volapuk, that people delight to lay cornerstones and hold parades in every language, that the beggar boy of India likes to stare into the lens as well as the gamin of Chicago, that the female of the Igorrote loves to smirk without clothes as much as the female of the U. S. does with them—in short, proving that the world is full of peoples, and that the peoples are all very much alike.

"Here is a capital-S Service closer to one hundred per cent than possibly Will Hays, Frank Crane or



Billie Dove, called "the most beautiful girl in the world" by Florenz Ziegfeld, took the job of "star reporter" for SCREENLAND this month, to "cover" the east coast. Her gentle, uncritical personality radiates from her budget of items. By the way, don't fail to see her in Wanderer of the Wasteland, the gorgeous picture in natural colors, about which Miss Dove wrote for August SCREENLAND.

Who wouldn't be a reporter? Billie doesn't look over-worked nor dissatisfied. And Valentino is wearing his million dollar smile as well as a new slave bracelet.



Screenland, September, 1924, p. 72



(LEFT) Jack Dempsey, Jack Sullivan, assistant director, Clyde De Vinna, cameraman, Jesse Robbins, director, the Dempsey unit.

Exhibitors Herald, May 24, 1924, p. 26



HEDDA HOPPER

and her Russian Wolf Hound as they appear in the Arrow production 'Gambling Wives.'

Exhibitors Trade Review, January 12, 1924, p. 17

Educational to Have New Humor Reel Tied Up with Newspapers

EDUCATIONAL FILM EXCHANGES, INC., announce the completion of arrangements covering the distribution of "The Fun Shop," a reel of humor, and newspaper tie-ups and co-operation already embracing nearly a hundred of the representative newspapers throughout the country.

The reel will consist of original humor written especially for the reel by nationally known humorists, column conductors, contributors and by the public. Such nationally known humorous writers as George S. Chappell, Percy Waxham, Hugh Wiley, A. C. M. Azoy, Jr., Dorothy DeJagers and others will be regular contributors to the reel and to the newspaper service.

The newspapers are contracted to take the column, also known as "The Fun Shop." The service will be daily except Sunday and will consist of from one-half to three-quarters of a column of humor. The material appearing in the newspapers will not appear in the motion picture, the humorous writings for which will be selected from the same unpublished and original material as is the newspaper column.

The newspaper tie-up consists in the presentation of the reel by the newspaper, and each reel will bear the name of the newspaper presenting it. In the newspaper humor column will appear a notice that the "Fun Shop" picture can be seen at local theatres.

The Fun Shop column will be released to newspapers on Monday, March 31, and the first reel will be released by Educational Film Exchanges, Inc., on April 20.

Among the representative newspapers already contracted for the service are the New York Evening World, Chicago Daily News, Kansas City Star, Detroit News, Washington Evening Star, Atlanta Constitution, Pittsburgh Gazette-Times, Denver Post, Dallas News, New Orleans Item, Memphis News-Scimitar, Louisville Post-Herald, Toronto Star, Cincinnati Enquirer, Birmingham Age-Herald, Buffalo Enquirer-Courier, and the Des Moines Register-Tribune. Practically all the newspapers will open a smashing news and editorial drive, employing the first page for their opening announcement.

A portion of the reel and of the newspaper column will be devoted to prizes offered by "The Fun Shop" and sponsored by the local newspapers, soliciting contributions from all

who see the picture or read the column. In addition to a regular scale for contributions, additional prizes for the best contributions will be awarded.

The reel and newspaper service will be published and edited by Maxson Foxhall Judell, who has been editing the "When Black is Read" column in over sixty theatre programs in New York, and editor of the department of humor for many newspaper and other publications.

The "Fun Shop" reel will be released at the rate of one every two weeks.

Finishes Sales Tour

Frank Whittle has just returned from an eight weeks' trip in the South and Middle West. Mr. Whittle, who represents the Lee-Bradford Corp., says the outlook for the future in the State right market is excellent. Mr. Whittle brought home with him contracts for Lee-Bradford Corp. Productions from nearly every point in the territory, that company announces.

COMING-FOR 1924 - 1925

8

SMASHING BOX-OFFICE TITLES

BRILLIANT ALL-STAR CASTS

COLUMBIA PICTURES

GEMS OF THE SCREEN

C.B.C. FILM SALES CORP.
1600 BROADWAY NEW YORK CITY

New Pathe Review Feature

“Prettiest Girl” Feature Being Produced; to Run in Chapter Form

Pathe announces the production of a feature for Pathe Review to be known as “The Prettiest Girl I Know” series.

This series of pictures will be run in chapter form in the screen magazine in keeping with the new policy established. The first story of “The Prettiest Girl” series was made with the aid of Coles Phillips, the illustrator, who even the sourest cynic must admit has a fairly good idea of a good-looking girl. The second of the series will be “Beauty on the Beach.”

Later sections of the feature will show Ned Weyburn, the celebrated Broadway stage director, with members of the fair sex whom he considers pretty.

In their entire form these subjects average about five hundred feet but are not run in that length at one time. Sections of the film run serially in the Pathe Review, much the same as a story in a magazine is carried over to the following issue.

Timely Films Inc.

Presents

Topics of the Day

Selected from the Press of the World
One Every Week

For five years the audiences of the nation have found laughter and information in this remarkable short reel.
Each week a great cartoonist puts trite truths into a series of humorous pictures.
The wit of the world is condensed into pithy paragraphs.
The success with which Topics of the Day has found its way on merit into every kind of theatre, proves its value to the exhibitor.

Pathe
Distributors

TOPICS OF THE DAY

Exhibitors Trade Review, August 16, 1924, p. 38

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- ¹ Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, McFarland & Company, Inc. Publishers Jefferson, North Carolina and London, 2009.
- ² James Colwell, *After the Ball: A Romance of Youth Today*, Illustrated with scenes from the photoplay *After the Ball*, as produced by Renco Film Company. From the widely popular song-story of the same name by Charles K. Harris. Published by The Times-Mirror Press, Los Angeles, CA. Scenario by James Colwell, 1924.
- ³ Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography* (Lanham, MD: Scarecrow Press, 1997).
- ⁴ Larry Langman, *A Guide to Silent Westerns*, Greenwood Press, Westport, Connecticut and London, 1992.
- ⁵ *The New York Times Film Reviews, 1913-1968*, in Six columns/1:5 Reviews. 6: Index, Volume One, 1913-1931, The New York Times & Arni Press, New York, 1970.
- ⁶ Douglas L. McCall, *Film Cartoons: A Guide to 20th Century American Animated Features and Shorts*, McFarland & Company, Inc. Publishers, Jefferson, North Carolina and London, 1998.
- ⁷ Larry Langman and Daniel Finn, *A Guide to American Silent Crime Films*, Bibliographies and Indexes in the Performing Arts, Number 15, Greenwood Press, Westport, Connecticut, London. 1994.
- ⁸ *Screenland*, a mid-range fan magazine. Ran from 1920 to 1952, at which point it changed its name to Screenland Plus TV-Land. Merged with Silver Screen in 1971 and ceased publication.
- ⁹ Michael Slade Shull, *Radicalism in American Silent Films, 1909-1929: A Filmography and History*, McFarland & Company, Inc. Publishers Jefferson, North Carolina and London, 2000.
- ¹⁰ Full review available at the *New York Times Film Reviews, 1913-1968*, p. 179 (January 24, 1924, 10-1).
- ¹¹ Michael Zmuda, *The Five Sedgwicks: Pioneers of Vaudeville, Film and Television*, McFarland & Company, Inc. Publishers, Jefferson, North Carolina, 2015.