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

Appendix 17
Annotated Bibliography 1925
Encoded Films 758 to 901

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The Amateur Detective (1925)
Newspaperman Reginald Van Bibber (Earle Foxe) plays at being an amateur detective. Not clear whether Van Bibber is identified as newspaperman or former newspaperman.

The Amateur Detective

1925 American comedy (Fox/2 reels) based on Richard Harding Davis's short story *The Amateur* and starring Earle Foxe as newspaperman who fancies himself an amateur detective. The film was publicized as the eighth episode in the *Adventures of Van Bibber* series. Robert P. Kerr directed.

Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography*, p. 14[1]

"The Amateur Detective"—Fox
Lots of Good Laughs

Type of production ..2 reel comedy

Here's one of the best of the Van Bibber series so far. There's more in this one of the Richard Harding Davis stories than in most of the others. Earle Fox, as an amateur sleuth, also does better work here. This time he's out to retrieve a famous painting of Napoleon and in order to live up to his reputation he has to find the painting and he's doubly anxious since winning the hand of the girl is another reason. Fox has a busy time of it chasing up the crooks who stole the painting. Some of his disguises are first rate and there's a good laugh and thrill in the bit where he tumbles out of a skyscraper and hangs on to a telephone wire until rescued. Eventually, of course, he gets the painting and the girl, too.

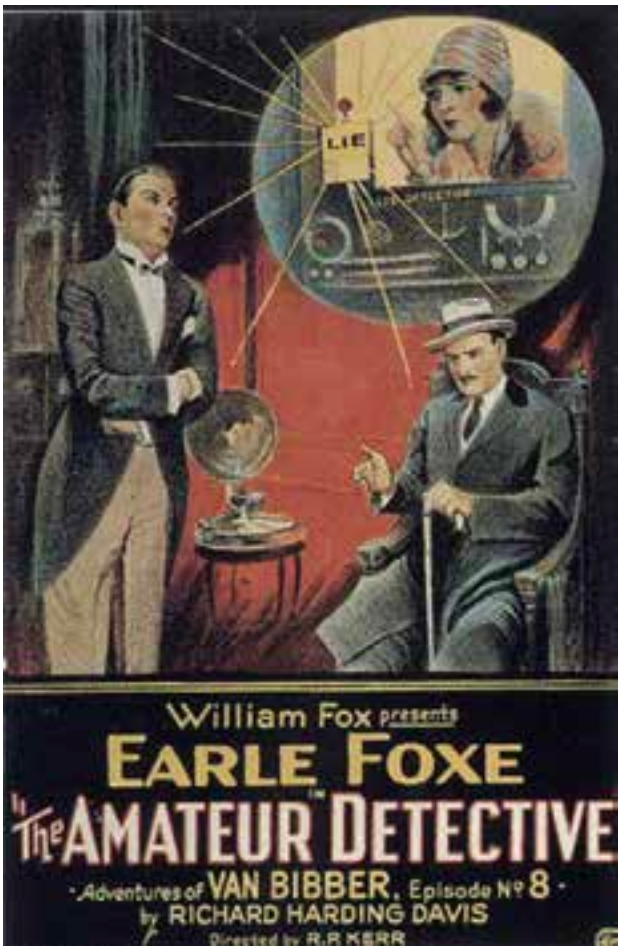
The Film Daily, March 15, 1925, p. 49

"The Amateur Detective"

(Fox—Series—Two Reels)

Fox's Van Bibber series based on stories by Richard Harding Davis concerning the adventure of this young society chap, reaches the eighth instalment in this issue in which "Van" appears as an amateur detective who does his work so well that he recovers a valuable painting even before its owner, the girl's father knows it is stolen. In seeking to make the recovery seem more difficult to impress the girl, he comes near loosing out, and has an encounter with the villain who knocks him out of a window. There is a good thrill scene here as he hangs on the telephone wire and phones for help. There is plenty of action, good snap and amusing comedy in this offering. While it is not quite so speedy as some of the earlier numbers, it is amusing and should please a majority of theatre patrons.—C. S. S.

Moving Picture World, March 28, 1925, p. 358



Status: Unknown
Unavailable for Viewing

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

Animated Hair Cartoons (1925)
Cartoonist-Caricaturist Sid Marcus, the celebrated cartoonist of the *New York Times* and *Life* magazine.

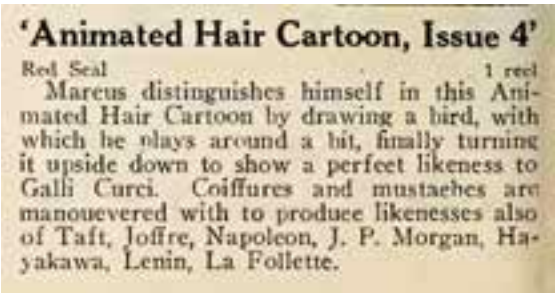
These cartoons were called "metamorphic caricatures" and grew out of a strand of hair. The cartoonist's hand is shown drawing a person with hair, then the cartoon manipulates the hair so that the face gradually turns into a recognizable celebrity. More than 50 short cartoons were produced and distributed by Red Seal, the Fleisher company make the name "Marcus" a familiar one to silent film audiences.

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 re-form 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*

"Hair Cartoons No. 3"
(Red Seal—One Reel)
This number of the series of hair cartoons drawn by Marcus shows Lord Astor, David Belasco, Clara Kimball Young, Billie Burke and Larry Semon. As is the usual style the characters are first drawn without resemblance to the original but through the manipulation of parts of hair the drawings are recognized. It's a clever stunt and should prove of interest to audiences.—HAROLD FLAVIN.

"Animated Hair Cartoon No. 4"
(Red Seal Picture—One Reel)
AGAIN Marcus demonstrates his skill with the pen and brush. The process is the same as used in the previous "Hair Cartoons." Parts of hair are used to transform the figure into different countenances. Subjects shown are W. H. Taft, General Joffre, Napoleon, J. P. Morgan, Sessue Hayakawa, Nickolai Lenin, La Follette and Galli Curci.—EDW. G. JOHNSTON

Motion Picture News, February 27, 1926, p. 1009


'Animated Hair Cartoon, Issue 4'
Red Seal 1 reel
Marcus distinguishes himself in this Animated Hair Cartoon by drawing a bird, with which he plays around a bit, finally turning it upside down to show a perfect likeness to Galli Curci. Coiffures and mustaches are manouevered with to produce likenesses also of Taft, Joffre, Napoleon, J. P. Morgan, Hayakawa, Lenin, La Follette.

Exhibitors Trade Review, February 13, 1926, p. 23

"Hair Cartoons"

(Red Seal—Novelty—300 feet each)

In Issue R. of this series of animated cartoons drawn by Cartoonist Marcus of the N. Y. Times, by his clever pen work and manipulation of hair he draws John McCormick, La Follette and finally a nightingale which he changes into a picture of Galli Curci. This one is especially appropriate for Music week. The subjects in issue UU include Samuel Gompers, Elsie Ferguson, Babe Ruth and King George. Both of these reels are fully up to the standard of the series, and the change from a Nightingale to Galli Curci is especially clever.—C. S. S.

Moving Picture World, March 28, 1925, p. 357

"Hair Cartoon, Issue 'T'"—Marcus —Red Seal

Always Interesting

Type of production....1 reel cartoon

Although the general style of Edwin Marcus' hair cartoons varies very little with each issue, they are entertaining and sufficiently interesting to merit a place on almost any program. For inauguration week, Marcus has chosen to rearrange the hair and whiskers of his drawings so as to reveal the likenesses of Chief Justice Taft, former Secretary of State Hughes, and the President.

The Film Daily, March 15, 1925, p. 49

"Hair Cartoon"

(Red Seal—Cartoon—300 Feet)

In accordance with the policy of issuing subjects especially suitable for certain occasions, Red Seal is offering Hair Cartoon "P" which is appropriate for the opening of the baseball season. This number contains animated cartoons drawn by Marcus in his characteristic style, showing John J. McGraw and Christy Matheson, also one of the celebrated author Bernard Shaw that is deftly changed into the high mogul of organized baseball, Judge Landis.—C. S. S.

Moving Picture World, April 11, 1925, p. 584

"Hair Cartoon"

(Red Seal—Cartoon—300 feet)

Cartoonist Marcus in Subject RR of these Red Seal "Hair Cartoon" novelties at first sketches three men with copious whiskers. By transferring the hair on the lower part of the face to the head Marcus succeeds in presenting unmistakable likenesses of Mayor John F. Hylan of New York, Gloria Swanson and Jackie Coogan. The pen and ink transformation is quite cleverly done and should be well received by most audiences. —T. W.

April 25, 1925, p. 798

"Hair Cartoon"

(Red Seal—Cartoon—300 feet)

This "Hair Cartoon" O O is made suitable by its creator, Cartoonist Marcus, for your program during Music Week. Marcus rearranges the hair and whiskers on three unknown head sketches to resemble Mendelssohn, Wagner and Lizst.—T. W.

Moving Picture World, May 2, 1925, p. 67

"Hair Cartoon"

(Red Seal—Cartoon—300 Feet)

Cartoonist Marcus, in Hair Cartoon K-K distributed by Red Seal, has fun, for which he apologizes to them, at the expense of his fellow cartoonists, by drawing cartoons which he deftly changes into familiar characters, including Outcault's "Buster Brown," Opper's "Happy Hooligan," Goldberg's "Mike and Ike" and Bud Fisher's "Mutt and Jeff." This should prove one of the most popular of the Hair Cartoons.—C. S. S.

May 16, 1925, p. 317

"Hair Cartoon"

Red Seal 300 feet

This is issue "X" of the "Hair Cartoons" drawn by Marcus of the New York *Times*. The transitions in this cartoon consist of the following: Elephant to Ox, Rat to Squirrel and Snake to Swan. This cartoon is also being released in conjunction with the circus season.

Exhibitors Trade Review, May 30, 1925, p. 46

"Hair Cartoon"

Red Seal 300 feet

In issue D of the Hair Cartoon series, drawn by Marcus of the *New York Times,* we have several original and clever transitions. The characters covered are Josephus Daniels, David Belasco, Mary Garden and Henry Ford. It was entirely fitting that the world (in) famous Flivver take its place underneath the drawing of the automobile king.

* * *

Exhibitors Trade Review, June 13, 1925, p. 55

"Hair Cartoon"

(Red Seal—Cartoon—300 feet)

Marcus performs his familiar stunt of drawing heads and by rearranging the hair changing them into well-known persons. The first is like an echo from the past, for it is Josephus Daniels, Secretary of the Navy under President Wilson. The other subjects include David Belasco, Mary Garden and Henry Ford with one of his flivvers.—C. S. S.

Moving Picture World, June 20, 1925, p. 861

"Hair Cartoon"—Marcus

Red Seal

Appropriate July 4 Reel

Type of production..half reel novelty

This is another appropriate reel for Independence Day. Marcus the artist changes the likeness of George Washington, the Father of his Country, to that of Uncle Sam. The reel also includes a drawing of Lafayette. Interesting, short and fitting.

The Film Daily, June 21, 1925, p. 32

"Hair Cartoon"

Red Seal 1 Reel

This Animated Hair Cartoon by Marcus, the well known cartoonist of the New York Times, has three famous characters of American history as its topic, in keeping with the Fourth of July. The men are George Washington Gen. Lafayette and Uncle Sam. The cartoon will do well on any program playing up the birth of American independence.

* * *

Exhibitors Trade Review, June 27, 1925, p. 62

"Hair Cartoon"

(Red Seal—Cartoon—300 Feet)

The newest issue of Marcus' Hair Cartoon distributed through Red Seal is a special for the Fourth of July. A sign calling attention to the fact that Independence Day is July 4 changes into a picture of Uncle Sam. This is different from Marcus' usual line of work. However, he gets back to his clever hair manipulation in drawing a cartoon of George Washington and then changing it into one of Uncle Sam. A timely and interesting number.—C. S. S.

Moving Picture World, July 4, 1925, p. 67

Status: Possibly exist
Unavailable for Viewing

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

Any Woman (1925)
Newspaper. Man reads a big story in *The Los Angeles Examiner* about a scandal involving the woman he loves but when he learns she was tricked into a compromising position, he marries her.

Ellen Linden returns home from finishing school and discovers that her father has lost his fortune; she is forced to find a job and becomes a secretary in the brokerage firm of Phillips and Rand. Both men are attracted to her: Phillips makes rough advances, and Rand flatters her. Ellen falls in love with Tom Galloway, inventor of a soft drink called 'Here's How" in which Ellen attempts to interest the brokers. Phillips later tricks Ellen into spending the night on Rand's yacht, but Mrs. Rand sees to it that Galloway leaves by boat for Hawaii. Ellen is reunited with Galloway on the high seas; Rand agrees to back Galloway's soft drink as his wedding present to the reconciled couple. *American Film Institute Catalog of Feature Films*

When Ellen Linden (Alice Terry) returns from finishing school, she discovers that her father has lost his fortune. Although she's less than thrilled at the prospect, she finds work in an office. Both her employers, James Rand (Lawson Butt) and Egbert Phillips (Henry Kolker), show their interest in her. Ellen only cares for Tom Galloway (Ernest Gillen), who is trying to promote a new soft drink. She attempts to interest her bosses in financing his endeavor, but when Rand discovers that the pair are romantically involved, he pulls his backing. Rand and Ellen team up for a treasure hunt (a fad popular in England during the mid-'20s in which the competitors compete with the help of scooters, old cars, old-fashioned bicycles, and just about anything else that moved). They are delayed and wind up being out until the early morning hours. Mrs. Rand (Margarita Fischer) is furious, as is Galloway. Galloway finally realizes that Ellen did nothing wrong and they are reunited. Rand decides it's a good idea to kiss up to his wife, and offers to back Galloway's soft drink as a wedding present to Ellen. Janiss Garza, *allmovie.com*
https://www.allmovie.com/movie/v83818

"'Any Woman' could have had a beginning almost anywhere equally as well as the place where it really begins. If it had not been for a soft drink called 'Here's How' and several hundred feet of a 'Fox and Hare' chase across country estates, there wouldn't have been much picture.

"An attempt was made apparently after the picture was completed, to save it by supplying clever subtitles. Maybe these titles will do the trick. They're mighty good.

"After the 'Any Woman' in the person of Alice Terry has been compromised by her employer, his wife files a bill for divorce, causing a big story in the front page of the newspaper (*Los Angeles Examiner,* by the way) and Alice is unjustly accused. But for no reason at all the wife

declares she doesn't wish any divorce. Her husband confides to Alice that she will be saved the disgrace of the scandal and Alice plights her troth to her young friend who promoted the launching of 'Here's How.'

"It is disregarded that the compromised girl has already suffered the consequences of 'scandal.' But that is just another of the little flaws that appear in the picture."

Exhibitors Herald, June 20, 1925, p. 48

Scenes from "Any Woman," a Paramount feature directed by Henry King.

Motion Picture News, June 6, 1925, p. 2767

ANY WOMAN

Paramount Photoplay. Adapted by Jules Furthman and Beatrice Van from the story by Arthur Somers Roche. Director Henry King. Length, 5,963 feet.

CAST AND SYNOPSIS

Ellen Linden	Alice Terry
Tom Galloway	Ernest Gillen
Mrs. Rand	Margarita Fischer
James Rand	Lawson Butt
Mrs. Galloway	Aggie Herring
William Linden	James Neil
Mrs. Phillips	De Sacia Mooers
Egbert Phillips	Henry Kolker

Ellen Linden, educated abroad, returns home to find her family ruined financially. Tom Galloway falls in love with her, as do both Rand and Phillips, married partners in the brokerage firm with which she secures work. Rand is honorable, but Phillips has other intentions. Because of the importunities of the latter Ellen endeavors to resign her job, but Rand insists that she remain, and that she take a rest at his country home. Phillips tricks her into visiting Rand's yacht with him, and there she is so compromised that Mrs. Rand obtains a divorce. Meantime Galloway has been successful in business, and on his way to propose to her is greeted by the scandal news in the papers. He writes wishing her happiness with Rand, and prepares to leave for Honolulu. As the boat is about to sail Ellen joins Galloway on board and they sail for their honeymoon.

JUST another picture. A trite theme, the usual heroine, the usual hero, the same old villain, the familiar form of conflict, established type of background identical with a hundred other films, the usual ending of triumphant virtue in a final clinch.

The only things that will bring them to your theatre for this one are the title, which presumably has box-office merit, and the name of the star, who has some personal following. Incidentally this is not an "Adolph Zukor and Jesse Lasky present" photoplay. It is a Robert Kane presentation and carries his name.

The usual glimpses of "society," expensive looking sets and fine scenic backgrounds are the principal assets of "Any Woman." In contrast are the shots showing Miss Terry as a hard working "stenog" who has a frightful time endeavoring to keep her employers' minds on their work during office hours. The aristocratic beauty of the heroine is more fitting to the gorgeous brilliancy which comes with much money well spent in decoration, than to drab atmosphere of filing cabinets and typewriters.

It is rather difficult to get up much sympathy for Tom Galloway, as this character is interpreted by Ernest Gillen. Tom just isn't the sort of chap who arouses much enthusiasm. And anyway he is away a good deal of the time raising money for the new soft drink he has evolved which is known as "Here's How."

Alice Terry is very beautiful as Ellen Linden, but she is not well cast in the part. She seemed less the helpless girl tossed roughly about by a cruel fate than a rather self-sufficient young woman who gets herself in a rather stupid jam and finds it difficult to extricate herself.

Lawson Butt, and Henry Kolker do well as the business partners who are both in love with the help, and James Neil does some effective work in the father role. The remainder of the cast is adequate to the slender requirements of the plot.

You can effect many tieups for this picture on the strength of the attractive title, and the exploitation of Miss Terry's name will further help receipts. But don't promise patrons whirlwind entertainment if you desire them to respect your judgment.

Exhibitors Trade Review, June 6, 1925, p. 48

Any Woman

(Paramount—Six Reels)

(Reviewed by Lawrence Reid)

AS original by Arthur Somers Roche serves as Henry King's latest production. While it offers nothing out of the ordinary in plot and characters it does seem as if the director could have brought out more entertainment values. It may be that he has produced so many spectacular films of late that it has become a task to put over one so simple and unpretentious. He has made it just moderately amusing when he could have spared it with real inventive humor. In other words he has apparently been guided toward making it unduly natural—with the result that it is slow and often dull.

The characters move about in languorous manner even when a moving situation confronts them, while the plot unwinds in a painfully laborious style. Such a simple little story certainly needed speed to cover up its thin outline. But the brakes are used throughout. There are several occasions when the scenes bid for generous laughs, but Mr. King has not brought them out with the proper emphasis. It isn't until the finish that it quickens up its action—and then the end comes too abruptly.

The plot tells of the pitfalls awaiting a modern young woman if she doesn't mind her step in following a business career. She has come from aristocratic circles but through her father's financial troubles she is compelled to go to work. So in taking employment in a brokerage office a net of scandal is woven around her because of the attention paid her by one of the married brokers. The situation is never developed. It is an exceedingly mild little affair which is finally adjusted when her fiance forgets his peevishness.

To get down to the few highlights. There is an interesting frolic when the guests of a house-party indulge in a race—using scooters, old-fashioned bicycles, old-fashioned autos and modern flivvers—and what not. But more could have been made in a comedy way from the episode. There are too many close-ups and not enough long shots here to show the runaway flivver, coasting down the hill. The players walk through their scenes and lack animation. It is as if they appreciated the lack pace of the action. The subtitles, however, are well written. "Any Woman" is just fair entertainment, which could have been real enjoyable had it been speeded up and more comedy injected into it.

THEME. Romantic drama revolving around pitfalls encountered by aristocratic girl compelled to go to work. She becomes involved in a near-scandal, but extricates herself.

PRODUCTION HIGHLIGHTS. The sincere acting by James Neill and Lawson Butt. The race between the guests of the house-party. The moment when leading characters are propelled into the ocean. The subtitles.

DIRECTION. Takes too much time in building his scenes—so much so—that action is retarded. Strives too hard for natural effects. Characterization well drawn.

EXPLOITATION ANGLES. Title lends itself well to a teaser campaign—which can be tied up with any store dealing in feminine apparel, cosmetics, etc. Also play up Henry King, who directed "The White Sister," "Romola."

DRAWING POWER. Should interest feminine patrons. Suitable for better class houses catering to high class clientele. Director and star should draw.

SUMMARY. This is just fair entertainment. It could have been a great deal better had it been produced with more comedy. There is a comedy flavor about the main situations, but the humor is never well emphasized.

THE CAST

Ellen Linden	Alice Terry
Tom Galloway	Ernest Gillen
Mrs. Rand	Margarita Fischer
James Rand	Lawson Butt
Mrs. Galloway	Aggie Herring
William Linden	James Neill
Mrs. Phillips	De Sacia Mooers
Egbert Phillips	Henry Kolker
Alice Cartwright	Thelma Morgan
Robert Cartwright	George Periolat
Agnes Young	Lucille Hutton
Jones	Arthur Hoyt

By Arthur Somers Roche. Scenario by Jules Furthman and Beatrice Van. Directed by Henry King.

SYNOPSIS. Society girl is forced to go to work when her father loses his money. Gets employment in broker's office and her beauty makes him responsive, though he is married. The youth who loves her is unaware that she is trying to aid him launch a new soft drink. She has a mild affair with the broker, but the complications are dissipated when the married people are reconciled.

Motion Picture News, June 13, 1925, p. 2967

"Any Woman"

Treasure Hunt and Clever Subtitles are Bright Spots in Henry King
Paramount
Reviewed by Epes W. Sargent

Although it figures only casually in the plot advancement, the Treasure Hunt, which has been an English craze for more than a year, is the chief feature of "Any Woman," adapted from a story by Arthur Somers Roche. The cross country chase in a variety of vehicles from archaic Fords to scooters give a reel of very lively and amusing action with much real comedy, but the idea is dropped as abruptly as it was worked up, and the story moves back to its threadbare theme and its almost inevitable climax.

Apart from the hunt and some unusually clever sub-titles, there is not much of novelty in the story as told on the screen, and an unusually good cast is almost thrown away on a loosely constructed and never gripping story in which the plot values are poorly estimated. There is but a single scene, almost entirely without action, to motive the love interest and to account for the change from disdain to love on the part of the heroine and so the interest is never fully gained.

The story may interest through the hunt, but it seems almost incredible that Henry King should have been responsible for such a colorless direction. Miss Terry is excellent in the leading role, but a minor actress could as easily have carried the part, and much the same holds good for the other members of the cast. They are given virtually no opportunity. The picture may get over nicely in the smaller houses, but it is far from measuring up to the King standard.

Cast

Eleen Linden.....Alice Terry
Tom Galloway.....Ernest Gillen
Mrs. Rand.....Margarita Fischer
James Rand.....Lawson Butt
Mrs. Galloway.....Aggie Herring
William Linden.....James Neil
Mrs. Phillips.....De Sacia Mooers
Egbert Phillips.....Henry Kolker
Alice Cartwright.....George Periolat
Agnes Young.....Lucille Hutton
Jones.....Arthur Hoyt
Lord Brackenridge.....Malcolm Denny

Story by Arthur Somers Roche.
Scenario by Jules Furthman and Beatrice Van.
Directed by Henry King.
Length, 5,963 feet.

Story

Ellen Linden, returning from a finishing school, finds that her father has lost his fortune. She is met at the station by Tom in a car decorated with gaudy advertising for "Here's How," a soft drink. She is disdainful of her surroundings, but rises to the emergency and obtains a position in an office. Her feelings toward Tom change, and she seeks to interest her employers in Tom's new drink. They promise financial backing but they are more interested in her. Both partners made advances, Egbert in cave man fashion and James in the more subtle attack of sending her to his summer home to make an inventory. When he overhears Tom telling Ellen that the new backing will enable them to marry, he withdraws his promise. In a treasure hunt, in which Ellen is Rand's partner, they are delayed and do not return home until early morning. Mrs. Rand threatens divorce and Tom breaks with Ellen, but realizes his error and Rand backs the soft drink company as a wedding present.

Moving Picture World, June 13, 1925, p. 763

Status: Possibly exist
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

Beggar on Horseback (1925)
Reporters are included in a composer's nightmare about his future wife.

Edward Everett Horton, Esther Ralston, Theodore Kosloff, Ethel Wales, Erwin Connell: and a magnificent chorus of butlers, typists, jurors, ushers, waiters, dancing masters, big business men, reporters, family relatives, and what-not.

Exhibitors Herald, May 16, 1925, p. 50ff

"THE Beggar on Horseback" closed its second week at Orchestra Hall, Chicago, Sunday where it played to good crowds. The Paramount picture holds closely to the play it was adapted from and it is a convincing testimonial to the ability of James Cruze, the director. Detail appeared in New Pictures department July 11 issue.

Exhibitors Herald, August 8, 1925, p. 61

Neil McRae, an impecunious composer of serious music, is forced to orchestrate jazz scores to make a living. Although he is in love with Cynthia, a lovely and equally impoverished painter, he gives in to the urging of Dr. Rice and proposes to Gladys Cady, a rich girl whom he instructs in music. She accepts. On the verge of psychological collapse, Neil is given medication and goes to sleep. He then has a nightmare in which the vulgarity of the Cady family is greatly magnified. When he awakens, Neil gratefully returns to Cynthia. *American Film Institute Catalog of Feature Films*

Exhibitors Herald, May 15, 1925, p. 50ff

Beggar on Horseback

Distributor: Paramount
Producer: Famous Players-Lasky
Length: 6,800 feet

DIRECTOR.....JAMES CRUZE
Authors.....George S. Kaufman and Mark Connelly
Adaptor.....Walter Woods

PLAYERS

Neil McRae.....Edward Everett Horton
Cynthia Mason.....Esther Ralston
Frederick Cady.....Erwin Connelly
Mrs. Cady.....Ethel Wales
Gladys Cady.....Gertrude Short
Homer Cady.....James Mason
Prince .....Theodore Kosloff
Dr. Rice.....Frederick Sullivan

TYPE: Comedy satire involving fantasy.

HIGHLIGHTS: Imagination in the design of the sets and atmosphere. . . . The composer's dream and his wild adventures in it.

THEME: Idealist needs money to carry out his ambitions, but a dream shows him the folly of trading his ideals for wealth.

STORY: Composer is on verge of breakdown through being afflicted with jazz as expressed by those who come in contact with him. Feels unable to continue romance with sympathetic girl through lack of funds. Is about to consider marrying a rich girl who worships jazz when he falls asleep and dreams a horrible nightmare. His fantastic adventures while unconscious lead him to kill his oppressors. He awakens to appreciate the sympathetic girl and seek happiness with her when his publishers reward him with royalties.

Exhibitors Herald, July 11, 1925, p. 50

July 4, 1925, p. 51

Striking electrical display for "The Beggar on Horseback" (Paramount) at the Criterion theatre, New York. The sign is thirty-five feet high with a sky-blue colored field and lettering in canary and red. At the base of the field is a cutout row of the Criterion Symphony.

Status: Three of the Seven Reel Film exists (includes heart of the film – the dream sequence) in the Library of Congress archive.
Unavailable for Viewing

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

Champion of Lost Causes (1925)
Journalist Loring (Edmund Lowe), researching an article on gambling, stumbles on a murder.

Loring, an author in search of material for an article, visits a gambling resort run by Zanten. There he notices Joseph Wilbur, who is acting strangely and is later murdered. Peter Charles is accused of the murder, and Loring, who secretly loves Peter's daughter, Beatrice, sets out to clear Peter's name. Loring goes to Zanten for help and advice, becoming involved with a gang of thugs who make several attempts on his life. Loring finally discovers that Zanten himself (who is actually Beatrice's unworthy fiancé, Dick Sterling, in disguise) is the real murderer of Wilbur. Beatrice's father is freed, and Beatrice and Loring are wed. *American Film Institute Catalog of Feature Films*

Champion of Lost Causes

1925 American film (Fox/5 reels) based on the short story "Champion of Lost Causes" by Max Brand published in *Flynn's Magazine* in 1924. During a visit to a gambling resort run by a man named Zanten (Walter McGrail), the journalist Loring (Edmund Lowe) meets a man who is later murdered. Peter Charles (Alec Francis), the father of the woman he loves (Barbara Bedford), is accused of the murder but Loring believes he is innocent and decides to investigate. He asks Zanten for help but this leads to his being attacked by a gang of thugs. It turns out that Zanten himself was the murderer. Thomas Dixon, Jr., wrote the screenplay and Chester Bennett directed.

Ken Wlaschin, *Silent Mystery and Detective Movies: A Comprehensive Filmography,* pp. 45-46

An author seeking local color for his writing gets more than he expected in this murder mystery based on a story by Max Brand. Edmund Lowe, as the writer, meets a young woman whose father has been wrongfully accused of murder. He helps the elderly man clear his name, but not before Lowe has laid his life on the line, escapes the clutches of a gang of murderers and defeats the chief villain and rival in a final fight. Larry Langman and Daniel Finn, *A Guide to American Silent Crime Films*, p. 41[2]

Scenes from "Champion of Lost Causes," in which William Fox presents Edmund Lowe.

Moving Picture World, March 7, 1925, p. 80

Champion of Lost Causes

Distributor: Fox
Producer: Fox Film Corp.
Length: 5,113 feet

DIRECTOR.....CHESTER BENNETT
Author.....Max Brand
Adaptor.....Thomas Dixon, Jr.
Cameraman.....Ernest Palmer

PLAYERS

Loring.....Edmund Lowe
Beatrice Charles.....Barbara Bedford
Zanten—Dick Sterling.....Walter McGrail
Joseph Wilbur.....Jack McDonald
Peter Charles.....Alec Francis

TYPE: A mystery drama, in which the hero clears the father of his sweetheart of the charge of murder, but almost involves himself.

HIGHLIGHTS: Excellent suspense. . . . Work of Lowe and Walter McGrail. . . . Splendid direction.

Story: Loring, an author, in getting material for a book goes to a gambling den. He sees Wilbur, who acts strangely. He follows him and when Wilbur is killed, Peter Charles, father of Beatrice Charles, is accused of the murder. The gambler gives him a fictitious story about a murderous gang when Loring attempts to solve the murder mystery. Several attempts are made on his life by the gang but fail. The gambler proves to be Beatrice's villainous fiancee, and when he confesses the murder Loring wins the girl.

Exhibitors Herald, April 18, 1925, p. 59

CHAMPION OF LOST CAUSES

William Fox production, starring Edmund Lowe. Story by Max Brand, script by Thomas Dixon Jr., directed by Chester Bennett. Running time, 57 minutes.

Loring .....Edmund Lowe
Beatrice Charles.....Barbara Bedford
Zanten-Dick Sterling.....Walter McGrail

Corking mystery melodrama with a society element that is presented in compact story form on the screen with sustained suspense throughout. Edmund Lowe as the hero of the presentation manages to score rather nicely, and Barbara Bedford playing opposite him lands with both feet. For the sections where they like mystery meller this one is sure to please, as it is strictly an audience picture, and Lowe seems to be coming along as a favorite.

Lowe has the role of an author out looking for local color and he becomes involved in a murder mystery to solve which he risks his own life, clears the name of the father of the heroine, and wins her hand. The heavy plays a dual role, that of a gambling house keeper and likewise the rival suitor for the hand of the heroine.

The action is well sustained through the entire picture, and the audience gets a number of thrills from the situations. Especially the series of narrow escapes that the hero has after he has ordered himself put out of the way in order that he might track down the gang that he believes is responsible for the murder. The reason for the crime itself is very logically worked out, and there is a corking fight and thrill at the finale minute of the story.

It's a picture well worth while in most localities. *Fred.*

Variety, April 29, 1925, p. 36

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Crime-Mystery-Thriller
Gender: Male (Loring)
Ethnicity: White (Loring)
Media Category: Newspaper
Job Title: Pack Journalists (Reporters)
Description: Major: None
Description: Minor: Pack Journalists, Positive

Classified (1925)
News Employee Babs Comet (Corrine Griffith) works in the classified advertising section of a major New York daily.

Babs Comet (Corinne Griffith) works in the classified advertising section of a New York newspaper. She gets involved with garage owner Lloyd Whitting (Jack Mulhall) and wealthy Spencer Clark (Ward Crane). The newspaper background is secondary, with much of the focus being on the romantic complications and the heroine's ethnic home life, established in an extended opening scene. The *New York Times* review complained that the film gave a false impression of the women employed in the classified ad department of newspapers and that heroine spent most of her time at work arranging dinner engagements. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 50.[3]

This comedy was based on a novel by author Edna Ferber. Although she is merely a classified ads employee, Babs Comet (Corinne Griffith) is determined to have the finer things in life. She spends all her money on clothes and eschews the subway, preferring instead to entice wealthy young men into driving her home -- of course, if any of them get fresh, she lets them have it. One man, however, won't play her game and he turns out to be garage mechanic Lloyd Whiting (Jack Mulhall). Naturally, Babs falls for him. But first she lands herself in trouble when a wealthy man puts her in a compromising position. His car "breaks down" and she is forced to spend the night walking home. Her parents (Edythe Chapman and Charles Murray) are scandalized, but the man offers to marry her. Babs turns down his offer, preferring to wed Whiting instead. Janiss Garza, *allmovie.com https://www.allmovie.com/movie/v87392*

Babs Comet, whose family lives on the West Side of Manhattan, works in the classified advertising section of a Gotham daily. Determined to put her good looks to use, she flirts openly with every wealthy man she meets. By chance, she meets Lloyd Whiting, a garage owner, and falls in love with him. Angered at Lloyd's failure to keep a date, Babs goes for a ride with wealthy Spencer Clark and ends up walking home from the country. She arrives at her parents' home at 7 o'clock in the morning, and they suspect the worst. Lloyd has faith in her, however, and persuades Clark to explain matters to her parents. The contrite millionaire asks Babs to marry him, but she refuses, telling him that she loves only Lloyd. *American Film Institute Catalog of Feature Films*

A Telephoning Flirt.

CLASSIFIED, with Corrine Griffith, Jack Mulhall, Ward Crane, Carroll Nye, Charles Murray, Edythe Chapman, Jacqueline Wells, George Sidney, Bernard Randall and others, based on Edna Ferber's short story, directed by Al Santell; special fantasy, "Punchinello"; Vincent Lopez and his orchestra of soloists; "Odds and Ends," a compilation of interesting events. At the Mark Strand.

Flippant and improbable though it is, "Classified," the new photoplay at the Mark Strand, obviously was enjoyed by a large proportion of the audience yesterday afternoon. This picture, which is based on Edna Ferber's short story of the same name, wanders far from a truthful aspect of things by the false and flighty impression it gives of the girls employed in the classified advertisement department of a newspaper. However, it is to be presumed that such ideas must be excused on the grounds of motion picture license, which means, in some productions, a pretty wide latitude.

Miss Griffith impersonates Babs Comet, who, while in her office, appears to spend most of her time making dinner engagements with any male voice "with a smile." Through gifts from her varied acquaintances, Miss Comet is able to array herself as if she belonged to a family of affluent means. She receives a box of orchids from one admirer. Miss Comet's coworkers spend a busy five minutes tearing the bouquet asunder, with the result that the recipient of the costly flowers is left with only a single blossom.

This girl is independent in her actions, for her parents do not interfere with her many dinner engagements. She is somewhat ashamed of her unpretentious abode, so when Spencer Clark tells her that he will drive her home, Miss Comet selects an address on Park Avenue, an unfortunate choice as it happens to be Mr. Clark's own domicile.

On another occasion she is the guest at dinner of two men who are very proud of the Parisian gowns they recently purchased in the French capital. They leave the room, and Miss Comet, following their request, slips into one of these creations. She looks so captivating in the dress that one of the partners tries to kiss her; but with one slap this man is bowled over on the floor. Miss Comet, still wearing the gown, leaves the place in a huff, and thereupon the two men pursue her and discover the girl in the Charleston Restaurant, having dinner with Mr. Clark. While one of the partners engages the check room girl in conversation, the other appropriates the wrap worn by Miss Comet, and the two men decide to call the gown a loss.

Then comes the protest over the lost wrap, and the next morning Miss Comet receives a new wrap from the restaurant, another from Mr. Clark and a third, the one she had worn, from the two partners.

Naturally Miss Comet's conduct is misunderstood, and there follows trouble with her parents after she appears one morning at daylight.

One of the captions, written by Ralph Spence, reads: "You don't have to be crazy to dance the Charleston, but it helps."

In one scene Miss Comet, gowned expensively, is enervated by the bickering between her parents. This courtly young lady is then quoted as saying:

"Stop that arguing. It's all I hear around this joint."

Miss Griffith is very attractive as Miss Comet. Jack Mulhall is a manly young hero, and Ward Crane is satisfactory as the saturnine gentleman who unconsciously brings about a happy ending.

The musical program at the Mark Strand is enhanced by Vincent Lopez and his orchestra of soloists.

Mordaunt Hall, *New York Times,* November 2, 1925, p. 20

Corinne Griffith in

"Classified"

Prod.: Corinne Griffith Prods., Inc.
Distributor: First National

As a Whole..GREAT AUDIENCE APPEAL AND GENUINE GOOD COMEDY BUSINESS WITH CORINNE GRIFFITH IN AN IDEAL ROLE.

Star.... As the luxury-craving shop girl she has all the opportunities for displaying gorgeous clothes which she wears so well and at the same time wins the sympathy of her audience. Makes the most of humorous bits that come her way also.

Cast.... Charles Murray, as Corinne's pa, a sure enough delight and Carrol Nye injects considerable up-to-the-minute gags with a home-made radio. Ward Crane is typical as the rich patron of the shop girl and Jack Mulhall right at home as the rollicking, easy-going sweetie. Others Edythe Chapman, Jacqueline Wells.

Type of Story.... Romantic-comedy; adapted from Edna Ferber's novel. "Classified" is all about a young girl whose ambition is to ride in a Rolls Royce and live on Fifth Avenue. Edna Ferber has made her the central figure in a delightful story that combines romance and comedy in ideal fashion. There are many fine situations working out of the girl's dream of luxury and her romance with a young mechanic. Babs rides to work each morning in a different car but invariably walks the last few blocks when the driver "gets fresh." One of the cleverest bits in the picture is Babs' pretense that she lives on Fifth Avenue and is forced to enter the house to which she takes her escort, then only to learn that it is her escort's home. The entire run of the story is full of amusing situations and ends in true "audience appeal" fashion by having Babs give up the prospect of riches to marry her mechanic sweetie. It is delightfully told and director Al Santell has kept it moving all the way. The New York Times, where Babs works in the Classified Ad department, is given some great publicity in the picture.

Box Office Angle.... Sure-fire entertainment. The story hits home to the majority and you can rest assured they will enjoy the adventures of Babs.

Exploitation.... This is decidedly the best entertainment that Corinne Griffith has made in some time. It has a wide appeal and you cannot go too strongly on convincing them that it is delightfully amusing and contains a pleasing romance besides. Boost the star's name, saying she wears some more stunning costumes. Use Charlie Murray's name also. Use the regulation book store tie-up and exploit the title and its popularity as one of the "best sellers."

Direction ..... Alfred A. Santell; excellent
Author ..... Edna Ferber
Scenario ..... June Mathis
Cameraman ..... Hal Rosson
Photography ..... Very good
Locale ..... New York
Length ..... 6,927 feet

The Film Daily, October 11, 1925, p. 11

Classified

Distributor: First National
Producer: Corinne Griffith Productions
Length: 6,900 feet

DIRECTOR.....ALFRED A. SANTELL
Author.....Edna Ferber
Adaptor.....June Mathis
Cameraman.....Hal Rosson

PLAYERS

Babs Comet.....Corinne Griffith
Lloyd Whiting.....Jack Mulhall
Pa Comet.....Charles Murray
Spencer Clarke, Jr.....Ward Crane
Ma Comet.....Edythe Chapman
Jeanette Comet.....Jacqueline Wells
Weinberg.....George Sidney
Buyer.....Barney Randall
Eleanor Tiernan.....Jean Vashon

TYPE: Romantic comedy.
THEME: Romantic love.
LOCALE: New York City.

TIME: The present.

STORY: A telephone operator in the classified advertisement department of a metropolitan daily newspaper longs to get away from her drab surroundings and onto Fifth avenue. She accepts many invitations from men to ride down the avenue with them in their cars, but up to the time she meets one rich young man is successful in evading their advances. Then she meets a handsome chap who drives a flivver, and is interested in him nevertheless. One night after a motor trip into the country that does not end well she decides that it is the man of the flivver she wants.

HIGHLIGHTS: The girl's method of getting rides downtown. . . . Her meeting with Clarke. . . . The ride in the milk wagon. . . . The girl's meeting and romance with Whiting.

Exhibitors Herald, October 17, 1925, p. 50

CLASSIFIED

First National Photoplay. Author, Edna Ferber. Scenario, June Mathis. Director, Alfred A. Santell. Length, 6,927 feet.

CAST AND SYNOPSIS

Babs Comet	Corinne Griffith
Whitey	Jack Mulhall
Spencer Clark	Ward Crane
Niart Comet	Carroll Nye
Old Man Comet	Charles Murray
Ma Comet	Edythe Chapman
Jeanette Comet	Jacqueline Wells
Weinstein	George Sidney
Bernstein	Bernard Randall

Babs Comet, daughter of New York's poorer West Side, is employed in the classified ad department of a great daily paper. She determines to capitalize her good looks in matrimony and cultivates all the wealthy men she meets, through flirtations. Through coincidence she meets Whitey, a young garage owner. He treats her differently and she falls in love with him. Piqued at his failure to keep an engagement, she goes motoring with the rich Spencer Clark, of Fifth avenue, and has to walk home. Whitey brings Clark to her home to explain. Clark offers to marry her, but she tells him she loves Whitey.

By "Herb" Cruikshank

HERE'S a pippin. It is a clever comedy, full of human interest. A big, juicy slice of life as it is lived by a thousand families on New York's West Side—and on the West Side of any big city. Audiences everywhere should like it. They will be able to select many incidents that have actually occurred in their own families. It is the sort of picture that will make them nudge each other in appreciation.

Humorous situations abound. For instance, there is the morning dash for the wash room. The daughter wins, and the remainder of the family, towels in hand, have to wait their turns impatiently.

Every true comedy has its pathos. This has plenty. One good scene shows the daughter returning home at seven in the morning. The grim faced family await her. She has declared that she is able to take care of herself. But appearances are against her—and the family doubts. She turns from one clouded, sarcastic face to another. Finally she asks Whitey, her garage mechanic lover, if he, too, has lost faith in her. He looks her over. Finally his glance reaches her frail satin slippers. They are torn to shreds and covered with mud. He smiles. "Those shoes look good to me." And the day is won. She walked home.

Never before was Corinne Griffith more perfectly in character than in this part. She is the sweetly hard-boiled working girl to perfection. Perfectly self sufficient, quite able to take care of herself in any and all emergencies. Jack Mulhall, as the hero, is thoroughly at home, and particularly well cast. Ward Crane is a not too villainous heavy. Charles Murray is old man Comet to the life—just as Edythe Chapman is Ma.

Here is a big tie-up with newspapers. Use the classified ad section to advertise your show. Insert names of citizens in the section, inviting them to attend free. Cooperate with the newspaper in a mutual drive for big business. Feature the cast and the Edna Ferber story.

Exhibitors Trade Review, October 10, 1925, p. 37

WANTED
CORINNE
GRIFFITH
Classified
By EDNA FERBER
A First National Picture

CORINNE GRIFFITH PRODUCTIONS Inc. PRESENTS
CORINNE GRIFFITH
in "CLASSIFIED"
By EDNA FERBER
with
JACK MULHALL
and
CHARLES MURRAY
Directed by
AL SANTELL
JUNE MATHIS
Editorial Director
HELP WANTED!
A First National Picture

Motion Picture News, November 14, 1925, Coverff

Finds New Hook-up for Classified Ad

Most managers have hooked Classified to the classified ads, generally through the names-in-the-ads stunt. That's good and has worked well all over the country, but H. Stelling beat this for the Plaza Theatre, Asheville, N. C.

He induced the newspaper to run a lot of small mentions in the classified ads without cost in return for the privilege of opening a branch office in the theatre lobby during the run of the play.

A regular office was set up in the lobby, with desk, filing cabinet and all the rest, and it excited no end of comment. There also was a large paste-up of the classified ad sheet with the slogan used by the newspaper, overpasted with the head of Corinne Griffith and stills.

Even without the generous allowance of classified ads Mr. Stelling would have profited on the lobby stunt.

Moving Picture World, February 6, 1926, p. 527

Motion Picture News, November 14, 1925, p. 2266

Newspaper "Classified" Tie-Up

Pictures Made Basis for Small "House Ads" in Classified Depts.

Exhibitors in several cities have obtained valuable publicity for their showings of "Classified" through tie ups with newspapers. The picture is made the basis for series of small "house ads" in the newspapers for their classified departments. In Indianapolis the stunt was used by the Circle theatre. It was arranged by Arthur Schmidt, assistant to Ace Berry, general manager of the house, with the Indianapolis News. It was in the form of a contest conducted for five days with tickets to the Circle as prizes for the best individual classified ads written for the News.

The News gave an advertisement over four columns on an inside page and a box on page one, calling attention to it. In addition to this the paper also carried a news story on the contest and scattered half a dozen ads through the classified section. Examples of these follow:

Take Advantage Of the classified columns of The News and don't fail to see Corinne Griffith in "Classified," at the Circle next week.

Lloyd Whiting sold his garage and got a wife from one want adv in "Classified" at the Circle next week. These columns can't promise you a wife but will sell or rent your garage just as effectively.

An Hour and a Half-Of the best laughs you ever had in exchange for your time and one ticket to the Circle next week to see Corinne Griffith in "Classified."

St. Paul and Minneapolis newspapers set a record in newspaper cooperation in their handling of the tie-up engineered by First National on "Classified" a film story of the newspaper's want-ad office.

The Pioneer Press-Dispatch in St. Paul went into the thing big with a full campaign to boost the want-ad business. There was extra space on the dramatic page, display advertisements on the classified pages, rotogravure pictures of Corinne Griffith (the first dramatic pictures used on the Pioneer roto page), display ads on forty of the paper's trucks, several contests and 20,000 copies of a song named after the film.

The Minneapolis Journal did the thing up even better, using two full page ads, two 2 x 20 ads, a portrait on the Sunday classified page, display on the classified page, contests, 600 street car cards and 50,000 dummy newspapers.

CHARLIE

Motion Picture News, November 7, 1925, p. 2156

Status: Print exists in the Library of Congress film archive (incomplete – six reels only)
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Babs Comet). Group.
Ethnicity: White (Babs Comet). Unspecified.
Media Category: Newspaper
Job Title: News Employee (Babs Comet). Miscellaneous.
Description: Major: Babs Comet, Negative
Description: Minor: Miscellaneous, Neutral

The Coast of Folly (1925)
Reporter (Arthur Hausman) reports for his newspaper on a scandal involving a young woman who will lose her fortune because of it.

Nadine Gathway, unable to abide her priggish husband, leaves home and drops out of sight for 20 years. When Mr. Gathway dies, he leaves his huge fortune to his daughter, Joyce, on the condition that she never become involved in scandal. Joyce becomes interested in Larry Fay, whose wife sues her for alienation of affections. In Paris, Nadine, who has become the Countess de Tauro, hears of the scandal and returns to the United States, intent on helping the daughter she once deserted. Nadine involves Mrs. Fay in a wild and compromising party and "blackmails" her into withdrawing her suit. Nadine then returns to her understanding husband, and Joyce awaits Larry, who is divorcing his wife. *American Film Institute Catalog of Feature Films*

Although this isn't one of her top pictures, Gloria Swanson was near the peak of her career when she made it. She's excellent in a dual role, and is directed by one of her favorite collaborators, Allan Dwan. Nadine Gathway, a turn-of-the-century belle (Swanson), dumps her priggish husband and runs away to Europe. Her daughter, Joyce (also Swanson), is left behind and grows up into a lively young girl. When Gathway dies, he leaves her his fortune -- providing she never gets herself into a scandal. She finds trouble in Palm Beach when she falls in love with the married Larry Fay (Anthony Jowitt). Fay sincerely loves her and asks his wife Constance (Dorothy Cumming) for a divorce. Constance refuses and arranges to sue Joyce for alienation of affections.

Nadine -- who has left her own scandalous past behind and become the Countess de Tauro -- hears of her daughter's troubles and returns to America. She puts Constance in a compromising position to keep her from instigating the lawsuit, and then takes all the blame on herself. Fay and Joyce wind up together, while Nadine's husband, the Count (Alec Francis), understands his wife's motivations and proves his love for her. Janiss Garza, *allmovie.com* https://www.allmovie.com/movie/v87494

THE COAST OF FOLLY

Paramount Photoplay. Adapted by James Creelman from Coningsby Dawson's novel. Scenario, Forrest Halsey. Director, Allan Dwan. Length, 7,001 feet.

CAST AND SYNOPSIS

Nadine Gathaway / Joyce Gathaway ..... Gloria Swanson
Larry Fay ..... Anthony Jowitt
Count de Tauro ..... Alec Francis
Constance Fay ..... Dorothy Cumming
Cholly Knickerbocker ..... Jed Prouty
Nanny ..... Eugenie Besserer
Reporter ..... Arthur Hausman

Nadine Gathaway deserts her wealthy husband for romance and disappears for twenty-odd years. Joyce, her daughter, grows to womanhood and inherits her father's millions with the stipulation that she remain untouched by scandal. Joyce, a hoyden, "plays around" with Larry Fay, and his adventuress wife sues her for alienation of affections. Nadine, now Countess de Tauro, returns from France to protect her daughter. She "frames" Mrs. Fay in a wild party and forces her to withdraw the suit and give Larry his freedom. She then confesses to her husband, the Count, who springs a surprise by saying he knew the truth all along. She and the Count decide to grow old gracefully and Larry is to marry Joyce when free.

THEY'LL always walk a mile to see Gloria. And when they watch her characterizations in "The Coast of Folly," they will leave the theatre well repaid for the effort.

In this latest effort, the brilliant star is afforded unusual opportunitiy to display her genius. And not one chance escapes her. As Joyce, the daughter, she is more radiantly beautiful than ever. As Nadine, the mother, she contributes a noteworthy portrayal in the role of a world-weary woman waging a losing battle to retain a youth long since fled.

Perhaps the best of the many big scenes is that in which she confronts her former friend, Constance Fay. It is Constance who has made the insinuations that bid fair to ruin the reputation of Nadine's daughter. And also to deprive her of a heritage of some thirty millions of dollars.

She brings into play all the weapons at her command. Finally having her daughter's enemy in her power, she forces her to withdraw all damaging statements and also to give Larry the divorce that will enable him to marry Joyce.

Gloria's make-up as Nadine is little short of marvellous. In the double exposure shots it is hard to believe that the wrinkled *grande* dame and the peach-skinned flapper are one and the same person. In some instances the star's appearance is reminiscent of Leslie Carter, and at times even of the Divine Sarah Bernhardt herself.

Not only is her performance of general excellence, but she contributes many minor touches that are perfectly in keeping with the character. Her pathetic love for her latest husband, the Count, is not without its pathos. And there is real drama in the scene where she determines to sacrifice herself in behalf of her neglected daughter.

Of course, Gloria's interpretation of her dual life is head and shoulders above her supporting cast. She is excellent in every gesture. Her every action will be remembered by your patrons long after they have left your playhouse.

Next best is Alex Francis in the sympathetic role of Count de Tauro. He is a worldly wise old fellow. And he understands women thoroughly, especially the whims and foibles of his wife.

Anthony Jowitt, a new comer, plays Larry Fay, Joyce's lover. He seems rather camera conscious, and renders a stilted performance, never impressing one with his sincerity or realism. The remainder of the cast is up to the mark, with special mention for Eugenie Besserer as the nurse.

Feature Gloria Swanson in the brightest lights you can get. Arouse interest in the title. Through your local papers secure the opinions of prominent women regarding Nadine's sacrifice for Joyce. Also regarding the question of divorce. Style shows and window displays will help.

Exhibitors Trade Review, September 12, 1925, p. 42

Gloria Swanson in

"The Coast of Folly"

Paramount

As a Whole....GLORIA LOVELY AS HERSELF BUT SHE ISN'T HERSELF OFTEN ENOUGH.

Star.....Lovely when she is allowed to be Gloria but as the rheumatic old adventuress her characterization is overdone.

Cast.....Anthony Jowitt probably makes his first and last appearance as Gloria's leading man. He has no expression, no grace, no apparent personality. A poor choice. Dorothy Cumming seems perfectly at ease as an unfaithful wife. They're likely to look for her again. Others Alec Francis, Jed Prouty, Eugenie Besserer, Arthur Hausman. Lawrence Gray, who is to be Gloria's next leading man, has a small part.

Type of Story.....Drama; adapted from Conningsby Dawson's story. There are two outstanding disappointments in "The Coast of Folly". One is Anthony Jowitt and the other is the fact that Gloria is made to look and act so terribly as the Countess de Tauro. That Gloria makes a convincing old lady is not discredited and that her make-up completely hides the real Gloria is also admitted but just how twenty years would make such a decrepit, frowsy old women of her is not at all convincing. She hides her youth beneath dozens of ropes of pearls, tulle veiling and a wig that comes well down over her eyes. In fact Gloria may readily have patterned her make-up after the manner of dress of one of the greatest actresses of all time, now dead. Just whether her legion of admirers are going to like having the real Gloria diguised is apparent. On all sides at the Rivoli they wanted the real Gloria. Allen Dwan has injected some clever touches in the story and with the exceptions noted there is nothing wrong with his end of it. It does slow up a trifle about half way through but this is no great fault. The story concerns the plan of a woman, a former adventuress but now old and happily married, to make up for the past neglect of her daughter by clearing away the scandal attached to her name and bringing about her happiness.

Box Office Angle.....Not a bit of doubt but that the picture will draw. Gloria's name alone will start the line forming to the right.

Exploitation....Hardly needs advice. You know what you can do on the strength of the star's name. Whether or not they'll like her latest probably isn't a matter that will worry the box office. It's mostly a matter of their liking Gloria to "be herself".

Direction ..... Allan Dwan; good but exaggerates.

Author .....Conningsby Dawson

Scenario ..... Forrest Halsey

Cameraman ..... Geo. Webber

Photography ..... Excellent

Locale ..... Europe-America

Length ..... 7,001 feet

The Film Daily, September 13, 1925, p. 6

"The Coast of Folly"

Gloria Swanson Does Remarkable Acting in a Fine Paramount Production by Allan Dwan

Reviewed by Epes W. Sargent

Advertised as a dual role presentation, Gloria Swanson really enacts three characters in "The Coast of Folly" and throws in a capital impersonation of Mary Pic`ford in "Pollyanna" to boot. The outstanding feature of her work is that she makes mother and daughter show a family resemblance without looking like the same actress in different dresses. Her young Nadine Gathway is remote from the young Joyce Gathway of twenty years later, and this distinction is not merely a matter of dress, though here there is distinction enough, since she goes back of 1905 for the leg-of-mutton basque and a 1900 automobile.

This character is briefly sketched in a few scenes and does not again enter the play until she has become the Countess de Tauro, considerably older than the 38 to 40 years the time of the action would indicate. This is a weak spot in the development, but probable ages are lost sight of in the enjoyment of Miss Swanson's very fine performance as the rheumatic old belle who seeks to keep perpetually young to hold the love of a husband who asks in his heart only the privilege of growing old comfortably.

In this role Miss Swanson shows flashes of that genius which never has been fully

(Continued on page 173)

"The Coast of Folly"

(Continued from page 171)

developed in any one of her screen plays. There are some bits in this play that rank with her best work; with the best work of any screen player. As the young Joyce she is charming, but just the screen personality we know; a little finer in quality, but a personality rather than a player of parts. The greater interest lies in the mother role. But this interest does not rise wholly from the playing of an aged character. There is inherent appeal in this story of mother-love, and a most refreshing absence of the usual maudlin sentiment. This old woman is human, real, gripping. All your interest is with this faded belle, fighting for her long-neglected child, and risking her own happiness in a belated fight for her offspring. Here the author, adoptor and director share equally, for the story has been well prepared for screen production and as well produced. It is not spoiled with a lot of double exposures. Only once, in a brief scene, are mother and daughter on the screen in the same scene, and here the use of a double with her back to the audience avoids the shock of setting the same player twice. Alec Francis makes a charming old count, Anthony Jowitt an acceptable Larry Fay and Dorothy Cummings a thoroughly despicable villain. All of the characters are well assumed, but only these stand out. "The Coast of Folly" is sound entertainment throughout.

Cast

Nadine Gathway / Joyce Gathway .....Gloria Swanson
Larry Fay.....Anthony Jowitt
Count de Tauro.....Alec Francis
Constance Fay.....Dorothy Cumming
Cholly Knickerbocker.....Jed Prouty
Nanny .....Eugene Besserer
Reporter.....Arthur Housman

Story by Conlgsby Dawson.
Scenario by James A. Creelman.
Directed by Alan Dwan.
Length, 7,001 feet.

Story

Nadine Gathaway, unable to stand the pomposity of a priggish husband, elopes, leaving her little daughter. After a spectacular career in Europe she drops from sight. Meanwhile Gathway, dying, leaves his fortune to his daughter on condition that she is never concerned in a scandal. Joyce, a thoroughly modern young girl, with the income from eleven million dollars and only the chaperonage of her old nurse, thoroughly enjoys life until she finds that she likes Larry Ray over-well. Larry asks his wife to divorce him. She spitefully declines, but does institute suit against Joyce for alienation of affections, which of course will deprive her of her heritage. In Paris the Countess de Tauro hears of the scandal. Her own past safely buried, she is loath to disinter the notorious Nadine Gathaway, but mother-love, long suppressed, surges up. She comes to America and at the risk of her own happiness forces Mrs. Fay to discontinue the suit and consent to a Paris divorce. Then she bravely goes to face the music only to find that the Count has known all of the time, and to complete her happiness, Joyce at last finds a place in her mother's arms.

Moving Picture World, September 12, 1925, pp. 171, 173

THE COAST OF FOLLY

Famous Players production with Gloria Swanson starred in three roles. Adapted from Conings by Dawson story by James Creelman and scenario by Forrest Halsey. Directed by Allan Dwan. At the Rivoli, New York, week August 30. Running time, 80 minutes.

Nadine Cathaway .....Gloria Swanson
Joyce Cathaway .....Gloria Swanson
Larry Fay .....Anthony Jowitt
Count de Tauro .....Alec B. Francis
Constance Fay .....Dorothy Cummings
Chelly Knickerbocker .....Jed Prouty
Nanny .....Eugenie Besserer
Reporter .....Arthur Hausman

For the box office this picture will be saved by the Swanson name. It's probably safe to play at the usual rental for that reason, but it belongs in the daily change houses, with or without Gloria Swanson.

All it has is Miss Swanson, excepting the titles. Titles like these on a Famous Players star production! another 27. It was easier to count the words than read them. Nearly 30 percent of the running time in captions. The entire story is threaded out by the captions, with the audience reading more than seeing. It wouldn't have been a bad idea to have scrapped the picture and given away the book instead. The book must have been vastly more interesting, for in that surely one did not have to watch how Gloria Swanson thinks an old woman should act or look.

Miss Swanson as the old woman is very bad. And it must be very bad for a director necessarily directing a star who may insist upon this or that. Surely Allan Dwan never called for the many closeups of Miss Swanson as the aged adventuress. Maybe Miss Swanson after seeing them herself will regret them with the audience. In houses where the Swanson bug hasn't been as strongly developed as on Broadway, some of those closeups will get plenty of laughs. Still in those neighborhoods or cities where the Swanson name can't draw alone, it will be as well to pass up this picture. It can't do business by itself.

And the moral of this picture:

"The wages of sin"—is marrying a count!

Nothing else to the film, one of those mother-love things with Nadine Cathaway suddenly getting remorse after years of adventure with men when seeing her daughter on the brink of a scandal. Nadine fixed that too, so the woman suing the daughter for alienation agreed to divorce her husband in order that he could marry the daughter. Nadine's daughter, the innocent, starting off right well for her, it might be said.

No action and all interiors, with those having anything else to do not getting enough time to do it because the captions busted in on them—but not on Miss Swanson's work. Sometimes her closeups were held so long that one would almost swear in different scenes as the old woman Miss Gloria must have used two makeups.

But there is a Gloria Swanson rep. The box office records of the past attest to that. And Gloria needs some rep to stand off a picture like this. Its only claim for attention is the matter of the adventuress. Miss Swanson had better side step old women roles, whether playing dually or not. They are not for her—yet.

And what the picture playing bunch will say about her makeup as the Mme. Sans Gene imitator!

While Miss Swanson's Joyce Cathaway, as the daughter, didn't mean a thing beyond the baby stare that was as vacant as it sounds.

Famous may have stood in on this production to the extent of keeping down the production cost, probably figuring Miss Swanson's salary was enough in itself. And Miss Swanson's clothes. And Monday a hot day! They should have been held back until the week before Christmas when the fur shops would have paid for the display.

"Larry Fay" is one of the characters on the billing. If the picture had had Larry's night club in it, there would have been at least that much ginger to it. *Sime.*

Variety, September 2, 1926, p. 36

ADOLPH ZUKOR and JESSE L. LASKY present

GLORIA SWANSON IN "The Coast of Folly"

From the popular novel by Coningsby Dawson. Adaptation by James Creelman. Screen play by Forrest Halsey.

AN ALLAN DWAN PRODUCTION

Riding the Crest of the Box Office Wave!

Gloria Swanson. The greatest feminine attraction on the screen today! And "The Coast of Folly" is the finest money picture she ever made! It broke all summer records at the Rivoli, New York, when it took in over $7,000 the opening Sunday. It is establishing new highs in every town it plays.

In Columbus, Ohio, "The Coast of Folly" played to the biggest Swanson week they ever had there, and the highest week of the summer! Columbus critics agreed with the New York reviewers, who yelled "Bravo, Gloria Swanson!" (Telegraph) and "Gloria is a revelation" (Mirror). The public and critics alike love her in this big 1926 society romance, boys!

The Greater Forty Tide is at Its Height!

Exhibitors Herald, September 26, 1925, p. 3

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Arthur Hausman). Group.
Ethnicity: White (Arthur Hausman). Unspecified
Media Category: Newspaper
Job Title: Reporter (Arthur Hausman). Unidentified News Group.
Description: Major: None
Description: Minor: Arthur Hausman, Positive. Unidentified News Group, Neutral

Contraband (1925)
Owner Carmel Lee (Lois Wilson) inherits a small town weekly paper, the Gibeon *Free Press.* Printer Tubal (Luke Cosgrave). Simmy (Johnny Fox) is a printer's devil and reporter. Editorial Writer (Professor Evan Pell).

Carmel Lee (Lois Wilson) inherits a small town weekly paper and arrives to discover it is $200 in debt. The paper is being run by Tubal (Luke Cosgrave), with Simmy (Johnny Fox) doubling as printer's devil and reporter. When the sheriff is murdered by a gang of bootleggers, Lee editorializes for reform. She is aided by Evan B. Pell (Raymond McKee), who was recently fired as a school superintendent. Pell is captured by the crooks while trying to help Lee, and she later stumbles into a trap and also is caught. After escaping, Lee calls the police. The leader of the gang turns out to be one of the town's leading citizens. The review in *Variety* praised the faithful reproduction of a small-town paper, but questioned why photographs were submitted to a sheet so small that the type was set by hand and therefore would not have engraving equipment. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 50.

Carmel Lee inherits a newspaper in a small country town and leaves her home in the city to take charge of it. She soon discovers that the town is terrorized by a band of bootleggers, who abduct and later kill the local sheriff. With the aid of Professor Pell, who has been recently fired as school superintendent, Carmel makes a public issue of the sheriff's murder, editorializing in her paper for justice and reform. Pell and Carmel are kidnaped by the bootleggers, but Carmel escapes and alerts the police. The bootleggers are arrested, the sheriff's murder in solved, and Abner Fownes, a politician and one of the town's leading citizens, is uncovered as the leader of the gang. *American Film Institute Catalog of Feature Films*

Lois Wilson, an impoverished young woman, inherits a small-town newspaper in Alan Crosland's routine drama, *Contraband* (1925), based on the 1923 novel by Clarence B. Kelland. When she arrives in town she discovers that a gang of bootleggers is operating a flourishing business. She helps to capture the gang who, in the course of its operations, has killed the local sheriff. She then exposes the leader of the bootleggers.

Larry Langman, *American Film Cycles: The Silent Film,* p. 79[4]

Lois Wilson stars in this drama, which was based on the novel by Clarence Buddington Kelland. Schoolteacher Carmel Lee (Wilson) inherits a run-down country newspaper from her uncle. With the help of eccentric Professor Pell (Raymond McKee) and Jed Tubal, an old printer (Luke Cosgrave), she starts bringing it back to life. When she decides to rid the town of a gang of bootleggers, she runs into trouble. The reformers are on her side but the bad guys are determined to stop them. Sheriff Churchill (Charles Ogle) has disappeared and she suspects foul play. Pell proves that the sheriff has been murdered, and that Abner Fownes (Edwards Davis) is the leader of the bootleggers.

Deputy Sheriff Jenney (a well-cast Noah Beery) is Fownes' equally villainous assistant. Carmel gathers up the reformers of the town and leads them to the bootleggers' lair. Their game is uncovered and they're run out of town. Janiss Garza, *allmovie.com* *https://www.allmovie.com/movie/v87816*

"Contraband," an Alan Crosland Picture

"CONTRABAND" is the sort of material that Alan Crosland knows how to get the most out of. With his direction, Lois Wilson and Noah Beery in the two chief roles should score heavily. Clarence Buddington Kelland, who wrote the story, created some wonderful contrasts in char-

acter which these two stars will develop to the limit.

It is the story of a young girl, Carmel Lee, who inherits her uncle's paper, the *Gibeon Free Press,* and takes an active hand in the management of her estate. Carmel discovers that the circulation of the paper is handicapped by the fact that people know that Abner Fownes, a power in local politics, holds a first mortgage on the newspaper and is using that as a club to warp the policies of the paper to his own ends.

The first move Carmel makes is to advise Fownes that until his mortgage comes due she is going to run the newspaper without outside suggestion. Then she hires a young studious writer by the name of Pell to gather news and write editorials. Together they frame a beauty contest to find the best looking man in town. The contest produces keen rivalry between the local photographer and the undertaker, each of whom has heretofore prided himself on the honor. But the contest wins two friends for Carmel Lee.

Her next step is to pry into the mysterious disappearance of the sheriff, who was known to be hostile to the man who owns the mortgage on her paper. Her search gives her a clue that points to Fownes as not only the abductor of the sheriff but the head of a band of desperadoes who are conducting a big smuggling business over the Great Lakes. Carmel goes to the governor, but hasn't proof enough to get out an indictment of Fownes, so with the help of Pell she begins to build up a case against him, and that is where the real drama and excitement come to a high pitch.

Exhibitors Herald, November 8, 1924, pp. 57-58

CONTRABAND

Paramount picture made from Clarence Buddington Kelland's novel and scenarized by Jack Cunningham. Directed by Alan Crosland, with Lois Wilson, Noah Beery, Raymond McKee and Raymond Hatton featured. At Rialto, New York, week March 23. Running time, about 70 minutes.

Carmel Lee.....Lois Wilson
Deputy Jenney.....Noah Beery
Launcelot Bangs.....Raymond Hatton
Evan B. Pell.....Raymond McKee
Sheriff Churchill.....Charles Ogle
Tubal.....Luke Cosgrave
Abner Fownes.....Edwards Davis
Simmy.....Johnny Fox
George Bogardus.....Victor Potel
Jared Whitfield.....Alphonse Ethier
Pee Wee Bangs.....Cesare Gracina
Mrs. Churchill.....Lillian Leighton

"Contraband" represents one of those funny movie things, as perfectly produced as pictures can be. The scenario is corking and airtight. The acting is thoroughly capable. But the thing as a whole is unreal, not very interesting and certainly not box-office fodder.

The story is by Clarence Buddington Kelland. His "Mark Tidd" stories formerly ran in the "American Boy" magazine and, as Rid stories, they were suitable. Yet, even rating the movie intelligence as low as some producers claim, the story of "Contraband" is still childish. It is on the same general plan.

It concerns a small-town newspaper and the girl to whom it was left. She came to Gibeon, penniless, to take it over. There she found a gang of crooks bootlegging, even going so far as to kill off the sheriff to carry out their work.

But she, with help, finally rounds them up and brings the town's most respectable citizen in under his own colors—bootlegger.

In the plot is a foolish college professor who, upon being ejected from his lodging house for non-payment of dues, promptly established himself in a hay loft with a handle for light.

Also the illuminating spectacle of submitted photographs to the paper —so small the type was set by hand. (A paper setting by hand boasts no engraving devices.)

There is a good laugh, however, and that comes when printer's devil upsets a long galley of hand-set stuff. But maybe even that laugh is restricted to printers and others of the illuminati.

The acting is good always. The sets are beyond reproach and the printing office was a faithful reproduction of a small-town plant. It looks as if money had been spent on the film, but Kelland's story is so out of touch with modern fiction—his characters so unconvincing that the audience apparently took little interest in the proceedings.

As a member of the Famous Forty (second stanza), this looks like an ill sister. Principally because its title has little drawing power, the cast contains no pulling names and the story itself fails to satisfy.

Sisk.

Variety, March 25, 1925, p. 37

"Contraband"

Allan Crossland Makes Fine Melodramatic Production for Paramount From Kelland Story

Reviewed by Epes W. Sargent

Starting with an elaborate and somewhat labored establishment of the basis of the story, "Contraband," at first suggests a somewhat sluggish theme, but once the necessary explanation is disposed of the rest of the picture is a straight melodramatic story in which the crises come so close that only a succession of well-planned comedy interruptions make it possible to hold the pace to the end.

The scenarist steps on the gas about the middle of the first reel and after that the story mounts swiftly to a smashing climax. Taking only the highlights from the Clarence Buddington Kelland story about bootlegging from which this theme is derived, director, scenarist and players work with a will to a common end, and the result is a finely proportioned melodrama that grips and holds the imagination not alone through the pictured action but for the interest which the various players create for their picture personalities.

You are interested in the story because you become interested in its people, and the result is a better offering than is usually to be found under this classification. It should give practically universal audience satisfaction.

Lois Wilson is natural and appealing as the girl who inherits a moribund country weekly, and Raymond McKee, after his first overstressed scene, makes a capital opposite. Edwards Davis is a convincing villain and the remainder of the cast all hold the picture, though Noah Beery, apparently in an effort to be "different" from his usual roles, is not as good as usual as the crooked deputy. The direction is capital and the atmosphere of the small town is convincingly reproduced. Moreover there is a surprising amount of good comedy naturally introduced.

Cast

Carmel Lee.....Lois Wilson
Deputy Jenney.....Noah Beery
Launcelot Bangs.....Raymond Hatton
Evan B. Pell.....Raymond McKee
Sheriff Churchill.....Charles Ogle
Tubal .....Luke Cosgrave
Abner Fownes.....Edwards Davis
Simmy .....Johnny Fox
George Bogardus.....Victor Potel
Jared Whitfield.....Alphonse Ethier
Pee Wee Bangs.....Caesare Gravina
Mrs. Churchill.....Lillian Leighton

Story by Clarence Buddington Kelland.
Scenario by Jack Cunningham.
Directed by Allan Crossland.
Length, 6,773 feet.

Story

Carmel Lee inherits a country newspaper and comes to take charge. Soon after her arrival Sheriff Churchill disappears. His friend intimates that he knew too much about the lawless element. Carmel decides to play up the incident in spite of the warning of Jenney, Churchill's deputy, who is associated with Abner Fownes, the town's leading citizen, in the reception and forwarding of bootleg liquor. An effort is made to trap Carmel in the road house which is the headquarters of the gang, but instead they entrap Professor Pell, who after his dismissal from the Superintendency of the schools has been hired by the sympathetic Carmel. Pell is made a captive and the following night Carmel blunders into the trap after solving the mystery of the Sheriff's murder. She and Pell are locked into a room, with the intent of compromising them, but Pell aids her escape and in spite of a sprained ankle remains to hold the fort while she rushes into town for help, which arrives just in time to capture the entire outfit.

Motion Picture News, April 4, 1925, p. 475

"Contraband"—F. P.-L. Strand, Cincinnati

POST—* * * "Contraband" is interesting in the sensational way that some reporters' accounts of the news or of themselves are interesting. * * *

TIMES-STAR—* * * Has plenty of action and is fairly entertaining. * * *

The Film Daily, March 8, 1925, p. 15 (Cincinnati *Post* and Cincinnati *Times-Star*)

"CONTRABAND"

Paramount Photoplay. Author, C. B. Kelland. Director, Jack Cunningham. Length, 6,773 feet.

CAST AND SYNOPSIS

Carmel Lee ..... Lois Wilson
Deputy Jenney ..... Noah Beery
Launcelot Bangs ..... Raymond Hatton
Evan Pell ..... Raymond McKee
Sheriff Churchill ..... Charles Ogle
Tubal ..... Luke Cosgrave
Abner Fownes ..... Edwards Davis
Simmy ..... Johnny Fox
George Bogardus ..... Victor Potel
Jared Whitfield ..... Alphonse Ethier

Carmel Lee falls heir to a small-town newspaper, which she at once takes charge of. She finds bootlegging in full swing, operated by a gang of crooks that does not hesitate to do away with the sheriff in order to carry out their schemes. With the aid of Evan Pell, who has been ousted from the position of college professor she makes war on the crooks. After a variety of wild adventures, during which Pell and Carmel are abducted in turn by the gang, the bootleggers are rounded up, the sheriff's murder mystery solved and the leader of the gang when caught, proves to be Abner Fownes, politician and one of the town's leading citizens.

A CRACKING good mystery melodrama, liberally seasoned with timely comedy relief, "Contraband" registers as a likely box-office drawing card for any theatre. Even the high brow element should find it entertaining and the average fan will certainly stamp it with approval.

The feature starts off at a rather deliberate pace, but before much footage has been consumed in the opening reel, the action speeds up amazingly and maintains a swift, smooth gait until a truly exciting finale is reached. The small town atmosphere is excellent and, is somewhat rare in pictures of a purely melodramatic type, the characters are not overdrawn and impress you as real folks, despite the decidedly novel stream of events through which they struggle.

When Carmel Lee inherits the Gibeon *Free Press* from a grouchy uncle and journeys thither to take charge, it isn't long before she becomes mixed up in a war on bootlegging which is conducted on a genuine rough-and-tumble basis. Carmel has the courage of her convictions and the impetuous manner in which she gets on the trail of the rum smugglers may be considered as a highly colored tribute to the energy of the modern girl.

She is ably aided by an eccentric young professor, Evan Pell, who goes to work for her when bounced out of his job, becomes a "regular fellow" and learns what love really is before Carmel gets through with him. It's all very amusing and exciting, shot through with effective human interest touches and well built up suspense. Toward the close Pell and Carmen both fall into the enemy's clutches, but the lady makes a getaway, returns with assistance and matters whirl into a crashing climax.

The sets are exceedingly fine and particularly worthy of mention is the faithful reproduction of a small-town newspaper plant, where most of the comedy is staged.

Lois Wilson is pleasingly natural and extremely attractive as heroine Carmel, Raymond McKee does some remarkably vivid acting in the role of the erstwhile "nutty" young professor, who turns out an ace in the end. Edward Davis scores heavily in the villain part of the double-crossing Fownes, while Charles Ogle, as Sheriff Churchhill, and Noah Beery as the murderous deputy; live up to their usual high-class reputations as screen artists of fine calibre.

The photography leaves nothing to be desired, exteriors and interiors are faultlessly filmed and the lighting is superb.

Your exploitation should include a bookstore tie-up on Kelland's novel, "Contraband," on which the film is based. Stress the rum-running theme for its news value. Teaser ads are feasible. Feature the players mentioned above.

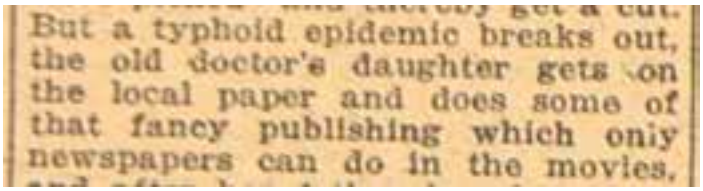
Exhibitors Trade Review, April 11, 1925, p. 51

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Female (Carmel Lee). Males (Tubal, Simmy). Group.
Ethnicity: White (Carmel Lee, Tubal, Simmy). Unspecified.
Media Category: Newspaper
Job Title: Publisher (Carmel Lee). Editor (Tubal). Reporter (Simmy). Miscellaneous.
Description: Major: Carmel Lee, Positive.
Description: Minor: Tubal, Simmy, Positive. Miscellaneous, Neutral

Counsel for the Defense (1925)
Newspaper Editor Arnold Bruce (House Peters). Katherine West (Betty Compson) works with the editor to expose corruption. Printer's Devil (Joan Standing).

Newspaper Editor Arnold Bruce (House Peters) helps Katherine West (Betty Compson), the daughter of a wrongfully imprisoned doctor, expose a scheme by a wealthy banker to control the local waterworks and sell it to private interests. West is also a lawyer and she pleads her father's case to the court. Although she fails, her father is released to help fight an epidemic and saves the banker's wife. Peters is also jailed on a libel charge, but is released and ends up with West. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, pp. 50-51.


But a typhoid epidemic breaks out, the old doctor's daughter gets on the local paper and does some of that fancy publishing which only newspapers can do in the movies.

Variety, March 17, 1926, p. 41

Typhoid specialist Doc West has fought long and hard for the construction of the new municipal waterworks. Harrison Blake, the town's leading lawyer and banker, conspires to have the waterworks put into private hands and frames West for accepting a bribe. As none of the town's lawyers will take the case, Katherine, West's daughter and a recent law school graduate, accepts her first client in her father. The circumstantial evidence, however, is too great, and West is convicted and sent to jail. Blake bribes a worker to sabotage the waterworks, causing a public clamor for their takeover by private interests. Katherine, with the aid of newspaper editor Arnold Bruce, uncovers the conspiracy after the outbreak of a typhoid epidemic. West is freed, and Katherine weds Arnold. *American Film Institute Catalog of Feature Films*

Betty Compson and Rockliffe Fellowes in a scene from "Counsel for the Defense," an Associated Exhibitors release. Burton King directed.

Counsel for Defense is set in a graft-ridden town, where the crooked politicians railroad the local doctor (Jay Hunt) into prison. The villains want to take over the town waterworks, and this they can't do if the doctor is nosing around spotting health violations. When a typhoid epidemic inevitably breaks out, the imprisoned doctor's daughter (Betty Compson) launches a reform campaign in the local newspaper. The rascals are thrown out, the doctor's reputation is restored, and the daughter marries the newspaper's editor (House Peters). Filmed in 1925, Counsel for Defense lay on the shelf for over a year before it found a distributor. Hal Erickson, *allmovie.com https://www.allmovie.com/movie/v87896*

Exhibitors Herald, February 6, 1926, p. 72

Counsel for Defense

Associated Exhibitors' release, directed by Burton King, with Betty Compson and House Peters starred.

The tag title of this one bore the "Copyright, 1925," mark, which indicates it has been out and around for quite a few months. Moreover, the print reviewed was in deplorable condition with streaks running through it like Chinks through Shanghai.

The story is the old one about the crooked politicians who try to run the town and pick up a little graft money on the side. One of their little stunts is to railroad a famous typhoid specialist to jail and then take over the town water works and run them down so that they can be sold to the man they have picked—and thereby get a cut. But a typhoid epidemic breaks out, the old doctor's daughter gets on the local paper and does some of that fancy publishing which only newspapers can do in the movies, and after her father is released to care for the sick she and her boy friend, the editor, triumph over the whole crooked caboodle just on the eve of election.

The title is gained from the fact that the girl is a lawyer and pleads her father's case in court. But even that isn't much of a thrill, and this one is strictly for the honky tonkies. The players do well, but the various situations are of that maudlin variety which marked the films of the 1910 era. Betty Compson and Rockcliffe Fellows the heavy and Jay Hunt the old doctor.

Far below the recent A. E. standard, which has been good. *Sisk.*

Variety, March 17, 1926, p. 41

Counsel for the Defense

(Associated Exhibitors—Seven Reels)

(Reviewed by William Campbell)

BURTON KING has succeeded in transferring Leroy Scott's widely read novel to the screen in a thoroughly pleasing and entertaining manner. In this he has been aided by a cast of players who make their characters "live," and who are convincing at all times.

House Peters is an ideal selection for the fighting editor, Betty Compson is seen at her best as the girl lawyer, while Jay Hunt who is winning laurels in "Lightnin'," is excellent as the lovable old Dr. West. The heavy roles are well taken care of by Rockliffe Fellowes and William Conklin. Outstanding features include the arrest of Dr. West on a framed charge, the trial in which the doctor's daughter acts as his counsel but fails to save him from jail, the discovery of the conspirators by the girl and the wrecking of her car in the storm, the arrival of the typhoid epidemic and the work of Dr. West in saving the townfolk including the mother of the man who sent the doctor to jail. There is also a good climax which will please the fans.

THEME. A dramatic romance in which a modern Portia rounds up a gang of crooks and clears the name of her father.

PRODUCTION HIGHLIGHTS. The acting of every member of the cast. The arrest of Dr. West. The trial scene. The discovery of the plotters and the injury of the girl in the auto wreck during the storm.

EXPLOITATION ANGLES. Boost the name of House Peters and Betty Compson and play up Jay Hunt who has been well advertised in "Lightnin'." Book displays of the Scott novel.

DRAWING POWER. Popularity of stars should draw business on this well known story.

SUMMARY. A well acted version of a widely read book which has a number of well placed punches and a wow of a climax. Will please the majority of the fans.

THE CAST

Arnold Bruce.....House Peters
Katherine West.....Betty Compson
Harrison Blake.....Rockliffe Fellowes
Dr. David West.....Jay Hunt
Harvey Sherman.....Emmett King

Adapted from Leroy Scott's novel. Screen play by Arthur Hoerl. Directed by Burton King. Photographed by Ned Van Buren and George Porter.

SYNOPSIS. Seeking to turn Westville's water works and filtration plant over to a private concern and finding Dr. West the only obstacle in their path, Harrison Blake and Thomas Burke "frame" the doctor who is arrested on a charge of accepting a bribe. None of the attorneys in town want to oppose Blake, so Katherine, West's daughter, acts as lawyer. Dr. West, however, is found guilty. Then Katherine, with the aid of Arnold Bruce, editor of the local paper, start to run down clues leading to those in the plot to rob the town. They succeed in rounding up the guilty ones. Katherine and Arnold wed. Dr. West is freed.

Betty Compson, who appears in "Counsel for the Defense," an Associated Exhibitors release.

Counsel for the Defense
(Associated Exhibitors)

PRESS NOTICE

HOUSE PETERS and Betty Compson are co-starred in "Counsel for the Defense" a thrilling adaptation of Leroy Scott's famous novel, which comes to the ———— theatre, commencing ————. Prominent in the cast of well known players is Jay Hunt, who will be remembered for his excellent work in "Lightnin'," and Rockliffe Fellowes is seen to advantage in a strong role. The picture is filled with big scenes, dramatic situations, pathos, comedy and moments that strum on the heart strings.

CATCH LINES

A modern Portia fighting against seemingly insurmountable odds to clear her father's name. Big interests remove the one obstacle to their ambitions but fail to reckon on the woman in the case.

Motion Picture News, November 21, 1925, p. 2463

"Counsel for the Defense," for release December 6, begins the month with Betty Compson in the intriguing role of a piquant girl, who wages a successful legal battle to clear the name of her old father, played by Jay Hunt. House Peters plays opposite the fair heroine as a rugged, two-fisted newspaper editor, while the ever suave Rockliffe Fellowes lends his villainy to add complications to the plot. Leroy Scott is the protagonist of this melodrama which appears as a novel.

Moving Picture World, December 12, 1925, p. 555

Betty Compson in

"Counsel for the Defense"

Associated Exhibitors

POWERFUL STORY HAS PLENTY OF PLOT, BUT CLEARLY TOLD. LOTS OF HUMAN INTEREST. DIRECTOR BUILDS DRAMA TO A GRIPPING CLIMAX.

Star....Handles an emotional part with fine restraint. Cast as a lawyer trying her first case is not so convincing, but fortunately the court room scene plays a small part in the plot.

Cast....Jay Hunt as the old town doctor gives an exceptionally fine portrayal. House Peters as the newspaper editor gets little chance to show his strong personality, but gives a fine performance just the same. Rockliffe Fellowes very convincing as the heavy.

Type of Story.....Drama of small town life. Adapted from Leroy Scott's novel. Here is a picture with more than the usual amount of plot and counterplot. However, it is a logical plot, quite cleverly constructed. The adaptation by Arthur Hoerl shows it off to the best possible advantage. It is not a story of "hick" types, but portrays life in the average small city in a very faithful manner. The characterizations throughout are intensely human—just everyday people as we know them. The action centers around the efforts of a small group of rich men to gain control of the public water works—to turn it over to a private company for their own profit. The old doctor has sponsored the project. The gang succeeds in railroading him temporarily on a trumped up charge so that they can have a clear road for their scheming. Here the doctor's daughter enters as the young lawyer. With the help of the town's newspaper editor, she succeeds in exposing the crooks. The story is filled with dramatic highlights and human interest touches. Some of the high spots are the release of the doctor from prison to aid in a typhoid epidemic, incidentally saving the wife of one of the crooks, who then makes a confession; the final climax shows the newspaper editor saving the arch crook from a lynching mob. The director has built up cleverly so that suspense is evenly maintained through a strong story. Holds the interest with a true-to-life flavor very unusual and refreshing.

Box Office Angle.....Wholesome story of life in the average American city that will exert wide appeal. Well chosen cast with clever direction puts over a strong human interest story.

Exploitation.....Use Betty Compson's name. She does fine work in a very sympathetic role. You can promise a gripping story that will please the whole family.

Direction ..... Burton King; good
Author .....Leroy Scott
Scenario .....Arthur Hoerl
Cameraman .....Not credited
Photography .....Good
Locale .....Small city
Length .....6,022 feet

The Film Daily, January 17, 1926, p. 6

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Arnold Bruce). Female (Katherine West, Printer's Devil).
Ethnicity: White (Arnold Bruce, Katherine West, Printer's Devil).
Media Category: Newspaper
Job Title: Editor (Arnold Bruce). News Employee (Katherine West, Printer's Devil)
Description: Major: Arnold Bruce, Katherine West, Positive
Description: Minor: Printer's Devil, Positive

Daring Days (1925)
Newspaperwoman Eve Underhill (Josie Sedgwick) from San Francisco leaves her job to accept the office of mayor of a small Arizona town.

Eve Underhill quits her job in the "want ad" department of a San Francisco newspaper and heads for Eden, Arizona, to answer its advertisement for a lady mayor. Upon her arrival, the womanless town hails her as boss, and she initiates a cleanup campaign. A romance develops between her and Catamount Carson, mayor of the rival town of Catamount. Complications revolve about the efforts of Catamount Carson's evil cousin, Ambrose Carson, to inflame a dispute between the two towns over water rights. Henry Sheldon, jealous of Eve's attentions to Catamount, is brought into the plot but is killed by Ambrose. Catamount pursues Ambrose, and in a fight both fall from a canyon wall: Eve ropes Catamount's fast-disappearing foot, saving his life, but Ambrose falls to his death. *American Film Institute Catalog of Feature Films*

Daring Days

Producer: Universal
Distributor: Universal
Length: 5,622 feet

DIRECTOR.....JOHN B. O'BRIEN
Author.....George Hull

PLAYERS

Eve Underhill.....Josie Sedgwick
Catamount Carson.....Edward Hearn
Henry Sheldon.....Fred Cole
Lucille Somers.....Zama Zamoria
Uncle Johnny Catters .....
.....Harry Rattenberry
Hank Skinner.....Henry Todd
Ambrose Carson.....Ben Corbett
Eli Carson.....T. C. Jack
Boggs.....Ted Oliver

TYPE: Western melodrama.
THEME: Town rivalry.
LOCALE: Arizona.
TIME: The present.

STORY: A San Francisco newspaper woman leaves her job to accept the office of mayor of a small Arizona town. On her way to the town she is attacked by ruffians from a neighboring town. The mayor of the rival town rescues her, but her advent in the town she is to rule is the cue for an outbreak of lawlessness that does not end until several persons are killed and the lives of others are imperiled. The two-town war ends, however, with the death of the villainous character who is the cause of most of the trouble.

HIGHLIGHTS: The attack on the stage coach. . . . The rescue of the heroine. . . . Fight between the rival digging gangs. . . . The gang fight in the town. . . . Scene in which the villain kills his confederate. . . . The heroine's rescue of the hero and the villain's death.

Exhibitors Herald. January 2, 1926, p. 81

Daring Days **(1925), U. Dir. John O'Brien; St. George Hill; Cast includes: Josie Sedgwick, Edward Hearn, Frederick Cole, Zama Zamoria, Harry Rattenberry.**

The woman mayor of an all-male western town has problems with another town over water rights in this offbeat action drama. Eve Underhill, played by Josie Sedgwick, responds to an advertisement in a San Francisco newspaper and becomes the Mayor of Eden. A dilemma soon arises when a troublemaker from a neighboring municipality raises the issue of which community controls the water rights. The mayor of Catamount, who falls in love with Eve, eventually resolves the conflict when he emerges victorious after a fight with the villain.

Larry Langman, *A Guide to Silent Westerns,* p. 106[5]

Josie appeared in a November release, *Daring Days*, Blue Streak Western series #17, directed by John B. O'Brien from a story by George C. Hull. Employed in the "want ad"

department of a San Francisco newspaper, Eve Underhill (Josie) spots an advertisement for a female mayor in the town of Eden, Arizona. As she travels down a desert road, the stagecoach she is riding in is held up by two bandits from Catamount, Eden's rival town. The stagecoach horses take fright and dash wildly down the road with the driver lying unconscious. The March 26 *Fort Covington Sun* describes the action that is incorporated into this scene as Eve mounts one of the bandit's horses and starts off in pursuit of the flying team:

> It is a great ride and an exciting moment as the little star urges her horse on after the swaying coach and the flying horses. Finally she overtakes the runaway, and from the saddle succeeds in pulling the team and bringing it to a halt. In this one scene alone Miss Sedgwick again shows that she is the greatest equestrienne in pictures.

Eve rides victoriously into Eden where she is made the mayor. A romance develops between her and Catamount Carson (Edward Hearn), mayor of Catamount. His evil cousin Ambrose Carson (Ben Corbett) is encouraging a dispute between the two towns over water rights. Catamount hunts down Ambrose and, during a fight at the rim of a canyon, they both tumble over the edge. Ambrose falls to his death but Catamount is saved as Eve lassoes his foot.

Josie appeared in *Daring Days* (1925), a Blue Streak Western. Looking rather masculine, as her fine lines were becoming harder looking with age, she comforts actress Zama Zamoria.

Michael Zmuda, *Five Sedgwicks: Pioneer Entertainers of Vaudeville, Film and Television,* pp. 123-124[6]

Daring Days

(Universal—4622 Feet)

(Reviewed by George T. Pardy)

THIS Westerner can safely lay claim to the distinction of offering a plot that differs pleasingly in many respects from the regulation, stereotyped style of story which usually does duty in such pictures. The customary kind of Western hero is on deck, but the heroine registers as a novelty, for we see her becoming the mayor of a tough little burg, taming bad men, ruining the liquor trade, riding and wielding a gun just as zippily as the most ferocious male cowboy that ever lived. Josie Sedgwick fills the agile lady role and looks and acts the part to perfection. You like her all the more because the impression prevails that despite her masculine activities, she is genuine woman just the same, and it seems fitting and proper when her good looks secure her a husband in the person of the scrappy mayor of a rival bailiwick. There's plenty of bright comedy too, and take it all around, "Daring Days" stand out as a desirable program film.

THEME. Westerner. Girl elected mayor of little tough Western town, makes good, cleans up the place, is wooed and won by fighting mayor of rival town.

PRODUCTION HIGHLIGHTS. Snappy action and good direction. Stage-coach holdup. Heroine's arrival in Eden. Big desert storm scene, where Eve goes to rescue of Catamount and Lucille. The pungent comedy relief. Love interest.

EXPLOITATION ANGLES. Feature Josie Sedgwick. Tell patrons this is an exceptional Westerner as to plot. Interest women folks in the lady mayor idea.

DRAWING POWER. Good card for neighborhood and small houses.

SUMMARY. Has new angle to plot, with heroine filling mayor's job in tough little border town. Stacks up as lively Westerner, Josie Sedgwick making hit in lead and well supported by remainder of cast. O. K. program feature.

THE CAST

Eve Underhill.....Josie Sedgwick
Catamount Carson.....Edward Hearn
Henry Sheldon.....Fred Cole
Lucille Somers.....Zama Zamoria
Boggs .....Ted Oliver
Hank Skinner.....Henry Hodd
Ambrose Carson.....Ben Corbett

Author, George Hull. Director, John B. O'Brien. Photographed by Benjamin Kline.

SYNOPSIS. Eden, Arizona, advertises for a woman mayor. Eve Underhill gets the job, quits her newspaper situation and starts for Eden. Catamount Carson is mayor of the rival town of Catamount, which he rules by his nerve. Two thugs hold up the stage. Carson appears and rescues Eve. She starts to clean up Eden and has many thrilling adventures. A romance develops between the girl mayor and Carson which ends happily.

Josie Sedgwick, star of "Daring Days," a Universal picture.

Daring Days (Universal).
PRESS NOTICE

THE rivalry between two tough Western towns, one of which elects a girl mayor, is the unusual theme of "Daring Days," a lively melodrama of the open, starring Josie Sedgwick, billed as the main screen attraction at the ——— Theatre on ———.

Heroine Eve Underhill is employed on a newspaper when she answers an advertisement issued by the citizens of Eden, Arizona for a lady executive to rule over them. She gets the job, is held up enroute, rescued by Carson, mayor of the rival town of Catamount, and starts a cleaning-up campain in Eden which leads her into a series of wild adventures.

Edward Hearn plays the hero. Fred Cole, Zama Zamoria and others in support.

CATCH LINES

Men had bossed her all her life, so when she was elected mayor she made 'em jump through the hoops!

Motion Picture News, March 6, 1926, p. 1114

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Western
Gender: Female (Eve Underhill).
Ethnicity: White (Eve Underhill).
Media Category: Newspaper
Job Title: News Employee (Eve Underhill)
Description: Major: Eve Underhill, Positive
Description: Minor: None

The Devil's Cargo (1925)
Editor John Joyce (William Collier, Jr.).

John Joyce (William Collier, Jr.) comes to Sacramento during the 1849 Gold Rush and becomes a newspaper editor. He pushes for reforms and also falls, literally, for gambling house performer Far Sampson (Pauline Starke) when he trips on a faculty plank in the sidewalk and knocks her over. Joyce is branded a hypocrite when he is found in Sampson's company, and is sent onto a cargo ship with other disreputables. After fighting off burly sailor Ben (Wallace Beery), the "the cargo" is rescued and Joyce and Sampson are reunited. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 51.

Arriving in Sacramento during the Gold Rush of 1849, John Joyce becomes the editor of a newspaper that crusades stridently for the reformation of the manners and morals of Sacramento's citizens. John meets Faro Sampson, whom he believes to be the daughter of a minister; he later discovers that her father is a notorious gambler and that she is the chief attraction of a gambling casino. John spurns Faro, but a group of vigilantes, inspired largely by John's editorial policy, later find him in her room and denounce him as a hypocrite. John and Faro are then herded with the other disreputables of the town onto a cargo ship, to be taken to the East. The deportees overpower the ship's crew and take charge, but a boiler explodes and the ship drifts out into the open sea. A rugged seaman named Ben assumes command and attempts to molest John's sister, who had been put on the boat by accident. John rescues his sister, "the Devil's cargo" are rescued by another ship, and John is reconciled with Faro, finding love more rewarding than reform.

American Film Institute Catalog of Feature Films

The subject matter to this Victor Fleming-directed drama is typically virile -- it takes place in Sacramento during the Gold Rush days of 1849. And the star who stands out the most is also the most manly: big Wallace Beery. John Joyce (William Collier Jr.) arrives in Sacramento with his sister, Martha (Claire Adams), and aunt to become the editor of a newspaper. He is determined to clear the town of the low-down mining camp types who are flaunting their freewheeling ways. When Joyce meets Faro Sampson (Pauline Starke), he falls in love, believing that she is the daughter of a minister. Actually she's the daughter of the man who runs a gambling den, "Square Deal" Sampson (Emmett C. King). Joyce tries to forget her, but he can't. Soon the same vigilante committee he has aligned himself with finds him in a compromising position with her. Joyce, Faro, and the other "undesirables" are forced onto a river boat. Ben, a fireman (Beery), takes over command, but when he tries to attack Martha, Joyce springs into action. Ben is vanquished and demoted to peeling potatoes on the ship that rescues everyone. Joyce and Faro, meanwhile, reaffirm their love for each other. Janiss Garza, *allmovie.com* https://www.allmovie.com/movie/v89353

"THE DEVIL'S CARGO" IS FULL OF ACTION

Pauline Starke at Her Best in Western Drama That Slaps Reformers

"THE DEVIL'S CARGO." Paramount Photoplay. Author, Charles E. Whittaker. Director, Victor Fleming. Length, 7,980 Feet

CAST AND SYNOPSIS

Ben .....Wallace Beery
Faro Sampson .....Pauline Starke
John Joyce .....William Collier, Jr.
Martha Joyce .....Claire Adams
Jimmy .....'Spec' O'Donnell
"Square Deal Sampson" .....Emmett C. King

Arriving in Sacramento, Calif., during the gold rush of 1850 to edit a newspaper, John Joyce finds it the worst town in the world. Agreeing with reform views of The Vigilantes, Joyce starts to rid the city of undesirables. Accidently, he meets Faro Sampson, daughter of a notorious gambler and falls in love with her. The Vigilantes decide to deport Faro, her father and other undesirables. During the round-up Joyce is found in Faro's room to which he had been unsuspectingly enticed. Found there, he is put on board the strange ocean liner with the deportees. During this trip Faro's father is shot.

THIS is an exciting Western drama of unusual fire and action which should go big in any house, and it will particularly please audiences relishing Western scenes. The picture is a slap at radical reformers and unfolds a unique story of making a Puritanical reformer taste his own medicine. The comedy of odd situations furnish abundant humor for creating plenty of word-of-mouth publicity.

Many pictures may surpass "The Devil's Cargo" for scenery effects and ultra-modern settings, but few will equal the impressions of its stirring activity. The story is based upon the gold rush to California, when Sacramento was considered the world's worst city of undesirables. Sacramento was reeking with gambling and the efforts of the Vigilantes to suppress it by forcing deportation of notorious characters discloses the errors of reform without educational uplift.

Without a doubt the production means the making of a career for Pauline Starke, who displays exceptional ability for emotionalism, a talent hitherto undiscovered in her former lighter roles. The splendid direction of the picture brings out rare qualities of expression with which Miss Starke fascinates the audience.

The action of the final round-up when the undesirables are forcibly shuffled on board a strange vessel and the refusal of San Francisco Vigilantes to permit the unloading of her cargo, together with the blowing up of the ship's boiler when the deportees overpower the crew and assume command, later to drift helplessly to sea, supplies numberless scenes of rapid-fire surprises.

The militant policy of John Joyce, with his radical editorial crusade, forcibly brings a climax to the results of drastic reform that is replete with thrills. The shooting of her father during the final round-up unfolds an emotional climax when he is brought face to face with the results of his reform campaign, and is deported in shame, compelled to taste the fruits of his own folly.

The direction of the play is splendid and the cast is well chosen. William Collier, Jr., as John Joyce, proves equal to the many situations and Wallace Beery, as "Ben," furnishes much of the humor.

Play up the round-up and the drifting of the strange cargo to sea.

Exhibitors Trade Review, February 14, 1925, p. 83

The Devil's Cargo

Distributor: Paramount
Producer: Famous Players-Lasky
Length: 8 reels

DIRECTOR ..... VICTOR FLEMING
Author ..... Charles E. Whittaker
Adaptor ..... A. P. Younger
Cameraman ..... C. Edgar Schoenbaum

PLAYERS

Ben ..... **Wallace Beery**
"Faro" Sampson ..... **Pauline Starke**
Martha Joyce ..... **Claire Adams**
John Joyce ..... **William Collier, Jr.**
"Onion" ..... **Raymond Hatton**
Jerry Dugan ..... **George Cooper**
Millie ..... **Dale Fuller**
Jimmy ..... **Walter "Spec" O'Donnell**
Square Deal Sampson ..... **Emmett C. King**
Farwell ..... **John Webb Dillion**
Briggs ..... **Louis H. King**

TYPE: Dramatic love story dealing with activities of Vigilantes in Sacramento in the early California gold days.

HIGHLIGHTS: The shooting of "Faro." . . . Cleaning up of town. . . . Explosion on the boat. . . . Ben the stoker takes command after throwing the mate overboard.

Story: John Joyce arrives in Sacramento in 1849. He becomes editor of the local paper and urges certain reforms. He meets the daughter of the owner of a gambling den and on the night the Vigilantes make a raid he is found with "Faro" Sampson, the girl. Both are run out of town. They are rescued from the river boat when it blows up and they find happiness together.

Exhibitors Herald, February 14, 1925, p. 57

"The Devil's Cargo"

Wallace Beery Saves, Almost Single Handed, a Paramount Story of the Days of '49

Reviewed by Epes W. Sargent

Made into a picture, Charles E. Whittaker's vivid play, "The Devil's Cargo," uses an admirable cast in a succession of thankless roles, and yet the production is carried to success through the virile work of Wallace Beery, whose personality probably is the chief reason why the stage play went into picture production.

Beery provided the one thoroughly human and interesting figure in spite of the fact that he is the villain and not the hero. The hero, done by William Collier, Jr., is a man in whom few can become interested; a narrow, bigoted type, swayed by sensual passion and rising to manhood only in the last spisode. He gains little interest in spite of the excellent playing of Collier, or perhaps because of the excellence of his work, for the better the delineation of character of this type the less interesting that character becomes. The same applies to Pauline Starke as Faro. The author has given her a role which cannot win sympathy.

On the other hand you are almost sorry when Beery finally is overcome. Almost you wish he had been a little more successful in his brief rule of ruin, for here is the one character in the story who is natural, unforced and real. Not until Beery takes command of the ship does the story become more than an interesting picture of the gold-adventuring days. Not until he assumes the

upper hand does the story become vitalized, but from then through two powerful reels he does the work that will spell the success of the play.

The fight is a tremendous thing, and it probably will carry this production to success. Both Collier and George Cooper take some nasty knocks and even Miss Starke and Claire Adams are buffeted about in a fashion new to the screen. It is a riot of brutality that is not revolting only because it is so intense. The production has been carefully made to reproduce old time conditions and the acting average is exceedingly good.

Cast

Ben.....Wallace Beery
Faro Sampson.....Pauline Starke
Martha Joyce.....Claire Adams
John Joyce.....William Collier, Jr.
Mate.....Raymond Hatton
Jerry Dugan.....George Cooper
Millie.....Dale Fuller
Jimmy.....“Spec” O’Donnell
“Square Deal” Sampson.....Emmet C. King
Farewell .....John Webb Dillion
Briggs..... Louis H. King

From the play by Charles W. Whittaker.
Scenario by A. P. Younger.
Directed by Victor Fleming.
Length, 7,980 feet.

Story

John Joyce, newly arrived in Sacramento to edit a newspaper, arrays himself with the Vigilantes and is one of the most eager in his demand that the mining camp characters be expelled in an effort to make the capital what he thinks it should be. Then he meets Faro" Sampson and falls in love, believing her to be the daughter of a minister. When he discovers she is the daughter of a gambler and chief attraction at his den he spurns her, but meekly returns at her call, and by her is placed in a compromising position. He is evicted along with the people he has denounced, and his sister is carried away on the same boat. Vigilantes refuse to permit the crowd to land, but they force their way ashore until the bursting of the boiler sends the boat adrift with a few men and women still aboard. Ben, a fireman, assumes command by virtue of the fact that he has the captain's cap and superior strength. But when he seeks to make Joyce's sister his victim, Joyce is galvanized to action and a fight results in which Ben is overpowered by a blow from the skylight above his head. Demoted to scullion on the rescue ship, Ben pares potatoes while Joyce and "Faro" find happiness.

Moving Picture World, February 21, 1925, p. 786

THE DEVIL'S CARGO

A Paramount Production directed by Victor Fleming and adapted by A. P. Younger from the play of Charles E. Whittaker. Pauline Starke, William Collier, Jr., Wallace Beery and Claire Adams featured. At the Rivoli, New York, week of Feb. 1. Running time, 75 minutes.

Ben .....Wallace Beery
Faro Sampson.....Pauline Starke
Martha Joyce .....Claire Adams
John Joyce .....William Collier, Jr.
Nate .....Raymond Hatton
Jerry Dugan .....George Cooper
Millie .....Dale Fuller
Jimmy .....'Spec' O'Donnell
"Square Deal" Sampson...Emmet C. King
Farewell .....John Webb Dillion
Briggs .....Louis H. King

This member of the second "40" group is a fairly forte melodrama with both action and a strong love interest. Moreover, it is a well produced film, capably directed and

(Continued on page 39)

FILM REVIEWS

(Continued from page 33)

mounted with the usual Famous-Players attention to that kind of detail.

The story is of Sacramento in 1850, right after the gold rush. A young editor from the east settles there with his sister and meets the daughter of the gambling house-keeper. She's a corking little girl, but his reforming nature gets the better of him and he tries to reform her. His efforts stir up the town so that the Vigilantes are organized and the "questionable" characters whose only sins were that they drank too often and not so wisely, are driven from town. The bigots remained. They were loaded on a river boat, but near the Frisco landing, an explosion occurred and the ship was left without means of propulsion. Caught in the ebbing tide, it is carried to sea and a burly stoker, Ben, assumes charge of the boat, worrying the ladies and fighting with the men. But Ben, after making some fiendish attacks on both the hero's sister and sweetheart, is licked and the gang rescued for a happy finale.

Done in costume, the picture is splendidly handled. The love-making is strictly modern and that helps. Pauline Starke, as the saloon-keeper's daughter, gives a brilliant performance and so does Wallace Beery as the stoker. Claire Adams, as the sister of the reformer, is good but William Collier, Jr., in the lead male role seemed colorless.

As it stands, it is doubtful whether "Devil's Cargo" has much drawing power, but aside from that, it is a good standard melodrama done much better than usual.

The performance of Pauline Starke, however, is the thing to talk about and if a few more films like this are given her, there seems but little doubt she will develop a following. *Sisk.*

Variety, February 4, 925, pp 33, 39

The Gambler's Daughter.

THE DEVIL'S CARGO, with Wallace Beery, Pauline Starke, Claire Adams William Collier Jr., Raymond Hatton George Cooper, Dale Fuller, Emmet C King, John Webb Dillon and others adapted from the play by Charles E Whittaker; directed by Victor Fleming overture, "Sixth Hungarian Rhapsody" prologue with "National Quartet" "Dance Divertissement"; "Koko in Toyland," an "Out-of-the-Inkwell" cartoon. At the Rivoli.

At the Rivoli this week the chief pictorial attraction is called "The Devil's Cargo," a cumberson contraption which was adapted from a play by Charles Whittaker. A. P. Younger, who translated this tedious affair to the screen, appears to have forgotten that some of the characters ought to have been introduced in the first chapters; or perhaps Mr. Whittaker is responsible for this fault in his stage effort? "The Devil's Cargo" was directed by Victor Fleming, who frequently prolongs the agony of some of his situations. In the end this picture appears to have length without depth, and one is not a little relieved when the last fade-out appears.

Pauline Starke looks almost as if she were doubling for Gloria Swanson, with the make-up on her eyes and the way she uncovers her teeth when smiling. Miss Starke impersonates the heroine, Faro Sampson, daughter of one of those honest gamblers who runs a place in Sacramento following the gold-rush days. There is said to be heaps of sin in Sacramento and a vigilance committee is eager to clean up the place. John Joyce (William Collier Jr.) appears on the horizon, and through a faulty plank in the wooden sidewalk he trips up just as he is passing Faro, who also falls. In a sitting posture they meet, talk and become infatuated with each other.

Joyce, a very stupid newspaper editor, does not know that Faro and her father are among those to be expelled from the town. Through Faro's scheming, Joyce finds himself included in the wicked flock to be shipped aboard an old-fashioned steamer. The craft leaves with its horde of offenders, and then one is introduced to Ben, the stoker, played by Wallace Berry. Ben is a muscular coward.

The San Francisco officials refuse to permit the lawless contingent to land, and steam is forced on the vessel, with the result that the boilers explode. Then, and then only, does one see the Devil, who appears in the shape of Ben. He chucks the mate overboard, and as the steamer drifts out to sea assumes command and bullies the hero and the heroine.

The costumes and the settings are quite good, except that the women appear to be dressed in the height of fashion of those olden days. The story is like two or three separate ones, and all very foolish at that.

Miss Stark is capable in her rôle, a trifle too well dressed to be convincing, but nevertheless attractive. Mr. Beery, as usual, is excellent, but he must have wondered what it was all about. Mr. Collier, with curly whiskers, is fair as the hero. It is not the work of the players, but the direction and the scenario writer's effort, which make this a picture which is entitled to a medal as a tedious affair.

F 3, 1925, 24:1

New York Times, February 3, 1925, 24:1, p. 234[7]

Status: Print exists
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (John Joyce). Group.
Ethnicity: White (John Joyce) Unspecified.
Media Category: Newspaper
Job Title: Editor (John Joyce). Miscellaneous.
Description: Major: John Joyce, Positive.
Description: Minor: Miscellaneous, Neutral

Dinky Doodle: The Babes in the Woods (1925)
Cartoonist Walter Lantz interacts with Dinky Doodle and his sidekick mutt Weakheart. The cartoonist gets tired of his characters and abandons them in the woods where they are transported to another planet by a villainous cat and an evil old witch. They try to fatten Dinky and Weakheart up for dinner but they are blown up to the point where they soar away returning back to Earth where they are warmly created by the cartoonist who was worried he had lost his two animated friends.

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 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*

Walter Lantz, the creator of the novel cartoon series "Dinky Doodle," released by F. B. O., looks over some new animation at the Bray Studio.

"Babes in the Woods"—Dinki Doodle Comedy-F. B. O.

Good Cartoon Number

Type of production....2 reel com
Cartoons combined with the pearance of the cartoonist, similar the Inkwell numbers of Max Fleis er,, are gaining in popularity. "Ba in the Woods" has two amusing characters who steal away from confines of the artist's room and skylarking in the woods. They br in the old fairy tale yarn about old witch who enticed little child into her hut, fattened them and them. The cartoon babes have a v of their own to save their hide wh makes for some fairly good amu ment. Good cartoon number will amuse.

Exhibitors Trade Review, August 22, 1925, p. 21 - *The Film Daily,* September 20, 1925, p. 32

The thirteenth Dinky Doodle cartoon, "Just Spooks", has been completed for release September 15 by F. B. O. Jacques Kopfsten (left), general manager of Bray Productions, is going over preparations for the next with Walter Lantz, director general. "Dinky Doodle and the Babes in the Wood" was the twelfth of the series and it was released on August 12.

Exhibitors Herald, August 29, 1925, p.46

"Babes in the Wood"

F. B. O. 1 reel

This is a Dinky Doodle Cartoon that is about up to the average merit of the product. The remarkable part of these films is the combination of photography with the cartoons. Thus the creator of Dinky and his dog is shown with them, and they appear remarkably alive.

The boss tires of his pen children and abandons them in the woods, thence they are transported to another planet by a villainous cat and an evil old witch. The intent of the kidnappers is to feast upon the frightened duo, but first an effort is made to fatten them up. Fortunately the eyesight of the cannibals is not so good, thus Dinky and the purp fool them. Finally both victims are blown up to bursting point with a pump, but, lo, instead of being consumed by the witch, they are wafted skyward and blow back to earth. Here they are greeted warmly by their owner who has already repented of losing his pestiferous friends.

Exploit this as one of the Dinky Doodle series and make a special play for the kid trade. A crowd of boys leading pups and bearing banners will call attention to your theatre's attraction.

* * *

Exhibitors Trade Review, August 29. 1925, p. 29

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: Captain's Kid (aka Captain Kidd) (1925)
Cartoonist Walter Lantz interacts with Dinky Doodle and his sidekick mutt Weakheart. The cartoon duo fight a pirate.

Status: Print may exist
Unavailable for Viewing

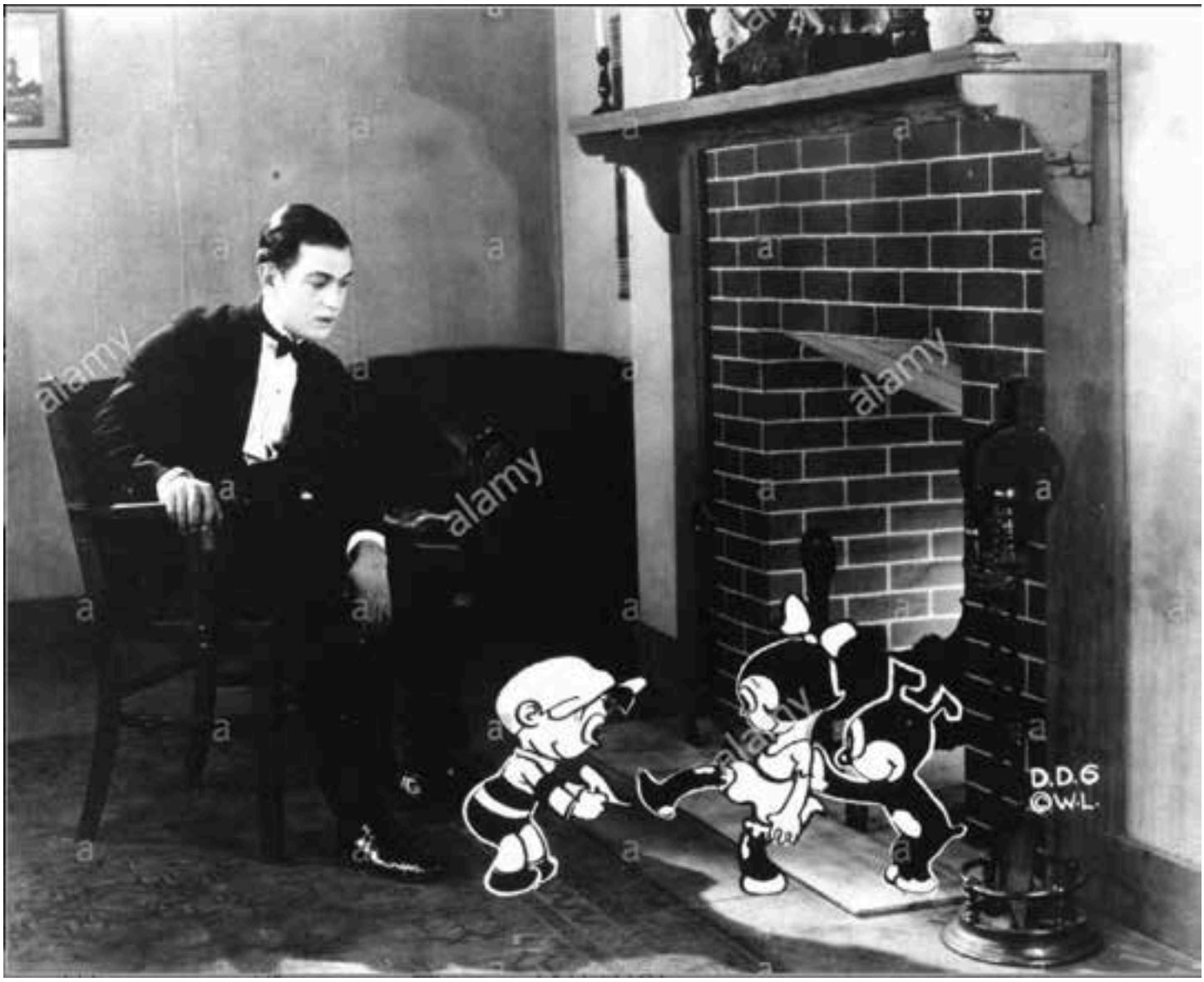
Type: Movie
Genre: Animation
Gender: Male (Walter Lantz)
Ethnicity: White (Walter Lantz)
Media Category: Newspaper
Job Title: Cartoonist (Walter Lantz)
Description: Major: Walter Lantz, Positive
Description: Minor: None

Dinky Doodle: Cinderella (1925)
Cartoonist Walter Lantz interacts with Dinky Doodle and his sidekick mutt Weakheart in this retelling of the Cinderella story. Dinky Doodle looks for the beautiful dancer who lost her shoe the previous night.

Cinderella has been modernized and urbanized. The fairy godmother turns into part red carpet starlet, part Hollywood Boulevard harlot. When Cinderella makes her entrance at the ball, she poses like Betty Boop, one shoulder shrugging suggestively, her lips formed into a sexy pout, her eyes half-closed in a sultry expression. Inside a heart-shaped iris, the leggy Cinderella removes a powder puff from her garter and dabs her face, a sequence of seductive feminine movements. Dinky is immediately taken with the sensual Cinderella, her allure evident in his protuberant cartoon eyes. Together the pair dance a partnered Charleston, her steps performed with provocative precision. So compelling is her overt sexuality that Dinky is unable to reconcile this image with the unattractive, nonsexual (and large footed) Cinderella back at home. Even when the slipper fits, and Cinderella produces the matching shoe, Dinky remains incredulous. Only when the fairy godmother reappears to transform Cinderella back into the spicy ingénue can Dinky and Lantz believe that both young women are one and the same. A brooding Dinky hunts relentlessly for the idealized woman that fits both the slipper and his recollection. Dinky and Weakheart determinedly summon every woman in town, and a plethora of unsuitable candidates responds. First a tall mannish girl, with enormous hands and feet, flattens a scoffing Dinky with one angry kick. Then an obese girl limps away after trying to force her chubby foot into the shoe. Dinky even approaches a window washer, climbing the side of a building only to slide back down in disappointment once he

Fig. 6. The fairy godmother works her magic on Cinderella and then on Lantz.

sees her mammalian face. Here the fairy godmother is an unattractive crone with sharp facial features and dowdy costuming reminiscent of a modern Halloween witch. She smugly demonstrates her command over the live-action realm, miraculously conjuring a cloth to wash dishes for Cinderella. In addition to this omnipotence, she also manifests omnipresence: her displeased face repeatedly materializes in various clock faces, to warn a distracted Cinderella of the approach of midnight. When Cinderella inevitably arrives home late, the godmother reappears to chastise her, just as an annoyed parent would chastise a disobedient teenager. Furious and judgmental, this no-nonsense fairy is insensitive to Cinderella's tears of shame and regret. The fairy witch uses her sorcery to dominate actor-director Lantz. With the wave of her wand, a checkered apron materializes around Lantz. A tower of filthy dishware is conjured and Lantz is forced to scrub plates, frantically looking over his shoulder in fear of further wizardry from the wrathful godmother. Dinky, Weakheart and Cinderella are amused by this curious turnaround. Summary from Robin Elizabeth Ludwig, *Animated Fairy Tale Adaptations (1922-1925),* pp. 44-50.[8]



Lantz with Dinky, Weakheart and Cinderella.

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

Dinky Doodle: Dinky Doodle and the Bad Man (1925)
Cartoonist Walter Lantz interacts with Dinky Doodle and his sidekick mutt Weakheart. This cartoon is a burlesque of "shoot 'em up" Westerns with Dinky and his dog performing breath-taking stunts and feats of heroism commonplace with the leading screen stars of western films. Dinky lassoes the bad guys including villain Dynamite Dan and collects a thousand bucks in reward.

WESTERN DINKY-DOODLE

The first of the new Dinky Doodles to be made for F. B. O. release will be titled "The Bad Man." It will be a burlesque on the "shoot 'em up" Westerns, and Walter Lantz promises that his cartoon character, Dinky Doodle, and himself, will outstunt Tom Mix and Bill Hart. F. B. O. will release this subject in October. The last of the previous series of Dinky Doodles, "Just Spooks," has been completed and will be released September 15th.

Exhibitors Trade Review, September 5, 1925, p. 36 -

WESTERN DINKY-DOODLE

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Motion Picture News, September 5, 1925, p. 1155

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: Dinky Doodle at the Restaurant (1925)
Cartoonist Walter Lantz interacts with Dinky Doodle and his sidekick mutt Weakheart. Dinky gives the Child's flapjack balancers some interesting instructions.

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: Dinky Doodle in the Circus (1925)
Cartoonist Walter Lantz interacts with Dinky Doodle and his sidekick mutt Weakheart. Dinky and Weakheart meet the people of the circus: the Fat Lady, the Rubber Man, the Inseparable Twins and the others. During the film, the cartoonist rides a cartoon mule.

I would call the exhibitor's especial attention to "Dinky Doodle at the Circus" as a production which combines everything desirable in a one-reel subject. We have in this straight cartoon comedy in which appear Dinky Doodle and Weakheart the pup, creations of Walter Lantz the eminent artist of the Bray Studios, also all the circus freaks, the Fat Lady, the Rubber Man, the Inseparable Twins, etc., for the first time in cartoon—then we have straight comedy—the artist appearing alone and then a combination of cartoon and straight photoplay—in particular the scene of the artist riding a cartoon mule is one of the most realistic as well as one of the most hilarious scenes ever depicted on the screen. Other Dinky Doodle subjects which should prove of great audience interest are "Dinky Doodle at the Restaurant" which is now in course of completion. In this subject Dinky gives the Child's flapjack balancers some interesting instructions; "Dinky Doodle and the Bad Man" in which Dinky and the Artist have a most thrilling experience in lassooing the most desperate of all cartoon desperados, Dynamite Dan, and reap a reward of one thousand cartoon dollars; "Dinky Doodle in the Hunt" showing how Dinky proves a greater hunter than his master.

Exhibitors Herald, December 25, 1925, p. 47

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: Dinky Doodle in the Hunt (1925)
Cartoonist Walter Lantz interacts with Dinky Doodle and his sidekick mutt Weakheart. Dinky proves a greater hunter than his creator. Dinky goes hunting and gets himself into trouble. By the end he's about to get eaten by a bear when his two young animated friends come to his rescue.

This combination live action/cartoon was filmed outdoors. Walter Lantz, looking very similar to the Harold Lloyd glasses character, is at a hunting lodge out in the country. Dinky and Weakheart are there too. Apparently Dinky is a much better marksman than Walter since he lets Dinky shoot at an apple on his head using live ammunition but won't let Walter even try. In a series of gags Walter confronts a number of animated forest creatures each of which outwit him. They even encounter a rabbit who could easily have been the inspiration for Bugs Bunny. In fact the way he treats Walter, he could be the prototype for Elmer Fudd. There are some extremely well done live animation scenes as well as some that change Walter into half human/half cartoon. Ends with a vigorous gag when they encounter a bear who chases everyone back to the lodge. Watching this one will give you a new appreciation for the talent of Walter Lantz. *Big Cartoon Database - https://www.bcdb.com/cartoon-story/23065-Dinky-Doodle-In-The-Hunt*

15th Dinky Doodle Concluded

The fifteenth Dinky Doodle subject which F. B. O. is to release early in November has been placed in production at the Bray Studios. Walter Lantz, the artist creator of this character will appear together with Dinky Doodle and the other cartoon character, Weakheart the dog, in this subject which is to be titled, "Dinky Doodle in the Hunt."

Moving Picture World, October 24, 1925, p. 645

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

Dinky Doodle: The House that Dinky Built (1925)
Cartoonist Walter Lantz interacts with Dinky Doodle and his sidekick mutt Weakheart.
Dinky Doodle marries a pretty milkmaid and brings her back to The House that Jack Built. Dinky, Weakhart and the cartoonist are renovating the house on speculation.

The House That Jack Built is being renovated by Dinky Doodle and company. Dinky Doodle is a tiny cartoon-schoolboy; his "company" is his cartoon-dog, Weakheart, and his life-size adult friend, a cartoonist. Dinky and Weakheart fall asleep on the job. The cartoonist scolds them. They respond by spraying him with a hose. Finally, they all get to work. The cartoonist slaps mortar on a brick and throws it to Dinky, standing on the roof, who uses it to build a chimney. The life-size brick becomes Dinky-size by the time it gets to him. The cartoonist throws him a rapid succession of bricks, but they come too fast, and an overwhelmed Dinky raises the white flag. The crew piles bags of malt into the house, but a mouse eats them all. The huge malt-filled mouse chases after Dinky and Weakheart, who escape into a picture of a cow. They jump on the cow and ride off. In the world of the picture, Dinky meets a pretty milkmaid. Weakheart finds a parson to marry them. Dinky brings his bride back to the house. Marital strife begins instantly. J. Spurlin, *IMDb*

Scenes from *Dinky Doodle: The House That Dinky Built* (1925)

Status: Print exists
Viewed on http://farmeralfalfa.tripod.com

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: Just Spooks (1925)
Cartoonist Walter Lantz interacts with Dinky Doodle and his sidekick mutt Weakheart. This cartoon is a burlesque on the vogue for mystery plays. Dinky Doodle and his companion decide they will play a joke on the cartoonist and Walter Lantz gets the scare of his life when the boy and the dog, masquerading as a ghost, cause him to go through a number of thrilling adventures in order to escape the clutching hand of the ever-pursuing spook.

Lantz is quietly painting landscapes of the countryside when he wanders into an abandoned house which Dinky tries to fool him into thinking it's haunted. *The Internet Animation Database.*

"D — D — Don't shoot, I
have no life insurance."

Scenes from *Dinky Doodle: Just Spooks* (1925)

WALTER LANTZ HARD AT WORK ON "DINKY DOODLE" CARTOONS

The twelfth Dinky Doodle eartoon produced by the Bray studios for F. B. O. release has been completed and will be released August 12th. Walter Lantz, the eartoonist, personally appears in these subjeets opposite his two eartoon creations Dinky Doodle and the pup, Weakheart. Lantz has completed the scenario for the thirteenth of the series, being a burlesque on haunted house and mystery stories. It is called "Just Spooks."

Exhibitors Trade Review, August 8, 1925, p. 32

"Just Spooks" Completed

Walter Lantz has just completed production on the 13th Dinky Doodle subject titled "Just Spooks." This subject is a departure from previous Dinky Doodle subjects inasmuch as it is not a Burlesque on a Fairy Tale. Playing on the vogue for mystery dramas, the story makes Dinky Doodle and his companion the pup, "Weakheart" decide they will play a joke on the artist and Walter Lantz gets the scare of his life in this subject when the boy and the dog, masquerading as a ghost, cause him to go through a number of thrilling adventures in order to escape the clutching hand of the ever pursuing spook. F. B. O. will release this subject September 15.

Moving Picture World, September 5, 1925, p. 83

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: Little Red Riding Hood (1925)
Cartoonist Walter Lantz interacts with Dinky Doodle and his sidekick mutt Weakheart meet Little Red Riding Hood.

Dinky and his dog, Weakheart, are dancing away when they are lured into a story book by Little Red Riding Hood in distress. *The Internet Animation Database.*

Dinky Doodle and his real friend are reading the book Little Red Riding Hood. Red is crying, so Dinky jumps into the book to help her, and they fall in love. The wolf ends up chasing them out of the book, and Dinky's real friend defeats him so that Dinky and Red can be happy together. *Big Cartoon Database* https://www.bcdb.com/cartoon-story/23056-Little-Red-Riding-Hood

Scenes from *Red Riding Hood* (1925)

The cartoon opens with Dinky and Weakheart dancing a frenetic ragtime atop a whirling gramophone record, a three-piece band providing accompaniment.

Dinky then encounters Little Red Riding Hood lost in the forest, crying. He performs a comical tape dance to make her stop crying while Weakheart becomes ensnared by a lobster from her basket. At grandma's house, Dinky and Little Red Riding Hood query the imposter on her facial features. Under the bed, Weakheart punctures the wolf with an oversized needle.

The cartoonist injects himself into the cartoon. Alongside Dinky and Weakheart, Lantz frolics to ragtime, his shoulders animated to wriggle in time with the music played by the cartoon band. Lantz has heavy pancake makeup and overstate facial expressions and bodily movements. At the end, in an acrobatic sword duel, he saves his cartoon brood from the wolf and leaves Dinky and Little Red Riding Hood alone to continue their romance. Summary from Robyn Elizabeth Ludig, *Animated Fairy Tale Adaptations (1922-1925),* pp. 20-25.[9]

"Dinky Doodle and Red Riding Hood"

Bray 1 reel

Ever since the Inkwell Cartoons have won such universal popular favor, it was more or less to be expected that other cartoons along the same line would follow, and in this short subject the supposition became a reality. A number of pen and ink characters moving against a real background have found their way to the screen in the persons of Little Red Riding Hood, the wolf and the rest of the familiar nursery ensemble. The producers of this film, while not actually the originators of the idea, are no less deserving of credit than Max Fleischer, for they have treated something not entirely new in a new way. Needless to say, the fable is brought up-to-date by such subtitles as "Now laugh that off," and the result in general is entertaining, the subject being handled skilfully and with an eye to the necessary humor. It will serve as an amusing bit on any program.

Exhibitors Trade Review, February 7, 1925, p. 37

Status: Print exists
Viewed on DVD

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

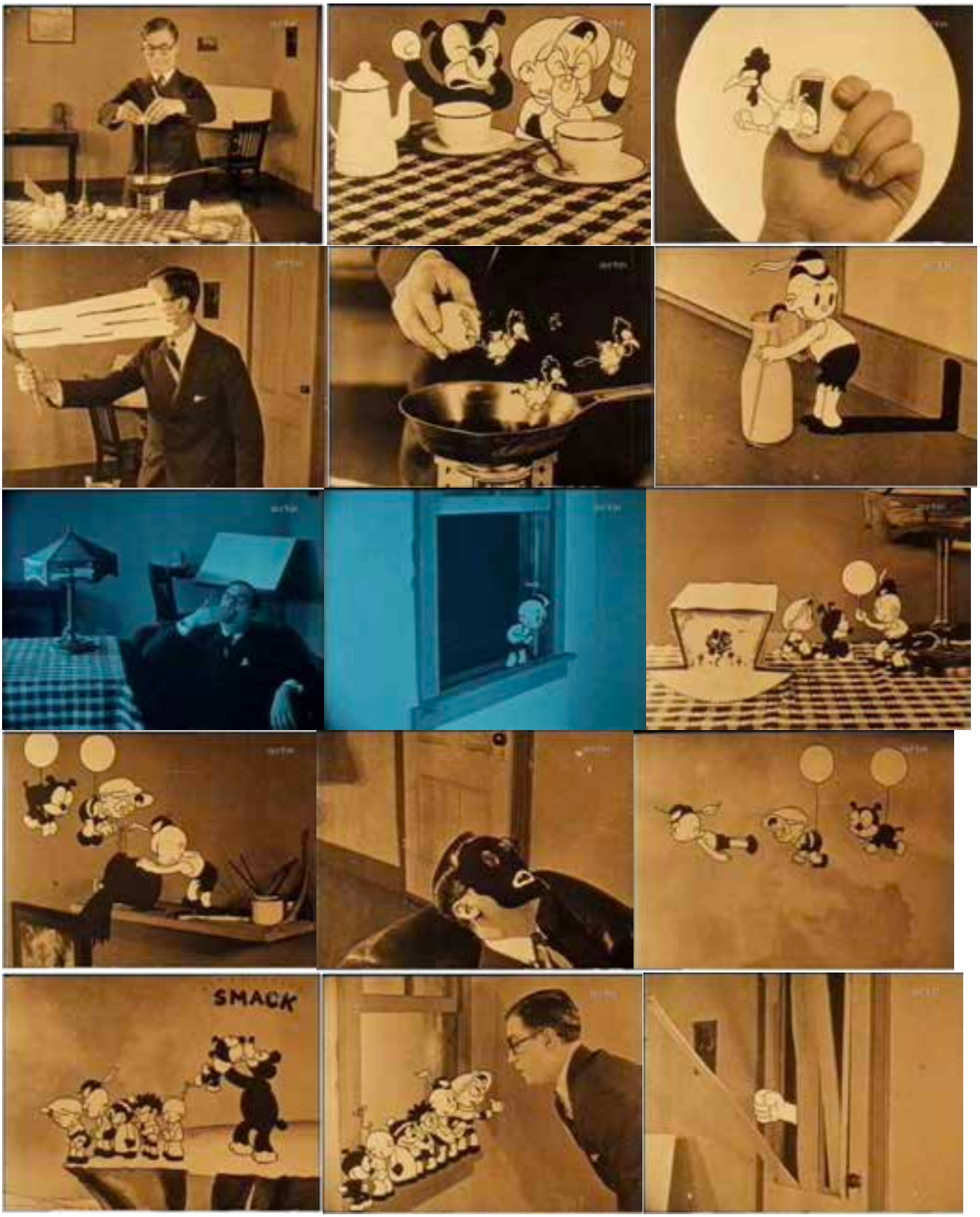
Dinky Doodle: The Magic Carpet (aka The Magic Rug) (1925)
Cartoonist Walter Lantz interacts with Dinky Doodle and his sidekick mutt Weakheart.

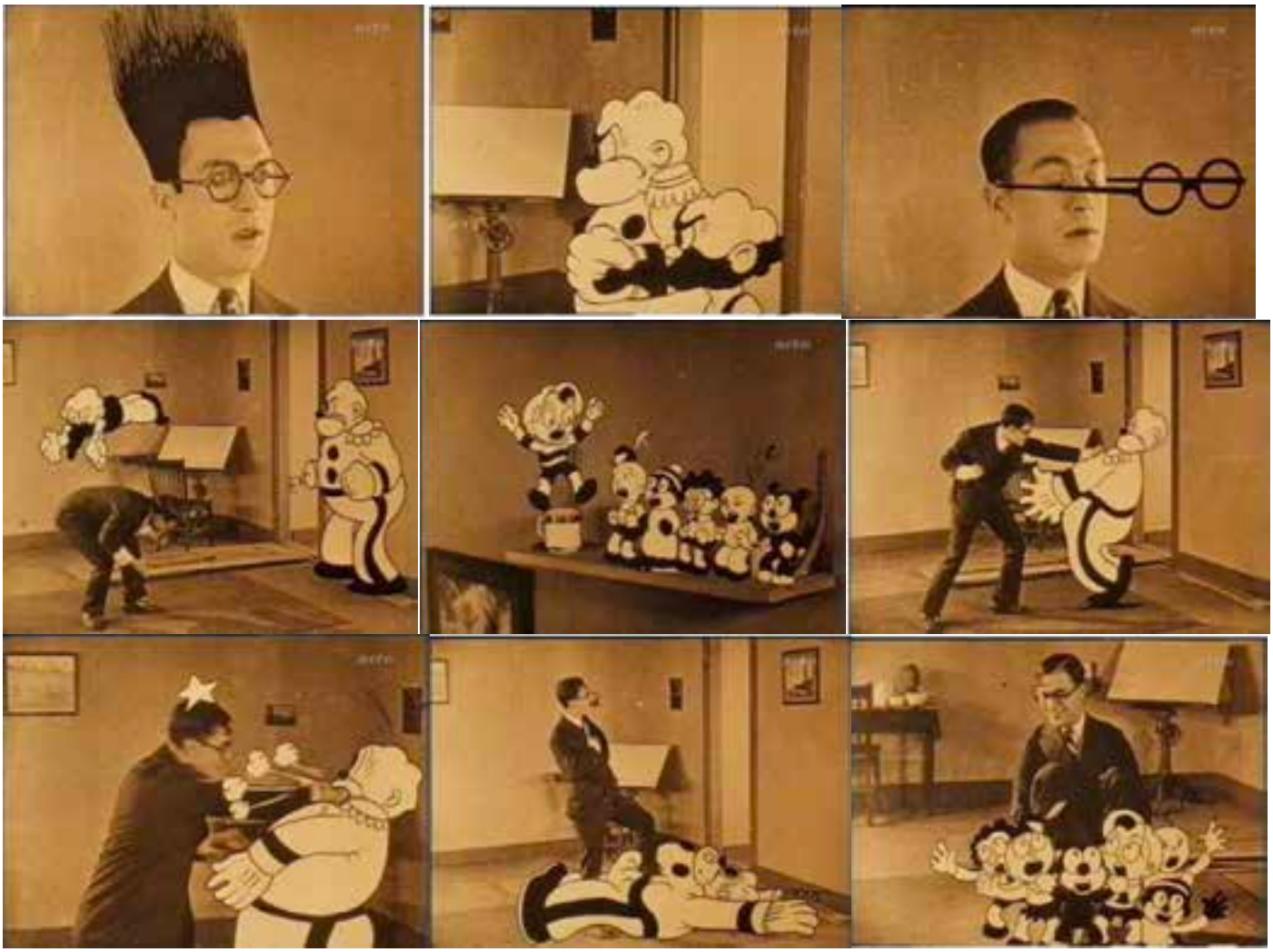
Status: Print may exist

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: Peter Pan Handled (1925)
Cartoonist Walter Lantz interacts with Dinky Doodle and his sidekick mutt Weakheart.





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: Robinson Crusoe (1925)
Cartoonist Walter Lantz interacts with Dinky Doodle and his sidekick mutt Weakheart. Dinky gets marooned on a desert isle with Robinson Crusoe.

Lanz Completes New Film

Walter Lanz, the cartoonist, has this week completed "Dinkey Doodle and Robinson Crusoe," No. 10 of the Bray Dinkey Doodle Cartoons which he is directing for Standard Cinema Corporation and F. B. O. release.

In this one-reel novelty, Dinkey Doodle, the naughty boy who gets himself into all sorts of difficulties, is marooned on a desert isle with Robinson Crusoe.

"Dinkey Doodle and Robinson Crusoe" will be distributed on June 21.

Moving Picture World, June 6, 1925, p. 670

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 Three Bears (1925)
Cartoonist Walter Lantz interacts with Dinky Doodle and his sidekick mutt Weakheart.

Status: Unknown
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

Dollar Down (1925)
Reporter (Lou Marangella).

Although Alec Craig has a good position in a manufacturing company, he is brought close to financial ruin by his wife and daughter, who live beyond their means and who have fallen prey to instalment sharks. Grant Elliot, an aviator, loves Ruth and waits for the day when his invention will be a success so that they can marry. To stave off an instalment collector, Ruth illegally pawns a ring that is not yet paid for. She is tricked by society parasite Howard Steele, an agent of real estate speculators, into divulging information on the location of a valuable site on which the company has taken an option. The company blames Craig for the leak, and he is fired. The collector calls for the ring and finds that it has been pawned. Ruth, realizing she has been tricked, gets even with Steele by taking him up and making him stay up in an airplane past the time when the option expires. Craig's widowed sister and her son, Gene, redeem the ring and make Ruth and her mother promise never to fall prey to instalment sharks again. Ruth's flight has proved the value of Grant's invention, and their future is assured. *American Film Institute Catalog of Feature Films*

Wampas members of yesterday are becoming the screen stars of today. First it was long TOM REED who deserted the typewriter for the grease paints. Then Ray Coffin stepped out of his role of press agent in real life to become a "reel" reporter in "Flowing Gold." Now Lou Marangella, typewriter toureador for Ruth Roland, is impersonating a news gatherer in "Dollar Down," being made by Co-Artists Productions at the F. B. O. studios.

* * *

Exhibitors Herald, March 19, 1924, p. 36

Status: Print exists in the UCLA Film and Television Archive (one of six reels missing)
Unavailable for Viewing

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

Fifty-Fifty (1925)
Photographer is enlisted to take a picture of a woman in a compromising position so a scheming divorcee can break up a marriage to get the husband. He gets the picture and gives it to the divorcee who uses it to create a scandal. But her plans misfire.

During a business trip to Paris, Frederick Harmon, a wealthy American, meets beautiful Ginette, a fashion model by day and apache dancer by night. In a nightclub fight, he saves her from two apaches only to discover later that both the nightclub and fight were phony, existing only in order to amuse and fleece gullible American tourists. Frederick marries Ginette and returns with her to New York, where he soon becomes involved with Nina Olmstead, a scheming divorcee. Ginette learns of the affair and decides to win her husband back by flirting with Jean, an old flame. Nina learns of Ginette's flirtation and uses it to widen the breach between the Harmons. Frederick learns of Nina's perfidy and is gratefully reconciled with Ginette, whose loyalty he has come to trust implicitly. *American Film Institute Catalog of Feature Films*

FIFTY-FIFTY

Associated Exhibitors Photoplay. Author Alan Dwan. Director, Henri Diamant Berger. Length, 5,531 feet.

CAST AND SYNOPSIS

Ginette ..... Hope Hampton
Frederick Harmon ..... Lionel Barrymore
Nina Olmstead ..... Louise Glaum
Charles O'Malley ..... J. Moy Bennett
Grand Duke Popovitch ..... Arthur Donaldson
Jean ..... Jean Del Val

Frederick Harmon accompanies Charles O'Malley on the Grand Duke's personally conducted tour of the Parisian underworld. Here he rescues Ginette from two Apaches who quarrel over her, and takes her home. Returning to the cabaret, he finds it all a fake for the exploitation of thrill-seeking Americans Even the Grand Duke is working on a commission basis. Harmon marries Ginette, and proceeds to neglect her for Nina Olmsted, a designing vamp. Ginette flirts with Jean, now a dancer in an American resort. Nina attempts to frame them so that she may marry Harmon, but her plot goes awry, and in the end Ginette and Harmon are reunited with a greater mutual understanding.

THIS one will bring the old-timers memories of the same picture done by Norma Talmadge some years ago. It was a good picture then, and it is a good one now It has been brought up to the minute and should prove a satisfactory box-office attraction for the average house.

There is plenty of excitement, lots of interesting background, plenty of the local color of Paris, fashion shows and love scenes for the women, and a couple of good fights for the men.

The film opens with a sort of Parisian travelogue showing the various arcs, towers, cathedrals that embroider the city on the Seine. Later there are Apache resorts, wild dances and villainous characters galore. That they are all "atmosphere" for resort proprietors does not lessen their realism

There are some fine fashion show shots in the sequence where Harmon accompanies Nina on a shopping tour, and there is some clever business during the sequence where Ginette and Jean are placed in a decidedly compromising position by Nina, with the aid of the Grand Duke, a firm of shyster lawyers and a photographer.

There is not a little of the comedy element in the film, most of it being supplied by the American cabaret proprietor, Charles O'Malley, and the old fraud of a Grand Duke, who seeks to eke out an existence through expedients that we hope he would have passed up under the regime of the Romanoffs.

It is a pleasure to welcome Louise Glaum back to the screen in one of the vamp roles in which she excels. She is as beautiful as ever, and has not lost the fine histrionic touch which gained her prominence in other days. As Nina Olmstead she gives one of the best portrayals in the production.

Hope Hampton is a blonde Ginette, who proves that she knows not only how to win a husband, but also how to hold one. Lionel Barrymore is convincing as an American millionaire who is somewhat susceptible to the charms of femininity. The remainder of the cast is wholly adequate, Arthur Donaldson being especially good as the pompous and rascally Grand Duke.

There are a dozen exploitation angles to "Fifty-Fifty" including a fashion show, the apache element, the title, and the cast. Feature Miss Glaum's name together with those of Hope Hampton and Lionel Barrymore. She has many friends who will be glad to see her again.

Exhibitors Trade Review, July 25, 1925, p. 45

"Fifty-Fifty"

Hope Hampton, Lionel Barrymore and Louise Glaum in Sophisticated Domestic Triangle Story

Reviewed by C. S. Sewell

With Hope Hampton, Lionel Barrymore and Louise Glaum in featured roles as the three sides of a marital triangle, Associated Exhibitors are offering "Fifty-Fifty" produced in this country by the noted French director Henri Diamant Berger.

Mr. Berger is on familiar ground in making this picture for the locale of the earlier part of the story is Paris. Miss Hampton has the role of a young French modiste's model and the story is somewhat continental in flavor. The title refers to the fact that when the young French wife saw a fascinating widow winning her wealthy husband away from her she retaliated by making him believe that what was fair for him was equally fair for her, a fifty-fifty proposition. This was all a pose, however, and while the story is sophisticated there is only one situation, where there is a frame-up to get divorce evidence, that is at all risque.

There are rather too many scenic shots of Paris at the start of the picture, but the story, while it never develops much drama has some good light comedy touches and smooth development and should prove moderately entertaining. A clever touch shows a notorious French underworld resort to be all a fake for catching American tourists, and another good touch is the exceedingly polite Grand Duke who has no trouble in serving summonses on the unsuspecting wealthy.

Hope Hampton has several opportunities to appear in beautiful gowns, but she also gives a good account of herself and reveals more acting ability when in less spectacular raiment. Lionel Barrymore is convincing as the wealthy American husband and Louise Glaum who returns to the screen after a long absence is thoroughly at home as the fascinating vamping widow. Jean Del Val is especially good as the French dancer and the other roles are well handled.

"Fifty-Fifty" will probably provide average enjoyment for the masses and appeal more to sophisticated patrons.

Cast

Ginette ..... **Hope Hampton**
Frederick Harmon ..... **Lionel Barrymore**
Nina Olmstead ..... **Louis Glaum**
Charley O'Malley ..... **J. Moy Bennett**
Grand Duke ..... **Arthur Donaldson**
Jean ..... **Jean Del Val**

Story by Alan Dwan.
Directed by Henri Diamant-Berger.
Length, 5,531 feet.

Story

Frederick Harmon, an American millionaire enjoying himself in Paris is attracted to Ginette, a mannequin in a fashionable establishment. On a slumbering tour he is surprised to see her as an Apache dancer. He learns later that she is a good girl and that the supposed Apache resort is really a fake to kid the American tourists. Harmon marries Ginette and brings her to New York. He again meets Mrs. Olmstead, a scheming adventuress and becomes infatuated with her. Mrs. Olmstead conspires with a down and out grand duke to frame a scene between Ginette and Jean a former admirer and secures a compromising photograph, hoping to bring about a divorce. Jean learns of the plot and tells Ginette who finally through a ruse gets the photos from Mrs. Olmstead. When Harmon confronts Ginette she produces them, exposes the whole frame-up and Harmon, denouncing Mrs. Olmstead becomes reconciled to Ginette.

Moving Picture World, August 1, 1925, pp. 537-538

Fifty-Fifty

by Allan Dwan

SOCIETY drama, with peeps into the shadows of unrespectability.

Is man a bigamist at heart? Would he, if not held down by law and custom, be a polygamist? Can he love more than one woman?

If a married man has a clandestine love affair can he blame anyone but himself if his wife demands the same "right?"

Isn't marriage a "fifty-fifty" proposition after all?

Well known names, fine production, and a story that touches both France and America.

Associated Exhibitors

JOHN S. WOODY,

Encore Pictures

Status: Unknown
Unavailable for Viewing

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

The Fighting Cub (1925)
Cub Reporter Thomas (Tom) Patrick O'Toole (Wesley Barry) is a copyboy on the *Daily News.* City Editor Jack Turner. Police Reporter Bull Conner of the *News.*

Patrick O'Toole (Wesley Barry) a copyboy on the *Daily News,* keeps begging the city editor for a chance as a cub reporter. The editor finally gives him an opportunity telling him that he can become a reporter if he obtains an interview with a reclusive, publicity-shy philanthropist. The ambitious hero gets the interview and a promotion. He later uncovers the hideout of a notorious criminal gang known as The Owls and tells the editor. O'Toole is overheard by a police reporter on the paper, who is in league with the gang, but wanted to pull out, and he tips off the police about the hideout. O'Toole discovers the leader of the gang is the philanthropist he interviewed, who also wants to get out. The police arrive and arrest the gang, but O'Toole is able to clear the philanthropist and elects not to file the story, even though it would make him famous. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 51.

Thomas Patrick O'Toole, a copy boy on the *Daily News,* wants desperately to become a cub reporter and hourly approaches Jack Turner, the city editor, on the subject of a raise and a promotion. Turner finally tells Tom that he can become a reporter if he obtains an interview with a publicity-shy philanthropist, J. William Toler. With the help of Toler's daughter, Margie, Tom gets both the interview and the promotion. Later, Tom accidentally discovers the hideout of a notorious gang of thieves, the Owls, and tells Turner of his find. Tom is overheard by Bull Conner, the *News* police reporter, who is in league with the Owls. Conner decides to pull out and anonymously informs the police of the Owls' hideout. Tom goes to the thieves' den for a story, only to discover that the mysterious leader of the Owls is none other than Toler. Toler has decided to give up his life of crime and disband the gang, but, at that moment, the police raid the hideout and arrest them all. Tom manages to clear Toler, by explaining the philanthropist's reformation, and does not file the story. *American Film Institute Catalog of Feature Films*

The Fighting Cub

(Truart—6000 Feet)

(Reviewed by George T. Pardy)

A MELODRAMA alive with human interest and deft sympathetic touches, clean wholesome and remarkably well adapted for exhibitors catering to the family trade. It will make an especial hit with the boys, who will be delighted with the work of Wesley Barry, the juvenile hero, who starts off as a copy kid on a newspaper, cherishes ambitions to rise in the profession, becomes a cub reporter and finally a star man on the sheet. Director Paul Hurst has done a remarkably good job here, putting over the thrills with a practiced hand and never passing an opportunity to make his young hero look like the real goods.

THEME. Melodrama of boy who wants to become a reporter and achieves his desire after passing through a medley of adventures.

PRODUCTION HIGHLIGHTS. The mother interest. Scene where Barry obtains admission to the presence of the big boss and gets interview with him.

DRAWING POWER. Should do capital business wherever family trade is chiefly sought for, has unfailing lure for juvenile patrons.

SUMMARY. Melodrama with kid hero and excellent mingling of humor and pathos, has several big punch situations and works up to satisfactory climax. Will make great impression on boys.

THE CAST

Tommy O'Toole ..... Wesley Barry
Jack Turner ..... Pat O'Malley
Maggie O'Toole ..... Mary Carr
J. William Toler ..... George Fawcett
Jane Toler ..... Mildred Harris
Margie Toler ..... Ann May
Spike Gory ..... Stuart Holmes
Detective Chief ..... Wilfred Lucas

Author, Adele Buffington. Directed by Paul Hurst.

SYNOPSIS. Tommy O'Toole, copy boy on the News, hears the editor assign police reporter to investigate a big jewelry robbery. Tommy asks for a chance at reporting and is told in jest he can have a job if he gets an interview with Toler, big political boss. He is thrown out of the Toler mansion by the butler, but scrapes acquaintance with Toler's youngest daughter and through her gets to see the father. The result is that he gets a job as reporter. Later he discovers the den of the Owls, the gang which stole the jewels. After a variety of thrilling adventures during which he is wounded by a bullet, he rounds up the thieves, proves the police reporter to be a crook, gets back the loot and is appointed star man on the paper.

Wesley Barry

The Fighting Cub (Truart)
PRESS NOTICE

"THE FIGHTING CUB" a stirring melodramatic story of the rise of a young copy boy on a big newspaper to the position of star reporter, comes to the ——— theatre on ———. Wesley Barry fills the role of the young hero and, according to the critics has never appeared to better advantage than in this thrilling, yet sympathetic tale of the lad who loves his mother and makes good.

Among the prominent players in support are such popular screen figures as Pat O'Malley, Mary Carr, George Fawcett, Mildred Harris, Walter Long, Ann May, Stuart Holmes, Wilfred Lucas, Otto Lederer and George Kuwa.

CATCH LINES

Romance and thrills in a corking melodrama of newspaper life.

A copy boy who had ambitions to advance in his profession and became star reporter after he ran down a gang of jewel thieves.

His love for his mother helped this lad to overcome all obstacles and makes himself famous.

Motion Picture News, September 5, 1925, p. 1162

THERE'S A WHOLE LOT OF FIGHT LEFT IN "WES," AS YOU'LL SEE

This Barry boy—Wesley in type and Wes not in type—has a typical role and one suggestive of his former freckle-faced days in "The Fighting Cub," a Truart production for release by Renown. The cast further includes Mildred Harris, Pat O'Malley and Mary Carr. Here's a "showman's picture."

Moving Picture World, October 17, 1925, p. 348

FILM REVIEWS

(Continued from page 34)

expensive interiors, not even a rented one in Hollywood, and no extras. That no extras not so bad. Nowadays a picture of the bigger bunch without a mob scene on a street or cabaret must have been written by a tyro.

It's the story of a copy boy in a newspaper office who wants to become a reporter and does. He's quite free with the managing editor who promises him the reportorial job if he can interview the political boss of the town. This the boy does and tells the boss' daughter his mother does the washing for her family.

Several human touches redound to the credit of the director as well as the story writer.

Immediately after the boy makes good, gets the job, a raise in salary and an advance on his increased pay, he spends the advance to buy flowers for his washwoman mother. That was a dandy touch.

Melodramatic in a mild way and also romantic, reading like a boy hero or boy detective story well built and carried out.

Wesley Barry is the boy, giving a corking performance. This Goldstone formerly turned out some pretty slouchy pictures. Of late he has been doing much better. This "Fighting Cub" is an example of his best to date.

If the smaller independents could do one like this more often they wouldn't have so many squawks to utter. *Sime.*

THE FIGHTING CUB

Phil Goldstone production with all star cast. Issued as a Trueart and called Renown picture. At Broadway (Moss'), New York (pop vaudeville), week July 27. Running time around 60 minutes (watch stopped at 5:25—picture caught at 7:20 show).

A very good independent picture and "independent" employed without intent to reflect. Through cast of known names, story and some interesting side lights, this picture may be shoved in during the summer by many of the larger program houses without fear of flopping any harder with it than some of the junk they have been using for the hot weather.

A considerable play could be made on the names here and they are not one-day names, but appear throughout the film's tale. In production cost the picture looks comparatively light. That is worth something for those "big producers" who produce for inside of $75,000 and say $300,000. This picture looks just as good to those who won't get the difference. No expensive sets, no

(Continued on page 36)

Variety, July 29, 1925, pp. 34, 36

'FIGHTING CUB' WINS HIS FIGHT, AS THE MOVIE CUBS ALWAYS DO

BY MILDRED SPAIN.

Title: "THE FIGHTING CUB."
Type: DRAMA.
Directed by PAUL HURST.
Produced by RENOWN.
Presented at the BROADWAY THEATRE.

Yes, it's a yarn of newspaper life and the paper is the Daily News. But what a strange Daily News! The police reporter has his name engraved on his desk like a Wall st. broker and walks into the managing editor's office whenever the spirit moves him and sasses that executive something fierce!

Mildred Harris

Otherwise it's an exciting, clean-cut picture with Wesley Barry returning in all his be-freckled glory as Thomas Patrick O'Toole, the fighting cub.

The cub wasn't always a cub. He was graduated from the rank of office boys. Thomas had red hair and big ambitions.

The managing editor promised Thomas a job on the News staff if he could get an interview from old man Toler, the political boss of Springfield.

"He won't let me interview him," said the M. E. "And I'm going to marry his daughter."

Thomas got the interview through Toler's youngest daughter. She was a coy kid and evidently loved reporters when they were young and ambitious.

The cub walked away with the biggest scoop in town, but not before he was plugged by a member of the Owl's gang, of which the police reporter was leader.

I knew there was something phony about that police reporter.

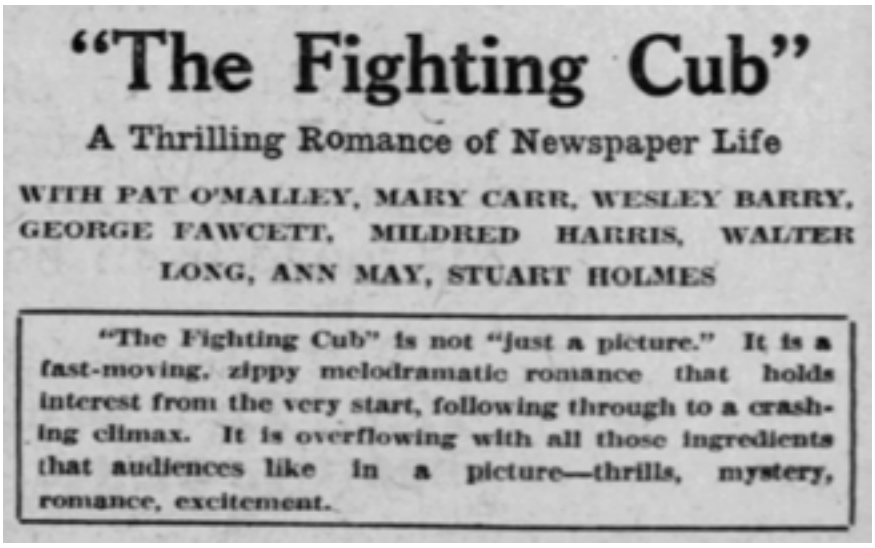
Mary Carr is the sweet-faced mother of Wesley who deserts her washtubs when he proudly gets a $10 raise. Pat O'Malley is the managing editor, and Walter Long is a mean villain. Mildred Harris and Ann May contribute the necessary amount of pulchritude and all in all it's a darned good cast.

Mary Carr and Wesley Barry

But—why did the big boss of the town, who lived in a stone mansion and boasted a butler, send the "wash" out to another part of town? It seems they could have afforded a resident laundress.

Tomorrow Miss Spain will review "The Champion of Lost Causes" at outlying theatres.

New York Daily News, August 1, 1925, p. 19



"The Fighting Cub"

A Thrilling Romance of Newspaper Life

WITH PAT O'MALLEY, MARY CARR, WESLEY BARRY, GEORGE FAWCETT, MILDRED HARRIS, WALTER LONG, ANN MAY, STUART HOLMES

"The Fighting Cub" is not "just a picture." It is a fast-moving, zippy melodramatic romance that holds interest from the very start, following through to a crashing climax. It is overflowing with all those ingredients that audiences like in a picture—thrills, mystery, romance, excitement.

New York Star-Gazette, Advertisement, March 19, 1925, p. 28

"The Fighting Cub," a picture of action and thrills centering about a newspaper reporter, will be the attraction for Sunday only. One is carried in the play, through the intricate workings of a newspaper office and shows the cub reporter climbing the ladder of success, mounting from the rung of "printer's devil" to the top rung of the star reporter. An interesting heart story is interwoven in the picture. Johnny Fitzgerald will present a special number, "Shadowland," on the Wurlitzer.

Orleans Times Herald, New York, November 7, 1925, p. 3

Status: Unknown – two nitrate reels survive in the UCLA Film and Television Archives
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Tom O'Toole, Jack Turner, Bull Conner). Group
Ethnicity: White (Tom O'Toole, Jack Turner, Bill Conner, Group)
Media Category: Newspaper
Job Title: Reporter (Tom O'Toole, Bull Conner). Editor (Jack Turner). Miscellaneous.
Description: Major: Tom O'Toole, Transformative Negative. Jack Turner, Positive. Bull Conner, Negative
Description: Minor: Miscellaneous, Neutral

The Fighting Heart (1925)
A reporter gives a man advice to go to the city and become a prize fighter

Denny Bolton, who comes from a long line of men who have drunk themselves to death, discovers Soapy Williams, a tough bootlegger, selling bootleg hooch to his grandfather and gives Williams a sound thrashing. Denny's grandfather later dies, and Denny is suspected of excessive drinking, deeply feeling the scorn of his townspeople. When Doris Anderson, his sweetheart, also turns against him, Denny leaves for New York, hoping to get a chance to fight Soapy Williams, who has become the heavyweight champion. Denny gets a tryout at Flash Fogarty's gym and does well enough to be matched eventually against Williams. Helen Van Allen, an ardent follower of Williams, vamps Denny and causes him to break training. This relaxation undermines his constitution, and he loses the fight. Denny later meets Williams and Helen in front of a nightclub and, goaded by the champ's taunts, defeats him in a rough-and-tumble street fight. Denny then returns home to the welcoming arms of Doris. *American Film Institute Catalog of Feature Films*

"The Fighting Heart"

Fox Offers George O'Brien in Entertaining Prizefight Story Adapted from Novel by Larry Evans

Reviewed by C. S. Sewell

As a John Ford Production, Fox is offering George O'Brien in "The Fighting Heart," an adaptation of Larry Evans' story of a boy who overcame the heritage of drink and won laurels in the prizefight arena.

It is the fighting atmosphere, as capitalized in the title, that will make the greatest appeal to the fans, and certainly any one who likes a good scrap should be amply satisfied, for there are no less than four here, two rough and tumble grudge fights and two "inside the ropes."

Director Ford has deftly handled the character of Denny Bolton and eliminated the drabness and isolation of the early life of this chap, the last of a family who for generations had succumbed to the effect of drink and whom the author pictured as shunned and looked down on by his neighbors. He also gets decidedly away from the familiar handling of a crucial fight by showing the hero as the loser, due to the fact that he has disregarded his trainer and followed the lures of Broadway. While this is not so heroic, it is certainly more true to life, and the atmosphere of failure is removed from his shoulders by having him thoroughly lick his opponent in a street scrap.

Aside from the numerous fights, Director Ford has concentrated on the development of character and atmosphere of the small village such as were much more common before the days of the automobile, which has done much to wipe them out. It is all well done and he establishes excellent types, but there is so much of it that it slows down the action materially, and the picture could stand considerable pruning.

George O'Brien is well cast as Denny and shows to advantage as a fighter both in and out of the ring. J. Farrell MacDonald is good but has little opportunities. Bert Woodruff comes in for a lot of sympathy as the old drunkard. Billie Dove is very pretty as the simple country heroine and Victor MacLaglen is all that could be desired as the town bully who becomes a champion prize-fighter.

"The Fighting Heart" will probably please the average patron, but it does not measure up to a number of Director Ford's other productions.

Cast

Denny Bolton ..... **George O'Brien**
Doris Anderson ..... **Billie Dove**
Jerry ..... **J. Farrell MacDonald**
Helen Van Allen ..... **Diana Miller**
Soapy Williams ..... **Victor MacLaglen**
Grandfather ..... **Bert Woodruff**
Judge ..... **James Marcus**
Chub ..... **Lynn Cowan**
Town Fool ..... **Francis Ford**
Oklahoma Kate ..... **Hazel Howell**

Based on novel "Once to Every Man," by Larry Evans.
Adapted by Lillia Hayward.
Directed by John Ford.
Length, 6,978 feet.

Story

The townspeople look down on the Boltons, the male members having all succumbed to drink except young Larry, who feels the situation keenly. Finally when even his sweetheart Doris believes he has been drinking, he decides to follow the advice of a reporter and go to the city and become a prize fighter, as he once licked Soapy Williams, the champion. In the big fight his dissipations told on him and he was defeated. Later when Soapy taunted him about Doris, he gave him a sound thrashing on the street and decided he would go back. He found Doris waiting for him with open arms.

Moving Picture World, September 26, 1925, pp. 333-334

The Fighting Heart

Producer: Fox
Distributor: Fox
Length: 6,978 feet

DIRECTOR ..... JOHN FORD
Author ..... Larry Evans

PLAYERS

Denny Bolton ..... George O'Brien
Doris Anderson ..... Billie Dove
Jerry ..... J. Farrell MacDonald
Soapy Williams ..... Victor MacLaglen
Helen Van Allen ..... Diana Miller
Grandfather ..... Bert Woodruff
Town Fool ..... Francis Ford

TYPE: Melodrama of prize ring.

THEME: Romantic love.

LOCALE: New England small town; New York City.

TIME: The present.

STORY: A young man with an inheritance of alcoholism whips a prize fighter in a street fight but falls from his sweetheart's graces. He goes to New York City and is beaten in a fight in the ring. Later he whips the fighter again outside the ring and, having left off drinking, is accepted by the girl.

***HIGHLIGHTS:** The first street fight. . . . The fight in the ring. . . . The second street fight. . . . Final love scene.*

Exhibitors Herald, October 17, 1925, p. 51

*1925 ***The Fighting Heart*** (William Fox). 6,978 feet. October 18. Director: John Ford. Scenarist: Lillie Hayward, from "Once to Every Man," by Larry Evans. Photographer: Joseph H. August. Released with tinted sequences. With George O'Brien (Danny Bolton), Billie Dove (Doris Anderson), J. Farrell MacDonald (Jerry), Diana Miller (Helen Van Allen), Victor McLaglen (Soapy Williams), Bert Woodruff (Grandfather Bolton), James Marcus (Judge Maynard), Lynn Cowan (Chub Morehouse), Harvey Clark (Dennison), Hank Mann (his assistant), Francis Ford (the town fool), Francis Powers (John Anderson), Hazel Howell (Oklahoma Kate), Edward Piel (Flash Fogarty), Frank Baker (manager).

The townspeople look down on the Boltons, the male members having all succumbed to drink except young Denny, who feels the situation keenly. He gives Soapy Williams a sound thrashing when he discovers him selling bootleg hootch to his grandfather. When grandfather dies and sweetheart Doris turns against him (suspecting he is drinking), Denny follows a reporter's advice to go to New York and become a prizefighter. He gets a tryout at Flash Fogarty's gym and earns a match against Williams (now heavyweight champ), but Williams's fan Helen vamps Denny into breaking training, so he loses the fight. Later Denny meets Williams and Helen outside a nightclub and, taunted, licks him on the street and returns home to Doris.

Moving Picture World (September 26, 1925): George O'Brien a he-man, not a "dude like Mix." Just a good programmer. Too much character and atmosphere, slow pace.

Tad Gallagher, *John Ford: The Man and His Films,* p. 516[10]

THE FIGHTING HEART

Fox Photoplay. Adapted from Larry Evans' novel "Once to Every Man" by Lillie Hayward. Director, John Ford. Length, 7,532 feet.

CAST AND SYNOPSIS

Denny Bolton .....George O'Brien
Doris Anderson .....Billie Dove
Jerry .....J. Farrell MacDonald
Helen Van Allen .....Diana Miller
Soapy Williams .....Victor MacLaglen
Flash Fogarty .....Edward Piel
Grandpa Bolton .....Bert Woodruff
Judge Maynard .....James Marcus

Denny Bolton is the last of a race of men who have drunk themselves to death. He soundly thrashes Soapy Williams, a husky bootlegger, for selling his grandfather liquor. The grandfather dies and Doris, Denny's sweetheart, wrongfully suspects him of drinking. Hearing that Williams is now heavyweight champion Denny journeys to the city and secures a tryout at Flash Fogarty's gym. He does well and is finally matched against the champion. Denny is framed by Soapy and Helen Van Allen. Training along Broadway undermines his constitution and after a terrific fight he is defeated. Later he meets Soapy in front of a night club, and goaded by insult defeats the champ in a rough and tumble. Then he returns to the home girl, and all ends happily.

THIS one should please them all. It has plenty of Main Street stuff. Then, presto, the hero is transplanted right into the center of Broadway. From being a husky country kid he develops into an almost champion. He never does win the diamond belt and the title, but although beaten in the ring, he delivers a beautiful K. O. right on the title holder's chin.

There are three beautiful fights. Two of them are the good old fashioned hit and miss stuff. The third is according to Queensbury rules, and it has as many kicks as any ever staged in the squared circle.

In addition to the exciting battles, there is enough pathos to bring out the hankies, and a modicum of comedy that will dry the tears. For instance, there is a lovable old Grandpa who has himself inherited a weakness for a wee drop. The old boy starts out bravely to march with the veterans, but falls by the wayside into the waiting arms of the bootlegger villain. And as for comedy, we have with us J. Farrell MacDonald in the character of the village mailman.

George O'Brien is going to win himself more friends as Denny Bolton. He is a clean cut, athletic young American. And, moreover, an actor of no mean ability. He registers sincerity in every action, and contributes a compelling characterization throughout the picture.

Next in line comes Victor MacLaglen. In roles to which he is suited there is scarce a better actor. As the bullying fighter, who despite his villainy has still sufficient stamina to keep in shape for his fights, he is realism personified. J. Farrell MacDonald does as well as ever in a somewhat slender bit. Billie Dove is fair to look upon, and does all that the story requires of her. The rest of the cast is right up to the mark.

Exploit this as a tale of the prize ring. Feature the fighting sequences. Tie-up with sporting goods stores, and have the libraries and book shops help your picture by boosting Larry Evans' novel.

Exhibitors Trade Review, September 21, 1925, p. 49

The Fighting Heart

(Fox—6978 Feet)

(Reviewed by George T. Pardy)

LOOK like a reliable program attraction! Director John Ford has managed to put over a double audience appeal, those who like the strenuous, scrapping stuff will find it here in abundance, while on the other hand the story registers well from the human interest standpoint. Its hero not only proves himself a capable man with his fists, but wins a moral decision, for he combats successfully against the curse of heredity, his forefathers having been notorious for their heavy drinking habits. But he comes out victor on the hooteh issue, and as a rough-and-tumble scrapper registers in the top-notch class. As a ring artist he doesn't do so well and we are offered the very unusual sight of a screen hero taking the count before a gloved opponent. But this untoward event is balanced nicely later when the defeated boxer whips his conqueror in a go-as-you-please gutter battle. George O'Brien is excellent in the hero role, Victor MacLaglen, a perfect example of a champion pug, Billie Dove charming as Doris, and the support is adequate.

THEME. Melodrama with hero who overcomes drink heredity handicap, is whipped in glove contest, but beats conqueror in street fight, achieves success and wins girl he loves.

PRODUCTION HIGHLIGHTS. Contrasts of small town and Broadway atmosphere. The swift action. The ring and street fights. Romantic lure. The climax.

EXPLOITATION ANGLES. Feature George O'Brien, Billie Dove and Victor MacLaglen. Stress story's romantic interest and play up the fighting scenes to the limit.

DRAWING POWER. O. K. for the neighborhood and small houses.

SUMMARY. A likely program attraction. Registers a number of good melodramatic punches, fighting stuff is capital and there's a lot of sympathetic interest aroused in hero's behalf. Plot rather out of the ordinary, acting first-class.

THE CAST

Denny Bolton ..... George O'Brien
Doris Anderson ..... Billie Dove
Jerry ..... J. Farrell MacDonald
Soapy Williams ..... Victor MacLaglen
Helen Van Allen ..... Diana Miller
Grandfather ..... Bert Woodruff
Town Fool ..... Francis Ford

Author, Larry Evans. Director, John Ford.

SYNOPSIS. Denny Bolton's family has produced a large crop of men drunkards. Knowing that the townsfolk look down upon him, and that even his sweetheart, Doris Anderson, distrusts him, Denny heads for New York. Having licked soapy Williams, pugilistic champion, in a street fight, Denny tackles him in the ring. But he loses, due to lack of training. Later he trades wallops again with Williams outside the ring and thrashes him soundly, going back triumphantly to Doris.

George O'Brien, who is starred in the Fox production "The Fighting Heart."

The Fighting Heart (Fox)
PRESS NOTICE

AS its title indicates, there is lots of fierce battling in the story of "The Fighting Heart," billed as the main attraction on the screen of the ———— Theatre on ————. Fans who rejoice in sharp fistic encounters within and outside the ring, will find plenty to satisfy them in this picture. But there is also a strong human interest angle and tender romance.

The Hero leaves his small-town home because of the bad reputation all the men-folks of his family have earned through hard drinking. Even the girl he loves distrusts him. In the big city he becomes a professional fighter, loses to the champion, but evens matters up by whipping him in a straight fist fight. Things finally break well for him and he finds happiness with the girl.

CATCH LINES

This man fought successfully against the handicap of a bad reputation earned by his ancestors. He won a moral fight, lost one in the ring, but proved himself an efficient scrapper by thrashing his conqueror.

Motion Picture News, October 3, 1925, p. 1610

George O'Brien in

"The Fighting Heart"

Fox

As a Whole.....A STORY OF A PRIZE FIGHTER THAT IS DIFFERENT. FULL OF HEART INTEREST. ALL KINDS OF ATMOSPHERE. LOTS OF PUNCH.

Star.....Has an easy, natural way about him that should win him lots of friends. Also has a knack of getting your sympathy and holding it.

Cast....Billie Dove has very little to do, but she scores with her winsomeness. Bert Woodruff as a G. A. R. veteran dies too early in the story, for his character portrayal is something to remember. A lot of "hick" types are so overdrawn that they give a burlesque air to otherwise lifelike situations.

Type of Story.....Drama of small town life. Adapted from Larry Evans' novel, "Once to Every Man." A typical "sympathy" story. Everybody against the hero, who by sheer grit conquers and humbles all his enemies. The kind of hero stuff they never tire of. Lots of human interest and wholesomeness. A plausible story, filled with colorful incidents. O'Brien's old granddad gets some bootleg liquor from the town bully, "Soapy" Williams, and disgraces himself in the Memorial Day parade. O'Brien gives "Soapy" a good licking in front of the whole town. Judge Maynard has taken a dislike to O'Brien, and turns a lot of the townspeople against him. His only friend is Billie Dove. Later "Soapy" becomes a famous pugilist. O'Brien, realizing that he once licked this champ, also becomes a fighter. Eventually he meets "Soapy" in the ring, but is knocked out. Here is the surprise kick. You think all the time the hero is going to win. Later O'Brien meets his rival on crowded Broadway and knocks him cold. The hero then returns in triumph to the home town. Director John Ford has made this fine entertainment. A scene where the drunken G. A. R. vet is ridiculed by the crowd at the parade is not so good. Such an incident would only arouse pity—anywhere. But this is a trifle compared to all the fine points in directing this picture.

Box Office Angle.....Something of interest for every member of the family. A story of the hero overcoming all sorts of odds is always a good bet. Also the small town youth who makes good in the big city.

Exploitation....Play up the fights. This one has three that are all different and carry a real punch. Use lobby photos of fight scenes. Tie up with book store on original novel.

Direction ..... John Ford; good

Author ..... Larry Evans

Scenario ..... Lillie Hayward

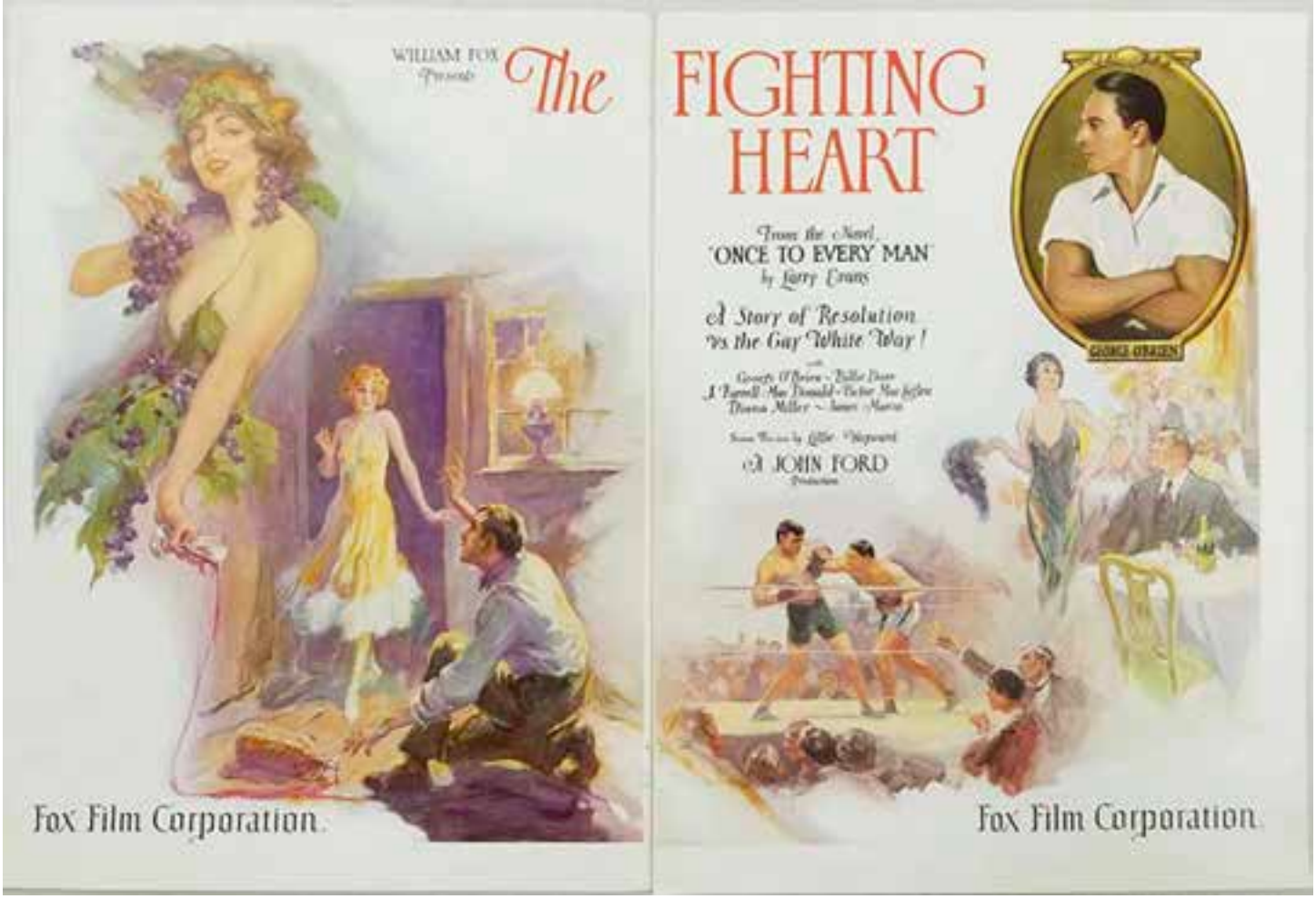
Cameraman ..... Joe August

Photography ..... Good

Locale ..... Small town

Length ..... 6,978 feet

The Film Daily, October 4, 1925, p. 4



Status: Unknown
Unavailable for Viewing

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

A Fool and His Money (1925)
Freelance Writer John Smart (William Haines) wants to be a novelist or a playwright.
"After considering everything, I decided to be a literary man. A novelist or a playwright, I hadn't much of a choice between the two, or perhaps a journalist. Being a journalist, of course, was preliminary; a sort of makeshift. At any rate, I was going to be a writer." From the novel, *A Fool and His Money* by George Barr McCutcheon, pp. 2-3

John Smart, a hack writer, inherits a fortune from a distant uncle and buys a castle in Laupheim from Count von Pless. Arriving in Laupheim, John, who is received coldly by the count's former retainers, is informed that the castle is haunted. John later sees what appears to be the ghost of a beautiful young woman and pursues it, discovering that the "ghost" is the estranged wife of the count, hidden with her child at the castle by devoted servants. The woman tells John of her husband's cruelty, and John vows to protect her. When the count discovers that John is harboring his wife, he returns to the castle with soldiers and attempts to abduct her by force. John fights off the count until the girl and her child have had time to escape by airplane. Smart is convicted of obstructing justice, his castle is confiscated, and he is deported to the United States. Unknown to John, his valet has discovered a hidden fortune at the castle and brought it back to America. This fortune enables John to marry the divorced countess. *American Film Institute Catalog of Feature Films*

An American writer buys a castle in Europe and becomes embroiled in a domestic dispute in Erle Kenton's fast-paced romantic adventure, *A Fool and His Money* (1925), based on the novel by George Barr McCutcheon. William Haines is the fortunate heir who buys the old castle and soon discovers a young woman, Madge Bellamy, hiding in a secret room from her wicked husband. Following a series of complications, Haines plans her escape by airplane, but he remains behind to ward off their pursuers in a bold sword fight in which he is slightly wounded. Bellamy gets away to the States, while her American hero loses his property and returns home broke. "A fool and his money," he begins to mumbled to himself. Fortunately, his servant, who had been trapped in the basement during the escapade, discovered a treasure chest containing a fortune in jewels. The man returns with the chest, and Haines is back on his feet and reunited with Bellamy in a tale that stretches credibility.

Larry Langman, *American Film Cycles: The Silent Era,* p. 260

A Fool and His Money

Columbia Pictures production adapted from the George Barr McCutcheon novel. Adapted by D. Z. Doty and directed by Erle Kenton. Madge Bellamy and William Haines starred. Reviewed at the Circle, New York, June 29, as half of a double bill Running time, 55 minutes.

Countess Von Pless.....Madge Bellamy
Count Von Pless.....Stuart Holmes
Annette Ritzy.....Alma Bennett
"Mother" .....Eugenie Besserer
Mrs. Schmick.....Carrie Clark Ward
Mr. Schmick.....
George Washington Stubbs } William Haines
John Smart.....

There's a strain of Graustark running through this one, so its mixture of Old World villainy and heroics, and New World romance makes it an attractive theme. Moreover, Columbia has given it a nice production, really better than one would expect coming from one of the grade B independents. And as it frames up, the whole thing has action, plenty of heart interest, flocks of comedy and enough love interest to satisfy the women folks.

John Smart, writer, isn't doing so well with his typewriter, but when he gets $300,000 in cash left him, he hies to Europe and buys an old castle. And as he goes wandering through it one night, he finds a luscious looking lady concealed in a hidden apartment. Looks like a piece of luck, but it develops that she is hiding from her vilain husband, who wants the custody of the child. Smart, therefore, makes plans to get the woman out of the country, and would have succeeded had not a vamp, who had tried unsuccessfully to put the bee on him for some money, spied the countess on the balcony. And the vamp went to the count and sold her info, so the count dug himself up some gendarmes and they started to tear the castle apart. Smart, however, gets the girl out and has an aeroplane waiting to take her away. The pursuers get close, so he jumps on a bridge and pulls his sword, one with which his ancestors had fought in the Revolutionary, Civil and Spanish wars, and does one of those Horatius at the Bridge acts. He gets nicked, but the girl gets away, and the outcome is that the castle is taken from him by a crooked judge and he comes back to America broke, and muttering things about "a fool and his money." But the surprise comes when his colored servant arrives by a later boat. The servant, it seems, was locked in the wine cellar and got gloriously stewed. While down there, however, he stumbled across a treasure chest that appeared to hold the crown jewels of Peggy Joyce and a few empresses. So he brings this back, and as heroine has to fled to America, they look well-heeled for their married life.

Miss Bellamy is very nice in this and Haines, although stiff once or twice, has a Harold Lloyd-like face that suits the role. Stuart Holmes and Alma Bennett, playing the heavies, were all right, and the rest of the cast stood up in proportions.

"Fool and His Money" is much better than the usual independent of its type, and appears strong enough to hold up the feature end of a daily change satisfactorily.

Sisk.

Variety, July 15, 1925, p. 35

Status: Unknown
Unavailable for Viewing

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

Fox News No. 25 (1925)
Cameraman from Fox News spends an eventful day in the hills of Pennsylvania.

FOX NEWS, No. 25: St. Augustine, Fla., George Duncan and Abe Mitchell, English golfers.—Bagdad, Bread baking in Arabia calls for much ingenuity.—New York City, William Green, official of miners' union, is elected president of American Federation of Labor.—Fairbanks, Yukon, Alaska Agricultural, the farthest north college, classes with eighty students enrolled.—Philadelphia's newest judge in liquor war is Mrs. Violet Fahnestock.—A Fox News cameraman spends an eventful day in hills of Pennsylvania.—Culver City, Cal., World's record falls as Bennett Hill.—Stockholm, Sweden, Winter grips the Baltic.—Holiday banquet appears out of nowhere, with no trouble at all to her!

Exhibitors Herald, January 17, 1925, p. 37

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

Fox News No. 35 (1925)
Journalists/ Girls in high school issue a newspaper in Oakland, California.

FOX NEWS No. 35: Isle of Pines, Many American make their winter homes here.—Tokio, Japan, Although the Japanese capital is rapidly being rebuilt, many schools are still held outdoors.—Oakland, Cal., High school girls issue a newspaper.—Washington, D. C., In 1924 Uncle Sam's big family ate 50,000,000 lbs. more butter than in 1923.—Scientists in Dirigible watch the eclipse.—Winter sports reign from coast to coast.—Los Angeles, Cal., Bathing beauties brave the perils of a winter sunburn.

Exhibitors Herald, February 14, 1925, p. 57

Status: Print may exist
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

Fox News No. 64 (1925)
Cameraman accompanies coast guard patrol.

FOX NEWS VOL. 6 NO. 64: New York City—Famous Statue of Diana taken down from Madison Square Garden tower; A Unique Event in History of the Stage—Players from eight cities form cast in drama given in Dallas Little Theatre; Interesting Figures in News of the Day—Gen. Annenkoff, enemy of Reds, is freed after three years in Chinese prison; Wenatchee, Wash.—Girls of the Northwest originate an impromptu welcome to Spring; Thomasville, Ga.—One of the country's largest and most beautiful rose gardens is in the full bloom on Mill Pond Plantation; New York City (New York City only)—Emil Fuchs holds an exhibit of his work as painter, etcher, sculptor; Ostia, Italy—Many centuries ago the Romans abandoned this city—today it is being rebuilt; Vienna—Only balloon allowed in Austria under the peace treaty, is used as "hare" in a cross-country hunt; Atlanta, Ga.—While Mrs. Bulldog was out calling the other day someone added 3 tiger cubs to her own family; Nice, France—Riders of many nations compete in Horse show and put their mounts to some spectacular jumps; Hunting Icebergs in the Atlantic—Fox News cameraman accompanies coast guard patrol.

Motion Picture News, April 23, 1925, p. 2552h

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

Fox News No. 104 (1925)
Interviewer. A camera interview with Charles MacVeach, new Ambassador to Japan.

FOX NEWS VOL. 6, NO. 104: Caillaux comes to U. S. to settle French debt; Rome, Italy—The war veterans of ten allied nations are greeted by Premier Mussolini! Springfield, Mass.—Throngs attend Eastern States Exposition; Yalesville, Conn.—Farm animals form their own League of Nations; Dublin, N. H.—A camera interview with Charles MacVeach, new Ambassador to Japan; Mullens, W. Va.—World's largest electric locomotive is tested for power; Chicago, Ill.—Autoists compete for the 1925 speed title of the U. S.; Montana—Vast sheep herds come down from the mountains; Broadway enters upon Fall theatre season; Pendleton, Ore.—Men master mustangs in thrilling contest of skill.

Motion Picture News, October 10, 1925, p. 1713

Status: Print may exist
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

Fox Varieties: White Paper (1925)
Newspaper. Evolution of a newspaper from a log of wood starting at the streams where the logs are directed to the pulp mills through the manufacture of white papers to its final destination on the presses of one of the large Metropolitan dailies.

"White Paper"

(Fox—Varieties—One Reel)

This reel deals with the production of news-print paper and furnishes many interesting facts regarding this essential and popular commodity. Starting with the cutting down of the trees and their transportation to the mill, the course of the logs is followed, showing how they are cut into bits, "cooked" with sulphite until a pulp is produced which, put through a tremendous machine consisting of a large number of rollers and resembling a giant printing press, ends with the paper coming out in the familiar huge rolls as seen around newspaper offices. Then there are flashes of the newspaper industry.—C. S. S.

Moving Picture World, May 23, 1925, p. 449

"White Paper," based on the transformation of a tree into a newspaper, the million-tongued crier of modern civilization, is the interesting Varieties scheduled for release on November 15.

Moving Picture World, August 8, 1925, p. 653

MOVING PICTURE WORLD 597

"Fox Varieties" Name of New One Reel Product by Fox Film

"FOX VARIETIES" is the name selected by officials of Fox Film Corporation for the new one-reel entertainment pictures to be released by that company beginning April 12.

These short subject reels, which will become an integral part of the Fox company's production and distribution, will be made strictly for their entertainment value containing as subject matter interesting topics gathered here and there from the world we live in.

"Fox Varieties" are the result of a careful study of the needs of the better class theatres endeavoring to keep their presentations 100 per cent interesting and yet get away from an all dramatic program. They will be non-dramatic entertainments of the highest quality and character.

The first of the new one-reelers to be released will be a typical one titled "White Paper," which will show the evolution of a newspaper from a log of wood. Starting with scenes at the streams where the logs are directed to the pulp mills, it will depict each step in the manufacture of white paper and its final destination in the presses of one of the large Metropolitan dailies.

"Fox Varieties" will replace the Fox Educational Entertainments as a part of that producing company's annual output. In this connection it is stated that while the subject matter of the new one-reelers will be about the same as was contained in the Educational reels the fundamental principle in back of all the "Varieties" releases will be entertainment.

New Pathe Serial Listed

"Idaho," Featuring Vivian Rich and Mahlon Hamilton, to Be Released March 1

March has been set by Pathe for the release of their latest serial "Idaho" now in the course of production on the Coast, and which will be completed some time next month.

The first three chapters of the ten chapter photoplay featuring Mahlon Hamilton and Vivian Rich arrived in New York from the Coast last week. The production calibre as set forth in the first six reels destines this production to be one of the best serials released by the Pathe organization and represents an entirely new departure in the field of serial production.

The story of the picture, which was adapted from the story "The Girl Vigilante" by Theodore Burrell, the well known author, deals with the early West in the days that Idaho was a rendezvous for the bad men of the country.

The release of "Idaho" will follow the tenth and final chapter of "Galloping Hoofs."

Moving Picture World, February 7, 1925, p. 597

Fox

THE NAME SELECTED by Fox Film Corporation for the new one-reel entertainment pictures to be released by that company beginning April 12 is "Fox Varieties." The first released will be typical, showing the evolution of a newspaper from a log of wood to the news sheet as it appears on the stands. . . .

Status: Print may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Miscellaneous
Description: Major: Miscellaneous, Neutral
Description: Minor: None

Getting 'Em Right (1925) – Fourth in the "Star Reporter" series
Reporter Tip O'Neill (George Larkin) becomes editor of a local small town paper. Publisher Beth Lang (Jane Thomas). Newspaper Employee Sarah Green (Margaret Cullington). Editor.

A New York City newspaper reporter solves a mystery robbery that involves a gang of international crooks. Along the way, his damsel is distressed, he is held at gunpoint, and he uses a horse to help capture a crook. *Wikipedia*

A big city reporter moves to a small town to take charge of the local newspaper, which is owned by an heiress. One of the newspaper employees owns a large, supposedly haunted house, and is hoping to sell it, and with the proceeds, marry her beau, the newspaper's editor. Prospective buyers have been scared off by house's reputation, however, and she has not been able to sell it. A gang of criminals has secretly taken up residence in the house while laying plans to rob one of the heiress' factories. While investigating the strange goings-on, the reporter and the heiress are captured by the gang. After numerous adventures, the reporter and heiress regain their freedom, and the gang is arrested. The reporter and heiress become engaged, as do the editor and owner of the no-longer haunted house. *American Film Institute Catalog of Feature Films*

Big city reporter Tip O'Neil moves to the small town of Robertsville to take charge of the local newspaper, which is owned by heiress Beth Lang. One of the newspaper employees, spinster Sarah Green, owns a large, supposedly haunted house, and is hoping to sell it, and with the proceeds, marry her beau, the newspaper's editor. Prospective buyers have been scared off by house's reputation, however, and she has not been able to sell it. A gang of criminals has secretly taken up residence in the house while laying plans to rob one of Beth's factories. While investigating the strange goings-on, Tip and Beth are captured by the gang. After numerous adventures, Tip and Beth regain their freedom, and the gang is arrested. Tip and Beth become engaged, as do Sarah and the editor. *American Film Institute Catalog of Feature Films*

NEWSPAPER STORY COMES TO STRATTON

Rayart Pictures Corporation present George Larkin in another of the series of Metropolitan Melodramas, which is to say, another newspaper story. The name of it is "Getting 'Em Right," and it was shown at the Stratton Theatre for the first time this afternoon.

"Getting 'Em Right," altho a newspaper story, is not about the gigantic machinery of a New York daily, as in our experience at least most newspaper screen stories are. On the contrary, "Getting 'Em Right" centers around a small town newspaper, its editor, the "old maid" to whom he is engaged, and the house on the sale of which depends their marriage.

On the same bill with this feature tonight you will also see Jimmy Aubrey in a fast moving comedy entitled "Home Scouts" and interesting Post Travelogue.

Middletown Daily Herald, New York, October 27, 1925, p. 22

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Tip O'Neil, Editor). Female (Beth Lang, Sarah Green).
Ethnicity: Whites (Tip O'Neil, Editor, Beth Lang, Sarah Green)
Media Category: Newspaper
Job Title: Reporter (Tip O'Neil). Publisher (Beth Lang). Editor (Editor). Newspaper Employee (Sarah Green).
Description: Major: Tip O'Neil, Beth Lang, Sarah Green, Positive
Description: Minor: Editor, Positive

Giddap! (1925)
Newspaper. Two men – Gaspard De Brie (Billy Bevan) and Cornelius Marblehead (Yorke Sherwood) – show up with blackened eyes and see a story of a rescue by the unknown hero in a newspaper and each tells his wife he's the hero. Members of their country club are shown the new issue of a motion picture news reel depicting a raid by the Purity League with both men being thrown out in the fracas causing their black eyes. They are exposed and suffer the consequences.

Scenes from *Giddap!* (*The Playboy)* in Comedy Capers

"Giddap"—Sennett—Pathe

Amusing, Enjoyable Comedy

Type of production....2 reel comedy

The first half of this Mack Sennett comedy which features Billy Bevan, is quite amusing. Two men appear at the country club with blackened eyes. Seeing a story of a rescue by an unknown hero in a newspaper, each tells his wife that he was the hero. The members of the club are shown the new issue of a motion picture news reel. It depicts a raid by the Purity League and both "heroes" are seen being thrown out in the fracas.

And then the riot begins. The second half of the comedy deals with somewhat slapstick doings on a polo field. The idea has not been overworked, however, and will no doubt amuse the average audience. There is some trick photography depicting jumps, etc. Del Lord directed.

The Film Daily, March 15, 1925, p. 49

Status: Partial print exists (in an anthology: Comedy Capers, under the title of The Playboy)
Viewed on YouTube

Type: Movie
Genre: Comedy
Gender: Group-2
Ethnicity: Unspecified-2
Media Category: Newspaper and Newsreel
Job Title: Unidentified News Staff-2 (Newspaper and News Reel)
Description: Major: None
Description: Minor: Unidentified News Staff-2, Neutral

The Goat Getter (aka The Speed Champion) (1925)
Newspaper. Fight manager tries to stop a story about his fighter getting knocked out from getting into the newspapers, but the hero outraces the thugs and breaks the news.

While making a series of boxing exhibitions, "Lightning" Bradley, the lightweight champion, is matched with Billy Morris in a small western town. Bradley knocks Billy out, and Billy, looking for a revenge rematch, follows the champ from town to town, taunting him and "getting his goat." Billy follows Bradley to Hollywood, where the champ is making a picture. Billy gets a chance to box Bradley before the cameras in what is expected to be a set-up, and knocks him out. Bradley's manager tries to stop the story from getting into the newspapers, but Billy outraces his thugs and breaks the news. He also wins Virginia Avery, the star of the film. *American Film Institute Catalog of Feature Films*

Fred.

THE GOAT GETTER

Rayart released; produced by Harry J. Brown, with Billy Sullivan starred. Directed by Al Rogell and made from a story by Grover Jones. At the Arena Roof, New York, July 14. Running time, 63 minutes.

Billy Morris.....Billy Sullivan
Virginia Avery.....Kathleen Myers
Bradley.....Eddie Diggins
Pie Eye.....Charles Sinclair
Slug Geever.....Joe Moore

A fast-action, stunt-man picture, with Billy Sullivan starred. Sullivan puts more action to the foot than any of the other stunt fellows playing around in the independents. Where some of the others are getting to the stage where they've acquired a yen for character acting, Sullivan seems content to just keep moving and let the heavy dramatics be handled by those in good standing with the Players' Club. As a result, Sullivan's pictures, notwithstanding their hokum plot and obvious but sure construction, pack a punch.

Sullivan plays a youngster who wants to get a crack at the boxing champ, but the champ, probably a midget cousin of Jack Dempsey, wasn't taking chances with unknowns. Sullivan followed him into a movie studio where the champ was to make a picture, and eventually he was picked to be the "set-up" in the film.

The fight turned into a real one and Sullivan won. The champ's manager tried to keep the story from getting into the papers, but, with some fancy horse and auto riding, Sullivan defeated the villains and got things ship-shape in time for the fadeout.

Fight scenes are great.

Good picture for the daily changes, etc., because it gives value. Made economically but with a capable cast and lives up to the entertainment standards set by Harry J. Brown in the previous stories in which he has produced Sullivan.

Sisk.

Variety, July 21, 1926, p. 15

The Goat Getter

(Rayart Pictures—5040 Feet)

(Reviewed by George T. Pardy)

A BRIGHT comedy drama, full of snap and ginger, guaranteed to please the average fan and sure to catch the fancy of the sporting crowd. The story starts off with the hero, an aspiring young boxer, taking a chance against the lightweight champion and getting slammed for the full count, which in its way was a refreshing departure from the regulation screen formular, where the leading man is on top of the heap from the first to last. It's a good idea, for thus sympathy is awakened for the under-dog in his grim determination to turn the tables upon his conqueror. And Billy Morris's plan of getting the champ's goat by following and persistently challenging him is quite in accordance with real ring history, being a method frequently employed by ambitious scrappers in the past, although they do things in more dignified fashion nowadays. There's a whole lot of fun to Billy's pursuit, comedy, romance and thrills are joyously mingled and the Hollywood windup is mighty entertaining.

THEME. Comedy drama. Hero, enterprising boxer, defeated by champion, but pesters latter until he fights titleholder again, wins victory and girl as well.

PRODUCTION HIGHLIGHTS. Flashy action, crisp comedy relief, physical thrills, romantic interest. Big scene, battle before camera in Hollywood.

EXPLOITATION ANGLES. Feature Billy Sullivan. Tell patrons this is not only a bully fight picture, but has romantic and humorous appeal.

DRAWING POWER. Ought to get over well where patrons like the fast-moving exciting stuff, garnished with zippy comedy and a bit of heart interest.

SUMMARY. Brisk comedy drama, prizefight sequences well handled, good comedy and romantic touches. Should get the money in average house.

THE CAST

Billy Morris.....Billy Sullivan
Pie Eye Pickens.....Johnny Sinclair
Virginia Avery.....Kathleen Myers
Mamie Arthur.....Virginia Vance
Lightning Bradley.....Eddie Diggins
Carter Bond.....William Buckley
Slug Geever.....Joe Moore

Author, Grover Jones. Director, Albert Rogell. Photographed by Lee Garmes.

SYNOPSIS. While lightweight champion, Bradley, on tour, knocks out Billy Morris in a small Western town. Billy, looking for another chance, dogs the champ from place to place, winding up at Hollywood, where Bradley is working in a picture. Billy boxes Bradley before the camera. It leaks out that the scrap is going to be a real one. Bradley fails to stop Billy and latter finally knocks him out, the sporting extras printing the story. Billy also wins Virginia Avery, star of the film.

Billy Sullivan, star of "The Goat Getter," a Rayart release.

The Goat Getter (Rayart) Pictures)

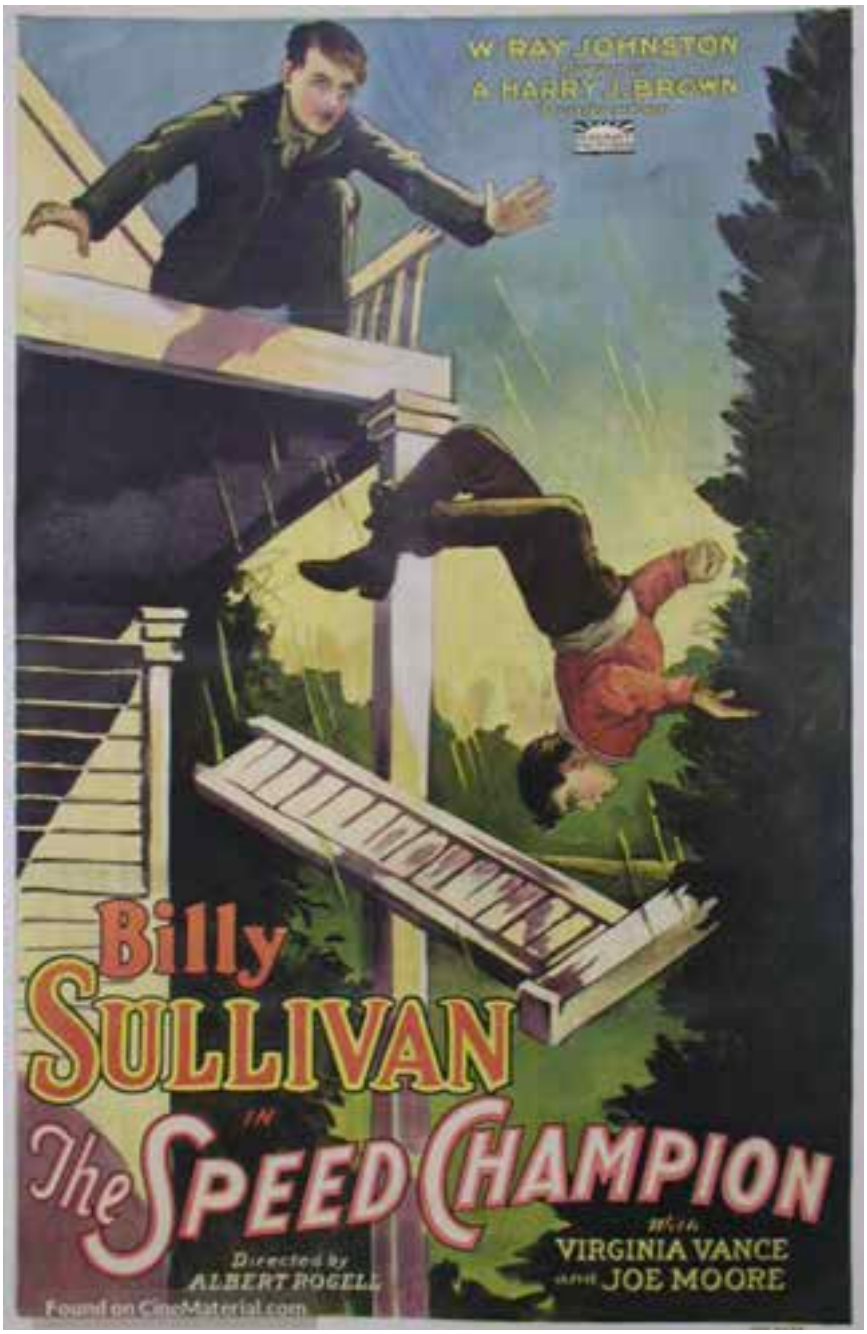
PRESS NOTICE

THRILLS, humor and romance are combined in "The Goat Getter," which comes to the screen of the ——— Theatre on ———. An unusual film, offering glimpses of picture-making in Hollywood, a couple of prizefight sequences that brim over with sensational action, and a love story that will please sentimental patrons. In fact, there's a little of everything for everybody in this latest feature starring the handsome young athlete, Billy Sullivan. The latter appears as a boxer once defeated by the champion who follows the latter from place to place until they fight again, when Billy wins the victory, and love of a movie star into the bargain.

CATCH LINES

Whipped by the champ, this boxer never quit hounding him until he got another chance and defeated the titleholder. And won the love of a movie queen. A riot of fun and thrills!

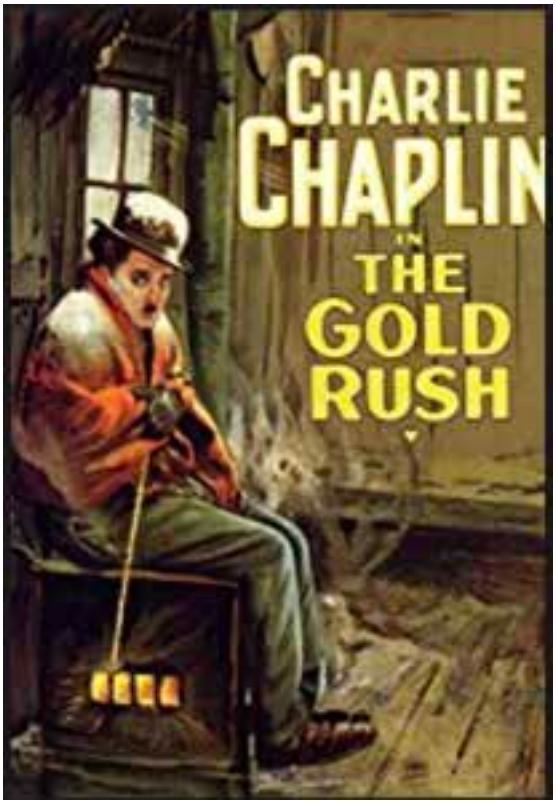
Motion Picture News, November 28, 1925, p. 2573



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 Gold Rush (1925)
Journalist. Press Photographer. The hero tells reporters and press photographers that the woman he is with will become his wife.



During the Gold Rush, prospectors brave Alaska's dangerous Chilkoot Pass, hoping to strike it rich in the snowy mountains. Just as Big Jim McKay discovers gold on his claim, a storm arises, prompting a Lone Prospector to take refuge in a cabin. Unknown to him, the cabin's occupant is desperado Black Larsen, who attempts to throw the vagabond Prospector out. Strong winds, however, repeatedly blow the little man back inside, and soon after, Jim is also swept into the cabin. Jim fights with Larsen over his shotgun, and after Jim prevails, the Prospector claims him as a close friend in order to remain safe. Over the next few days, the three men live together uneasily, their hunger growing as the storm rages on. After eating the lantern candle, with salt, the Prospector worries in vain that Jim has eaten Larsen's little dog. Finally, the men cut cards to see who will hunt for food, and the loser, Larsen, sets out alone. He immediately encounters two lawmen who are searching for him, and after shooting them both, steals their supplies and travels on until he happens upon Jim's claim. Meanwhile, the Prospector and Jim grow so ravenous that they boil and eat the Prospector's leather shoe for Thanksgiving dinner. Unsatiated, Jim starts hallucinating, imagining that the Prospector is a large, luscious chicken. He tries repeatedly to shoot his little friend for dinner, causing the men to fight. The Prospector closes his eyes and attacks, and when he discovers that the leg he is clutching is actually that of a bear, he shoots it, finally providing them with a meal. Soon after, the storm ends and the friends part ways. Upon returning to his claim, Jim finds a well-fed Larsen, who knocks Jim out and flees but is soon killed in an avalanche. The Prospector travels on to Gold Rush City, where he falls in love with Georgia, a dance hall girl. Georgia's flirtation with ladies' man Jack Cameron precludes her from noting the Prospector's existence until finally, hoping to provoke Jack, she chooses the grubby Prospector as a dance partner. The Prospector is thrilled, but cannot help calling attention to himself when his pants fall down and he accidentally belts them with a leash that is still attached to a dog. Later, the Prospector sees Jack and Georgia quarrelling, and although afraid of the much larger man, bravely fights him. When a clock falls on Jack's head and knocks him out, the Prospector, who did not see the clock hit Jack, is amazed by his own strength. The next morning, the little man obtains food by pretending he is nearly frozen outside Hank Curtis' cabin, prompting the kind man to feed and shelter him. One day, while Hank is away mining, Georgia and her friends happen by his cabin.

Charlie Chaplin and Georgia Hale are the two lovers in this scene from the United Artists picture, "Gold Rush."

Georgia discovers her photo under the Prospector's pillow and teases the gullible man by pretending to adore him. Before leaving, the girls accept his invitation to New Year's Eve dinner, after which he rips up his pillows in delight, only to be found covered in feathers by Georgia when she returns for her

gloves. Although the Prospector shovels snow for days to earn enough money to prepare a lavish dinner, on New Year's Eve the girls celebrate in the dance hall, leaving the little man waiting in his cabin. He falls asleep at the table and dreams that he is entertaining the girls by creating the illusion of as dance using rolls attached to two forks, but when he wakes, he is alone. He goes to the dance hall, but the girls and Jack have already left for his cabin to tease him further. There, however, Georgia sees the dinner he has prepared and realizes her joke has gone too far. A few days later, Jim, who has partial amnesia and has searched in vain for his rich claim, recognizes the Prospector in the dance hall and joyfully instructs him to lead him to Larsen's cabin, which he knows is near his claim. After the Prospector declares his love to Georgia and promises to return for her, the men journey to the cabin, and while they are asleep, a strong wind pushes the house until it teeters over the edge of a cliff. When they wake, they slowly realize that, by standing at opposite ends of the room, their weight shifts the cabin back and forth over the mountain edge. After multiple attempts, they finally manage to climb out of the house just before it topples over the cliff, only to discover that they are on Jim's claim. The friends are immediately transformed into multimillionaires, and prepare to return to the mainland by boat.
Unknown to the Prospector, Georgia is also on the boat, and after a journalist asks the Prospector to don his hobo clothes for a photo shoot, Georgia assumes he is a stowaway and tries to protect him from the ship's guards. Soon, the misunderstanding is cleared up, and the Prospector invites his love to his luxury stateroom, where he "spoils" a press photograph by leaning over to kiss her. *American Film Institute Catalog of Feature Films*

"A stowaway, heck! That's Big Jim's partner, the Multi-millionaire."
"Excuse me, Sir — Who is the Lady?"

"Gee! This will make
a wonderful story."

979

The Gold Rush

Producer: United Artists
Distributor: United Artists
Length: 8,555 feet

DIRECTOR.....CHARLIE CHAPLIN
Author .....Charlie Chaplin

PLAYERS

The Lone Prospector.....Charlie Chaplin
Big Jim McKay.....Mack Swain
Black Larsen.....Tom Murray
The Girl.....Georgia Hale
Jack Cameron.....Malcolm Waite
Hank Curtis.....Henry Bergman

TYPE: Comedy drama of the Klondike during the gold rush.

HIGHLIGHTS: The trek across the pass into the Klondike. . . . Storm-tossed cabin on the brink of the precipice. . . . The New Year's Party. . . . The prospector's meeting with the girl in the steerage.

THEME: Lone seeker for wealth who is treated as a joke makes a friend and they become wealthy.

STORY: The prospector, making the rush to the Klondike, takes refuge from a storm in the cabin of the desperado, Black Larsen. Jim McKay, who has discovered a valuable claim, also retreats to the cabin. Larsen, seeking food, finds McKay's claim. When McKay appears Larsen knocks him unconscious with a shovel. Larsen is killed in an avalanche. The prospector wanders into a mining town. He falls in love with Georgia. McKay, gone in the mind from the blow struck by Larsen, hunts the prospector, who is the only other man who knows the location of the claim, and they start out to find it. McKay and the prospector at last learn that they are on the claim. They return home with great wealth, but the prospector is saddened by the loss of the girl. He goes into the steerage of the ship, and there finds her. She believes him a stowaway and flaunts him. News reporters are told that she is the woman who is to be his wife.

Exhibitors Herald, September 12, 1925, p. 54

Chaplin Race Gold Rush Idea

Figuring that the Chaplin impersonation contest is a little too old, C. T. Perrin figured a new angle for The Gold Rush at the Sterling Theatre, Greeley, Col.

He held to the impersonation, but the boys had to take it on the run. The boys had to be under twelve and to come dressed as Chaplin in the baggy trousers and over-large shocs. They gathered at the theatre at half past four the opening day.

Permission had been gained to stop traffic for a moment, and after it had been explained to the boys that the first one around the block got a five dollar gold piece, they were started off. A policeman at each corner held the traffic in check to make it safe and the boys had only to watch their speed.

In addition to the first prize, the second boy home got a pass for his father and mother and the next four got a single apiece. Of course all of the boys went in to see the swing show.

It got more newspaper notice because it was novel, and it drew a larger crowd. It had been advertised the previous week when The Freshman had them packed in. With The Freshman and The Gold Rush on successive weeks Greeley must be suffering from sore sides.

Moving Picture World, January 2, 1926, p. 85

Status: Print exists in the Estate of Charles Chaplin film collection and in the Mary Pickford Institute for Film Education film collection.
Viewed on YouTube

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

The Golden Cocoon (1925-1926)
Newspaper. A girl uses a clever ruse to keep her story out of the paper by feigning suicide depending on newspaper ethics to prevent publication of any slander against the dead. The newspapers print a report of her death.

After she is left standing at the altar by Renfro, Molly Shannon walks the streets aimlessly in a blinding rainstorm and faints in front of a sporting house, into which she is taken. Sometime later she meets Gregory Cochran, a wealthy judge with whom she finds true marital happiness. Gregory is being mentioned for the governorship, and a member of the opposition party threatens to nip Gregory's political career in the bud by revealing that he once saw Molly coming from a house of ill repute. Knowing that public mention of the incident will ruin her husband's career, Molly feigns suicide and disappears. On election eve, she is seen by Renfro, who goes to Gregory with the news of his wife's presence in this world. Molly sees Renfro and follows him to his room, where the two scuffle for possession of a gun. The gun accidentally goes off, mortally wounding Renfro. Gregory arrives, and Renfro exonerates Molly. *American Film Institute Catalog of Feature Films*

https://www.allmovie.com/movie/golden-cocoon-v93476

This routine Warner Brothers melodrama was based on the novel by Ruth Cross. Country girl Molly Shannon (Helene Chadwick) wins a college scholarship which was offered by Judge Gregory Cochran (Huntley Gordon). While attending the school, she falls in love with one of the professors, Renfro (Richard Tucker), but on the eve of their wedding, he deserts her. She wanders miserably through the night until she passes out in front of a notorious road house. Before she is taken in, she is seen by Bancroft (Frank Campeau), a politician. Molly's ordeal comes back to haunt her much later, after she and Cochran marry. Bancroft wants to use Molly's presence at the road house to stop Cochran from running for office. To save her husband, Molly disappears and pretends to have committed suicide. Just before the election, Renfro shows up and finds Molly. He is shot in a struggle -- but before he dies, he insists that Molly is completely innocent of any wrongdoing. Cochran's career is saved and he and Molly are reunited. Janiss Garza, *allmovie.com*

December 26, 1925 MOVING PICTURE WORLD 809

"The Golden Cocoon"—Warner Brothers

Helene Chadwick and Huntley Gordon Featured in Human Interest Melodrama with New Twists

Reviewed by C. S. Sewell

WITH HUNTLEY GORDON and Helene Chadwick in the featured roles, Warner Brothers are offering "The Golden Cocoon," an adaptation of a novel by Ruth Cross, which deals with a woman's fight for love and honor against a campaign of slander which had as its motive the defeat of her husband in his fight for high political honors.

Miss Chadwick appears as an innocent country girl who wins a university scholarship offered by a wealthy judge. She falls in love with one of the professors who jilts her on the wedding eve. Aimlessly she wanders about and faints in front of a house of evil reputation and is taken in and revived. As she emerges she is seen by a grafting politician who later seeks to use this knowledge to force from the race the judge whom she has since married. The wife disappears, feigning suicide, but is found by the professor just before the election. He goes to the governor and the wife follows. In a struggle the professor is shot and exonerates the wife who keeps her secret.

The story is smoothly told and develops good dramatic moments. There is a strong dependence on coincidence. The story hinges on the failure of the wife to confide in her husband. There are two good twists to the story, the finding of the girl in such damaging surroundings and especially her clever ruse to keep her story out of the paper by feigning suicide, depending on newspaper ethics to prevent publication of any slander against the dead. Neither of these are entirely convincing, but they provide punch situations that hold the interest, and the trend of the story cannot be easily foretold. This adds to the interest.

The featured players give excellent performances. Richard Tucker as the professor, a thorough cad and Frank Campeau as the politician are well cast. The average patron will probably consider "The Golden Cocoon" pleasing entertainment.

Cast

Gregory Cochran	Huntley Gordon
Molly Shannon	Helene Chadwick
Mr. Renfro	Richard Tucker
Dillworth	Frank Campeau
Mrs. Shannon	Margaret Seddon
Mrs. Parker	Carrie Clark Ward
Baby	Violet Kane

Based on novel by Ruth Cross.
Scenario by Hope Loring and Louis Leighton.
Directed by Millard Webb.
Length—7,200 feet.

Moving Picture World, December 26, 1925, p. 809

SilentHollywood.com

THE GOLDEN COCOON

Warner Brothers Photoplay. From the Novel by Ruth Gross. Directed by Millard Webb. Length, six reels.

CAST AND SYNOPSIS

Gregory Cochran ..... Huntly Gordon
Molly Shannon ..... Helene Chadwick
Mr. Renfro ..... Richard Tucker
Split-Ticket Dillworth ..... Frank Campeau
Mrs. Shannon ..... Margaret Seddon
Mrs. Parker ..... Carrie Clarke Ward
Mr. Shannon ..... Charles McHugh
The Baby ..... Violet Kane

Molly Shannon is jilted by a Mr. Renfro almost at the very altar. In her grief, she walks the streets in a blinding rain, bewildered and shocked. In this condition she is almost run down by a train, whence she is taken care of by Gregory Cochran. Cochran brings the happiness into her life that she missed by marrying her. They are blessed with a lovely girl. Gregory has risen high and has been nominated to run for governor. The opposition, determined to create scandal to beat him, suddenly confront Molly with spurious evidence of past misdeeds. Knowing that mere public mention of this will defeat her husband, she decides to leave him. The papers print a report of her death. The day before election she is discovered by Renfro, who is in league with the opposition. He goes to bring Cochran the news, followed unseen by Molly. In Cochran's quarters Molly and Renfro struggle for the possession of a gun, and in the scuffle the latter is mortally wounded. Cochran bursts into the room to gather Molly to his arms. In their future happiness she forgets the grim past.

By Michael L. Simmons

THIS is a rather stereotyped story, if not an actually implausible one, depicting the wife who would sacrifice her own happiness in order not to stand in the way of her husband's career. However, smooth direction and excellent sets give it an entertainment grade that should strike an average note at the rural box-office. The more unsophisticated the audience, the more the film is likely to be enjoyed.

Huntly Gordon cuts a good figure in this picture, at least one good to look at and committing no noticeable blunders. Perhaps, had he been capitalized for more frequent appearances, a marked improvement in the appeal of the picture might have resulted.

As it is, Helene Chadwick carries the heavier burden of the acting with fluctuating results—now good, now not so good—achieving no particular distinction at any point. Nevertheless, the smoothness of the continuity and the uninterrupted unraveling of the story gives just enough appeal to bring it up to the grade estimated in the first paragraph.

A shot showing the heroine staggering around in a blinding rain, bewildered and grief-stricken with the news that she has been jilted, achieves a very fine moment pictorially, and helps provoke sympathy for the role. In fact, the photography is good all around. A child player contributes a few moments of the kind that will probably tickle the fancy of women, but on the whole the film will hardly set the picture world aflame.

The essay angle would seem to be best for exploitation, the subject being "What Sacrifices Would You Make for Your Husband?" Snipes and heralds in the form of election ballots would be kindred with the atmosphere of the film. And, of course, names like Helene Chadwick and Huntly Gordon are worth featuring in the billing.

Exhibitors Trade Review, December 19, 1925, p. 20

The Golden Cocoon

(Warner Brothers—7200 Feet)

(Reviewed by George T. Pardy)

MAKING all due allowances for certain illogical absurdities in its plot, such as the extremely shaky foundation upon which the villain bases his power to expose the heroine's past, "The Golden Cocoon" is nevertheless a picture with strong audience appeal, so far as the rank-and-file of movie-goers are concerned. It is ultra-theatrical to be sure, but travels at a fast clip, offers a lot of sure-fire hokum melodrama and emotional stress, scoops up bucketfuls of sympathy for the young wife-heroine, and arouses frank detestation of the blackmailing gent who digs up her past and threatens to blow her domestic happiness sky-high. The so-called intellectuals won't like this stuff but, thanks to good direction and players that put it over in vigorous style, a big majority of fans will pronounce it satisfactory entertainment. Helene Chadwick, always a sincere and clever performer, does very nicely indeed in the heroine role and is well supported by Huntly Gordon and an adequate cast.

THEME. Melodrama. Girl deserted by lover, weds happily, is later threatened with exposure by former swain, who is killed, but exonerates her before dying.

PRODUCTION HIGHLIGHTS. Rainstorm scene, heroine's adventure in disorderly house. Renfro's return. His death. Brisk action, romance, thrills.

EXPLOITATION ANGLES. Stress predicament of innocent woman blackmailed by villain. Bill as exciting melo with unabated heart interest. Feature Helene Chadwick.

DRAWING POWER. Good attraction for the average house.

SUMMARY. They lay melodramatic and emotional varnish on thick in this one, but it moves swiftly and will please those who like extra-sentimental exciting films.

THE CAST

Molly Shannon	Helene Chadwick
Gregory Cochran	Huntly Gordon
Mr. Renfro	Richard Tucker
Mr. Bancroft	Frank Campeau
Mrs. Shannon	Margaret Seddon
Mrs. Parker	Carrie Clarke Ward
Mr. Shannon	Charles McHugh

Author, Ruth Cross. Director, Millard Webb. Photographed by Byron Haskins.

SYNOPSIS. Molly Shannon, jilted by Renfro, falls exhausted before a notorious sporting house, is taken in and revived. She leaves, meets and marries Judge Cochran. They are happy until Renfro appears and threatens to expose her past. Molly goes to Renfro's hotel apartment, a struggle ensues, the gun she carries is discharged and Renfro fatally wounded. Before dying he exonerates her in presence of husband and witnesses. She and Cochran are reunited.

Helene Chadwick, starred in "The Golden Cocoon," a Warner Brothers production.

The Golden Cocoon (Warner Bros.)

PRESS NOTICE

LOVERS of strong melodrama, combined with sentimental lure and unfailing heart interest, may expect a screen treat when "The Golden Cocoon," starring Helene Chadwick, is shown at the ——— Theatre on ———. The story deals with the harrowing experiences of a happily married young woman, whose past rises up to threaten her through the medium of a blackmailing villain to whom she was once engaged and deserted her.

Huntly Gordon appears in the hero role, with Richard Tucker as the heavy, supported by such stellar players as Frank Campeau, Margaret Seddon, Carrie Clarke Ward, Charles McHugh, and other favorite lights of the screen.

CATCH LINES

She was innocent, but evil hands wove a net of suspicion around her, and shadowy specters of the past threatened to ruin her happiness

Motion Picture News, December 26, 1925, p. 3206

The Golden Cocoon

Producer: Warner Brothers
Distributor: Warner Brothers
Length: 7,000 feet

DIRECTOR.....MILLARD WEBB
Author.....Ruth Cross

PLAYERS

Molly Shannon.....Helene Chadwick
Gregory Cochran.....Huntly Gordon
Mr. Renfro.....Richard Tucker
Mr. Bancroft.....Frank Campeau
Mrs. Shannon.....Margaret Seddon
Mrs. Parker.....Carrie Clarke Ward
Mr. Shannon.....Charles McHugh

TYPE: Romantic melodrama.

THEME: Defeat of attempt to ruin domestic happiness.

LOCALE: An American city.

TIME: The present.

STORY: A young woman who is jilted by the man she loves drops from exhaustion before the door of a low resort, into which she is taken and revived. Later she marries another man and her affairs go happily until her former lover appears with a threat to expose her as a former inmate of the resort. The woman goes to his apartment to plead with him. A struggle ensues and the man is shot. As he dies he clears the woman of blame in the presence of her husband, and happiness is restored.

HIGHLIGHTS: Rapid action. . . . The storm. . . . The scene in the resort. . . . The villain's re-entry into the life of the heroine. . . . Scene in the villain's apartment. . . . The villain's death and the renewal of the heroine's happy life.

Huntley Gordon and Helene Chadwick are co-starred in Warner Brothers' "The Golden Cocoon," from which this scene is taken.

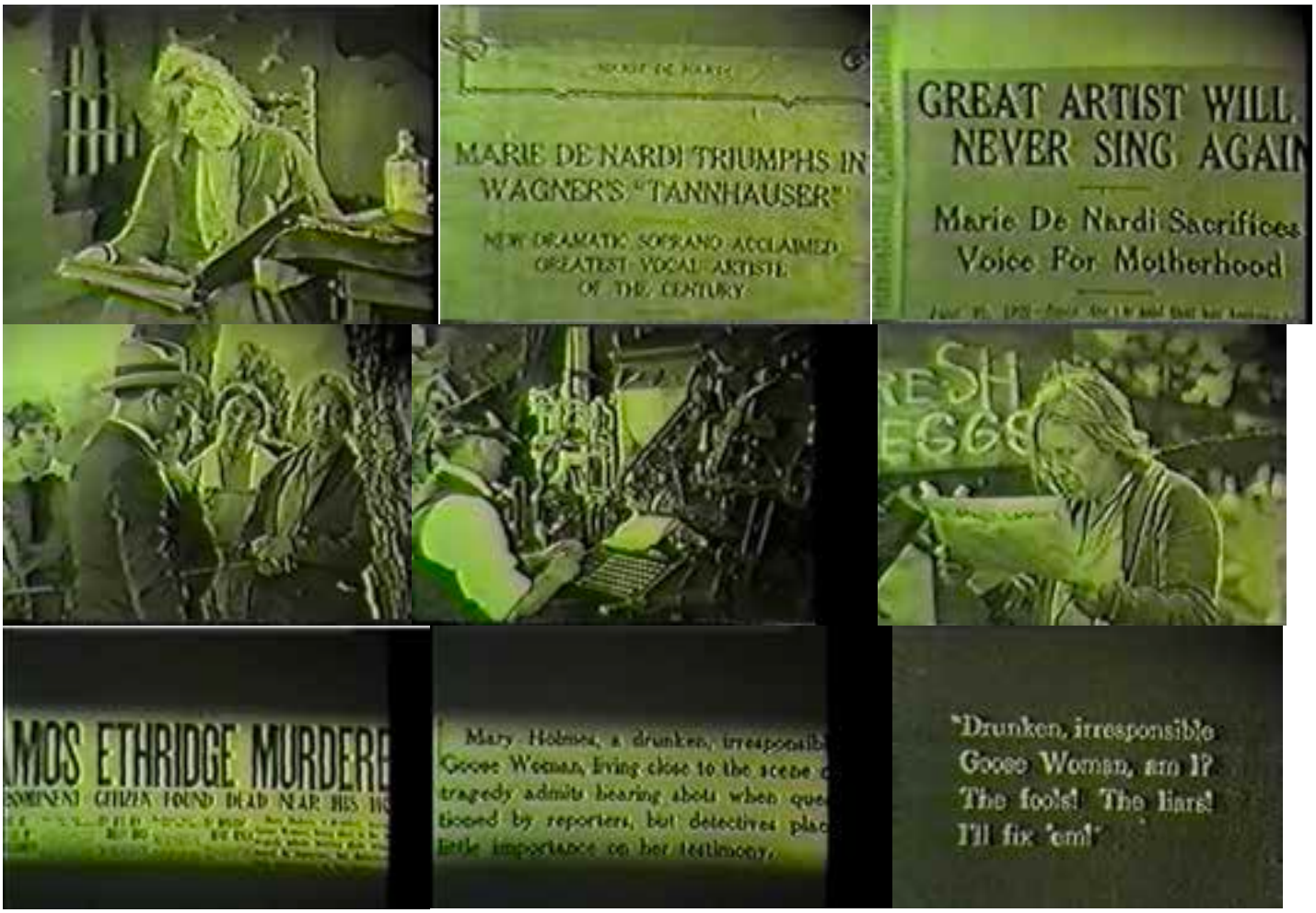
Exhibitors Herald, January 2, 1926, p. 81

Status: Unknown
Unavailable for Viewing

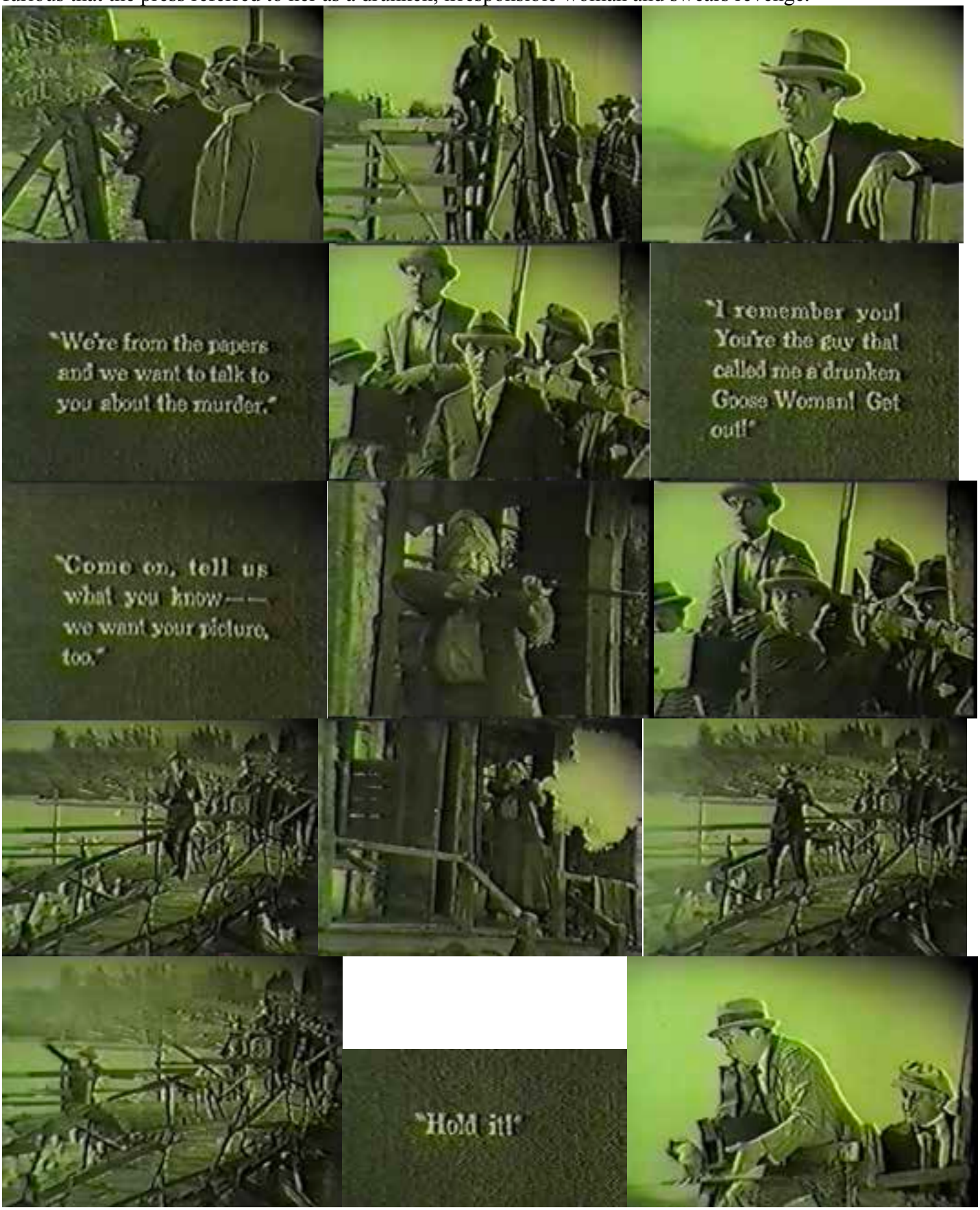
Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Unidentified News Staff
Description: Major: None
Description: Minor: Unidentified News Staff, Neutral

The Goose Woman (1925)
Reporter (George Cooper) and a photographer along with others members of the press show up at the Goose Woman's farm.

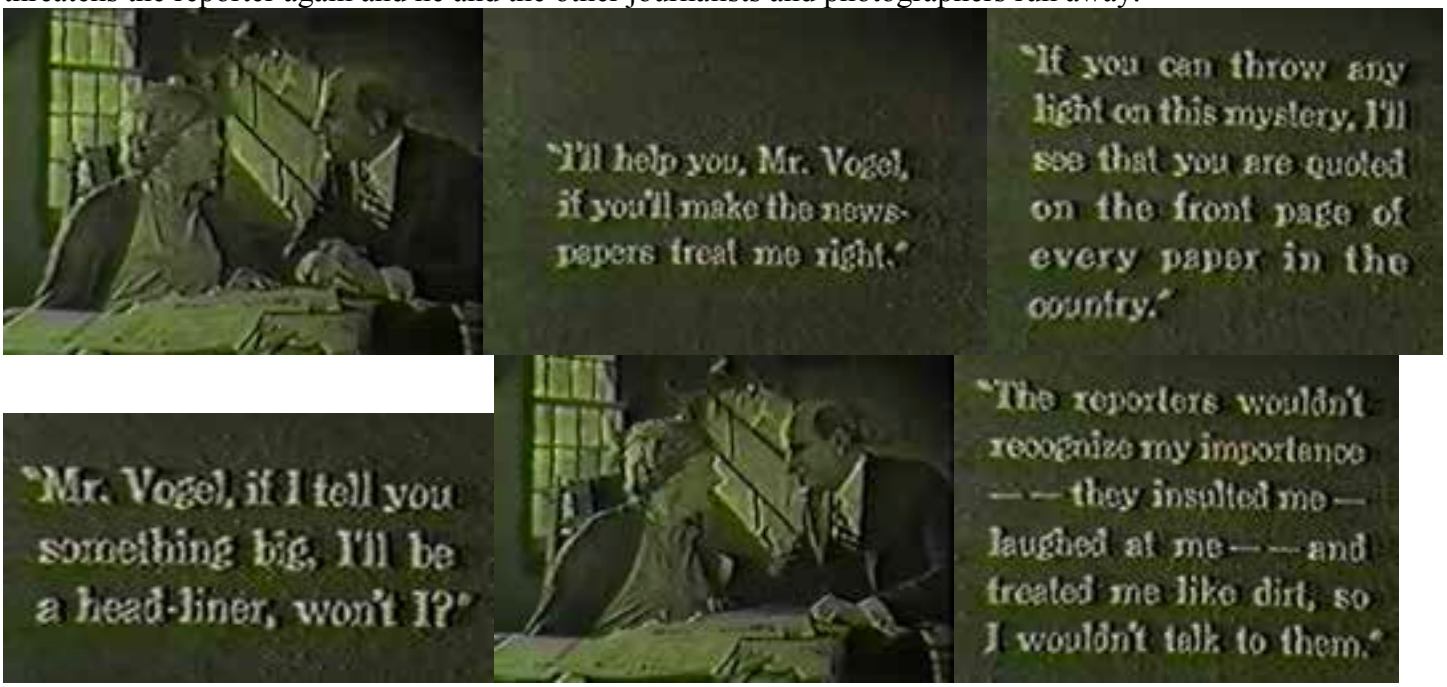
Marie de Nardi, an internationally known opera singer, gives birth to an illegitimate son and, as a consequence, loses her following at the height of her artistic and financial success. Bitter at the neglect of those who once flattered her, she turns to drink and eventually comes to live in seclusion in a tumbledown shack, tending geese for her livelihood. Living under the name of Mary Holmes, she brings up her son, Gerald, with neither love nor affection, blaming him for her decline. Gerald becomes engaged to Hazel Woods, a local actress, and, out of spite, Mary tells him of his illegitimacy. Amos Ethridge, a millionaire who backs the local stock company, is murdered, and Mary sees the chance to be again on the front pages of the world's newspapers. She fabricates a story concerning the murder, with herself as the key witness, only to discover that by chance the circumstances of her story implicate her son. Her long-suppressed love for her son finally bursts forth, and she retracts her testimony. The doorman at the theater confesses that he shot Amos, who had seduced a number of young girls, in order to protect Hazel from his vile advances. *American Film Institute Catalog of Feature Films*

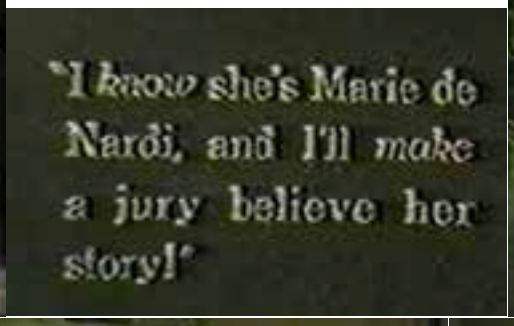


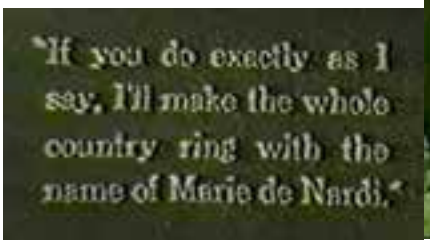
Linotype operator setting story, then the press printing the papers and the headline. The Goose Woman is furious that the press referred to her as a drunken, irresponsible woman and swears revenge.

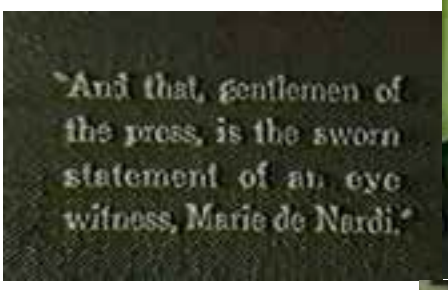


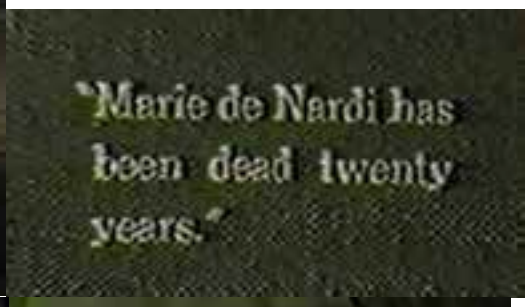
The woman threatens the reporters and photographers with a shotgun because the newspaper had called her a drunken old woman not to be believed. The reporter climbs the fence. She shoots at him and he falls into the pond with all of the geese. The photographer, laughing, shoots a picture of the reporter in the mud. She threatens the reporter again and he and the other journalists and photographers run away.

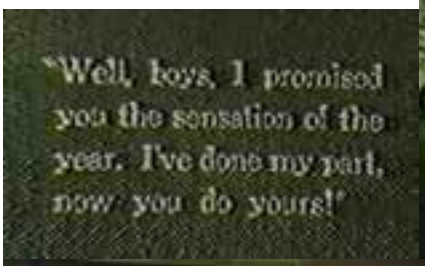


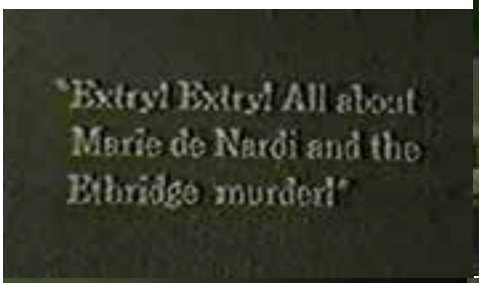
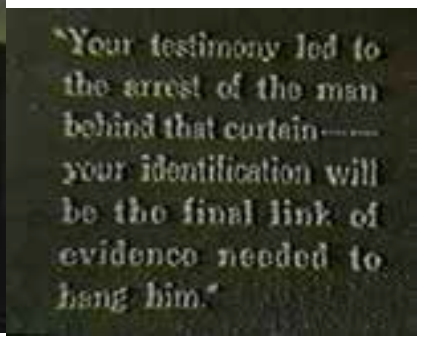

"I *know* she's Marie de Nardi, and I'll *make* a jury believe her story!"


"If you do exactly as I say, I'll make the whole country ring with the name of Marie de Nardi."

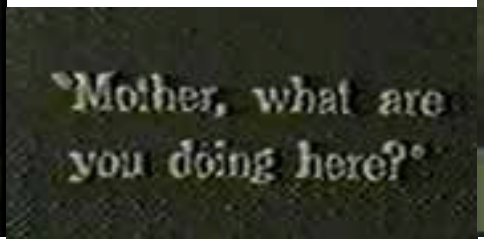

"And that, gentlemen of the press, is the sworn statement of an eye witness, Marie de Nardi."


"Marie de Nardi has been dead twenty years."


"Well, boys, I promised you the sensation of the year. I've done my part, now you do yours!"


"Extra! Extra! All about
Marie de Nardi and the
Ethridge murder!"

"Your testimony led to
the arrest of the man
behind that curtain——
your identification will
be the final link of
evidence needed to
hang him."

"Mother!"


"Mother, what are
you doing here?"

Goose Woman is promised by the police she will appear in the newspaper story if she testifies about what she saw (she really saw nothing). When she sees the police at first she tells them, "I was afraid you were a reporter."). They promise to make her "a headliner" if she tells them what she saw. When the police ask her why she didn't tell the story before, she tells them: "The reporters wouldn't recognize my importance -- they insulted me -- laughed at me -- and treated me like dirt, so I wouldn't talk to them." They transcribe her remarks (showing transcriber at work) and she signs the statement. Publicity follows: Former opera star who now raises geese. Her hunger for publicity in murder case causes her to involve her son in murder accusation. Scenes from *The Goose Woman* (1925) and *Viewing Notes*

The Goose Woman (1925)
Directed by Clarence Brown
Universal Pictures. **Screenwriter:** Melville Brown. **Cinematographer:** Milton Moore. **Editor:** Ray Curtiss. **With:** Louise Dresser, Jack Pickford, Constance Bennett, Gustav von Seyffertitz, George Nichols. 35mm, tinted, approx. 83 min.
Based on the short story by Rex Beach, the plot of *The Goose Woman* would have resonated with audiences of the mid-1920s by dramatizing a key component of the notorious 1922 Hall-Mills murder case—namely, a witness nicknamed "the Pig Woman" who gave unreliable testimony during the investigation in an attempt to solicit media attention. Directed by Clarence Brown, the movie depicts the tale of Mary Holmes, a former prima donna who tragically lost her singing voice while giving birth to an illegitimate son, Gerald. Unable to move beyond this moment of great misfortune, she has descended into a life of crushing poverty and alcoholism, and bitterly blames her only child for the loss of her true love: celebrity. When a murder is committed next door to her derelict ranch, Mary hatches a plan to generate publicity for herself in the local press, unintentionally snaring Gerald as the prime

suspect in the case. Fatefully, she is confronted with a decision that will determine her son's destiny—and ultimately, her own.

Brown's signature use of symbolism is clearly evident throughout the film (most notably in an early scene where Gerald accidentally breaks his mother's only recording of her famed singing voice) and displays a deft hand guiding the moments of comedy that periodically relieve the story's dramatic tension. Jack Pickford plays the role of Gerald with a reserved and nuanced performance, while Constance Bennett is impressive as Gerald's fiancée Hazel, displaying some early signs of the innate screen charisma that would make her a star in the 1930s. But it is Louise Dresser who commands the picture with her portrayal of Mary and her astonishing transformation from disheveled harridan into a woman redeemed by the power of love.

Ultimately, critics and audiences alike favorably received the film, and Brown would again team with Dresser in his next film (the Rudolph Valentino hit *The Eagle*) before achieving greater fame at MGM directing the likes of Joan Crawford and Greta Garbo. *The Goose Woman* would be remade in 1933 as *The Past of Mary Holmes* featuring Helen McKellar and Jean Arthur. Steven K. Hill, UCLA Film & Television Archive *https://www.cinema.ucla.edu/events/2011-03-04/goose-woman-1925-eves-leaves-1926*

The Goose Woman

Distributor: Universal
Producer: Universal
Length: 7,500 feet

DIRECTOR.....CLARENCE BROWN
Author.....Rex Beach
Scenario.....Melville Brown
Cameraman.....Milton Moore

PLAYERS

Mary Holmes.....Louise Dresser
Gerald Holmes.....Jack Pickford
Hazel Woods.....Constance Bennett
Jacob Riggs.....James Q. Barrows
Reporter.....George Cooper
Mr. Vogel.....Gustave Von Seyffertitz
Detective Lopez.....George Nichols
Amos Etheridge.....MacDermott

TYPE: Murder mystery drama.

HIGHLIGHTS: Louise Dresser's acting. . . . Manner in which details of the mystery are worked out.

THEME: A mother who peculiarly dislikes her only son changes her feeling to strong affection when he is accused of a crime.

STORY: Mary Holmes, opera singer, loses her voice as a result of giving birth to a boy, and develops intense dislike of her offspring. She becomes a victim of drink, lives alone in a shabby cottage and raises geese. Her son wins the love of Hazel Woods, a young actress, who repulsed the vicious advances of a millionaire theatre-owner. The latter is murdered. To gain publicity Mary invents a wild story about having witnessed the murder. The district attorney furnishes her with fine clothes, reveals her identity as a former stage star and she is the sensation of the day. But the details she concocts cause her son's arrest. Confronted with him, she experiences a sudden awakening of mother-love and confesses that her story is false. It transpires that the theatre doorman is the guilty person. The son is cleared and faces a happy future with his reformed parent and Hazel.

Exhibitors Herald, September 5, 1925, p. 54

THE GOOSE WOMAN—Universal

AN impressive and original mystery story—one of the best things of its kind ever filmed. Rex Beach drew on America's most famous murder for some of his incidents.

One great character study dominates the picture. The *Goose Woman* is a drunken old witch who had once been a prima donna. The birth of her son robbed her of her voice. She has taken to drink and nourishes a deep hatred for the boy. When a murder is committed nearby and reporters flock to the scene, she gets a whiff of printer's ink and all the old Mary Garden rises to the surface. In seizing her last chance for publicity, she nearly sends her boy to the gallows. This weird study in the prima donna temperament is superbly acted by Louise Dresser and wonderfully directed by Clarence Brown.—A. S.

Photoplay Magazine, September, 1925, p. 50 -

"The Goose Woman"

Mystery, thrills and a revelation of the methods employed by newspaper reporters in ferreting out a murder, await those who attend the picturization of Rex Beach's dramatic story, "The Goose Woman."

It is a story of love and protection and just one hate—enough to put the story into motion. First there is the love of the former opera singer for publicity—that power which makes and breaks. The singer has a son who loves a girl. Jack Pickford, Louise Dresser and Constance Bennett have these roles. But the stage doorman at the theatre where the girl works loves the girl and hates an old rounder who forces his attentions on

Motion Picture News, June 6, 1925, p. 2793

THE GOOSE WOMAN

Universal-Jewel Photoplay. Adapted by Melville Brown from Rex Beach's story. Director, Clarence Brown. Length, 7,500 feet.

CAST AND SYNOPSIS

Mary Holmes ..... Louise Dresser
Gerald Holmes ..... Jack Pickford
Hazel Woods ..... Constance Bennett
Jacob Riggs ..... James O. Barrows
Reporter ..... George Cooper
District Attorney Vogel ... Gustave Von Seyffertitz
Detective Kelly ..... George Nichols
Amos Ethridge ..... Marc MacDermott

Marie de Nardi, a famous singer, loses her voice after the birth of a son, and degenerates into a drunken goose-woman living in seclusion in a tumble down shack under the name of Mary Holmes. Her son is engaged to marry Hazel, a young actress, and in insane hatred of him, the goose woman orders him from home and tells him of his illegitimacy. Thirsting to be once again on the front page of the papers, she concocts a wild tale relative to the murder of a millionaire neighbor, Amos Ethridge. Her tale dovetails with other bits of circumstantial evidence, and her son is arrested for the slaying. Then mother love triumphs, she relents and retracts her perjured testimony. The doorman at the theatre confesses the crime, the goose woman reforms, and Gerald finds happiness with Hazel.

AN enthralling mystery play, abounding in wonderful characterization, "The Goose Woman" is as absorbing a photodrama as any recently projected on the screen.

It is crammed full of tense moments, and builds up logically to a smashing climax. The mystery element is well developed and any of the principal characters may be thought guilty of the crime until the final sequences.

One of the big scenes is that showing Gerald Holmes receiving the notorious "third degree" at the hands of Chief Detective Kelly and his henchmen. Here is repression personified. Instead of the obvious brutality usually filmed in portraying this inquisition, a refinement of cruelty has been depicted. One detective persistently cracks peanuts; a second files his nails, and files and files; a third clinks coins, and all the time there is a slow persistent dripping of water in a sink. Of course, the victim's nerves shriek for relief, and in short order he is almost anxious to confess a crime of which he is innocent.

Another effective shot is that showing the rehabilitated goose-woman, once more come into her own as the famous singer accustomed to the homage of all mankind. The transition from the drunken, gin-bibbing slattern, to the regal woman whose appearance and carriage bespeak culture and refinement is indeed impressive.

Then there is the sequence where the mother is called upon to identify her son as the murderer, and this, too, is fraught with every element of suspense and tragedy.

There are a few lighter moments that bring comedy relief to the drama, and there are dozens of little touches that speak well for the directorial genius of Clarence Brown. This is his best picture to date.

Louise Dresser renders a marvellous performance in the role of the dishevelled old inebriate whose soul is enslaved in a gin bottle, and whose one cherished possession is an ancient record of her once glorious voice. Miss Dresser does some of the finest work of her career, and in spite of the obnoxious character she portrays, she gains great audience sympathy.

Next to her Constance Bennett does the best acting in the production. Her ability as an actress is constantly growing, as is her popularity with motion picture followers. Jack Pickford is satisfactory as the son, and is especially good in the "third degree" sequence. The support is excellent, with special mention for George Nicholas, as a rough neck detective, and Gustave Von Seyffertitz as a presecuting prosecutor.

Feature the cast, stress the mystery element, and make the most of the fact that the picture is an adaptation of Rex Beach's story, directed by Clarence Brown.

Exhibitors Trade Review, August 1, 1925 p. 59

THE GOOSE WOMAN

Universal production of Rex Beach's story. Features Louise Dresser with Jack Pickford and Constance Bennett underlined. Directed by Clarence Brown. At Colony, New York, week Aug. 2. Running time, 75 mins.

Mary Holmes.....Louise Dresser
Gerald Holmes.....Jack Pickford
Hazel Woods.....Constance Bennett
Jacob Biggs.....James O. Barrows
Reporter.....George Cooper
Mr. Vogel.....Gustave von Seyffertitz
Detective Lopez.....George Nichols
Amos Ethridge.....MacDermott

A sweet picture which will principally become known for the performance of Louise Dresser. It's a murder mystery yarn capably pieced together, with the support of Jack Pickford and Constance Bennett enhancing the general value.

After viewing the film there is no doubt concerning the why of Miss Dresser's presence being emphasized in the billing. Her degraded opera star becomes a gin-drinking old hag who isolates herself in a dilapidated cottage on the outskirts of a town. It is nothing less than brilliant and unquestionably the peak of Miss Dresser's screen career to date.

In its latter stages the story permits Miss Dresser to emerge from the depths, whence she done modern regalia to panic a group of newspaper reporters. A break for her on appearance and a contrast to her earlier depiction which she handles equally well. Pickford is the second choice for prominence only because of the outstanding merit of Miss Dresser's characterization. A sympathetic role is the foundation of Pickford's advantage, upon which he immediately begins to construct a convincing piece of acting, mayhaps as surprising as it is convincing.

The film is under way with Mary Holmes (Miss Dresser) existing in squalor following 20 years of aimlessly dreaming of the past when she was a star among footlight celebrities, all of which she lost when the birth of an illegitimate son destroyed a marvelous voice. Resenting and ignoring her offspring, Gerald (Mr. Pickford), for that reason she provides for herself by conducting a flock of geese, ignoring the pleas of her son (who has the State agency of accessories for a lesser-priced automobile) to live with him.

She sees in a nearby murder the chance to again get her name in the press, and, refusing admittance to reporters, only tells what she knows to the State's attorney after proving to him who she really is and upon his promise that he will secure her the desired publicity. The attorney makes good by bringing her to a hotel where a police matron, manicurist and facial masseur do their bit previous to springing the bombshell upon the newspaper boys.

The former stage luminary basks in her regained prominence until suddenly her son is revealed as the man her manufactured evidence has compromised. The situation then straightens itself out when the real murderer gives himself up. Underlying this sequence is the love affair of Gerald with Hazel Woods (Miss Bennett), a local stock actress, to whom the murdered man has been attentive, inasmuch as he owns the company, and for which attentions he is killed by the stage door keeper.

Clarence Brown has directed without resorting to dramatic heroics. Besides which he has terminated the picture with a laugh, a corking twist in lieu of the preceding tension. Recognition should also be tendered the department of continuity, for the picture flows by smoothly and does not lost its sense of proportion.

Universal in this picture has a release capable of playing any regular program house in the country. It can certainly stand up for a week in the major theatres, and they'll like it where the box office tariff isn't so heavy.

Between the story and Miss Dresser it can't miss, and it marks a great send-off for the Colony on the Greater Movie Season propaganda, although the house seemingly is not paying any attention to that business-making idea.

Skig.

Variety, August 5, 1925, p. 31

"The Goose Woman"

Remarkable Character Work, Excellent Murder Mystery and Tremendous Drama Make Exceptionally Fine Production

Reviewed by C. S. Sewell

In "The Goose Woman," listed as a Jewel, Universal has a picture that is truly worthy of this brand name in all that it signifies. Viewed "cold" in a projection room, it received applause from an audience of hard-boiled critics and the writer does not recall ever having witnessed more absorbing entertainment.

What is the reason for this? First, the intense drama resulting from one of the finest characterizations ever seen on the screen. Louise Dressers performance of the title role is a magnificent piece of work. The character is not a sympathetic one, far from it. The reaction towards this woman, formerly a grand opera star, now a dirty, slatternly, drunken hag who lives in squalor, sore at the world and even hating her own son, whose birth was the cause of her losing her voice, is decidedly unpleasant and so realistic that it is at times even loathsome; but there is no denying its force or the compelling drama that keeps your eyes glued to the screen.

This alone is sufficient to make "The Goose Woman" take high rank, but there is another angle equally fascinating. For dovetailed into this woman's story is an absorbing murder mystery which has been handled with exceptional cleverness, leading up to a climax with a tremendous punch where this unnatural woman in her thirst for publicity finds that she has unwittingly placed her own son in the very shadow of the gallows and all her latent mother love is suddenly awakened.

The heavy drama is lightened by excellent comedy touches and a pleasing romance between the son and an actress, who is true blue, with Jack Pickford and Constance Bennett in these roles. The entire cast is high class and such care has been used in its selection that Marc MacDermott was chosen for a role that is little more than a "bit."

Not only has Clarence Brown given this picture exceptional direction but with an excellent story to begin with the continuity has been developed with unusual smoothness and skill. The various elements sandwich perfectly and while the identity of the slayer is hidden so that few will guess it, there is no placing of suspicion on innocent parties nor is there a dearth of "leads" pointing to the guilty man. The altogether admirable construction and development aids in making it an exceedingly well-rounded production.

There are a few touches where some patrons may feel that unpleasant realism has been carried farther than necessary but, regardless of these, we believe that "The Goose Woman" will afford splendid entertainment for the great majority of patrons of all classes.

Cast

Mary Holmes.....Louise Dresser
Gerald Holmes.....Jack Pickford
Hazel Woods.....Constance Bennett
Jacob Riggs.....Spottiswoode Aitken
Reporter .....George Cooper
District Attorney.....Gustave Von Seffertitz
Detective .....George Nichols
Amos Ethridge.....Marc MacDermott

Based on Story by Rex Beach.
Adapted by Melville Brown.
Directed by Clarence Brown.
Length, 7,500 feet.

Story

Marie DeNardi a famous opera singer gives birth to a boy and loses her voice. She takes to drink and sinks lower and lower finally becoming a sloverly old hag, who spends her time in a dirty shabby house where she raises geese, continually thinking of her past glories and blaming her son who grows up unloved. Despite his surroundings the boy is an upright manly fellow who wins the love of the leading lady Hazel in the local theatre. The owner of the theatre who has wrecked the lives of many girls starts to win Hazel and is suddenly found murdered. The only witness was the opera singer known only as Mary Holmes. Seeing a chance to gain publicity and again get her name before the public reveals her identity to the district attorney who turns her over to beauty specialists, gets her swell clothes and finally presents her to the reporters, creating a sensation. Her testimony pointed to a man in a new flivver with a defective light, which the police found was owned by her son Gerald and he was arrested. Called upon to identify the murderer she found him to be her own son and, her mother love suddenly awakened she stated that her story was all lies. The district attorney told her, however, he had sufficient evidence to hang the boy on her own testimony. At this juncture the police arrived with the old stage door keeper whom they had traced by a gun that fired the fatal shot. The old man confessed that he killed to save Hazel. Gerald exonerated found happiness with his regenerated mother and Hazel who had stuck by him.

Moving Picture World, August 1, 1925, pp. 533-534

"The Goose Woman"

Universal-Jewel

As a Whole.....A SWEEPING TRIUMPH FOR LOUISE DRESSER. WITH STROKES OF GENIUS SHE BUILDS AN UNFORGETTABLE MOTHER ROLE THAT HOLDS YOU SPELLBOUND. A MILE-STONE IN SCREEN HISTORY.

Cast....Louise Dresser in the name-part dominates the picture over-whelmingly. So original and unusual is her entire portrayal that it almost becomes a new screen technique. Jack Pickford surprises with a depth to his work he never before displayed. His best. Constance Bennett very appealing. Rest of cast a fine example of carefully selected types.

Type of Story....Drama, from Rex Beach's story, "The Goose Woman." So far off the beaten track that it opens up a brand new picture-highway. It effectively answers those pessimists who say there's nothing new under the Hollywood sun. Clarence Brown scores so many unique and impressive directorial achievements that a review could be devoted to this subject alone. The story has an unusual theme—the hatred of a mother for her son. She had been a famous opera singer. At the boy's birth she lost her voice. Hence her hatred. She sinks into obscurity under another name—becomes a drunkard—lives in a shack with her geese. You see her smouldering hatred for her son, now grown to manhood. She meets all his pathetic offers of love with a soulless leer and eyes filled with venom. Poignant—gripping—you almost shudder. The goose woman is brought into prominence through a murder nearby. She develops a craving to have her real name as the opera singer again on the lips of the public. So she gives the authorities an imaginary eye-witness story of the murder. Then the irony of fate—the police pin the crime on her son on the strength of her story. There follows an unforgettable scene—she is brought face to face with her son to identify the murderer. Here Louise Dresser hits histrionic heights. The shock gives rebirth to her dead mother-love; her soul is born again. And she makes you see and feel it in every movement and expression. Great—immense.

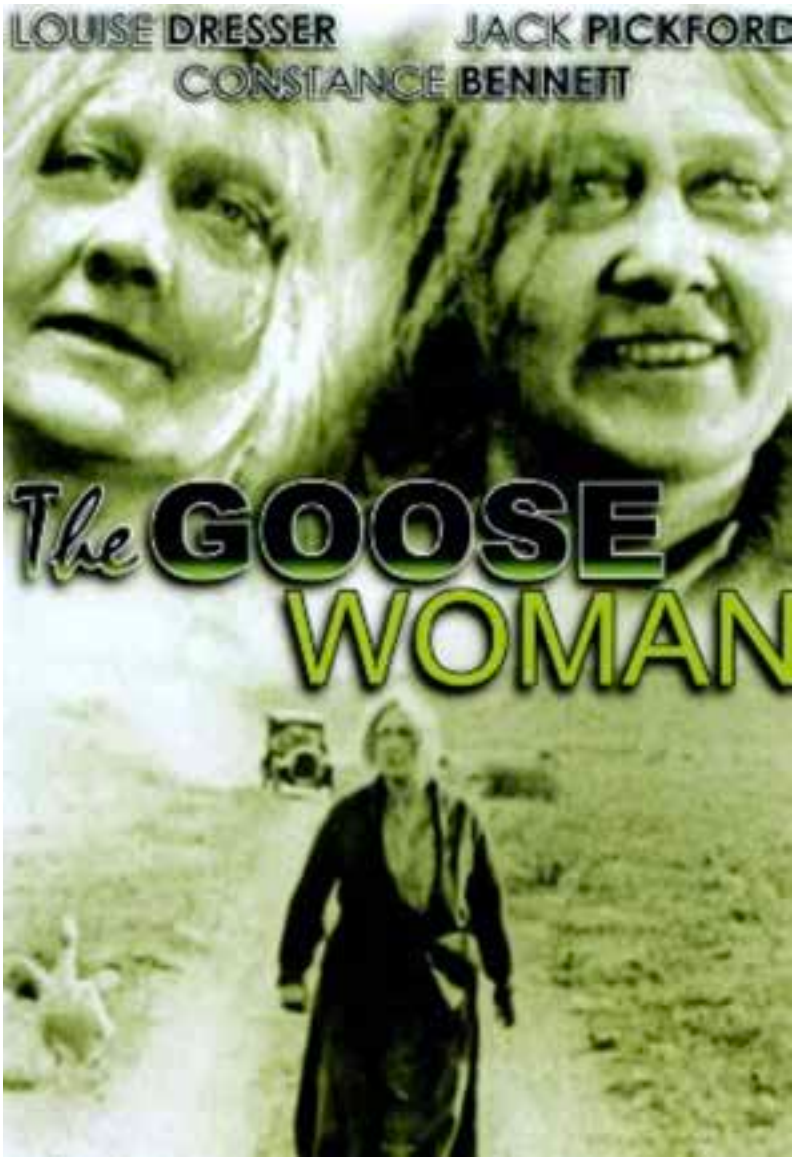
Box Office Angle....Universal is the right word on this—it has an appeal as universal as mothers. Looks like one of the rare prizes—that gross more money on the second showing.

Exploitation.....Just shout it as a smashing mother-story the like of which was never before screened. You can't possibly overplay—or lose out.

Direction....Clarence Brown; splendid; full of deft, realistic touches.

Author ..... Rex Beach
Scenario .....Melville Brown
Cameraman ..... Milton Moore
Photography .....Near perfection
Locale ..... Any city
Length ..... 7,500 feet

The Film Daily, July 26, 1925, p. 5



Status: Print exists in the UCLA Film and Television Archive film archive
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Male (Reporter, Photographer, News Employee). Group.
Ethnicity: White (Reporter, Photographer, News Employee). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Reporter). Photojournalist (Photographer). News Employee (Linotype Operator). Pack Journalists
Description: Major: None
Description: Minor: Reporter, Photographer, Pack Journalists, Negative. News Employee, Neutral.

Grantland Rice's Sportlight (1925)
Sports Columnist Grantland Rice, "the country's most famous Sporting Editor" brings his unique brand of journalism to the screen in this series of sports films. Rice's name is used for promotion and he produces the short subjects and writes all of the titles.

Titles include: *By Hook or Crook, Action, Beauty Spots, Barrier Busters, Sporting Judgment, Clever Feet, Seven Ages of Sport.* In 1914 he began his Sportlight column in the *New York Tribune*. He also provided monthly Grantland Rice Sportlight as part of Paramount newsreels from 1925–1954

By one estimate, Rice wrote more than 22,000 columns and more than 67,000,000 words. His syndicated column, "The Sportlight," was the most influential of its day, and he also produced popular short motion pictures of sporting events. *Encyclopedia Britannica: Grantland Rice, American Sports Writer*

"Sportlights" a Successful Release

ONE of the most notable box-office successes on the Pathé program during the past season has been the series of single-reel sport pictures, known as Grantland Rice "Sportlights." These pictures are produced by J. L. Hawkinson from stories written by Grantland Rice, celebrated newspaper and magazine writer on sporting activities and conductor of the nationally syndicated "Sportlights" column, which appears in over seventy dailies throughout the United States.

These sport pictures were first placed on the Pathe schedule of releases in the fall of 1923 and have been released since at the rate of one every two weeks. Their success was remarkable from the first and the close of the 1924-25 season finds them a permanent feature of hundreds of programs.

The "Sportlights" plans for the new season are especially comprehensive in view of the nationwide interest in all kinds of athletics.

A production schedule commensurate with this tremendous interest in sport has been adopted by Messrs. Rice and Hawkinson for the season of 1925-1926. Among the highlights of this program will be the filming of a series of reels, each devoted to some special sport. For example, the "Sportlights" reel devoted to the subject of baseball will cover the national game from every conceivable angle, beginning with the kid's version of the game as played in the back lot up through the bush-league brand to the World's Series and including also some interesting sidelights on the making of baseball paraphernalia.

Other interesting highlights follow:

A reel devoted to the "pro and con" presentation of similar sports. For example, who has a better chance of winning in a rough-and-tumble match—the boxer or the wrestler? Which is the livelier game and draws more crowds—football or soccer? Which is the more effective stroke—the Western stroke as used by the Washington University twice winner of the Poughkeepsie regatta or the Eastern stroke as rowed by the Columbia crew?

A "Sportlight" devoted to "Nervous Moments" in sport—the baseball thriller of three men on base in the ninth inning with two men out and two strikes and three balls on the batter; the final put in the golf championship match, and similar situations.

A reel devoted to various kinds of recreation.

A number designed to show in a highly interesting way just how the gasoline motor has affected the competitive field of speed.

Another "Sportlight" devoted to the "Rising Generation" and showing how the idea of sport has taken universal hold at the present day extending almost to the cradle. This reel, which will feature youthful contestants.

Moving Picture World, June 6, 1925, p. 667

"Sportlights" Program Must Keep Pace With Ever-Widening Sport Interest

Pathe's Pictorial Sporting Sheet Has Met With An Almost Unbelievable Endorsement in Every Part of the Country

ONE of the most notable box-office successes on the Pathe program during the past season has been the series of single-reel sport pictures known as Grantland Rice "Sportlights." These pictures are produced by J. L. Hawkinson from stories written by Grantland Rice, celebrated newspaper and magazine writer on sporting activities and conductor of the nationally syndicated "Sportlights" column, which appears in over seventy dailies throughout the United States.

BEGAN IN 1923

These sport pictures were first placed on the Pathe schedule of releases in the fall of 1923 and have been released since at the rate of one every two weeks. Their success was remarkable from the first and the close of the 1924-25 season finds them a permanent feature of hundreds of programs throughout the country. The "Sportlights" embody unusual audience appeal both for their rapid-fire action and diversity of subject-matter. Not only are all manners of sports covered in the issues of this series but the outstanding figures in each field of competition are shown in action. Thus to the inherent appeal of the sports themselves are added the elements of timeliness and well-known personalities, offering especially effective angles for the exhibitor to advertise and exploit.

KEEP PACE WITH SPORTS

The "Sportlights" plans for the new season are especially comprehensive in view of the nationwide interest in all kinds of athletics, an interest that has increased amazingly within the last two years. Newspapers all over the country have been steadily adding to the space devoted to sports, and within recent date there have been inaugurated by some of the bigger dailies special pictorial pages to cover the field of athletics. An instance of the present widespread interest in sport is the construction of new athletic parks and stadiums and the extension of accommodations already built. Municipalities, schools, and private enterprises are sharing in this huge building program which is being carried through in the interests of sport and recreation.

SPECIALIZED SERIES

A production schedule commensurate with this tremendous interest in sport has been adopted by Messrs. Rice and Hawkinson for the season of 1925-26. Among the highlights of this program will be the filming of a series of reels, each devoted to some special sport. For example, the "Sportlight" reel devoted to the subject of baseball will cover the national game from every conceivable angle, beginning with the kid's version of the game as played in the back lot up through and including also some interesting sidelights on the making of baseball paraphenalia, the bushleague brand to the World Series

Other interesting highlights of the program follow:

THE "PRO AND CON"

The reel devoted to the "pro and con" presentation of similar sports. For example, who has a better chance of winning in a rough-and-tumble match—the boxer or the wrestler? Which is the livelier game and draws more crowds—football or soccer? Which is the more effective stroke—the Western stroke as used by the Washington University twice winner of the Poughkeepsie regatta or the Eastern stroke as rowed by the Columbia crew?

"Sportlight" devoted to "Nervous Moments" in sport—the baseball thriller of three men on base in the ninth inning with two men out and two strikes and three balls on the batter; the final putt in the golf championship match, and similar situations.

SPORT AND RECREATION

A reel devoted to various kinds of recreation—the family type of picnic; the holiday at the amusement park with all its thrills; resort with its attendant water sports and the "wonderbus" version of vacationing, the "wonderbus" being a sort of house-on-wheels peculiar to Arizona and having a cruising radius of about 1200 miles.

A number designed to show in a highly interesting way just how the gasoline motor has affected the competitive field of speed—with its high-powered racing autos, airplanes, hydroplanes, motorcycles, and speed-the vacation in the mountains; the seaside boats.

THE "RISING GENERATION"

Another "soprtlight" devoted to the "Rising Generation" and showing how the idea of sport has taken universal hold at the present day extending almost to the cradle. This reel which will feature youthful contestants in various branches of athletics promises to be one of the most interesting of the new Series of "Sportlights."

Exhibitors Trade Review, June 6, 1925, p. 33

"Sportlights" to Give Gist of Athletics

ONE OF the most notable box office successes on the Pathe program during the past season has been the series of single-reel sport pictures, known as Grantland Rice "Sportlights." These pictures are produced by J. L. Hawkinson from stories written by Grantland Rice, celebrated newspaper and magazine writer on sporting activities and conductor of the "Sportlights" column, which appear in over 70 dailies.

These sport pictures were first placed on the Pathe schedule of releases in the fall of 1923 and have been released since at the rate of one every two weeks. Their success was remarkable from the first and the close of the 1924-25 season finds them a permanent feature of hundreds of programs throughout the country. The "Sportlights" embody unusual audience appeal both for their rapid-fire action and diversity of subject-matter. Not only are all manners of sports covered in the issues of this series but the outstanding figures in each field of competition are shown in action.

A new production schedule commensurate with the tremendous increase of interest in sport has been adopted by Messrs. Rice and Hawkinson for 1925-1926. Among the highlights will be the filming of a series of reels, each devoted to some special sport. For example, the "Sportlights" reel devoted to the subject of baseball will cover the national game from every conceivable angle.

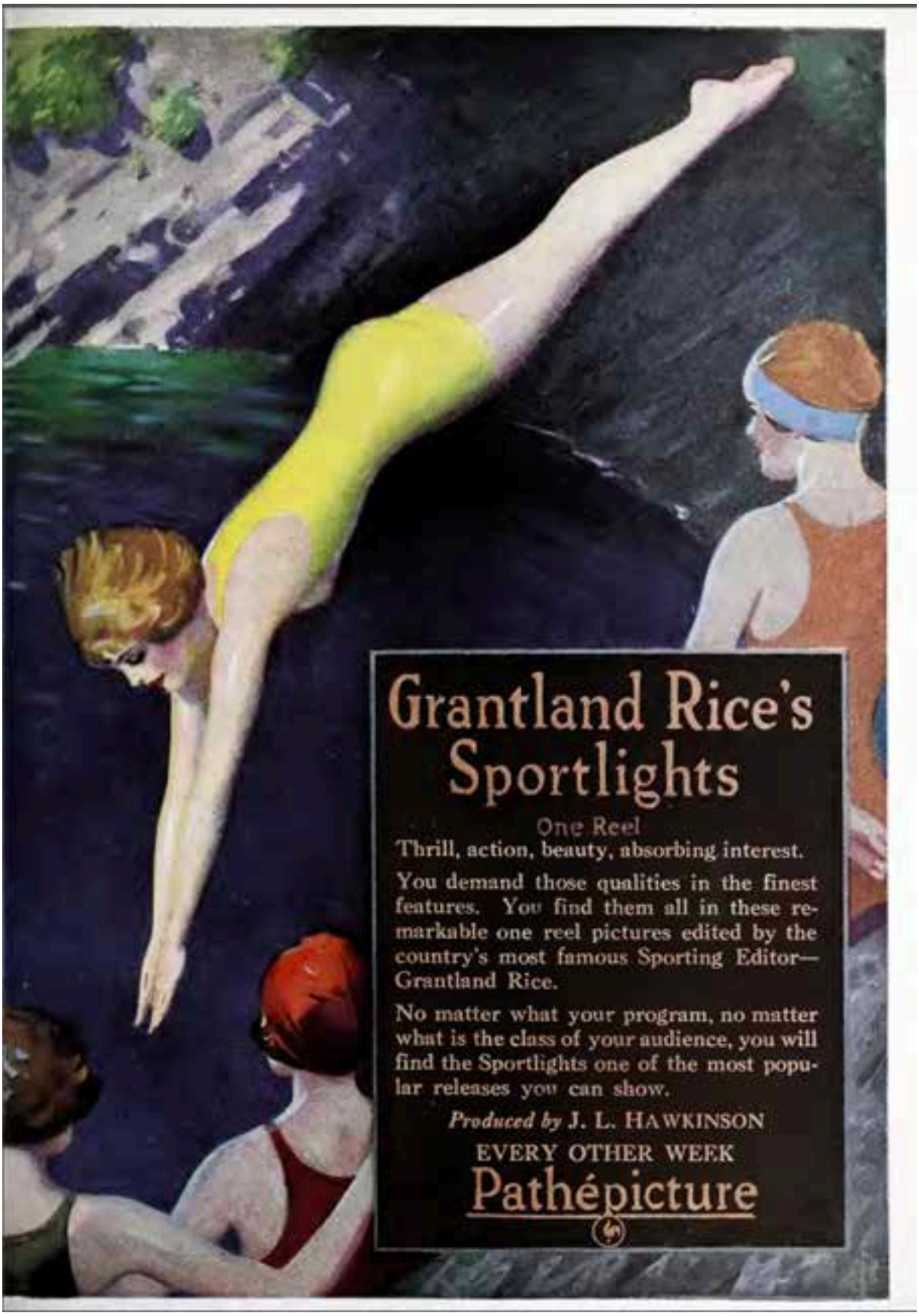
Other interesting phases of the program follow:

A reel devoted to the "pro and con" presentation of similar sports. For example, who has a better chance of winning in a rough-and-tumble match—the boxer or the wrestler?

A "Sportlight" devoted to "Nervous Moments" in sport—the baseball thriller of three men on base in the ninth inning with two men out and two strikes and three balls on the batter; the final putt in the golf championship match, and similar situations.

A reel devoted to various kinds of recreation — the family type of picnic; the holiday at the amusement park; and the vacation in the mountains.

Exhibitors Herald June 6, 1925, p. 48



Exhibitors Herald, June 6, 1925, p. 42ff

Grantland Rice's Sportlights

One Reel Every Other Week

The Short Pictures That Have Made a Real Sensation

Never have one reel pictures been received with more real enthusiasm by exhibitors, reviewers and public alike than these Sportlights.

Nothing like them has ever been done before. A man who KNOWS sports from every angle, who is a nationally known authority, the country's most famous Sporting Editor, has shown that athletics and outdoor sports are more interesting than fiction, more thrilling than drama.

For sheer beauty and action you have never seen anything like them. For instance, just take a look at "Gridiron Glory," a recent and timely release.

Produced by J. L. Hawkinson

Pathépicture

TRADE MARK

Moving Picture World, January 3, 1925, p. 98ff

Grantland Rice's Sportlights

One Reel, Every Other Week

The lure, the thrill, the beauty and the delights of outdoor sports presented in a new way, and edited by the best-known sporting editor in the country.

Everyone is charmed with them.

Why shouldn't they be? See "Neptune's Nieces," a current release. You'll find it extraordinarily beautiful and interesting.

Produced by J. L. Hawkinson

Pathépicture

TRADE MARK

Exhibitors Herald, April 25, 1925, p. 74ff

Sporting Judgment
(Pathe—One Reel)

DIVING, football, polo, and auto racing are the sports used in this Grantland Rice "Sportlight" film to illustrate the point that keen judgment of time and space is necessary to eminence in athletics. Scenes of sporting events are assembled to make the point convincing and interesting as well. The reel shows a champion high-diver making a 110-foot dive as a climax, and it is a stirring one, for the reel.—T. C. KENNEDY.

Motion Picture News, May 9, 1925, p. 2167 -

"Seven Ages of Sport"

Pathe 1 reel

Here's a new Grantland Rice "Sportlight" that is among the best that J. L. Hawkinson has produced in this series. Not only are the pictorial values excellent in themselves, but the reel carries a coherent thread of a story which builds up the audience interest. The theme of the reel is "Today the World is a sporting stage from the cradle to the grave and there is always some form of play which appeals to the millions in all periods of life."

The picture starts with the instinct of sport as evinced even in infants. Then it goes on to the sport of the growing youngster at play. A troupe of boys play Pirates up in a summer camp Then the age of awkward youth is shown disporting in a country swimmin' hole. Later comes co-ordination of muscle and obedience to authority in college racing crews. Again, youth triumphant in the cause of his Alma Mater is depicted. Then the golf days of the busy business man and last the playing of checkers and pitching of quoits by the older generation. Photography is excellent.

Exhibitors Trade Review, August 22, 1925, p. 29

"Clever Feet"

(Pathe—Sportlight—One Reel)

In this Grantland Rice Sportlight Producer J. L. Hawkinson shows how important clever feet are in all forms of athletics. The scenes are of noted swimmers, baseball players, runners, skaters and dancers, with the emphasis on the pedal action. It is a fascinating illustration of an interesting theme.—S. S.

Moving Picture World, October 17, 1925, p. 567

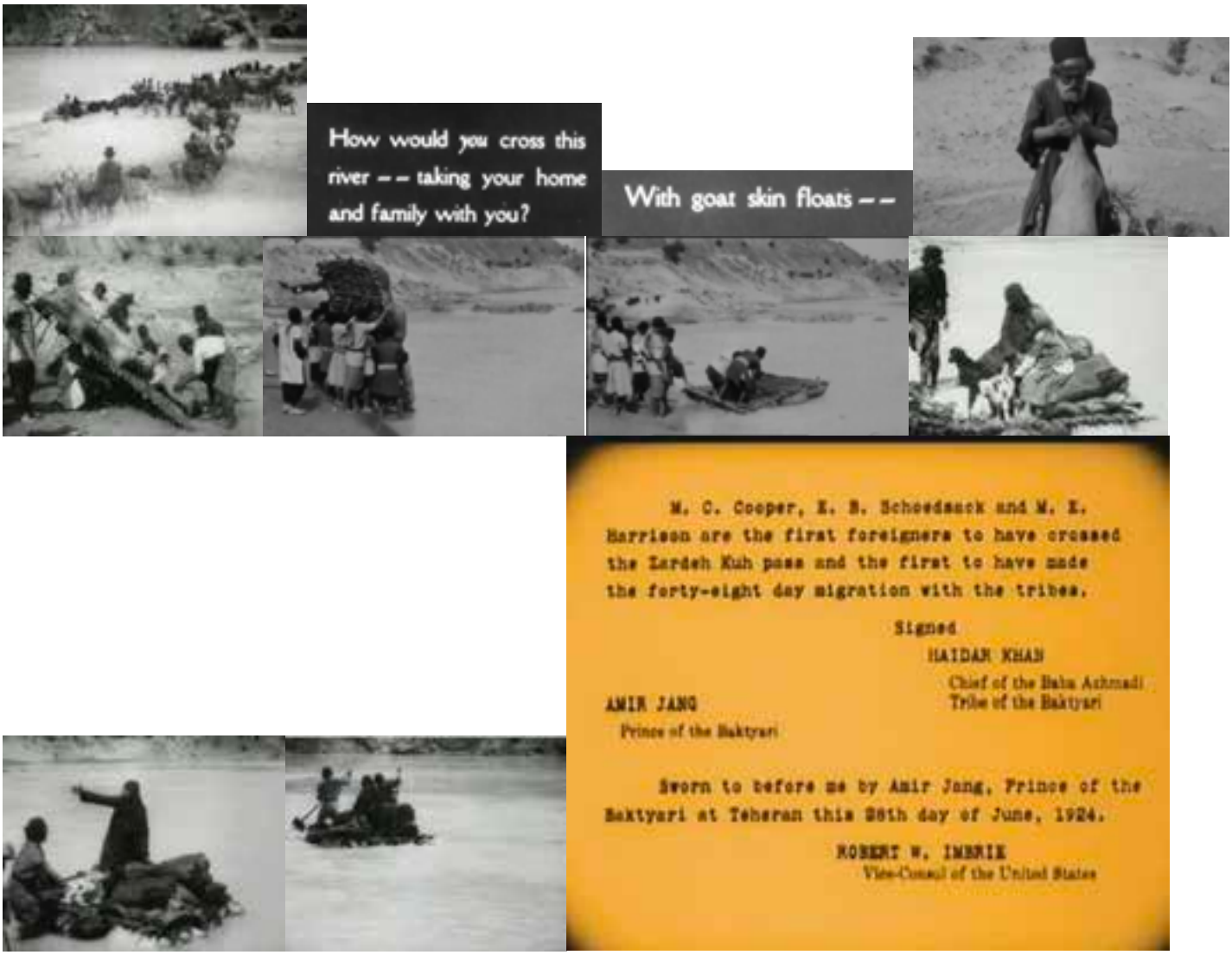
Status: Prints may exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
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

Grass: A Nation's Battle for Life (1925)
Journalist Marguerite Harrison, Explorer Merian Cooper, and Cameraman Ernest B. Schoedsack (themselves) travel through Asia Minor to reach a tribe of nomads in Iran known as the Bakhtiari.

Three American filmmakers–Merian C. Cooper, Ernest B. Schoedsack and Marguerite Harrison–journey east to Asia Minor, in search of a tribe known as the Forgotten People. For many days, they follow an ancient caravan route from Angora that passes through several villages. In the desert, they encounter sand storms and take refuge with a Carvanserai, where, in the evening, they listen to the camel drivers around a campfire tell stories about the Forgotten People. For breakfast, they partake of the same kind of unleavened bread that has been eaten for thousands of years. After traveling for weeks, the three filmmakers leave behind wagon roads to walk into the Taurus Mountains, where they discover the ruins of an old fortress that is now used by hunters, who cook goat meat on a fire sparked by flint and steel. Continuing on, they approach another trail that is a caravan route heading east, out of the mountains. When they encounter a station of desert policemen, they spend some time with the patrol of a hundred men who protect a territory larger than Arizona from marauding Bedouins. Over the course of several months, the filmmakers endure hardships but meet many people, and feel, as the forge ahead, as if they are traveling back in time. Eventually, they find the Forgotten People of Arabia, who have lived the same lifestyle, as herders and in tents, for three thousand years. Among the people they befriend is Haidar Khan, the tribe's chief, and his nine-year-old son and future leader, Lufta. As summer approaches, when Haidar and his headmen determine that the grass is withering and a summer drought is imminent, they announce that it is time for the tribe to travel East to their winter quarters in the far valley of Iran, where the meadows are rich and plentiful. That night, the tribe holds a dance, but early the next morning all fifty thousand tribesmen have quickly packed their tents and rounded up their five hundred thousand head of livestock. For days, they journey over rugged hills and camp in valleys, until they reach the deep and treacherous river Karun. Having neither a bridge nor a boat, the tribesmen quickly construct rafts of filled goat skins that are tied together in order to float animals, cradles and supplies. Large animals, such as horses, cows, sheep and donkeys swim across, often bearing a human or smaller animal on their backs, but goats that balk at the water are tied together and ferried across. The men make several crossings, in order lead the thousands of animals to the other

side of the river. As the people cross the icy, rapid-filled water, they call out an ancient battle cry, “Yo ali!” A whirlpool claims two of the men and some livestock, whose terrified sounds are heard as they drown, but, after six days and nights, most of the group is safely across. Now they must walk one-hundred-and-fifty miles on a pathless mountain, until they reach a two-thousand-foot sheer rock wall that in places is even too slippery for the goats. Everyone helps drive, coerce and force the animals up, sometimes hauling them with rope. Even young women carry calves on their back as they climb. Beyond the cliff, they enter snowy mountain country and must ford icy streams. Then, they arrive at their biggest obstacle, the fierce Zardeh Kuh, which is a twelve-thousand-foot mountain of rock, snow and ice. Haidar and several other men take off their thin shoes, in order to stamp a path with their bare feet, and then hack away at the ice to assist the passage of the rest of the tribe. As a musician plays music to give everyone courage, the people drive their animals upward for five hours. At ten thousand feet, they find that the wind cuts like steel and they must cling to the vertical side of the mountain. The last rampart of Zardeh Kuh is two thousand feet of ice and stone, which they travel, both night and day. At last, they arrive at the summit, where they can survey the world below them. Then, with frozen, bleeding feet and pain-wracked bodies, they travel downward and emerge from the snowy lands, finally reaching their home for the next half year, a land of grass where they raise their tents and allow their herds to eat. The film ends by stating that all that is left of this epic struggle are memories. However, a document witnessed by Major Robert Imbrie of the American Consul serves as proof of the journey taken. The affidavit, which is signed by Haida, states that Cooper, Schoedsack and Harrison were the first foreigners to cross the Zardeh Kuh pass and the first to have made the forty-eight-day migration with the tribe. *American Film Institute Catalog of Feature Films*



Scenes from *Grass* (1925)

Grass: A Nation's Battle for Life (1925) is a silent documentary film which follows a branch of the Bakhtiari tribe of Persia (today Iran) as they and their herds make their seasonal journey to better pastures. It is considered one of the earliest ethnographic documentary films. It was written by Richard Carver and Terry Ramsaye. The film is Merian C. Cooper, Ernest Schoedsack, and Marguerite Harrison's documentation of their journey from Angora (modern-day Ankara, Turkey) to the Bakhtiari lands of western Iran, in what is now the western part of Chaharmahal and Bakhtiari Province and the eastern part of Khuzestan. They then follow Haidar Khan as he leads 50,000 of his people and countless animals on a harrowing trek across the River and over Zard-Kuh, the highest peak in the Zagros Mountains. In filming the journey, Cooper, Schoedsack, and Harrison became the first Westerners to make the migration with the Bakhtiari. The film highlights the extreme hardships faced by nomadic peoples, as well as the bravery and ingenuity of the Bakhtiari. At the same time, the film is also a reflection of the context out of which it emerged, that of Hollywood in the 1920s. Having heard about the success of the first (commonly assumed) ethnographic documentary *Nanook of the North*, Cooper and Schoedsack set out for their own real life adventure. Like *Nanook*, the central concern of *Grass* is to present primordial human struggle with harsh environments. The filmmakers attempt to document "timeless" and "ancient" human struggles, still observable in this part of the oriental world. The film has an engaging but deeply Orientalist tone in presenting the Bakhtiari as unchanging and archaic. *CosmoLearning.org*

Status: Print exists in the UCLA Film and Television Archive film archive
Not Viewed

Type: Movie
Genre: Drama
Gender: Female (Marguerite Harrison). Male (Ernest B. Schoedsack)
Ethnicity: White (Marguerite Harrison. Ernest B. Schoedsack)
Media Category: Newspaper
Job Title: Reporter-Correspondent (Marguerite Harrison). Photojournalist (Ernest B. Schoedsack).
Description: Major: Marguerite Harrison, Ernest B. Schoedsack, Positive
Description: Minor: None

The Green Archer (1925-1926) – Serial (10 Chapters) (Episodes One to Four, 1925)
Newspaper Reporter Spike Holland (Wally Oettel). A mysterious green archer prowls the grounds of a medieval Castle, helping a reporter expose the criminal secrets of its reclusive millionaire owner.

Chapter Titles released in 1925: Episode One: The Ghost of Bellamy Castle. Episode Two: The Midnight Warning. Episode Three: In the Enemy's Stronghold. Episode Four: On the Storm King Road.

268. The Green Archer

(Pathé, December 6, 1925) Serial, 10 chapters, two reels each. D: Spencer G. Bennet. Scen: Frank Leon Smith. S: Edgar Wallace.

A heartless, criminal millionaire erects a castle on the Hudson brought over from England stone by stone. Shortly afterwards a mysterious green archer begins to haunt its corridors, always appearing at critical moments. His actions seem neither wholly evil nor wholly good. The owner of the castle keeps a mysterious prisoner confined in a dungeon. Curiosity overcomes Valerie Howett, a neighbor girl who is loved by Jim Featherstone, captain of the State Police.

Allene Ray (Valerie Howett), Walter Miller (Jim Featherstone), Burr McIntosh (Abel Bellamy), Frank Lackteen (Julius Savini), Dorothy King (Gay Savini), Steven Grattan (Walter Howett), William R. Randall (John Wood), Walter P. Lewis ("Cold Harbor" Smith), Wally Oetrell ("Spike" Holland), Tom Cameron (Butler), Rae Allan (Elaine Holding), Jack Tanner (Creager).

1. The Ghost of Bellamy Castle. 2. The Midnight Warning. 3. In the Enemy's Stronghold. 4. On the Storm King Road. 5. The Affair at the River. 6. The Mystery Ship. 7. Bellamy Baits a Trap. 8. The Cottage in the Woods. 9. The Battle Starts. 10. The Smoke Clears Away.

Buck Rainey, *Serials and Series: A World Filmography, 1912-1925,* p. 102[11]

"The Green Archer"

Baffling Mystery Is Keynote of Thrilling and Exciting Serial With Allene Ray and Walter Miller

Reviewed by C. S. Sewell

MYSTERY, baffling mystery, is the keynote of "The Green Archer," Pathe's newest ten-episode serial featuring Allene Ray and Walter Miller, which is well up to the high standard of entertainment value consistently maintained by this firm's chapter plays, and in many respects even eclipses its predecessors.

From story as well as production standpoint this serial is unusual. From every technical angle the production is on a par with the best grade of feature pictures; especially is this true of the handsome and elaborate sets which depict the interior of the castle in which most of the action occurs.

All of this production excellence has its value, but after all it is the story that counts, and the story of "The Green Archer" is guaranteed to thrill and mystify to an unusual extent. The plot concerns a self-made millionaire who obviously is guarding a dark secret. The heroine believes the key to this is the disappearance of a girl she has been seeking. For other reasons, the captain of the state troopers and a newspaper reporter also seek to solve this puzzle and in doing so are brought at crucial moments face to face with an even greater mystery, the identity and nature of a masked figure dressed in green whose every appearance signifies death or attempted death of someone who seems to be getting at the heart of the mystery.

This opens up a series of particularly puzzling questions: Who is the Green Archer? what is the great mystery? what is his motive? in whose interest is he hurling his death-shafts? All of these questions and many lesser ones keep cropping up from time to time and the audience will find itself more and more baffled in seeking to guess the solution for the story has been so built up that suspicion is made to point conclusively to first one and then another of the characters as being the Green Archer, only to be shown later that your guess was all wrong. His motives defy your solution, too, for at one time he attacks friends and at other times foes of the chief conspirator.

The attempts of hero, heroine and the reporter to find the solution result in a series of exciting and thrilling episodes that just bristle with suspense. Unlike a lot of serials this one goes not go in for stunts; but don't think the end-of-the-chapter punch and carried-over suspense is missing. Far from it, for as indicated by the first three episodes, each time we are again brought face to face with the designs of the green archer. Why, the second episode even has a whale of a kick where it seems he has actually gotten the heroine with one of his arrows.

In addition to the Pathe serial favorites, Allene Ray and Walker Miller, the cast includes such players as the celebrated stage actor, Burr McIntosh, as the sinister millionaire, with Frank Lackteen as his secretary, an unusual character apparently in league with both sides. Wally Oetell, Walter P. Lewis, Tom Cameron and Stephen Grattan give fine performances in minor roles.

The story is skillfully developed so as to arouse the greatest possible suspense and provide an abundance of punches. It should prove thrilling and baffling entertainment even for those who profess not to like serials.

Moving Picture World, December 5, 1925, p. 460

The Green Archer

Producer: Pathe
Distributor: Pathe
Length: 10 two-reel chapters

DIRECTOR.....SPENCER BENNET
Author .....Edgar Wallace
Adaptor.....Frank Leon Smith
Cameraman.....Ed Snyder

PLAYERS

Valerie Howett.....Allene Ray
Jim Featherstone.....Walter Miller
Abel Bellamy.....Burr McIntosh
Julius Savini.....Frank Lackteen
Fay Savini.....Dorothy King
Walter Howett.....Stephen Grattan
John Wood.....William R. Randall
Coldharbor Smith.....Walter Lewis
Spike Holland.....Wally Oettel
Butler.....Tom Cameron
Elaine Holding.....Ray Allan
Creager.....Jack Tanner

TYPE: Mystery chapter play.

THEME: Hunt for a missing woman.

Scene from "The Green Archer," Pathe serial in which Allene Ray and Walter Miller are co-featured.

LOCALE: Storm King country, New York state.

TIME: Present.

STORY: A young woman who believes a recluse millionaire has kidnaped and for eighteen years has held prisoner another young woman, tries to prove her suspicion by searching the millionaire's estate. Her quest leads her into numerous hazardous adventures and into a romance with a young officer of state troops. During the hunt several persons are killed by a mysterious archer, whose identity is learned when the millionaire's castle is finally besieged. The girl's romance leads to her marriage with the troop officer.

HIGHLIGHTS: Fine acting of the principals. . . . Well sustained air of mystery. . . . Strong suspense at each chapter ending. . . . Skill of the archers.

Exhibitors Herald, December 16, 1925, p. 67

"The Green Archer"

(Pathe-Serial—Three Episodes)

(Reviewed by Edw. G. Johnston)

Mystery, romance, thrills and suspense! Puzzling complications that point with suspicion toward more than one. Recurrent green tipped arrows that persist in crashing thru the window panes of an old castle—and sometimes thru more human targets! They are all here—in fact there is everything that goes toward the making of a corking good serial in this latest one from Pathe. If the balance of the picture has been worked out as skillfully as the first three episodes, there can be no question that they will please the majority of serial fans for the final chapters of those that were shown, carried the necessary suspense at the end of each one.

Allene Ray has again added to her laurels as a serial star and is further given the opportunity to display some smart fashions from the New York Shops. Walter Miller is always ready to do or die and Burr McIntosh is fine as the troubled old owner of the castle. The supporting cast is entirely adequate.

The Cast

Valerie Howett	Allene Ray
Jim Featherstone	Walter Miller
Abel Bellamy	Burr McIntosh
Julius Savini	Frank Lackteen
Walter Howett	Stephen Grattan
John Wood	William R. Randall
Cold Harbor Smith	Walter Lewis
Spike Holland	Wally Oettel
Butler	Tom Cameron
Elaine Holding	Ray Allen
Creager	Jack Tanner

The Story—Abel Bellamy, a heartless old man because of some mysterious reasons, has risen from a day laborer to a millionaire and with the exception of a couple of servants, apparently lives alone in a huge old castle overlooking the Hudson River. He never entertains—no one ever calls—and he eats behind locked doors, always ordering enough food for two. His secretary and handy man is Julius Savini who has served several prison terms and is now supposed to be treading the straight and narrow path. However, his greed for money leads him to give information to Valerie Howett, a neighbor who believes that Bellamy is secretly hiding a woman who has been missing for a long time. Elaine Holding is the missing woman's name and Captain Featherstone of the State Police is also interested in solving the mystery. And then—the Green Archer appears—or at least the servants swear that they have seen a green robed figure during the night. At any rate, from time to time, his arrows are found impaled on the door and they are looked upon as a death warning. Bellamy quarrels with Creager, who for some reason is a pensioner. Creager decides to betray Bellamy and arranges for Spike Holland, a reporter, to come to his home to hear the story. That same night Creager is shot and killed by a green arrow! As Spike runs out of the house, he comes face to face with Valerie Howett who has a long bow and arrows in her hands. She faints and when Spike returns with water, has disappeared. That night a handkerchief with the initials V. H. is found in the castle after Bellamy has an encounter with the Green Archer with a number of shots exchanged. Captain Featherstone turns up at Valerie's home with a gun shot wound.

Summary—A fast moving serial, skillfully worked out in the matter of suspense, so necessary to this type of picture. It should go over in great shape with all serial fans.

Motion Picture News, December 5, 1925, p. 2677

Scenes from "The Ghost of Bellamy Castle," the first episode of "The Green Archer," a Pathe release.

Motion Picture News, December 5, 1925, p. 2677

THE GREEN ARCHER

Pathe Serial. Ten Chapters. From the novel by Edgar Wallace. Directed by Spencer Bennett.

CAST AND SYNOPSIS

Valerie Howett ..... Alleen Ray
Jim Featherstone ..... Walter Miller
Abel Bellamy ..... Burr McIntosh
Julius Savini ..... Frank Lackteen
Fay Savini ..... Dorothy King
Walter Howett ..... Stephen Grattan
John Wood ..... William R. Randall
Coldharbor Smith ..... Walter Lewis
Spike Holland ..... Wally Oettel
Butler ..... Tom Cameron
Elaine Holding ..... Ray Allan
Creager ..... Jack Tanner

In a New York suburb, Abel Bellamy, a day laborer who has become a millionaire, resides in a castle the exact replica of a feudal structure. Valerie Howett, who believes that a woman missing for eighteen years is hidden away in this castle, purchases an adjoining untenanted estate. She bribes Bellamy's valet to supply her with information. The ghostly figure of a green archer haunts the premises, leaving arrows stuck into walls and doors. These are accepted as portents of destruction. A former prison warden who had been on calling terms with Bellamy, is suddenly refused admission to the castle. He threatens to reveal damaging information. That night he is found dead with an arrow through his heart. The questions now arise: Who is the green archer? Who killed the warden? What is the mystery of Bellamy? What is Valerie's interest in him?

By Michael L. Simmons

IF the next three reels of "The Green Archer" measure up to the promise established in the first three, patrons of serials are going to be treated to a highly satisfactory performance in the serial line. As it stands now, it is much better than most of the serials I've witnessed.

Of essential importance in the success of a serial is its power to reach a climactic interest at the end of each episode, thus stimulating the spectator's desire to see the succeeding number. This, "The Green Archer" does with intriguing regularity.

The interesting element that sets this one apart from the usual run of serials is the employment of the subject of archery. It is around this novel sport that the plot and the attendant particulars revolve. The use of the bow and arrow, demonstrations of remarkable skill, are worked into the dramatic sequences in a manner that is truly novel. They make for welcome innovations in a class of picture, which in most other cases depends on the lurid use of gun-play, black-jacking and sundry, for sustaining interest. Yes, archery is a welcome change and an interesting theme.

A word about principals. They help measurably to make the picture as good as it is. The types are well chosen and convincing. The bad men really look bad. The hero is an alert, handsome-looking chap, of interesting bearing and intelligent countenance.

Alleen Ray, as the heroine, deserves a paragraph to herself. She is, first, very pretty—an important thing in a serial; she is deft in her movements; and she has the personality that will keep the spectator's interest stimulated throughout.

Exhibitors Trade Review, November 28, 1925, p. 31

The Green Archer

CHAPTER I

THE GOOD STORY

Spike Holland scrawled the last word on the last sheet of his copy, slashed two horizontal lines to notify all concerned that it was the last page, and threw his pen at the window-frame. The nib struck home, and for a second the discoloured handle quivered.

"No unworthy hand shall inscribe baser literature with the instrument of my fancy," he said.

The only other reporter in the room looked up.

"What have you been writing up, Spike?"

"Yesterday's dog show," said Spike calmly. "I know nothing about dogs, except that one end barks and the other end wags, but Syme put me on to it. Said that a crime reporter ought to get acquainted with bloodhounds. That man is collaterally minded. Nothing ever appears to him as it is; he lives on suggestion. Take him hot news of a bank robbery and he'll jump at you for a story about what bank presidents eat for lunch."

The other pushed back his chair.

"You meet that kind of mentality most anywhere," he said. "I dare say our people seem dull and thick-headed to an American by comparison."

"You bet they don't," said Spike promptly. "The men on the desk are a race apart. They're just naturally incapable of seeing life through the eyes of a reporter. Which means that there is something subnormal about them. Yes, sir. You call 'em city editors in the States and news editors in England. That's the only difference. They're all collaterally minded."

He sighed and put up his feet on the desk. He was young and freckled and had untidy red hair.

"Dog shows are certainly interesting——" he began, when the door opened violently and a shirt-sleeved man glared in through spectacles of enormous size.

"Spike . . . want you. Have you got a job?"

"I'm seeing that man Wood about the children's home—lunching with him."

"He can wait."

He beckoned, and Spike followed him to the tiny room he occupied.

"Do you know Abel Bellamy—a Chicago man . . . millionaire?"

"Abe? Yeah. . . . Is he dead?" asked Spike hopefully. "That fellow's only a good story when he is beyond the operation of the law of libel."

"Do you know him well?" asked the editor.

"I know he's a Chicago man—made millions in building, and that he's a roughneck. He's been living in England eight or nine years, I guess . . . got a regular castle . . . and a dumb Chink chauffeur——"

"I know all that 'Who's Who' stuff," said the editor impatiently. "What I want to know is this: Is he the kind of man who is out for publicity? In other words, is the Green Archer a ghost or a stunt?"

"Ghost!"

Syme reached for a sheet of note paper and passed it across to the puzzled American. It was a message evidently written by one to whom the rules of English were hidden mysteries:

"Dear Sir,

"The Green Archer has appeared in Garre Castel. Mr. Wilks the buttler saw him. Dear sir, the Green Archer went into Mr. Belamy's room and left the door open. Also he was seen in the park. All the servants is leaving. Mr. Belamy says he'll fire anybody who talks about it, but all the servants is leaving."

"And who in thunder is the Green Archer?" asked Spike wonderingly.

Mr. Syme adjusted his glasses and smiled. Spike was shocked to see him do anything so human.

"The Green Archer of Garre Castle," he said, "was at one time the most famous ghost in England. Don't laugh, because this isn't a funny story. The original archer was hanged by one of the de Curcy's, the owners of Garre Castle, in 1487."

"Gee! Fancy your remembering that!" said the admiring Spike.

"And don't get comic. He was hanged for stealing deer, and even today you can, I believe, see the oaken beam from which he swung. For hundreds of years he haunted Garre, and as late as 1799 he made an appearance. In Berkshire he is part of the legendry. Now, if you can believe this letter, evidently written by one of the servants who has either been fired or has left voluntarily because she's scared, our green friend has appeared again."

Spike frowned and thrust out his under lip.

"Any ghost who'd go fooling round Abe Bellamy deserves all that is coming to him," he said. "I guess he's half legend and half hysteria. You want me to see Abe?"

"See him and persuade him to let you stay in the castle for a week."

Spike shook his head emphatically.

"You don't know him. If I made such a suggestion he'd throw me out. I'll see his secretary—a fellow named Savini; he's a Eurasian or something. Maybe he can fix me. The Green Archer doesn't seem to have done anything more than leave Abe's door open."

"Try Bellamy—invent some reason for getting into the castle. By the way, he bought it for one hundred thousand pounds seven or eight years ago. And in the meantime get the story. We haven't had a good ghost story for years. There's nothing to stop you lunching with Wood. I want that story too. Where are you lunching?"

"At the Carlton. Wood is only in London for a couple of days. He is going back home to Belgium tonight."

The editor nodded.

"That makes it easy. Bellamy is staying at the Carlton. You can cover both engagements."

Spike strolled to the door.

"Ghost stories and children's institutions!" he said bitterly. "And I'm just aching for a murder with complications. This journal doesn't want a crime reporter; it's a writer of fairy tales you need."

"That's a fair description of you," said Syme, addressing himself to his work.

From the Edgar Wallace novel, *The Green Archer,* Chapter One, pp. 3-5

"The Green Archer"—Patheserial

Suspense-Building

Type of production..10 episode serial

"The Green Archer" is Pathe's latest serial. It stars Ailene Ray and Walter Miller and judging from the first three episodes, contains all the elements necessary for an audience building serial—and then some.

First the hero and heroine are likable, good-looking and can act. Second, the title is an excellent one so far as exploitation possibilities go, and third, the production values are extremely good and the action—so important an ingredient of every successful serial,—interesting, mysterious and rapid.

The story, judging again from the reels reviewed, is one not easily unraveled. It has to do with a reproduction of a famous English castle which is owned by a wealthy but vicious man—played by Burr McIntosh. The castle is mysteriously visited by a masked archer who shoots his arrows to kill. A Captain of state troopers is usually on hand to help the pretty heroine who looks more than once mysteriously suspicious. The end of the third episode finds one just as doubtful as to the identity of the villainous archer but that is just as it should be to keep them coming.

The sets are extremely well-done, careful attention being paid to small details and the direction is satisfactory. The cast includes, besides the players mentioned above, Frank Lackteen, Dorothy King, Stephen Grattan, William R. Randall and others. The story was taken from the novel by Edgar Wallace and Spencer Bennet directed.

The Film Daily, November 22, 1925, p. 12

"The Green Archer" Completed

"The Green Archer," the new Patheserial based upon Edgar Wallace's mystery novel of the same name, has been completed, according to an announcement from Pathe. Allene Ray and Walter Miller head the large cast of prominent players, which includes Burr McIntosh, Frank Lackteen, Stephen Grattan, William Randall, Walter P. Lewis, Tom Cameron, Wally Oettel, Dorothy King and Ray Allen. Frank Leon Smith wrote the scenario and Spencer Bennet directed the ten chapter production.

In keeping with the Pathe policy of giving its serials the best stories, production and casts available, "The Green Archer" has been produced upon a feature scale. Edgar Wallace's mystery story has been a big success as a novel and is being now syndicated by the North American Newspaper Alliance.

* * *

Exhibitors Trade Review, November 21, 1925, p. 38

This is one of the scenes in "The Green Archer," where the subject is treated in its most graphic form—as a contest! The exhibitor who can work up interest in this intriguing sport will make his theatre a rendezvous for all the contestants. There are many exhibitions in the film to serve as a model, to say nothing of suggestions from expert archers in Pathe's live press sheet.

As An Exploiteer Sees "The Green Archer"

By MICHAEL L. SIMMONS

WHEN I first saw "The Green Archer" I witnessed it for the purpose of reviewing. My mind was all set for dissecting it reel by reel in terms of entertainment. What my conclusions were in this respect have been recorded in the columns where such things properly belong.

But what dawned on me with particular force, as one reel gave way to another, as incidents kept molding themselves into story form, was—from the exploiteer's point of view—the unique selection of a subject, Archery! Not only the unique selection of subject matter, but also the unique endowment of entertainment values for a serial.

The test of my reaction is that my old instinct for exploitation kept asserting itself; experiences with films out in the field where the picture is sold direct to the public kept percolating through my mind. I kept turning over in my mind what I would have done had I been sent out to put over "The Green Archer," or what I would do were I now to be sent out with it.

AS a reviewer I pronounced "The Green Archer" one of the best serials I had witnessed heretofore. As a former exploiter of serials, as a many times judge in exploitation contests for serials, I can say that never have I passed judgment on a serial that had more promising exploitation possibilities than this.

I notice that Pathe crystallized these possibilities in a press sheet that is indeed a worthy accessory to the film. Archery contest, book tie-ups, ballyhoos, newspaper "plant" stories, mystery stunts, lobby decoration schemes, shadow boxes, posters, window cards, box-office games, trade-mark tie-ups with national advertisers, sniping heralds, and kindred other merchandising devices are offered in a strikingly graphic form as to truly comprise that oft used and just as often "abused" term—ready made exploitation!

That's how I regard the advance work on "The Green Archer." I say that not because I am impressed by the masterful line-up of exhibitor aids on paper, but with the perspective of one who has had to go "right to the bat" with exhibitors and the dear old public, invariably starting from the same premise as this—possibilities and a press sheet.

The possibilities are many, the press sheet shows each and every one of them in specific form, and the picture is interesting. A promising investment.

Out from apparently nowhere stretches a clutching hand, terrible in its intent and mysterious in its purpose. There are many situations of this kind in this dramatic serial.

Burr MacIntosh, well-known for his splendid portrayals on the legitimate stage, gives a force and crushing vigor to his mysterious part as the owner of Bellamy Castle.

Exhibitors Trade Review, December 5, 1925, p. 36

Moving Picture World, December 26, 1925, p. 830

The Green Archer: Episode One: The Ghost of Bellamy Castle (1925)
Newspaper Reporter Spike Holland (Wally Oettel). A mysterious green archer prowls the grounds of a medieval Castle, helping a reporter expose the criminal secrets of its reclusive millionaire owner.

Status: Three Nitrate reels exist at the UCLA Film and Television Archive film collection
Unavailable for Viewing

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

The Green Archer: Episode Two: The Midnight Warning (1925)
Newspaper Reporter Spike Holland (Wally Oettel). A mysterious green archer prowls the grounds of a medieval Castle, helping a reporter expose the criminal secrets of its reclusive millionaire owner.

Status: Three Nitrate reels exist at the UCLA Film and Television Archive film collection
Unavailable for Viewing

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

The Green Archer: Episode Three: In the Enemy's Stronghold (1925)
Newspaper Reporter Spike Holland (Wally Oettel). A mysterious green archer prowls the grounds of a medieval Castle, helping a reporter expose the criminal secrets of its reclusive millionaire owner.

Status: Three Nitrate reels exist at the UCLA Film and Television Archive film collection
Unavailable for Viewing

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

The Green Archer: Episode Four: On the Storm King Road (1925)
Newspaper Reporter Spike Holland (Wally Oettel). A mysterious green archer prowls the grounds of a medieval Castle, helping a reporter expose the criminal secrets of its reclusive millionaire owner.

Status: Three Nitrate reels exist at the UCLA Film and Television Archive film collection
Unavailable for Viewing

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

Headlines (1925)
Reporter Phyllis Dale (Alice Joyce). City Editor Roger Hillman (Elliott Nugent). Editorial room of *New York World* used in film.

Despite the title, the focus of this melodrama is on a mother's sacrifice for her daughter. Phyllis Dale (Alice Joyce) is a newspaper feature writer who keeps secret the fact that she has an eighteen-year-old daughter. When her daughter is caught in a love triangle and scandal, Dale takes the blame. Later her daughter settles down with Roger Hillman (Elliott Nugent), the city editor of the paper. Sources disagree on the film's story credit. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 51.

Phyllis Dale, a feature writer on a newspaper, keeps secret the fact that she is the mother of an 18-year-old daughter. This girl, "Bobby," who is a regular jazz baby, is expelled from an exclusive boarding school and returns home, posing as Phyllis' sister. Bobby starts seeing Donald Austin, a wealthy philanderer, and simultaneously falls in love with Lawrence Emmett, her mother's sweetheart. Bobby becomes involved in a scandal, and Phyllis assumes the appearance of guilt in order to save her daughter's reputation. Bobby is greatly chastened and accepts the proposal of Roger Hillman, the easygoing editor of Phyllis' paper. Lawrence and Phyllis clear up their misunderstandings and return to their former intimacy. *American Film Institute Catalog of Feature Films*

Lovely Alice Joyce was a bit young to play the mother of an 18-year-old daughter, but she did it anyway in this drama (and it's to her credit that she was willing to play an older woman when most actresses preferred to portray sweet young things well into middle age). Phyllis Dale (Joyce) writes for a newspaper and has not revealed to her co-workers that she has a grown daughter. When the girl, Bobby (Virginia Lee Corbin), is expelled from school, she comes home and pretends to be Phyllis' sister. Phyllis, however, admits the truth to her beau, Lawrence Emmett (Malcolm McGregor). Emmett sets out to curb Bobby's wild ways, and she decides she has fallen for him -- never mind that she already has two other suitors, Roger Hillman, the nice city editor (Elliott Nugent), and Donald Austen, a married philanderer (Harry T. Morey). Austen winds up being trouble for Bobby -- his wife, Stella (Ruby Blaine), is seeking grounds for divorce and wants to catch him being unfaithful. Phyllis gets involved, and to save her daughter, she claims to be the one having the affair. Emmett is hurt by this revelation, and Bobby finally realizes the error of her ways. Hillman helps Emmett and Phyllis reconcile. Bobby, meanwhile, decides that Hillman is the man for her. Janiss Garza, *allmovie.com* *https://www.allmovie.com/movie/v94524*

Phyllis Dale, a feature writer on a newspaper, keeps secret the fact that she is the mother of an 18-year-old daughter. This girl, "Bobby," who is a regular jazz baby, is expelled from an exclusive boarding school and returns home, posing as Phyllis' sister. Bobby starts seeing Donald Austin, a wealthy philanderer, and simultaneously falls in love with Lawrence Emmett, her mother's sweetheart. Bobby becomes involved in a scandal, and Phyllis assumes the appearance of guilt in order to save her daughter's reputation. Bobby is greatly chastened and accepts the proposal of Roger Hillman, the easygoing editor of Phyllis' paper. Lawrence and Phyllis clear up their misunderstandings and return to their former intimacy. *Alice Joyce Web Site, Headlines* (1925)

Headlines

Producer: St. Regis Picture Corp.
Distributor: Associated Exhibitors
Length: Undetermined

DIRECTOR.....E. H. GRIFFITH
Author.....Dorian Neeve
Adaptor.....Peter Milne

PLAYERS

Phyllis Dale.....Alice Joyce
"Bobby" Dale.....Virginia Lee Corbin
Lawrence Emmett.....Malcolm McGregor
Donald Austen.....Harry T. Morey
Stella Austen.....Ruby Blaine
Roger Hillman.....Elliott Nugent

TYPE: Drama of newspaper business.

THEME: Maternal love.

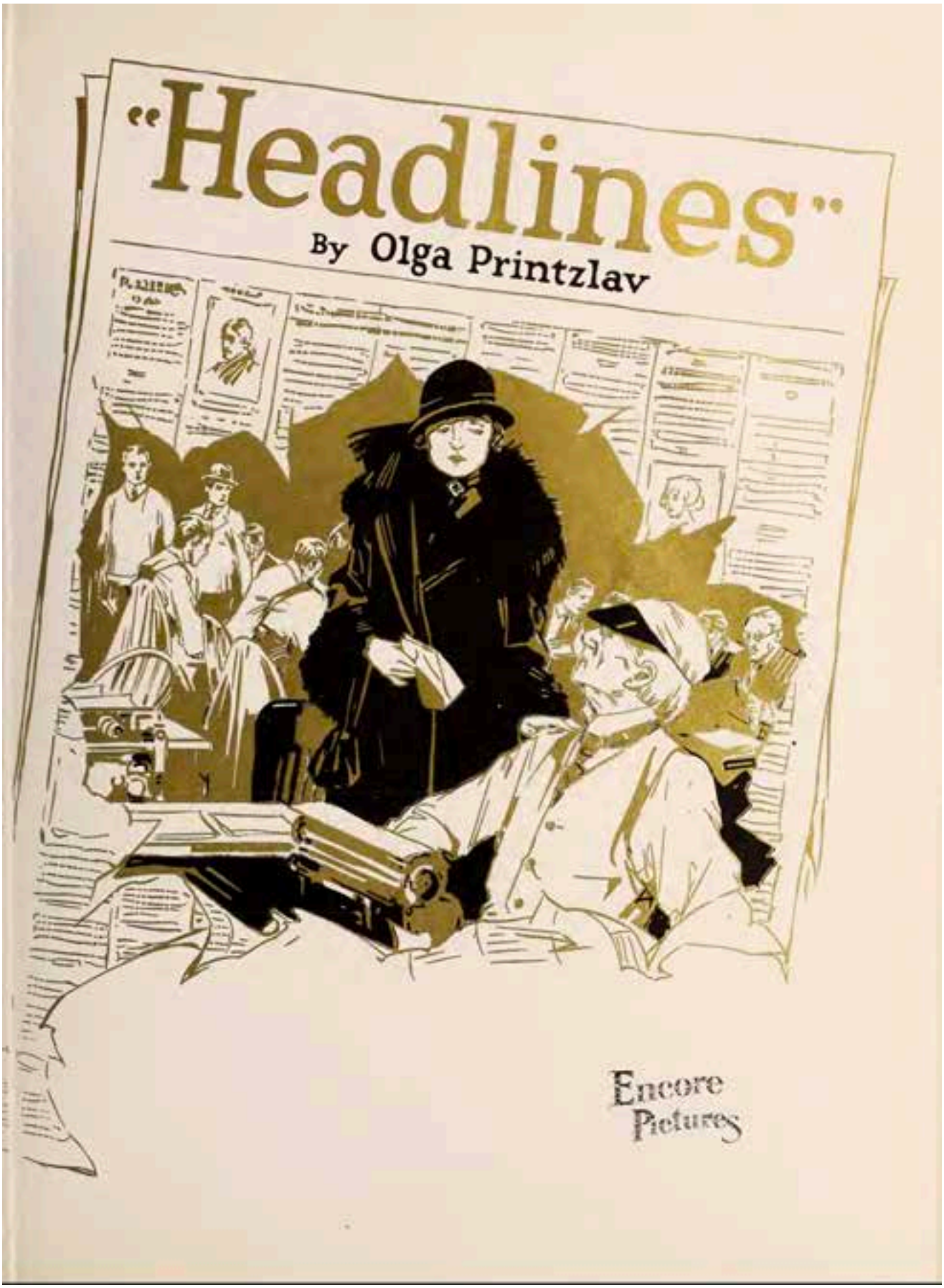
LOCALE: New York City; Atlantic Ocean.

TIME: The present.

STORY: A newspaper "sob sister" whose daughter becomes involved in a scandal substitutes for the daughter, risking her reputation and her career and chancing the loss of the man she loves to shield the girl. But because love that is deep and wise enters into several hearts at the same time a scandal is prevented and four people are made happy.

***HIGHLIGHTS:** The mother's discovery of her daughter's worst escapade. . . . The bathing scene. . . . The death of the big story. . . . The reunion of mother and daughter.*

Exhibitors Herald, October 17, 1925, p. 50 -



Exhibitors Trade Review, August 1, 1925, p. 32ff

HEADLINES

Associated Exhibitors Photoplay. Author, Olga Printzlau. Scenario, Peter Milne and Arthur Hoerl. Director, E. H. Griffith. Length, 6,000 feet.

CAST AND SYNOPSIS

Phyllis Dale ..... Alice Joyce
Roberta Dale ..... Virginia Lee Corbin
Larry Emmett ..... Malcolm McGregor
Roger Hellman ..... Elliott Nugent
Donald Austen ..... Harry T. Morey
Stella Austen ..... Ruby Blaine

Phyllis Dale, a widow, is engaged in Newspaper work. Her flapper daughter is expelled from school and returns home. Phyllis, who loves Larry, permits Roberta to pass as her sister Roberta flirts outrageously with Larry, and also with the city editor of Phyllis' paper. Eventually she keeps an appointment with the notorious Austen, whose wife is seeking a co-respondent. Phyllis hearing of this, goes to the apartment, and when the raiding wife enters, Phyllis appears and leaves Roberta in hiding. Her name appears in the headlines of the dailies as co-respondent in Mrs. Austen's divorce case. She refuses explanations to Larry, who departs for Europe. But Roberta tells the truth about the matter with the result that Larry and Phyllis sail together to be married at sea, while Roberta weds City Editor Hellman.

A SOPHISTICATED tale of mother love and sacrifice is engagingly unfolded in this picture. It is somewhat lengthy and the action could be speeded up materially by judicious cutting. But the suspense element is well maintained, and the production, on the whole, offers a very fair quality of entertainment.

There are a number of jazzy sequences depicting groups of revellers in cabarets and in the luxurious apartments of the villain, Austen. In one of these, Roberta has wine spilled on her dress and dares the host to take a shower bath with her. This he does, and we are edified by the spectacle of the two emerging from the shower, wringing wet, much to the amusement of the remaining guests.

The biggest scene is that in which Phyllis calmly steps from Austen's bedroom to face his wife and her raiding party, in order that Roberta may not be compromised. This sequence is enacted without theatrics and is tensely effective. Of course, the situation is improbable, as had both women announced their presence, even a divorce detective could scarcely "frame up" the desired evidence.

What comedy there is in the production emanates from Roberta, nick-named "Bobby," who describes every man she meets as "masterful" and suggests to each that he marry and "subdue" her. Finally, Hellman, takes her at her word, and appears with an engagement and a wedding ring, only to be laughed to shame by the flirtatious flapper.

The best performance is rendered by Alice Joyce as the charmingly youthful mother of a grown-up daughter. Her fears that age may come all too soon are well portrayed, and those sequences where her heart is breaking at the mistaken thought she is to lose Larry to her daughter are rich in pathos. Miss Joyce seems more beautiful than ever since her return to the screen.

Malcolm McGregor is a satisfying hero, and Harry Morey, an excellent villain. Virginia Lee Corbin gives a realistic interpretation of an empty headed flapper, and Ruby Blaine is good in a bit depicting a divorce-seeking wife. Elliott Nugent is miscast as the City Editor and renders a colorless characterization.

The lighting and photography are up to the mark, and the settings are in keeping with the character of the production.

Make the most of the title and feature the big names in the cast. You should have no difficulty in effecting newspaper tie-ups for this one in a number of ways. For instance, offer a pass to any citizen whose name may be spelled from the letters on the front page headlines of the paper whose cooperation you secure.

Exhibitors Trade Review, July 25, 1925, p. 47

"Headlines"

Mother's Sacrifice to Save Her Jazzy Daughter's Reputation Makes Story That Should Appeal

Reviewed by C. S. Sewell

Two possible angles are suggested by the title of the Associated Exhibitors release "Headlines." One that it is a story of newspaper life and the other that it involves something that would make good newspaper headlines. Both of these figure in the plot to a limited extent, for the story opens in the editorial rooms of a big daily, two of the principals are members of the staff and there is a threat of a "headline" story in the big climax.

The predominating point of the production, however, is the unhesitating sacrifice of her good name by a mother to save her daughter's reputation. This occurs when the mother follows her daughter to the villain's apartment and hiding her in a bedroom comes out and faces the irate wife looking for divorce evidence. While by no means new, such a situation is always effective if well handled as it is in this instance. Of course all turns out right eventually and the mother's sacrifice is appreciated by the man she loves.

The principal character in the drama is a woman feature writer who has kept secret the fact that she has a grown daughter, but from the minute this girl appears on the scene she is the centre of interest. Posing as her mother's younger sister she turns out to be an ultra-modern flapper with exceedingly advanced ideas of independence. This introduces a decided jazz atmosphere and the sex angle is rather daringly suggested in some of the scenes.

Alice Joyce gives a sincere and thoroughly symathetic portrayal of the mother while Virginia Lee Corbin is excellent as the jazz-baby daughter. The male members of the cast have roles of less importance but acquit themselves creditably although Elliott Nugent seems rather miscast as the city editor.

The production details are adequate, the continuity smooth and the direction well handled, and "Headlines" should provide satisfactory entertainment. Patrons who may be fed up on jazz and sex will find that this angle is counteracted by the appeal of the mother's role.

Cast

Phyllis Dale.....Alice Joyce
"Bobby" Dale.....Virginia Lee Corbin
Lawrence Emmett.....Malcolm McGregor
Donald Austen.....Harry T. Morey
Stella Austen.....Ruby Blaine
Roger Hillman.....Elliott Nugent

Story by Dorian Neve.
Adapted by Peter Milne.
Directed by Edward H. Griffith.
Length, 5,660 feet.

Story

Phyllis Dale, feature writer on a newspaper, keeps secret the fact that she has a grown daughter. This girl, "Bobby," is a regular jazz baby and when she is expelled from school for a prank she returns home but begins to pose as Phyllis' sister. Phyllis, however, tells her sweetheart, Lawrence Emmett, the truth, and Lawrence takes an interest in the girl and seeks to curb her. Bobby turns down easy-going Roger, the city editor, for a wealthy philanderer, Austen, whose wife is seeking evidence for a divorce. Bobby falls in love with Lawrence and tells her mother they are engaged. Stella, learning Bobby is to visit Austen at his apartment, follows her and is found by Austen's wife and to save Bobby assumes the appearance of guilt. Lawrence is heartbroken and Bobby, realizing her mother's sacrifice, is greatly chastened. Roger comes to the rescue and arranges to bring Stella and Lawrence together and there is a reconciliation and Bobby, having learned her lesson, is glad to accept Roger.

Moving Picture World, August 1, 1925, p. 537

Headlines

Distributor: Associated Exhibitors
Producer: St. Regis Pictures Corp.
Length: 6 reels

DIRECTOR.....E. H. GRIFFITH
Author.....Dorian Neve
Adaptor.....Peter Milne

PLAYERS

Phyllis Dale.....Alice Joyce
"Bobby" Dale.....Virginia Lee Corbin
Lawrence Emmett.....Malcolm McGregor
Donald Austin.....Harry T. Morey
Stella Austin.....Ruby Blaine
Roger Hillman.....Elliott Nugent

TYPE: Mother and flapper daughter romance with newspaper backgrounds.

HIGHLIGHTS: Portrayal by Virginia Lee Corbin. . . . Acting of cast.

THEME: Modern girl learns by her own folly the cost of her impulsiveness.

STORY: Phyllis Dale, young widowed authoress and newspaper writer, is respected and admired by Lawrence Emmett. Bobby, her young flapper daughter, has an interesting "line" which she uses on all men. When she tries it on Emmett he whims her. Phyllis thinks Bobby has supplanted her in his affections and decides to step aside in Bobby's interest. Soon after Bobby innocently steps in for a moment to the apartment of one of her loose-moraled friends. His wife is looking for a co-respondent in forthcoming divorce proceedings. Phyllis accidentally learns where Bobby is and hastens to the apartment, only to become enmeshed herself. Bobby, thoroughly and sincerely conscience stricken by the turn of affairs and realizing how much her mother was willing to sacrifice for her, vindicates Phyllis in the eyes of Emmett, who has followed her to the apartment, and marries the editor of the local newspaper who has suppressed the scandalous headlines.

Exhibitors Herald, August 8, 1925, p. 63 -

HEADLINES—Associated Exhibitors

A FAIRLY interesting newspaper story made enjoyable by a good cast and interesting titles. Alice Joyce and Virginia Lee Corbin present contrasting types—the beautiful, dignified widow and her flapper daughter. As do Malcolm McGregor, a young man in love with the mother who is older than he, and Elliott Nugent, a staid city editor bowled over by seventeen-year-old modern ways.—**C. H.**

Photoplay, September 1925, p. 104

"HEADLINES"

ALICE JOYCE is seen as the star of this picture. It is about the newspaper woman who tries to keep her sister from the mire of scandal and finds herself in the headlines.

Exhibitors Herald, December 19, 1925, p. 82

"A First Rate Picture, Handled Intelligently," says the MOTION PICTURE NEWS of

ALICE JOYCE

MALCOLM McGREGOR, VIRGINIA LEE CORBIN, ELLIOTT NUGENT and HARRY T. MOREY in

"Headlines"

Another one of the truly big pictures that are making Associated discussed wherever exhibitors gather together

Encore Pictures

HARRISONS REPORTS

"Headlines"

MOTION PICTURE WORLD

Headlines

MOTION PICTURE NEWS

HEADLINES

TRADE REVIEW

An E.H. Griffith production
Presented by
St. Regis Pictures Corporation

Associated Exhibitors
JOHN S. WOODY President
FOREIGN REPRESENTATIVE INTER-GLOBE EXPORT CORP

Physical Distributors
Pathé Exchange Inc

Motion Picture News, September 5, 1925, Coverff

Exhibitors Trade Review, August 1, 1925, p. 32

N. Y. World Editorial Rooms Will Be Seen in "Headlines"

IN order to secure absolutely correct atmosphere for the newspaper office sequences of "Headlines," the new Associated Exhibitors' feature being directed by E. H. Griffith, permission was obtained to stage these scenes in the editorial rooms of the "New York World," located in the World Building on New York's famous newspaper street, Park Row.

As the editorial rooms are on the twelfth floor, the transportation of lights and cables entailed quite a task and particularly so since electric power had to be secured from the pressroom in the basement of the building.

Director Griffith and his players, including Alice Joyce, the star, worked at the World from 12 o'clock on a Sunday night until 10 o'clock Monday morning.

"Headlines" is an original newspaper romance written by Dorian Neve, and is being produced by St. Regis Pictures Corporation who sponsored "Bad Company," with Conway Tearle and Madge Kennedy, an Associated Exhibitors' current release.

Both the Cecil B. DeMille and the F. B. O. studios were used for the making of the forthcoming Associated Exhibitors' feature "Keep Smiling," starring Monty Banks, whose "Racing Luck" proved a great audience attraction.

Elaborate interiors were taken at the Cecil B. DeMille Studios in Culver City. One of the most attractive sets built in the studio represented an "exterior" graden wherein a large part of the plot of "Keep Smiling" transpires.

Upon completion of the interiors, Howard Estabrook, president of the Monty Banks Pictures Corporation, moved his company back to Hollywood because it formed a more accessible base for the company's operations in Los Angeles harbor and vicinity. Headquarters were established at the F. B. O. Studios at Melrose and Gower streets.

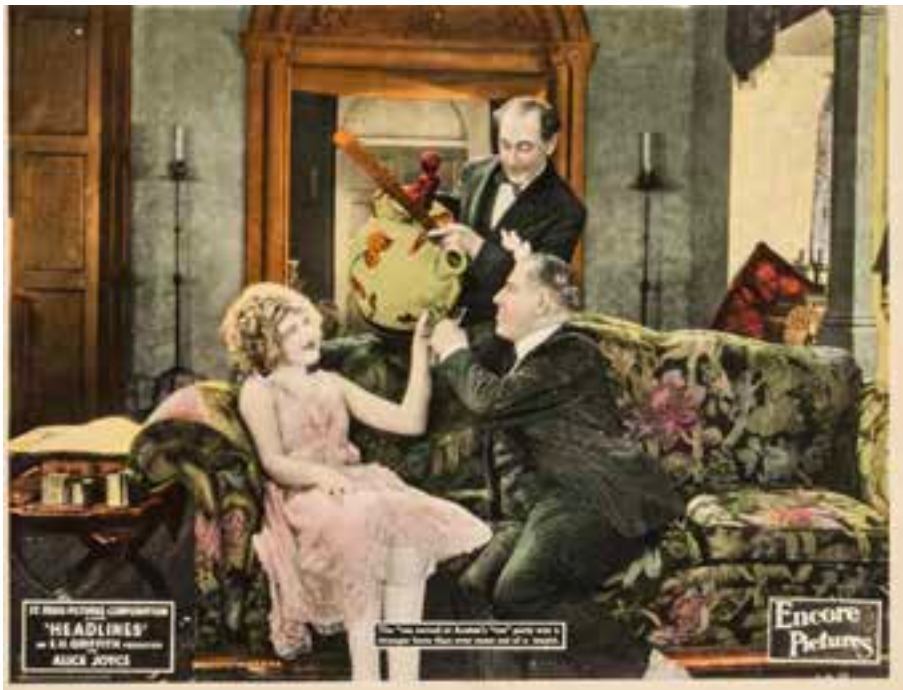
Supporting Monty Banks are Anne Cornwall, leading woman; Robert Edeson, Stanhope Wheatcroft, Martha Franklin, Syd Crossley, Glenn Cavender, Ruth Hally and Mrs. Tom Forman. Albert Austin and Gilbert W. Pratt co-directed this Associated Exhibitors picture.

Nita Naldi, who came from the Pacific Coast to play a prominent role in "The Miracle of Life," is now busy under the direction of S. E. V. Taylor at the Cosmopolitan Studios in New York where this feature is being produced for Associated Exhibitors' release.

In addition to Miss Naldi, the cast will feature Mae Busch and Percy Marmont, with many well known screen names added from time to time as production advances.

"The Miracle of Life" offers a story of mother-love and revolves around the home life of a wealthy young girl who narrowly escapes a domestic tragedy.

Moving Picture World, June 20, 1925, p. 885



Status: Print exists in the Library of Congress film archive and EYE film museum
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Female (Phyllis Dale). Male (Roger Hillman). Group.
Ethnicity: White (Phyllis Dale, Roger Hillman). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Phyllis Dale). Editor (Roger Hillman). Miscellaneous.
Description: Major: Phyllis Dale, Roger Hillman, Positive
Description: Minor: Miscellaneous, Neutral

Heartless Husbands (1925)
Newsboy Sonny Cain (Waldo Moretti) becomes an orphan and is adopted by an eccentric ex-convict who trains him in his profession of safe cracking.

Sonny Cain, an orphan, is adopted by James Carleton, an ex-convict who sees to it that Sonny treads the straight and narrow path. Carleton is later sent to jail again and is not released until Sonny attains manhood. Sonny falls in love with Mary Kayne and asks permission to marry her, but Mary's father reveals that he himself is Sonny's father. Carleton doubts the story and rifles Kayne's safe to find proof that Kayne is lying. Carleton is surprised by a detective, who shoots him; the wounded Carleton then tells the detective that Kayne is a thief. Kayne is arrested and given truth serum to make him talk. Kayne confesses that he is not indeed Sonny's father, and the lovers are free to marry. *American Film Institute Catalog of Feature Films*

HEARTLESS HUSBANDS

Sun Production. Released by Madoc Sales. Directed by Bertram Bracken. Story by Burl R. Tuttle.

CAST AND SYNOPSIS

Mary Eileen ..... Gloria Grey
James Carleton ..... John T. Prince
Jackson Cain ..... Thos. G. Lingham
Mrs. Jackson Cain ..... Vola Vale
Sonny ..... Albert Kingsley / Waldo Moretti
Minnie Blake ..... Edna Hall
Detective Kelly ..... L. J. O'Connor

Jackson Cain, criminally wealthy, mistreats his wife and later secures a divorce on false grounds. Mrs. Cain dies, her baby, a newsboy, all alone in the world, is adopted by an eccentric, but lovable ex-convict. He trains Sonny in his profession of safe cracking, but on being apprehended implores his son to forget his teachings. Sonny falls in love with a beautiful young girl, now the adopted daughter of Cain. A detective, who has been hounding Carleton upon his release from prison, interferes with Sonny's love affair by disclosing him as the ward of an ex-convict. Carleton, knowing Cain to be king of the forgers, and also desiring to secure papers in Cain's office establishing Sonny's legitimacy, robs Cain's safe. They are surprised at work; Carleton is shot by the detective, Kelly, and is about to die. He discloses Cain's identity. Cain is forced to confess all, and everything ends well.

By A. Bernstein

"HEARTLESS HUSBANDS" starts off with a brand of direction popular about twenty years ago, depicting in a crude way a domestic scene between husband and wife; the director even resorting to the device of having the father burn a hole in his unborn baby's clothes with a cigar, to establish his cruelty.

However, after the first reel, this picture develops into a corking mystery melodrama. One of the chief episodes is that in which Carleton, the expert safe-blower, endeavors to teach his young ward the profession. In this there is a dog that depicts in dumb fashion great fear and apprehension of the young boy's future, trying also to deter Carleton from his purpose. Moretti's work is notably weak, while Prince, the monocled gentleman of the old criminal school, steals the picture. Gloria Grey as the adopted daughter of Cain is sweet and appealing, and does all that is expected.

The final episode in which the truth-telling drug is employed to bring things to rights is especially interesting and full of suspense. The way in which the drug is administered and the confession obtained is very well handled.

State Right organizations handling this picture should find no trouble placing it in second run and neighborhood houses. It should make money for themselves, and exhibitors.

Exhibitors Trade Review, November 14, 1925, p. 35

Heartless Husbands

(Dependable Films—4900 Feet)

(Reviewed by George T. Pardy)

CHIEFLY remarkable for its sensational flavor, this picture gets off to a bad start by staging some disagreeable scenes in which a brutal husband mauls about a helpless wife who is on the verge of motherhood. They could have spared this stuff, which is altogether unnecessary to the plot development and leaves an unpleasant impression on the spectators. Otherwise, it is a pretty good melodrama, with a unique twist given the story by introducing a drug which is injected into the villain's veins and forces him to tell the truth, thereby clearing up the hero's horrible doubt as to whether the girl he loves is his sister. The idea is taken from recent articles in the daily press, asserting that such a serum has been employed with success in certain prisons. Gloria Grey is pleasing in the heroine role, with John T. Prince giving an excellent performance as the good-hearted crook, Thomas G. Lingham a sufficiently sinister villain and adequate support rendered by remainder of the cast.

THEME. Melodrama. Orphan son of divorced mother falls in love with girl whom he is later told is his sister. Villain under influence of drug confesses he lied and lovers are united.

PRODUCTION HIGHLIGHTS. Pathetic scenes in hero's boyhood. His meeting with Mary. Scene where he hears she is his sister. Administration of "truth serum."

EXPLOITATION ANGLES. Should be able to work up interest in plot by referring to newspaper stories concerning the drug's powers. Bill as sensational melo.

DRAWING POWER. Suitable where patrons favor the luridly sensational films.

SUMMARY. Forceful melo. Opening scenes unpleasant. Offers unique plot, hinging on giving criminals a certain drug to make them confess truth. Fair entertainment.

THE CAST

Mary Eileen ..... Gloria Grey
James Carleton ..... John T. Prince
Jackson Cain ..... Thomas G. Lingham
Mrs. Jackson Cain ..... Vola Vale
Minnie Blake ..... Edna Hall
Detective Kelly ..... L. J. O'Connor
Sonny ..... Waldo Moretti

Author, Burl R. Tuttle. Director, Bertram Bracken. Photographed by Gordon Pollock.

SYNOPSIS. Sonny Cain, orphan, is adopted by Carleton, ex-convict, who keeps him straight. Carleton is jailed, but released when Sonny attains manhood. Sonny loves Mary Kayne. Her father reveals himself as Sonny's father. Carleton doubts the story, rifles Kayne's safe to obtain papers, is shot by detective, but states Kayne is a crook. Kayne is arrested, given a drug which compels him to speak truthfully and admits he lied. The lovers are therefore left free to wed.

Gloria Grey, star of "Heartless Husbands," a Dependable Films production.

Heartless Husbands (Dependable Films)

PRESS NOTICE

A LOVE story of gripping interest is told in "Heartless Husbands," listed as the leading screen attraction at the ——— Theatre on ———. This picture for the first time in films introduces the great sensational scientific discovery, hailed by the daily press as one of the marvels of the century, a serum which, injected into the veins compels a person to tell the absolute truth when questioned. By this means a villain is compelled to admit that he lied, when he told the hero that the latter was in love with his own sister. A unique and interesting romantic melodrama.

Gloria Grey and John T. Prince are starred, supported by a brilliant cast of noted players.

CATCH LINES

How would you feel if you learned that the girl you loved was your sister? This was what the hero of this picture faced, until science came to his rescue and proved the statement false.

Motion Picture News, December 26, 1925, p. 216

"Heartless Husbands"

Sun M. P. Co.—State Rights

LURID MELLER WITH SENSATIONAL TWISTS THAT WILL THRILL CERTAIN TYPE AUDIENCE. CONTAINS GOOD ANGLE ON CRIME DETECTION.

Cast....John T. Prince gives a good performance as the gentleman crook. No other particularly commendable work. Cast includes Gloria Grey, Thomas G. Lingham, Vola Vale, Albert Kingsley, Waldo Moretti, Edna Hall and L. J. O'Connor.

Type of Story....Melodrama. There is one good point in this story that might have been worked into a first rate plot and used to better advantage as a climax situation it would have made for big suspense. It is the idea of using a serum injection to make a criminal tell the truth. It is claimed to have been tried, with success, in prisons. They make use of it in "Heartless Husbands" to force the villain to confess his complicity in a forging scheme and to clear the name of the boy he branded as illegitimate. Bertram Bracken, who directed the picture, has worked this out fairly well in the concluding sequences but the early development of his story carries such flagrant absurdities and uncalled for lurid touches that whatever good points the theme might have had are quite swamped by the earlier unpleasantries. The film could be much improved by cutting the opening shots showing the husband ill-treating his wife, who is about to become a mother. Scenes showing a master criminal teaching a youngster how to "pick" locks may not get by.

Story: Concerns the misfortunes of a boy who had been denied by his father and left alone in the world after his mother's death, of his being reared by a master criminal who kept the boy straight, of his handicap in the world because of his foster father's past record and of the eventual clearing of his name and acknowledgement by the man who really was his father and his happiness with the girl he thought was his half-sister.

Box Office Angle....Good for certain type house, those catering to a crowd that likes the more sensational kind of entertainment.

Exploitation....The "truth serum" angle might serve for a good talking point. Tell them the story concerns the use of serum injections which make the victim unable to tell anything but the truth.

Direction ..... Bertram Bracken; ordinary

Author ..... Burl R. Tuttle

Scenario ..... John S. Lopez

Cameraman ..... Gordon Pollock

Photography ..... All right

Locale ..... City

Length ..... 4,900 feet

The Film Daily, November 22, 1925, p. 10

Status: Unknown
Unavailable for Viewing

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

Her Sister from Paris (1925)
Pack Journalists (reporters, photographers, newsreel shooters) follow a notorious dancer from Paris to Vienna.

Constance Talmadge plays a dual role in Sidney Franklin's farcical comedy, *Her Sister from Paris* (1927), set in Vienna. She portrays Helen, the conservative wife of prudish Ronald Colman, and Lola, her twin sister, an outgoing dancer, who arrives from Paris with an entourage of reporters, photographers and suitors. A fight erupts between the married couple, ending in Helen's leaving the apartment. She meets her sister at the railway station, where they plot to exchange personalities. Helen decides to teach her husband a lesson by changing her appearance so that she looks like the wilder sister. She then plans to seduce her own husband so that he will appreciate his more reserved wife. "Lola" enters the sedate life of Colman and drags him dancing, drinking and cavorting to all hours. She then lures the tired husband to the same hotel room where he had his honeymoon.

By this time, he has had it with “Lola” and wishes for his former wife to return. Suddenly, the real Lola enters the room leaving Colman in a state of shock and confusion. The film had problems with the censors in Ohio, resulting in several cuts relating to certain sexually explicit material. Larry Langman, *American Film Cycles,* p. 329.

Joseph Weyringer, a celebrated author, loses interest in his wife and finally drives her away. The lady in question, Helen Weyringer, then meets up with her twin sister, Lola, a celebrated dancer and vamp, and Lola decides to help her sister regain Joseph's affections, persuading Helen to assume the identity of Lola and return to her husband. Both Joseph and his friend Robert fall in love with this "Lola," and Joseph attempts to seduce her. She then tells Joseph that she will give herself to him as soon as he declares himself to have been a rotten husband to Helen. Joseph eagerly confesses, and Helen then reveals that he has been making love to his own wife Joseph and Helen are reconciled and decide to begin life together anew. *American Film Institute Catalog of Feature Films*

Scenes from *Her Sister From Paris* (1925)

Status: Print exists in the film holdings of the Cohen Media Group (Raymond Rohauer collection)
Viewed on YouTube

Type: Movie
Genre: Comedy
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists
Description: Major: None
Description: Minor: Pack Journalists, Neutral

The Hidden Menace (1925)
Newspaper Reporter Christopher Hamlin (Charles Hutchison) of the *Evening Star.* Reporters hate Hamlin for always out scooping them.

Hamlin smells a scoop after learning that crazed sculptor Frank Seddon (Frank Leigh) has abducted lovely model Claire Garber (Marty Beth Milford). Held prisoner by the madman, who wants to create the ultimate work of art, Claire is rescued in the nick of time by the daredevil reporter, who is now in love with her, saves a girl from a demented sculptor who has imprisoned her to make her model for a work he thinks will be his masterpiece. *Summary from Notes*

"... with newspaper reporter as hero who wins a girl's love in thrilling rescue. Later she is abducted by demented sculptor, who wants her as a model for a work he thinks will be his masterpiece. Held prisoner and menaced by the lunatic, the girl is about to be sacrificed when hero arrives to save her." *Motion Picture News Booking Guide*, April, 1925, p. 37

Another “Hutch” vehicle in which a newspaper reporter saves a girl from a demented sculptor who has imprisoned her to make her model for a work he thinks will be his masterpiece. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 51

The Hidden Menace

The Hidden Menace. William Steiner Productions/William Steiner Productions, January 1925, 5 reels [LOST]

CAST: Charles Hutchison (*Chris Hamlin*); Frank Leigh (*Jan Waleski*)

CREDITS: *Director* Charles Hutchison; *Writer* J.F. Natteford

On the 18 May 1924, the *Los Angeles Times* published an interview with serial king, Charles Hutchison, who had recently returned from making films in England. Hutchison was better known to his fans as "Hurricane Hutch," after a character in one of his early hits (he had also played a hero called "The Whirlwind," but that apparently was not stormy enough to catch on). The article was so gushing — and inaccurate — it could well have been written by Hutch's press agent. In any case, the interested reader was informed that Hutchison was trained as a physician but, bored with his medical practice, he went on the road as a salesman for the Chicago department store, Marshall Field, before becoming a distinguished stage actor and then an important leading man in the movies. It wasn't until later that he discovered that his true vocation was doing stunt roles in action films. The article explained that this came about while Hutchison was shooting his first serial, *Wolves of Kultur* (1918):

> One day while he was playing the heavy role in a photoplay starring Sheldon Lewis, a double hired to take his place and make a high dive called for by the scenario, failed to show up. Two days passed with the company waiting and the director growing frantic at the mounting expense. Finally up spoke Hutchison: "I'll do that dive myself. I used to dive into the Ohio River when a boy from almost as great a height as that."

Aside from the unlikelihood of any serial company sitting around two days, waiting for a stunt man, Hutchison had been signed to play one of the good guys and Lewis, of course, was the villain. The article revealed that the dive was superbly executed, and Hutchison went on to become "the King of the Daredevils" who routinely risked his life in the interest of realistic action. He did not do so carelessly but "reasoned his fears away" and worked out each stunt with scientific precision, thus becoming living proof that "brains and brawn mix and are as natural affinities as ham and eggs." Other reportage had Hutchison claiming — as business expenses in 1921 — $1,279 to replace clothing destroyed while doing stunts and $1,003 spent at the gym to keep in shape.

Kalton Lahue spins a somewhat different tale in his *Bound and Gagged: The Story of the Silent Serials*. Per Lahue, Hutchison was not a doctor but *did* work as a drummer for Marshall Field before entering vaudeville and summer stock. He switched to the movies in the early 1910s, directed a few two-reelers, and spent most of his time acting in obscure films for minor companies before his conspicuous supporting role in *Wolves of Kultur* made him a star.

Initially, Hutchison did indeed do his own stunts, but was so badly injured on several occasions that in 1921 both he and his studio decided that in the future doubles would take all the risks while Hutchison would grimace for the close-ups. Stung by the charge that they were too violent (and hence unhealthy for their heavily juvenile audiences), serials began concentrating more and more on feats of daring and less on rough stuff with the bad guys. Naturally, this made the stunt work even more important, so Hutchison's stepping aside from the real action was carefully concealed from the public. Eventually, Hutchison dropped serials entirely and went to England where he played Hurricane Hutch in a couple of features. On his return from Old Blighty, he became associated with William Steiner, a producer who did mostly westerns and serials (as well as the "Tex, Elucidator of Mysteries" series; see *House of Mystery*). Acting and sometimes directing, Hutchison worked on a series of low-budget actioners for Steiner. *The Hidden Menace* was the only one with a horror plot.

Our synopsis comes from the film's continuity:

> The story begins thirty miles from San Francisco in the lonely wilds of the Sierra Madre Mountains. We see a castle perched on a cliff and learn that it was "built by a solitary, half-mad recluse who feared and hated the civilization which had given him millions." The recluse was Baron Waleski, recently deceased. A group of reporters gathers at the castle to hear the reading of his will, hoping for some eccentric stipulations. Also there to cover the story is Chris Hamlin of the *Evening Star*. The other reporters are jealous of Chris' ability to scoop them. Seeing that Chris has arrived on horseback, one of them lets the horse loose. The will is read and it is revealed that the Baron's fortune has been left to his nephew Jan, a sculptor, and that his Polish servants are to stay on as long as they are loyal to the new heir. The reporters are disappointed, but Chris points out that leaving a fortune to a nobody is a story in itself. The others agree and, since there is no phone at the castle, hastily depart for the city to file their stories.
>
> Chris discovers that his horse is gone. He borrows a motorcycle from some campers and heads for San Francisco. Meanwhile Claire Ainsely, "the poor but proud niece of the wealthy Ainsleys," is trying to ride a very spirited horse. Her suitor Warren is nearby. The horse runs away and the girl is unable to control it. Riding by in his motorcycle, Chris sees the problem and goes in pursuit. He rescues the girl and, having no time to spare, doesn't identify himself and leaves her in Warren's care. However, Chris has left his wallet behind and, much to Warren's annoyance, Clare is determined to call the reporter to express her gratitude. She does so and the two agree to meet.
>
> Chris goes to interview Jan Waleski at his job at a plaster works.

Jan is a "latent homicidal maniac, perfectly sane on every subject but one, and that is art." Jan is elated at his good fortune and tells Chris that a millionaire may accomplish what a poor artisan can only dream of and that "Within a few months I will show the world the most perfect statute it has ever seen — as perfect as the living body itself!" Jan promptly quits his job and moves to the castle.

While romance blossoms between Chris and Claire, Jan is frustrated at his inability to perfectly capture the human form in plaster. The servants recognize that Jan is as mad as his uncle but their livelihood depends on their unquestioning loyalty. Jan, working in hidden room located behind a painting, takes the valet Dane into his confidence: he intends to make the perfect statute by covering a beautiful woman in plaster. Dane points out that the model would die but Jan responds that "the spirit cannot die" and that "the soul of my model will live on just the same, clad in a body of deathless and enduring bronze." Dane is shocked but does not object to Jan's scheme to go to the city in search of a woman to use as his subject.

Jan stands on a corner on a San Francisco street, watching the ladies go by and looking for one that will suit him. He runs into Chris who, hoping Jan's eccentric art project might be good for another story, invites the sculptor to go with him to the Ainsleys for a small gathering. Jan is unimpressed with the female attendees until he meets Clare. Later, Chris is put off by Jan's remark that Clare "has a face like Raphael's Madonna — and I imagine her figure is like Rodin's Eve."

Back at the castle, Jan has constructed a huge box that will be filled with wet plaster when the time is right. Jan has a vision of Clare as the statue. He arranges to bump into Clare on the street. She is anxious to get away until he tells her he's meeting Chris for lunch and invites her to join them. Clare agrees and gets into Jan's car. Later she is reported missing. Chris remembers Jan's curious interest in Clare and figures out what has happened. He informs the police and then heads for the castle.

At the castle, Jan tells a horrified Clare what is in store for her and that he intends to give her "eternal life and undying fame." He tells her she will not be dead but unconscious when the cast is made because he wants her "living, warm essence" within the cast and adds: "But a cast so large will take days to harden — you will never know just when you will die." The servants begin filling the box with plaster. Clare, nude under a sheet, is tied to a nearby table as the preparations continue.

Just as Jan is about to render Clare unconscious with a cloth soaked in ether, Chris gains entry to the castle. He fights with Dane and the other servants. In the course of the struggle one of the servants gets knocked through the painting, revealing the secret room. Chris enters, overpowers Jan and frees Clare. He carries her out but still has to battle the pursuing servants. The police arrive to end the melee. They enter the secret room and find that Jan, denied his dream, has become a gibbering maniac. Chris and Clare clinch at the fadeout.

The climax is strikingly similar to that of 1933's *Mystery of the Wax Museum*; in both films we have a nude, trussed-up heroine about to be plunged into a vat of liquid and transformed into a statue by a maniac with a bizarre artistic vision. *The Hidden Menace* was the first film to use the "humans-into-statues" premise that became something of a minor horror cliché. In addition to *Mystery of the Wax Museum* and its remake *House of Wax*, the idea turns up in *Secrets of the French Police* (1932), *A Bucket of Blood* (1959), *Bloodbath* (1966), and *Mill of the Stone Women* (1960), as well as the 1932 play, *The Black Tower* (aka *Murdered Alive*). Variations on the same theme can be found in 1935's *Night Life of the Gods* (wherein the transformation of the lovers into statues is a surprisingly poignant moment in an otherwise awful film) and *Evening Primrose* (1966).

Interestingly, the villain is given almost as much screen time as the hero, and the crazed sculptor's grandiose dialogue smacks of the mad doctor films of the 1930s and 1940s. It's not hard to imagine Lionel Atwill or Bela Lugosi intoning lines like "What is human life to art? What is living compare to eternal fame?"

The number of stunts in the film seems to have been relatively few: The hero jumps from a balcony, vaults over a few bushes, rescues the heroine via motorcycle (Hutchison was famous for motorcycle stunts), and dukes it out with the bad guys. That didn't stop the ads for the film from showing Hutchison leaping from a motorcycle onto a train and claiming that he does battle with a gang of crooks.

Like some of Hutchison's other features, *The Hidden Menace* apparently flew under the critical radar; we could not locate a single review of the film. Still, while critics may have ignored the movie, the New York censors did not and were not happy with what they saw. The following cuts were ordered:

Reel 4 After the subtitle "Hours of dreaming" eliminate vision of girl standing on table and changing into naked statue.

Eliminate all semi close-ups of girl bound to table by straps around wrists, ankles and neck in studio of madman who is about to cast her in plaster.

Eliminate all close-ups of terrified girl with strap around neck and close-ups of sculptor with ether bottle.

Eliminate subtitles: "You can't mold my body — I'll struggle and spoil the cast." "You won't struggle. You'll be unconscious — I'll mold your living body."

Reel 5 Eliminate close-ups of gloating sculptor with ether bottle and close-up of face of terrified girl strapped by neck to the table.

The censor found such moments "indecent," "inhuman" and tending to "incite crime." The producers understandably felt that those eliminations would hurt the suspense at the picture's climax and initially left in some of the close-ups as well as the heroine's line of dialogue. Nonetheless, in the end they gave in and made the required cuts. Not mentioned is a shot of the sculptor lifting the sheet off the heroine and getting an eyeful. In the continuity there's a note saying, "I think we can get away with this, as there is no suggestion of a sex threat in the story." Apparently, they did.

There's very little information on the cast and crew of *The Hidden Menace*. *The AFI Catalog* has a three sentence summary of the film taken from the *Motion Picture News Booking Guide* and lists only Charles Hutchison in the cast. We don't know who played the heroine who was nearly immortalized in bronze. Edith Thornton, Hutchinson's wife, often co-starred with him in his serials and films, but it's more likely that one of Hutch's lesser-known leading ladies — like Mary Beth Milford — took the part.

Thanks to the cutting continuity, though, we do know that the role of the mad sculptor was played by Frank Leigh. Leigh (né Frank Leigh Valles) was a British stage actor who began his Hollywood career in 1917. Although he played a variety of character roles, he found his forte in villainy: a wife beater in *Domestic Relations* (1922); a torturer in *Ashes of Vengeance* (1923); a murderous gypsy in *The Tigress* (1927); and an evil hypnotist

in *One Hour Before Dawn* (1920; see entry). In *Bob Hampton of Placer* (1921) — Marshall Neilan's take on Custer's last stand — publicity for the film stated that "as 'Silent Murphy,' Frank Leigh is afforded a role that will, it is expected, prove fully as startling as the ape-man in *Go and Get It*" (an earlier Neilan film; see entry). A drawing of Leigh as Silent Murphy in an ad does not make him look particularly brutish, so it's not clear just what the flacks were driving at. *The Lady of the Harem* (1926) is worth a mention because of Leigh's co-stars: Noble Johnson, Sojin, Brandon Hurst, and Boris Karloff (as "the leader of the conspirators").

In 1922, for a proposed film version of *Faust* to be directed by Ernst Lubitsch and starring Mary Pickford, Leigh did a screen test for the part of Mephisto; so did four other actors: Lew Cody, Wallace MacDonald, Lester Cuneo and Emmett King. The screen test survives at the Library of Congress but, because Pickford's mother did not care for the notion of America's Sweetheart playing an unwed mother who kills her baby, the project was shelved. Leigh did get a good role in another Lubitsch/Pickford movie, *Rosita*, and he also played a corrupt Latin American general in Charles Hutchison's *Hutch of the USA* (1924).

In 1929, Leigh had a conspicuous red herring role in Tod Browning's *The Thirteenth Chair*; as the Hindu Professor, Ferringena, he demonstrates the effectiveness of the Thugee cord and has one long, marvelously sinister close-up right after the murder at the séance. Leigh's parts became smaller and smaller as the Sound Era progressed, and he ended up doing uncredited bits until his death in 1948. (He can also be briefly glimpsed in *Return of the Ape Man* (1944) in the scene wherein Bela Lugosi is looking around for "brains that wouldn't be missed" at John Carradine's house party.)

J. (Jack) F. Natteford, scenarist for *The Hidden Menace*, had worked with Hutchison on a number of occasions as well as writing scores of action films and westerns. In the 6 October 1931 edition of the *Los Angeles Times*, columnist Lee Shipley lamented the fact that scenario writers were virtually unknown to the public:

> Do you know the name of Jack Natteford? If you are a picture fan you probably have seen dozens of shows for which he wrote the scripts for Jack is the king pin of the outdoor action scenarists.... Jack Natteford is said to be the author of at least 100 stories that have been made into successful films. Had he been the author of five successful books he would have been much better known to the public at large.

In the Sound Era, Natteford devoted himself almost exclusively to westerns, frequently working with his wife, writer Luci Ward.

In the mid–1920s, Charles Hutchison started his own production company, Hurricane Films Corp., and attempted to revive his Hurricane Hutch character in a new serial, *Lightning Hutch*; in the chapter-play, he was to play a retired Secret Service agent out to foil the attempt of villainous profiteer, Boris Kosloff (Sheldon Lewis at his oiliest), to obtain the formula for a particularly destructive poison gas. According to Kalton Lahue, Hutchison — who had invested a lot of his own money in the project — suffered a big financial blow when the distributor, Arrow, went bankrupt just after the serial was released. Lahue doesn't think much of Hutchison's direction in *Lightning Hutch*, but we found it lively enough. Still, Hutchison appears rather portly and it's hard to imagine that even the most ardent of his fans would swallow the notion that it's actually Hutch climbing up those buildings or flying over chasms on his motorcycle.

Hutchison began directing for other companies but, in the 1930s, he found work only on Poverty Row, doing action pictures like *Out of Singapore* and oddities like *Found Alive*. He did little acting during this period, but he did star in the thriller *The Mystic Hour* (1934) in which he's pitted against master criminal, The Fox. Edith Thornton co-starred and old pal Eddie Phillips was in the cast, with Jack Natteford doing the script. Oddly enough, ads for the film mention supporting players Montagu Love and Charles Middleton, but say nothing about the one-time "King of the Daredevils."

— *HN*

Exhibitors Trade Review, March 28, 1925, p. 39

Status: Unknown
Unavailable for Viewing

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

His People (aka The Proud Heart) (1925)
Newsboy Sammy Cominsky (Bobby Gordon) sells papers to help support his Jewish-Russian family on New York's Lower East Side. Newsboy Izzy Rosenblatt.

Sammy Cominsky and his rival, Izzy Roenblatt, sell newspapers on a corner in the Lower East Side of New York City. Sammy's brother, Morris, is the good son who studies to become a lawyer. Sammy is the hard-working brother whose father, Rabbi Cominsky, has little faith in him as being more than a failure. Yet it is Sammy who makes the money to enable his brother to eventually go to college and become a lawyer. Sammy is his mother's favorite. She gives him a dime to get a rye bread. On his way, Sammy is yelled at by his father who operates a push cart selling his mother's fabrics, meets a young girl he's sweet on, and sees Izzy knocking down his brother, He rushes over there and a furious fist-fight between the two newsboys takes place. A merchant tries to stop it, but a fight promoter says let them continue. The winner gets a dollar. Sammy beats up Izzy. When he comes home with a black eye, his father is ready to beat him, but the Jewish holy meal postpones the beating.

Both boys grow up. Morris indeed has become a lawyer, the son of a proud father. Sammy is a go-getter who is courting the girl he grew up and boxing for money.

Scenes from *His People* (1925) and *Viewing Notes*

Rabbi Cominsky, the father of two sons, ekes out a living in New York's Lower East Side as a pushcart peddler. He favors the studious and ambitious Morris, the elder, who wants to be a lawyer, rather than the loyal Sammy, who sells papers and who helps put his older brother through college. Cominsky finds out that Sammy has become a prizefighter under the name "Battling Rooney" and drives him out of the house. Morris demands that his father buy him a dress suit, so Cominsky pawns his overcoat to get one (which Morris throws in an ashcan) and becomes seriously ill from exposure to the cold. Cominsky passes the crisis but is told he must go to a warmer climate. Morris, meanwhile, has become engaged to marry Ruth Stein, his boss's daughter, but is ashamed of his parentage. Cominsky arrives at the engagement party, and Morris refuses to acknowledge his own father. Sammy, after winning the lightweight championship, faces up to his brother, denounces him, and drags him home. Morris, realizing his sin, begs and receives forgiveness. Cominsky acknowledges his gratitude to Sammy and gives his blessing to Sammy's Irish sweetheart, Mamie. *American Film Institute Catalog of Feature Films*

A HOMELY STORY, OF A homely family, told in a homely way but, withal, a homely bit of sheer loveliness. A symphony of the life of a Jewish family played on a muted violin, with a counter-melody presented by a friendly Irish family—the proper atmosphere being supplied by the mingling of the odors of succulent ham and cabbage with gefulte fish!

The pattern of this picture is "Humoresque" in style, maintaining its dignity throughout. It is unalloyed with slushy sentiment, and gleams with the sincerity of the actors (every one of whom deserves special mention). There are no crashing crescendos. Nothing but the simplicity that goes with a Jewish family living in the Ghetto, and the self-sacrifice of a loving father.

The story concerns a Jewish father, portrayed with vivid intensity by Rudolph Schildkraut, who idolizes his son, Morris, who is studying to become a lawyer. The other son, Sammy, sells newspapers as an aid to the support of the family, but earns his father's displeasure by becoming "Battling Rooney," a champion boxer, and is told to leave home. The genial Irish family across the court from the Cosminsky flat are constantly in the background offering sympathy and comfort. Sammy is saving his money to marry the Irish lass. The picture ends in a cheery note with the whole family reunited.

I think the picture was more enjoyable because of that sorrowful tune, the "Eli-Eli" (the sobbing of the persecuted race), which was rendered as a bit of atmospheric prologue, and which makes one visualize the sufferings of the Jews. The picture seemed to be permeated with its brave and mournful appeal.—F. KAUDERS.

Rudolph Schildkraut in "The Proud Heart," a Universal production presented by Carl Laemmle who celebrated his twentieth anniversary in the industry February 26.

Exhibitors Herald, March 6, 1926, p. 62, 65

FILM REVIEWS

PROUD HEART

Universal-Jewell, featuring Rudolph Schildkraut. Story by Isadore Bernstein. Adapted by Charles Whittaker. Scenario by Alfred Cohen. Musical score by Dr. Edward Kilenyi. Directed by Edward Sloman. At the Astor, New York, Nov. 1, for two weeks. Running time, 90 minutes.

David Cominsky.....Rudolph Schildkraut
Rose Cominsky.....Rose Rosanova
Sammy Cominsky.....George Lewis
Child.....Bobby Gordon
Morris Cominsky.....Arthur Lubin
Child.....Albert Dorfelano
Mamie Shannon.....Blanche Mehaffey
Child.....Jean Johnson
Kate Shannon.....Kate Price
Ruth Stein.....Virginia Brown Faire
Chaim Borovitz.....Nat Carr
Judge Nathan Stein.....Bertram Marburgh
Thomas Nolan.....Edgar Kennedy

Those who rallied to "Humoresque" will find every whit as potent a heart wallop in this Universal picture. Also an equally good story that gives the elder Schildkraut his best opportunity since swinging over from legit to the flicker drama. Also a support which for both types and ability could not have possibly been improved upon. The combination should attract business for the two weeks' run it will have at this house.

From a picture standpoint it packs everything that "Abie's Irish Rose" has been selling a legit clientele for nearly four years, and will undoubtedly be labeled as balderdash by the same group of sophisticates who wouldn't have hazarded $500 for a half interest in the Anne Nichols bonanza at any time during the first four weeks of its four-year (or longer) run.

Set in the drab shadow of the lower east side of New York, "Proud Heart," not unlike "Humoresque" is a story of parental sacrifice, with the emphasis this time upon the paternal branch of the household. There is also a tinge of Jewish family devotion that the former had, but this is handled with a dissimilar twist.

Rudolph Schildkraut is David Cominsky, a brilliant scholar in his native country, who has been unable to market his learning here and consequently is compelled to bring up his sons in New York's ghetto. Morris, the eldest, is the favored son with the father. By dint of the latter's sales from a merchandise pushcart and the younger brother Sammy's earnings from selling papers, Morris is given an education that eventually graduates him from law school.

Morris's rise has so elated the old man he is totally blind to the sacrifices of Sammy, despite the mother's natural bent for her baby to attempt to win him recognition from his dad. As a kid Sammy learned to scrap perforcedly in taking his brother's part in street fights, despite the latter never showing him an iota of appreciation for the many "shiners" and claret-smeared faces he had endangered to protect him. Morris was permitted to keep his earnings to keep up a front in his position, while Sammy found the intake of coppers from newspaper sales inadequate, and decided to add to his earnings as a boxer.

This, of course, had to be kept subrosa from his parents, because he knew the proud old father would never be reconciled to a pugilist son (or a "box fighter," as the father called it); but the secret is dropped when a handbill announcing a neighborhood combat and with Sammy's picture resting above the caption of Battling Rooney. This sufficiently arouses the ire of the father to disown him.

Practically simultaneously Morris decides to pull from the family hearth for a more classy berth uptown. That momentarily staggers the old man, but he willingly sacrifices his feelings when he understands that the change of quarters may help the boy to success. But as a matter of fact Morris has proposed to the daughter of his employer, Judge Stein, and rather than admit his humble parentage is posing as an orphan.

Prior to the betrothal dinner at the fashionable Stein menage, Morris makes a demand upon his father for the price of a dress suit. He hasn't the money, but pawns his overcoat or, rather, exchanges it for a dress suit which is a hand-me-down not classy enough for Morris and which he eventually deposits in an ashcan.

The old man's trip through the sleet has taken its toll. He is practically upon his deathbed and calling for Morris, the apple of his eye. Despite a telegraphic appeal, Morris prefers the company of his fiancee. Sammy is summoned and palmed off in a dark room as the favored son when it is thought the old man is about to pass over. After the visit he rallies, and during the convalescent period a friend shows him an announcement of the Cominsky-Stein betrothal.

The orphan angle of the yarn bewilders him. He decides to find out for himself, only to be denied by the son for whom he had pledged his very existence, while at the same hour Sammy is facing a possible fatal lambasting in a squared arena, having substituted for a more experienced fighter in a championship match to earn $1,000 which is to send his father to a different climate to save his life.

Sammy takes an unmerciful beating, but scores a knockout on a fluke punch. When he learns of his brother's ingratitude he makes for the Stein home and drags his brother back to the tenements to apologize for having been ashamed of his parents. Forgiveness all around reunites the family, at least temporarily, for Sammy is contemplating matrimony with Mamie Shannon, the girl across the hall, with the nuptials being a culmination of a kid romance which furnishes the love interest.

Schildrkraut gives a masterful impersonation of a heart-torn father. His performance is a gem and a personal film triumph sufficient in itself to warrant the success of this picture. Rose Rosanova is splendid also as the indulgent mother, giving to it a human touch that is far-reaching. George Lewis also comes in for capital honors through his splendid Sammy, while Arthur Lubin is the snobbish Morris in a manner making the role adequately despicable. Blanche Mehaffey makes Mamie Shannon a worthy incentive for Sammy's struggles, bringing to the role a poignant freshness and acting ability when given the opportunity. Nat Carr, Virginia Browne Faire and Kate Price also did well in less important roles.

"Proud Heart" can't miss as a program picture. It has a comedy blend that lightens its more tragic moments, an irresistible heart wallop, a star and supporting cast that are a credit to its director. Though Jewish in play and character mainly, its heart appeal is universal, also rebounding to the able direction of Edward Sloman. *Edbu.*

Variety, November 4, 1925, p. 40

"Proud Heart"—Universal Pictures Corp.

Noted Stage Actor Makes Screen Debut in Intensely Appealing Story of Family Life

Reviewed by C. S. Sewell

Rudolph Schildkraut, one of the finest actors of the spoken drama, makes his debut in motion pictures in "Proud Heart" an intensely appealing story of the family life of an aged couple with two sons, which is being released under the Universal-Jewel brand as an Edward Sloman production.

Mr. Schildkraut is cast as a learned Hebrew who has to eke out his living as a pushcart peddler. He worships knowledge and skimps to make his son Morris a successful lawyer. Even Sammie, the other son, helps selling papers. Sammie becomes a prize fighter and his father is so enraged he casts him out. Morris, ashamed of his parentage, refuses to even acknowledge his old father before his wealthy fiance and friends. Meanwhile, Sammy wins a prize fight and gets money to send his sick father away. Sammy then faces his brother, denounces him, and drags him back home. Morris realizes his sin and pleads for his forgiveness, which is granted. The old man realizes how he has wronged Sammy and takes him back and Sammy finds additional happiness with his little Irish sweetheart Mamie.

Rudolph Schildkraut gives a magnificent performance as the elderly father. Despite the handicap of a big beard such as is worn by the old orthodox Hebrews his facial expressions are wonderful, whether in the lighter moments or the more dramatic ones. As his wife, Rose Rosanova, both as to type and acting is excellent. George Lewis is fine as Sammy and Blanche Mehaffy is pretty and appealing as the little Irish girl. In the thankless role of Morris, Arthur Lubin gives a splendid performance. In fact the entire cast are not only exceptionally fine types but give unusually realistic performances.

The story is intensely sympathetic and a striking point in the production is the intense note of sincerity in evidence throughout accentuating an abundance of heart interest and pathos. The trials of this aged couple with their two children are like a page from real life and a lot of the situations will strike home to the average patron. In a word, the story that is unfolded is a very very human one, in which family love is played up by means of warm-hearted little touches that strike close to the heart. The character of the father is exceedingly real, he has his faults as his error in judging his two sons shows, but you bear with him because of his sincerity and in fact love him all the more because of his weakness.

There is a crackerjack ring fight which goes over with a bang despite the fact that it gets a bit theatric where his mother's pleading causes him to rally, as he is about to take the count and defeat his opponent. The atmosphere of the Jewish home, and the quaint ceremonials of the devout couple are interesting and appealing. Intense drama and pathos mark several of the old man's scenes. There comes a tug at the heart when believing he is about to die he calls for Morris and blesses Sammy who takes his place when Morris does not come. There will be a lot of moist eyes here and also when the old man goes out in a snowstorm, and pawns his overcoat to get a dress suit for Morris who throws it in an ashcan. Possibly some of these scenes are a bit overdrawn for dramatic effect, but they register with a bang. And there is a pretty little romance and a generous sprinkling of comedy relief.

Altogether, "Proud Heart" is an intensely pleasing and satisfying picture with fine moral tone that appeals to the heart and should find favor with the great mass of picturegoers. The picture will satisfy patrons and they will thoroughly enjoy Mr. Schildkraut's wonderful performance.

Cast

Rabbi Cominsky	Rudolph Schildkraut
Rosie Cominsky	Rosa Rosanova
Morris Cominsky (child)	Albert Buchsbaum
Morris Cominsky (grown)	Arthur Lubin
Sammy Cominsky (child)	Bobby Gordon
Sammy Cominsky (grown)	George Lewis
Mrs. Shannon	Kate Price
Mamie Shannon (child)	Jean Johnston
Mamie Shannon (grown)	Blanche Mehaffey
Judge Stein	Bertram Marburgh
Ruth Stein	Virginia Brunne Pope
Champion	Charles Sullivan

Story by Isadore Bernstein.

Adaptation by Charles Whittaker and Al Cohen.

Directed by Edward Sloman.

Length—5,843 feet.

Moving Picture World, November 14, 1925, p. 164

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Male (Sammy Cominsky, Izzy Rosenblatt)
Ethnicity: White (Sammy Cominsky, Izzy Rosenblatt)
Media Category: Newspaper
Job Title: News Employee (Sammy Cominsky, Izzy Rosenblatt)
Description: Major: Sammy Cominsky, Positive
Description: Minor: Izzy Rosenblatt, Positive

His Secretary (1925)
Newspaper. A plain and resigned woman reads the “Lovelorn” column in the newspaper and is motivated to go after the man she loves.

Ruth Lawrence, a plain and severe girl, works as a stenographer for the firm of Colman and Sloden, and quietly she falls in love with David Colman, the handsome junior partner. Sloden's wife catches him flirting with his beautiful secretary, and, as a joke, Colman arranges for Ruth to accompany Sloden on a business trip to Washington. Ruth overhears Coleman remark that he would not kiss her for $1,000 and, stung to the quick, goes to a beautician who transforms her into a beautiful young woman. Colman falls for her, and Ruth arranges a little practical joke on him: when he kisses her, she has the janitor walk in on them and claim to be her husband. Ruth extorts $1,000 from Colman and then, letting him in on the fun, declares her love for him.
American Film Institute Catalog of Feature Films

HIS SECRETARY

Metro-Goldwyn-Mayer Photoplay. From the story by Carey Wilson. Directed by Hobart Henley. Length, 6 reels.

CAST AND SYNOPSIS

Ruth Lawrence .....Norma Shearer
David Colman .....Lew Cody
John Sloden .....Willard Lewis
Janitor .....Karl Dane
Clara Bayne .....Gwen Lee
Mrs. Sloden .....Mabel Van Buren
Minnie .....Estelle Clark
Head Clerk .....Ernest Gillen

Ruth Lawrence, a very plain and repressed creature, is a stenographer in the law firm of Colman & Sloden. She is secretly in love with Colman. One day his secretary is absent, and he sends for Ruth to take his letters. After dictating one letter he has enough, and he tells the office assistant "never to send in that homely creature again." Sloden takes Ruth on a secretarial mission to Washington, where chancing to read the "Lovelorn" column in the newspaper, she is actuated by a great resolve. A beauty parlor, a modiste and sundry devices metamorphose the ugly duckling into a ravishing swan. In the end she leads Colman a merry chase for her affections, finally capitulating to his honest love.

By Michael L. Simmons

WIT, merriment and human interest play a measurable part in this business romance. The result is a type of light entertainment that should give most filmgoers an entertaining session. The plot is sprightly, embracing Hans Christian Andersan's theme of the suffering ugly duckling who finally evolves into a swan of surpassing loveliness.

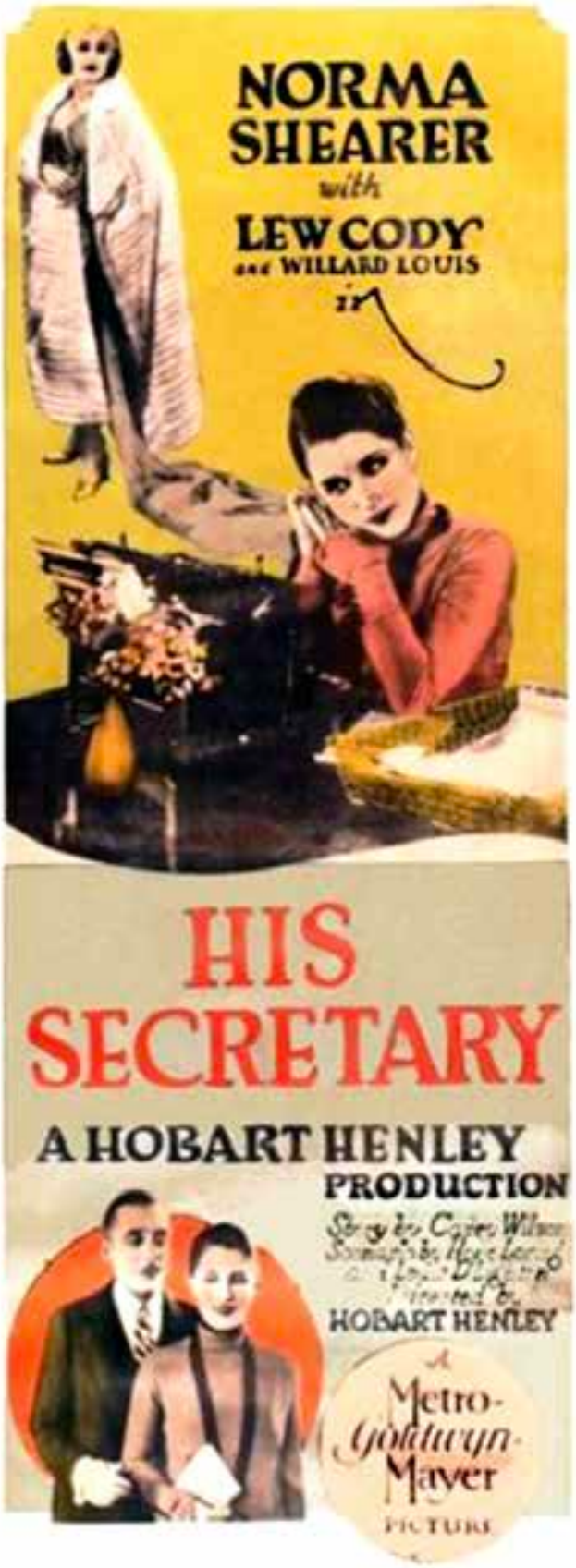
The settings for the most part take place in a business office showing the daily byplay of humor, flirtation and routine between bosses and the pretty underlings. What results is mostly flirtation.

Norma Shearer in the part of the ugly duckling delivers an entertaining portrayal. You never recognize the lovely Norma in this homely aspect, but you love her none the less. Lew Cody and Willard Lewis are excellent foils for the star's wistful presence, supplying a diverting swordplay of satire and repartee that adds "salt" and pungency to the story.

Karl Dane, whose character "bit" in M-G-M's "The Big Parade" brought the spotlight of the industry on his excellent work, appears here for a short sequence in the role of a janitor, and adds further laurels to his record.

What is most important, a sprightly thread of sophistication and wit runs constantly through the picture, deftly abetted by clever titles and situations, all tending to mirth and merriment. The picture can be well characterized as fitting entertainment for the "Tired Business Man," for his "stenog," the clerks and even the elevator runner.

There is a wonderful chance for tie-ups with all stores selling cosmetics. Gown shops and beauty shops should also evince a desire to co-operate, as there is much material in the film to redound to their advantage.



Exhibitors Trade Review, January 2, 1926, p. 31

January 2, 1926 MOVING PICTURE WORLD 61

"His Secretary"—Metro-Goldwyn-Mayer

Norma Shearer Again Scores Heavily in Widely Contrasting Roles in an Amusing Light Comedy

Reviewed by C. S. Sewell

AGAIN we take off our hat to Norma Shearer. In "The Lady of the Night" she revealed exceptional ability in character roles as a tough and jazzy girl of the underworld. Now, in the Metro-Goldwyn-Mayer picture "His Secretary" in which she is starred, she adds to her gallery of achievements an even finer performance as a severely plain, unattractive and old-maidish type of stenographer, which stands out even more forcibly by contrast with her portrayal of the stylish beautiful girl in the later reels.

"His Secretary" is good clean comedy, never boisterous but with a rapid succession of smiles and chuckles to keep an audience in good humor, arising legitimately out of the situations. The "plot" is slight but so smoothly has it been directed by Hobart Henley with such a wealth of bright little human touches and real comedy happenings and so excellently played by the leading trio, Norma Shearer, Lew Cody and Willard Louis that it is decidedly worth-while entertainment, the kind that leaves the spectator with a pleased smile of satisfaction.

Ruth, an ugly-duckling type of office worker adores Colman the junior partner. Sloden the senior partner is caught by his wife flirting with his beautiful secretary. To play a joke on him, Colman "fixes" matters by arranging for Ruth to accompany him on a business trip, remarking that he would not kiss a face like that for a thousand dollars. Ruth, stung by this remark which she overhears, goes to a beauty specialist and is "made over" into a stunning woman, blossoming out in stylish raiment. The scheme works, Colman falls for her. With the aid of the janitor, she arranges a trap and when Colman kisses her makes him give a check for a thousand. Then she reveals the deception and all ends happily.

Miss Shearer demonstrates her talents by her remarkable performance as the ugly stenographer. By her make-up she succeeds in obliterating all her natural charm and her entire acting and every gesture is thoroughly in keeping with the character. She holds the attention just as firmly as when she is seen as her own attractive self. Lew Cody as an easy-going somewhat cynical man-about-town and Willard Louis as the flirtatious married man both give fine performances. The work of these three dovetail into each other and provide a wealth of good comedy. Karl Dane, who made such a hit in "The Big Parade," gives a good account of himself in a bit as a thick-witted Janitor.

Cast

Ruth Lawrence	Norma Shearer
David Colman	Lew Cody
John Sloden	Willard Louis
Janitor	Karl Dane
Clara Bayne	Gwen Lee
Mrs. Sloden	Mabel Van Buren

Story by Carey Wilson.
Directed by Hobart Henley.
Length, 6,433 feet.

Moving Picture World, January 2, 1926, p. 61

His Secretary

(Metro-Goldwyn—6433 Feet)

(Reviewed by George T. Pardy)

CRISP, bright comedy shot through with winged arrows of satire directed at the "tired business man" target that hit the mark squarely, offering a farcical plot heralded of comic absurdities; this picture classes as decidedly good light entertainment and seems destined to rang up healthy box office scores. It possesses laughing appeal for all species of movie-goers, but its romantic and "gladrags" theme, emphasizing the beauty parlor's efficacy, whereby it appears most any young person of the feminine persuasion can be turned into a modern Venus, carries especial interest for the women folks. So you can list "His Secretary" as a likely audience feature in the full sense of that much abused phrase. The sub titles are gems of wit, the action is zippy and Hobart Henley's direction all to the good. Miss Shearer shines brilliantly as the stenographic heroine, creating quite a sensation among the onlookers when she switches her drab personality to that of a decorating beauty. Lew Cody and Louis Willard get a lot of fun out of their respective roles, and the support is O. K.

THEME. Comedy. Stenographer who dresses plainly and doesn't use makeup, achieves triumph by transforming herself at beauty parlor and winning employer.

PRODUCTION HIGHLIGHTS. Snappy, brisk action. Principals' good work. Office scenes. Heroine's transformation after she visits beauty specialist. Love climax.

EXPLOITATION ANGLES. Tieup with beauty shops is in order. Play up the "thousand dollars for one kiss" idea from story. Feature principals. Boost comedy values.

DRAWING POWER. Can't miss fire as laugh-getter. Good for any house anywhere.

SUMMARY. Very entertaining comedy, well directed and acted. Has beauty shop angle that will please feminine patrons and laughing appeal for all.

THE CAST

Ruth Lawrence	Norma Shearer
David Colman	Lew Cody
John Sloden	Willard Louis
Janitor	Karl Dane
Clara Bayne	Gwen Lee
Mrs. Sloden	Mabel Van Buren
Minnie	Ernest Clark

Author, Carey Wilson. Director, Hobart Henley. Photographed by Ben Reynolds.

SYNOPSIS. Ruth Lawrence, stenographer for David Colman and John Sloden, doesn't use makeup and has heard Colman say that he wouldn't kiss her for a thousand dollars. During a business trip to Washington with Sloden, Ruth undergoes transformation at a beauty shop. Colman calls on her. Ruth has the janitor enter and claim her as his wife as Colman kisses her. She confesses her ruse to Colman, who wins a confession of love.

Norma Shearer, who appears in "His Secretary," a Metro-Goldwyn-Mayer production.

His Secretary (Metro-Goldwyn)

PRESS NOTICE

ONE of the biggest comedy hits of the screen has been scored by "His Secretary," starring Norma Shearer, which comes to the ——— Theatre on ———. Miss Shearer is seen as a stenographer who doesn't use makeup, wears plain clothes and is neglected by the men in consequence. Overhearing Colman, one of her employers make a derogatoty remark concerning her looks, she enlists the aid of a beauty specialist, transforms herself and brings him to his knees. A merry story in which Miss Shearer scores a great hit, and which is a succession of laughs from start to finish.

Lew Cody, Willard Louis, Karl Dane, Gwen Lee are included in the supporting cast.

CATCH LINES

Would you pay a thousand dollars to kiss Norma Shearer? Lew Cody thought it cheap in "His Secretary." She was his stenographer but he said her no attention until she was transformed by a beauty specialist!

Motion Picture News, January 2, 1926, p. 87

Status: Unknown
Unavailable for Viewing

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

Hogan's Alley (1925)
Reporter (Ben Turpin) is a photographer. Several reviews list Ben Turpin as "The Stranger."

Steady, please. Ben Turpin as the photographer in "Hogan's Alley," a Warner Brothers production.

"Hogan's Alley"—Warner Brothers

Monte Blue and Patsy Ruth Miller in Film That Has Wide Variety of Audience Appeal

Reviewed by C. S. Sewell

WITH Monte Blue and Patsy Ruth Miller in the featured roles, Warner Brothers is offering "Hogan's Alley," a heart-interest action thrill melodrama with an abundance of comedy relief.

Patsy is the scrappy little daughter of an ignorant lazy Irishman who lives in Hogan's Alley. Her sweetheart Lefty a prize-fighter does not suit her father who wants her to marry a rich man. Lefty is arrested when his opponent in the fight fails to regain consciousness. Patsy is hurt and Lefty calls a swell doctor who takes a shine to Patsy and invites her and her father to his lodge. He proves to be a villain. Lefty follows the train and his car is wrecked by the locomotive. The train runs away. Lefty hires an aeroplane transfers to the train, knocks out the villain and stops the engine just before it runs into a landslide.

Built with the box-office in view it would seem that the director has attempted to bring into the plot nearly every angle of audience appeal. The result is a conglomeration of audience bokum that will probably prove entertaining to a large portion of the average audience but will seem artificial, forced and improbable to the discriminating patrons.

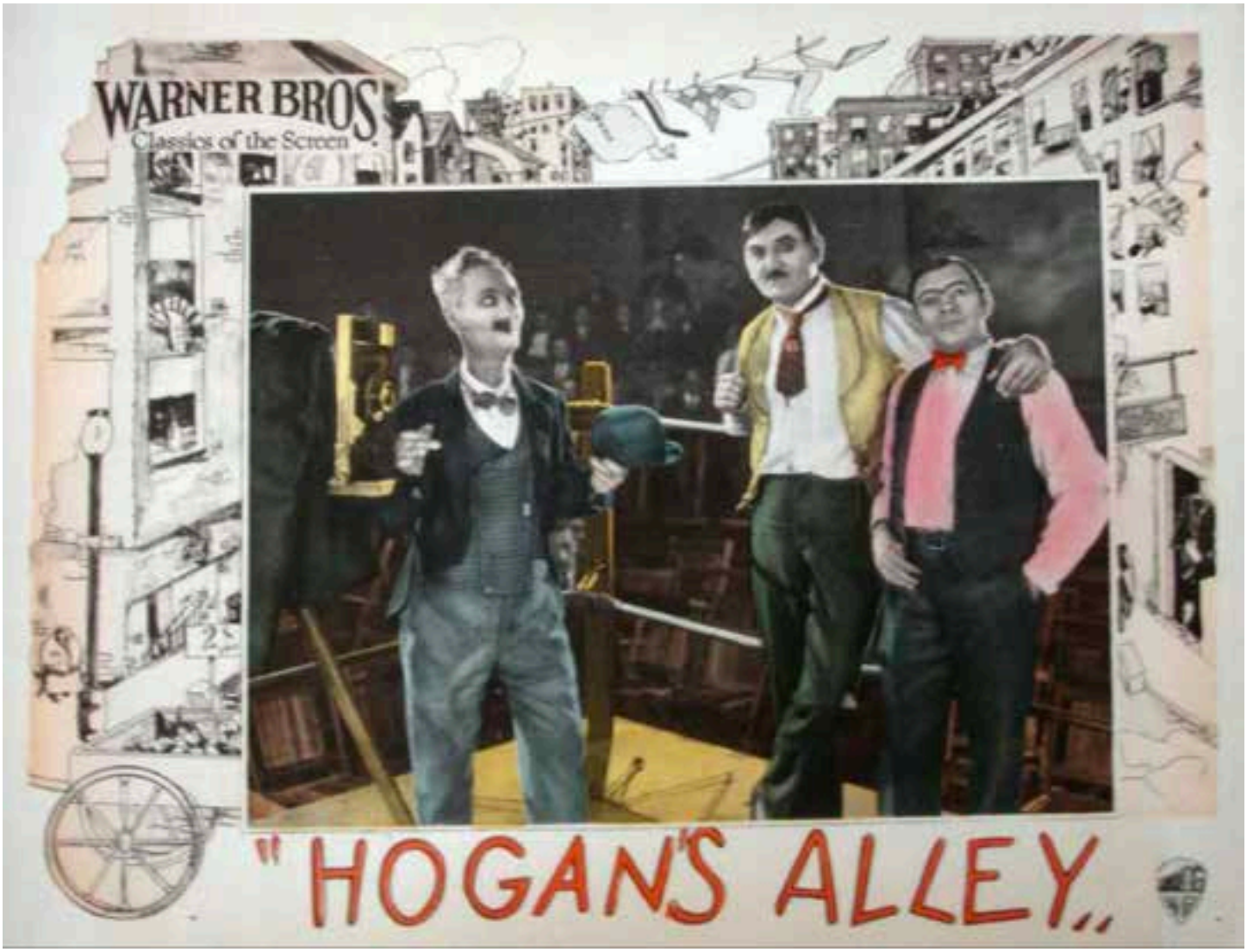
There is an Irish romance, heart interest, a street fight, the hiding of the hero and his escape over roofs, his return to aid the girl and his capture, a snappy prize fight, more comedy when the ignorant father tries to step out in society, and the thrill melodram at the climax. All of this material is of a familiar type and has proved its value. There are a number of amusing moments, the heart interest is effective and the thrill stuff contains a number of effective punches for the melodrama fans.

Cast

Lefty O'Brien	Monte Blue
Patsy Ryan	Patsy Ruth Miller
Michael Ryan	Willard Louis
Dolly	Louise Fazenda
Reporter	Ben Turpin
O'Murphy	Max Davidson
Battling Savage	Frank Hagney
Dr. Franklin	Nigel Barrie
Mother Ryan	Mrs. Carr

Story by Gregory Rogers.
Scenario by Daryl F. Zanuck.
Directed by Roy Del Ruth.
Length—6,310 feet.

Moving Picture World, December 5, 1925, p. 482



Lefty O'Brien, a pugilist, becomes engaged to ex-tomboy Patsy Ryan against the wishes of her father, Michael. They both live in an Irish-Jewish neighborhood on New York's East Side known as "Hogan's Alley." Lefty defeats Battling Savage for the championship, breaking his left hand and leaving his opponent close to death. Lefty seeks refuge from apprehension by the police, but Michael turns out both Lefty and Patsy. Patsy is injured, and Michael calls in wealthy Dr. Emmett Franklin, who takes more than a professional interest in Patsy. He invites Michael and Patsy to a dinner that turns into a wild party. Lefty breaks in, and Patsy returns his ring. The doctor invites father and daughter to his mountain lodge, but he leaves Michael stranded at the station. Michael and Lefty pursue the train in an automobile. The car and train collide, and the engineer abandons the train, leaving a part of it to run away. Lefty rescues Patsy with the aid of an airplane; the two settle down to married life and, to Michael's pleasure, make their fortune in plumbing. *American Film Institute Catalog of Feature Films*

Monte Blue in

"Hogan's Alley"

Warner Brothers

EAST SIDE STORY CRAMI WITH HEART INTER AND DIZZY MELO. G OLD HOKUM GETS PO LAR VOTE—AS USUAL.

Star....As a prizefighter, M Blue looks more like a typical Side boy than some other r screen fighters. He adapts hi smoothly to the changing moo this melange of screen throb thrills. He may not be a actor—but he has a knack of ting a variety of emotional without a jarring note.

Cast....Patsy Ruth Miller do Mary Pickford "Little Rooney" role, but she is too g up and sophisticated to get it with realism. Willard Louis the star carry the film with personalities. Willard miscas an Irish father, but his broad ely will get over with all natio ties. Max Davidson who h make Jackie Coogan's Clothes" entertaining, is great Jewish clothier. Mary Carr as only Mary can—on the sc

Type of Story.....Comedy-r drama. The outstanding fac that the author is well poste all the box-office hokum that peals to average audiences. so he used most of it— sob love stuff, slapstick haw- thrills.

Story: Incidental. It's the riety of material crowded every foot that keeps the audi interested—wondering what's ing next. Lefty the prizefig loves Patsy, the street urchin, suddenly develops into a wo and a Broadway rounder schu to get the girl but the hero fi his way to her via airplane, thr a near train wreck. One sent tells the story, but the highli and excitement that are crov into this simple tale would take of these pages to tabulate. I the old ringside champs appe Jeffries, Tommy Ryan, Kid Lo Ad Wolgast. And at the ring the photographer is—Ben Tu It's a great mixture—almost ser bled. But the point is this Broadway audience guffawed the slapstick and gulped har the melter. They were obvio entertained. A typical old showman's picture.

Box Office Angle....Made for uncritical audience that wants laughs and thrills laid on b and heavy. As such—a clea Not for a high-grade clientele

Exploitation....Bill the prize fi which is 'way above the aver Also appearance of former char Feature Hogan's Alley with washline across marquee for mosphere.

Direction ....Roy De Ruth; kn his material

Author.....Gregory Ro

Scenario.....Darryl Francis Zan

Cameraman.....Charles Vanen

Photography.....G

Locale.....New York's East

Length.....6,370

The Film Daily, November 29, 1925, p. 6

Hogan's Alley

(Warner Bros.—6310 Feet)

(Reviewed by George T. Pardy)

STRAIGHT hokum melodrama, thrills piled up regardless of logic, hurry-up action all the way, slap-stick comedy, East Side settings and manners with contrast obtained by an excursion into the realms of higher social strata—of such old-fashioned material is "Hogan's Alley" constructed. The so-called "intellectuals" will turn thumbs down upon it, of course, as crude entertainment. Just the same, there's a ready market awaiting such films in certain communities where patrons will get all worked up over the slam-bang excitement of the prize fight scene, cheer the hero's aeroplane pursuit of the train carrying away his sweetheart, gasp with satisfaction when he knocks the villain for a goal and laugh in sympathy with the picture's somewhat primitive brand of humor. Its box value depends altogether on the class of trade you are catering to. Monte Blue performs with dynamic vigor as the pugilistic hero. Patsy Ruth Miller is attractive as his little Irish sweetheart and Willard Louis scores as her uncouthly comic papa.

THEME. East Side melo with comedy twists. Hero a pugilist, in trouble through injuring ring opponent, has lurid adventures, saves sweetheart from designing rascal.

PRODUCTION HIGHLIGHTS. The big fight scene. Shots of former ring champs. Comedy relief. Hero's escape from police.

EXPLOITATION ANGLES. Feature Monte Blue and Patsy Ruth Miller. Play up the ring contest, Monte's successful dodging of the cops, scene where he chases train in plane. Bill as strenuous East Side melo.

DRAWING POWER. Should win wherever they want action plus, redhot thrills, fun and romance and aren't too particular as to logical plot development.

SUMMARY. Lots of hokum melodrama and comedy in this one. Something doing all the time, story offers various absurdities, but fast action and spectacular thrills make it a likely box office card for many houses.

THE CAST

Lefty O'Brien ..... Monte Blue
Patsy Ryan ..... Patsy Ruth Miller
Michael Ryan ..... Willard Louis
Dolly ..... Louise Fazenda
A Stranger ..... Ben Turpin
Battling Savage ..... Frank Hagney
Mother Ryan ..... Mary Carr

Author, Gregory Rogers. Director, Roy Del Ruth. Photographed by Charles van Enger.

SYNOPSIS. Lefty O'Brien, pugilist, is engaged to Patsy Ryan, East Side belle. A wealthy doctor's attentions to Patsy cause trouble between the lovers. Patsy is induced to accompany the doctor on a train to his mountain lodge. The train halts when it hits an auto in which Lefty is riding, engineer gets off and the train runs wild. Lefty pursues in an airplane, stops the runaway, finds the villain making advances to Patsy in a drawing-room car, thrashes him and wins back his girl.

Monte Blue, who has one of the leading roles in "Hogan's Alley," a Warner Bros. production.

Hogan's Alley (Warner Bros.)

PRESS NOTICE

A RIP-ROARING melodrama of New York's East Side, with plenty of comedy relief is presented in "Hogan's Alley," which is scheduled for the screen of the ——— Theatre on ———. The hero is a pugilist and the opening reel offers a prizefight of tremendously realistic proportions. His sweetheart, a little Irish girl, is decoyed away by a wealthy physician who takes her on a train. The hero pursues in an aeroplane, boards the train and rescues her. Thrills and red-hot spectacular action all the way through. Monte Blue and Patsy Ruth Miller in the hero and heroine roles.

CATCH LINES

Monte Blue and Patsy Ruth Miller in a picture that vibrates with thrills, laughter and romantic lore. Look for the big prizefight scene and the spectacular stunt where Monte chases and boards runaway train from airplane.

Motion Picture News, December 5, 1925, p. 2687

HOGAN'S ALLEY

Warner Brothers Photoplay. From the story by Gregory Rogers. Directed by Rou Del Ruth. Length, 6 reels.

CAST AND SYNOPSIS

Lefty O'Brien ..... Monte Blue
Patsy Ryan ..... Patsy Ruth Miller
Michael Ryan ..... Willard Louis
Dolly ..... Louise Fazenda
A Stranger ..... Ben Turpin
Jewish Clothier ..... Max Davidson
"The Texas Kid" ..... Herbert Spencer Griswold
Battling Savage ..... Frank Hagney
Dr. Emmett Franklin ..... Nigel Barrie
Mother Ryan ..... Mary Carr
Al Murphy ..... Frank Bond

Lefty O'Brien, prize-fighter, takes a fancy to Patsy Ryan, a neighborhood tomboy. They become engaged. Patsy makes the acquaintance of a doctor, who, smitten by her charms, invites her and her father to his home for dinner. Lefty breaks in on the party and orders Patsy to leave. She refuses and returns his ring. Following this, the doctor gets Patsy on a train to the Adirondacks, eluding her father by a trick. Lefty is soon on their trail by auto. A wild race follows, brought to a thrilling climax, when Lefty changes to an airplane and boards the train just in time to save Patsy from the doctor's evil designs, and the train from going over the side of a trestle.

By Michael L. Simmons

THIS film is pleasantly diverting while it confines itself to absurdities on the out-and-out burlesque order. A Hebrew comedian makes funny wise-cracks under the name of Abie O'Murphy. Michael Ryan would like to smash Abie one every other moment, but Abie wisely sports spectacles, and dares the Irishman to "hit a man vid glasses."

You get your mood set to appreciate all this broad, easy-going hokum, reminiscent of the Webber and Fields style of entertainment. Suddenly, the theme switches to ripe, unadulterated "meller," and then you begin to wonder what the director had in mind. From that point the film is frankly bad.

This is my chief cause for complaint with "Hogan's Alley." It suffers a directorial change of mind. It starts in Hogan's Alley, in a good, bluff comedy way and then hits out for parts miles from the ghetto and the city's dust. The further the action gets away from the city, the more exciting it tries to become but fails.

There are very interesting prize-fight scenes. The atmosphere here is very real, and further augmented by the introduction of live celebrities from real pugilistic life. Monte Blue's acting is good, in that he does everything required of him, but it is hard to accept his type as that of a hard-hitting knuckle-pusher of the city slums. One swallow doesn't make a summer any more than a cap and a jersey makes a tough fighting champion, and that again is where the picture is weak.

In a dare-devil leap from an airplane to a railroad train, Blue is more in his element, and here he is quite satisfactory. Patsy Ruth Miller is in turn interesting as a street gamin, lovable in the robes of the gutter as well as those of the drawing-room.

Summed up, you have here a picture that will give a none too critical audience some odd amusing moments, and which should have a particularly interesting appeal for fight fans.

Exhibitors Trade Review, November 28, 1925, p. 32

HOGAN'S ALLEY

Warner Bros.' production, starring Monte Blue. Story by Gregory Rogers. Directed by Roy Del Ruth. Scenario by Darryl Francis Zanuck. At the Warner's, New York, week of Nov. 21. Runs about 70 minutes.

Lefty O'Brien.....Monte Blue
Michael Ryan.....Willard Louis
Patsy Ryan.....Patsy Ruth Miller
Dolly.....Louise Fazenda
A Stranger.....Ben Turpin
Jewish Clothier.....Max Davidson
"The Texas Kid".Herbert Spencer Griswold
Battling Savage.....Frank Hagney
Dr. Emmett Franklin.....Nigel Barrie
Mother Ryan.....Mary Carr
Al Murphy.....Frank Bond

Not even a particularly good supporting bill, including no less an attraction than Chaplin's "A Dog's Life," one of his very best, can lend anything but a cheap neighborhood-theatre atmosphere to "Hogan's Alley." But that does not necessarily mean that audiences in the daily-change houses are not going to like it.

It is safe as far as these latter stands are concerned, because every possible sort of hoke has been crowded into it, with more than a fair share of low comedy and a cast studded with the names of lesser film luminaries. Still at times the picture is so ludicrous and artificial that even the gangs will resent it.

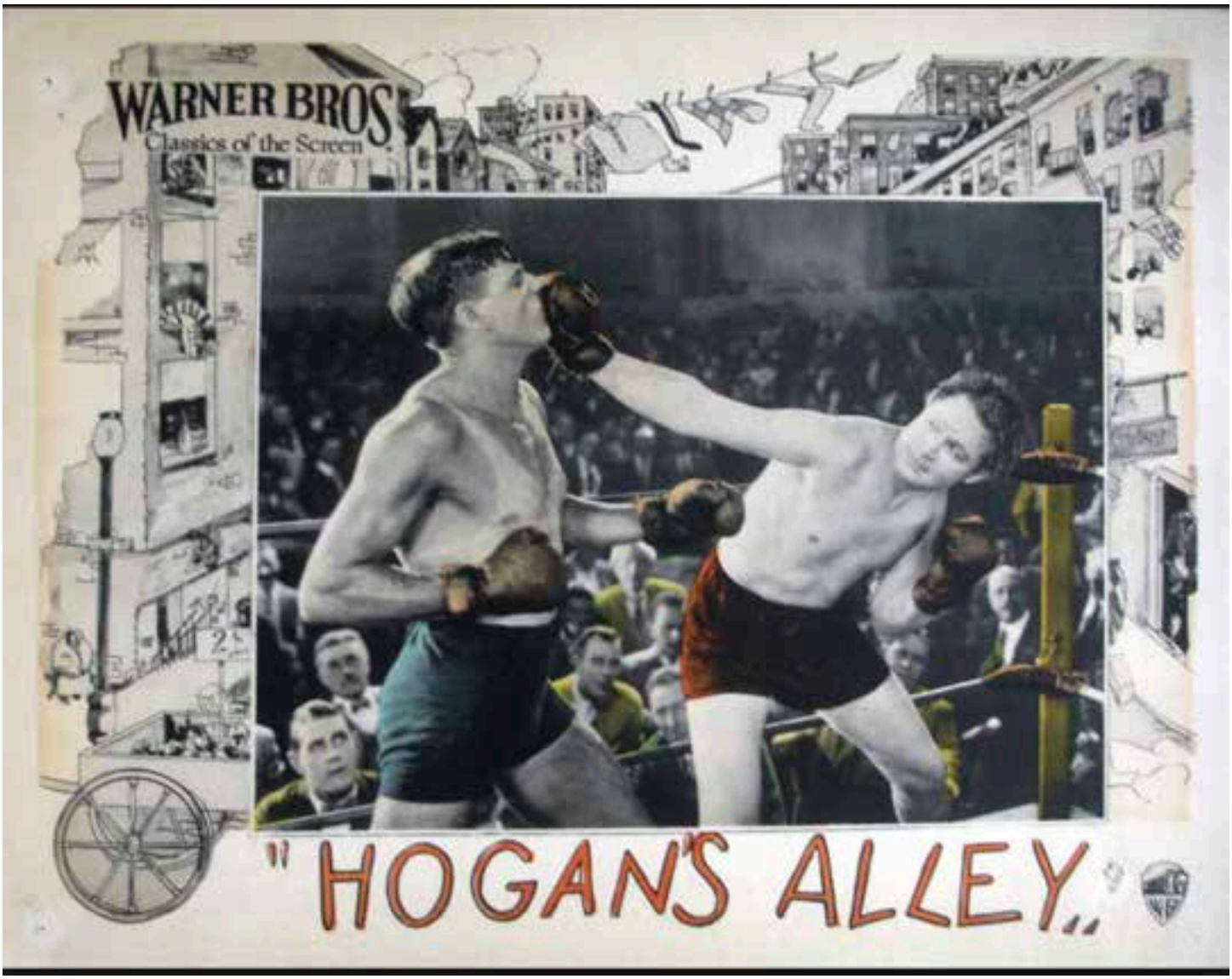
"Hogan's Alley" is supposedly an east side street, inhabited by the Irish and Heebs, and a fitting battle ground for their fruit-throwing feuds. Here events surprisingly similar to some in Miss Pickford's "Annie Rooney" take place, but they are slapped on with an exaggeration and tawdriness that makes that earlier film seem like a jewel in comparison.

The hero (Monte Blue) is a prize-fighter who eventually gets to be world's champion but still resides in the delightful alley. Mr. Blue has little chance for acting but a good deal for fighting, and though he [illegible] to be slightly flabby acquits himself with great agility in a championship battle that bristles with action. A more important role falls to Patsy Ruth Miller as the Irish terror of the neighborhood, who grows into such a beauty overnight that she is kidnaped by the scheming, wealthy doctor from uptown.

The comedy is intrusted to Willard Louis in a familiar and not particularly well-done "Bring Up Father" characterization and Max Davidson, Master Coogan's side-kick recently. Louise Fazenda has just a bit, and neither Ben Turpin nor his famous eyes, though programed, were observed.

Miss Miller is unquestionably cute at moments, and her charm will do much to overbalance many of the crude bits that are introduced. But neither she nor anything else can make "Hogan's Alley" other than a typical program film. *Herb.*

Variety, November 25, 1925, p. 39



Status: Incomplete version in Archives du Film du CNC (Bois d'Arcy), France.
Unavailable for Viewing

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

How Baxter Butted in (aka Hero Stuff) (1925)
Newspaper Circulation Clerk Henry Baxter (Matt Moore). Walter Higgins (Ward Crane), the paper's business manager. Stenographer Beulah Dyer (Dorothy Devore) to the managing editor. Managing Editor "The Big Chief" R.S. Falk (Wilfred Lucas).

Bumbling newspaper clerk Henry Baxter is helplessly in love with a coworker in this silent-era comedy. The subject of his longing barely acknowledges his existence. His unrequited love coupled with his manager's devious daily taunts makes work tortuous for the poor clerk. He begins to day dream about a better life and a less cowardly self. Footage from William Beaudine's 1925 film is believed to be lost. In the still, we see a wide shot of the newspaper office in which Baxter works.

Royal Books, *royalbooks.com*

Henry Baxter (Matt Moore), a clerk in the circulation department of a big city paper, suggests to his superior Walter Higgins (Ward Crane), the paper's business manager and Baxter's rival for the hand of a stenographer, that the paper sponsor a series of banquets for heroes. Higgins takes credit for the idea while Baxter has a breakdown from overwork. The managing editor learns of his devotion to his sister-in-law and decides to give him a hero's banquet. During the banquet, Baxter finds out his house is on fire and rushes home in time to save his sister-in-law's two children and twelve puppies. The film was remade in 1941 as *The Great Mr. Nobody.* Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 51.

Henry Baxter, a shy, backward clerk in the circulation department of a big city newspaper, constantly dreams of doing heroic things and falls in love with Beulah Dyer, a pretty stenographer. Henry saves up enough money to ask her to marry him, but when his brother dies unexpectedly, Henry finds himself responsible for his sister-in-law and her two children. Henry suggests to Walter Higgins, his superior on the paper, that a series of banquets-for-heroes be instituted under the auspices of the newspaper as a means of boosting circulation; the suggestion is accepted by the management, but Higgins takes all of the credit for it. Henry breaks down from overwork, and the managing editor of the paper learns from Beulah of Henry's devotion to his sister-in-law. Falk gives a hero's banquet for Henry, but during the proceedings Henry is informed that his house is on fire. He rushes there in time to save the two children from the flames, winning a promotion and Beulah's hand in marriage. *American Film Institute Catalog of Feature Films*

A COMEDY DRAMA.

"HOW Baxter Butted In" is an excellent little comedy-drama shown last week at the Piccadilly, produced by Warner Brothers and starring Matt Moore and Dorothy Devore.

It is an adaptation of the Owen Davis play, which was in turn taken from a short story by Harold Titus called "Stuff of Heroes." In it Moore plays the part of a bedraggled clerk, filled with day dreams and hopes—but rather lean on the pocketbook end. Working in a newspaper business office under a tyrannical advertising manager (who uses hair oil and waxes his mustache) he had this man as rival for the affections of one of the stenographers. And when his dreams of marriage were well under way his older brother died, leaving him to support the widow and two children.

HAS NERVOUS BREAKDOWN.

THAT makes him slave worse than ever, and so work upon work brings him to the point of exhaustion. When his nervous breakdown comes the big boss of the paper, the managing editor (who wears frock coats at work, ha, ha) sees what a silent hero he is, and at a big banquet he is awarded a medal for his heroism.

They are just tacking this medal on, however, when a fire in his home breaks out and he proved himself to be an even greater hero by rescuing the children and a litter of pups. So it all comes to a happy fadeout.

But it's a fine little movie, full of laughs and many whimsicalities.

R. F. S.

"Laugh week" is observed at the Union Square theater next week with both screen and stage striving to produce the maximum of good hearty laughs. The screen offers "How Baxter Butted In," while the stage sees another Fritz Fields Musical Comedy, "The Flapper."

Matt Moore.

"How Baxter Butted In," a comedy production released by Warner Brothers and Vitagraph, features Matt Moore and Dorothy Devore. The locale of the story is in the want ad department of a modern newspaper where Moore enacts the role of a poorly paid billing clerk. Miss Devore is the pretty stenographer to the managing editor.

Baltimore Sun, Maryland, June 28, 1925, p. 79 – *San Francisco Examiner,* July 16, 1925, p. 15

SHY YOUNG MAN WOULD A HERO BE, AND PRESTO HE IS

By MILDRED SPAIN.

Title: "HOW BAXTER BUTTED IN."

Type: COMEDY-DRAMA.

Directed by WILLIAM BEAUDINE.

Produced by WARNER BROTHERS.

Presented at the PICCADILLY THEATRE

It's this way, friends:

There are some old jokes and some new ones, mighty good sub-

Matt Moore

Dorothy Devore

The dreamer and the girl in film.

titles, the pleasing Matt Moore, the vivacious Dorothy Devore, an entertaining plot built around a shy young man who would a hero be, and direction that is good-humored if not exactly brilliant.

Pretty fair average, isn't it?

The picture was sired by an Owen Davis play of the same name, and before that had its origin in a novel called "Stuff of Heroes."

Matt Moore is placed as Henry Baxter, a dream-ridden youth, who earned his daily wheatcakes by working in the advertising department of a big daily.

Hero Complex.

Henry wanted to be a hero and in all his dreams Beulah Dyer was rescued by him. Somewhere in the background was Walter Higgins, Henry's boss, who had a keen eye for Beulah himself.

You could easily see that the movies were one of Henry's diversions. He dreamt that he was "out west where men are men and women kiss straight from the shoulder." Beulah was cowering in the hut while he was sending Indians to the brush.

But his precious dreams were shattered by cold realities. Henry's brother was killed and his widow and children came to live with him. Higgins roughly told him that unless he thought up a new idea for the advertising department he would be fired pronto. And Beulah went out to lunch with Higgins, leaving Henry alone with his sandwiches, pickles, and dreams.

Then It Happened.

Henry's duties press upon him until he is trying to do three jobs at once. Then something happens that sends him soaring out into happiness, a regular gosh-darned hero.

The managing editor has an office next to the advertising department and is continually in conference with the advertising head, which is strange and unusaul.

There are some perky pups, a fat boy, and a voracious eater in the person of Otis Harlan to lend a few laughs and a mildly thrilling climax wherein Henry learns how it feels to be a hero.

Matt Moore fits snugly into his role and Ward Crane is a 'andsome villain.

STAGE STRUCK

New York Daily News, June 22, 1925, p. 35

How Baxter Butted In

Warner Bros. release, adapted for the screen by Owen Davis from Harold Titus' novel, "Stuff of Heroes." Matt Moore and Dorothy Devore starred. Directed by William Beaudine. Reviewed at the Picadilly, New York, June 20. Running time, 70 mins.

Beulah Dyer, the stenographer.....
Dorothy Devore
Henry Baxter, her bashful suitor.....
Matt Moore
Walter Higgins, the shrewd trickster.....
Ward Crane
R. S. Falk, the Big Chief....Wilfred Lucas
Emmy Baxter, the widowed sister-in-law.
Adda Gleason
Jimmy Baxter.....Turner Savage
Mary Baxter.....Virginia Marshall
Amos Nichols.....Otis Harlan
Rags, the pup.....'Cameo'

It was in "The Narrow Street" that Matt Moore and Dorothy Devore made such a hit as a comedy team. It was found Moore's comedy forte was in portraying that mute, inglorious specimen of manhood who dreams of big things. So in "How Baxter Butted In" Warner Bros. have followed that general line and provided Moore (for he is really the works) with a story which fits him perfectly. Moore, in return, gives a performance which is at once funny and pathetic. The hero has all the sympathy in the world enlisted for himself, a big point for any hero to score.

Henry Baxter is a clerk in a newspaper business office. He loves Beulah Dyer, stenographer. Week by week he saves a little toward that day when they can get married. His rival is Ward Higgins, business manager of the paper, also his boss. The time for the marriage nearly comes when Henry's brother dies, and he is burdened with the widow and two children and a litter of about 12 puppies. This keeps his nose to the grindstone, and the man with the hero complex can only dream of daring, for, like Cyrano, he did dream of daring, though the odds were against it.

Finally the outside work which he has taken on to keep the wolf away from the door overcomes him, and he is confined to his bed for weeks. It is at this juncture that the Big Chief in the office finds out that Baxter has contributed some of the ideas which Higgins has appropriated, and also learns of the silent suffering which he has undergone to support the family of his brother.

When Baxter regains his health he is the honor guest at a valor award dinner given by the paper. As the medal is about to be pinned on him

(Continued on page 84)

FILM REVIEWS

(Continued from page 82)

word is phoned in that fire has broken out in his home. Out he dashes, hangs to a hook and ladder truck and rescues the children and the puppies. The man who has dreamed of bravery all his life has had his opportunity and embraced it.

From then it is indicated that things will take a brighter turn for him, so the happy ending fadeout follows.

Moore gives a splendid performance throughout, and in the dream sequences, where he always pictures himself as defending his sweetheart against the villain, he drew laughs in plenty. Ward Crane as the villain also brought himself to favorable notice, while Miss Devore, the heroine, fitted neatly in. Additional comedy was furnished by the puppies of the children, but all this comedy was leavened and made to stand out more prominently by the gentle pathos of Baxter. This pathos pervaded the entire film, and blended so perfectly with the comedy one is compelled to use that trite expression, "a perfect blend of pathos and comedy."

Warners' have turned out a good film, fit for any first-run and any audience and produced nicely in every detail. It is high-grade product from the story to the cast and from then on to the direction.

Sisk.

Variety, June 24, 1925, pp. 82, 84

How Baxter Butted In

(Warner Bros.—Six Reels)

(Reviewed by Laurence Reid)

IT'S a smart little picture which graces the silversheet here. Adapted by Owen Davis from Harold Titus' novel, "Stuff of Heroes," it affords an amusing hour in the way it has been seasoned with bright incident, comedy and pathos. The central idea built around a hero-worshipping clerk in the "want ad" department of newspaper who imagines himself executing all sorts of heroics gives Matt Moore fine opportunity to display his talent as a light comedian. No actor gracing the screen could have carried out the part any better. It is a "fat" role—one which might have been written for the movies with Moore in mind. And he is thoroughly in character. It is similar to the other character sketches which have brought the actor into the spotlight of popularity.

As the dreaming, wistful hero he longs to get on in the world and make a "go" out of it. So while working as a wage slave he dreams and the director using a variety of fade-ins and fade-outs capitalizes the illusions of the youth. While looking at a plate of soup the incident fades in on a shot of Baxter on a raft saving the heroine while shoving the villain overboard. The "boys in blue" steam up in time to rescue the sweethearts. Of such stuff is this picture made. While he is bolding down his job his imagination takes him through one exciting adventure after another. The incident, the humor—and the ever-present pathos are nicely balanced by the director who never gets out of key with his subject matter. A few scenes he has gagged with the aid of the title writer, but the piece never becomes slapstick.

The hero is easily misunderstood and considered a perfect boob by most everyone except the girl. But in the end he is rewarded by the benevolent managing editor. He becomes a real hero when he rushes from a banquet to his home (which is afire) and rescues his sister-in-law's children and a litter of pups. The action never loses its spontaneity and the central figures never lose sympathy. When it is finished you will admit it is a bright little number. It is well acted and mounted in good style.

THEME. Light comedy of wage slave who dreams of doing heroic things. Misunderstood by everyone he makes good and proves himself a real hero. Is rewarded with love and advancement.

PRODUCTION HIGHLIGHTS. The variety of fade-ins and fade-outs. The humor in the scenes as hero imagines himself a hero. The human note. The pathos. The acting by Matt Moore and Dorothy Devore. The titles. The climax.

DIRECTION. Has shown deft treatment in taking slight story and sustaining it with neatly balanced scenes of pathos and humor. Shows some clever mechanical tricks. Gets good results all the way.

EXPLOITATION ANGLES. Title makes good material for teasing picture through program readers and newspaper paragraphs. Play up Matt Moore as acting an ideal role. Play up theme—of how dreams carry us on to accomplish big things, etc.

DRAWING POWER. Good enough for first runs. Suitable for any type of house as plot and characters are easily understood.

SUMMARY. A very enjoyable light comedy, made so by its well balanced humor and pathos. Is pointed with human touches which have been well thought out by director and players. Titles are bright and mounting is good. Has a good idea which has been finely treated.

THE CAST

Beulah Dyer, the Stenographer.....Dorothy Devore
Henry Baxter, the Bashful Suitor.....Matt Moore
Walter Higgins, the Shrewd Trickster.....Ward Crane
R. S. Falk, the "Big Chief".....Wilfred Lucas
Emmy Baxter, Henry's Widowed Sister-in-Law.....Adda Gleason
Jimmy Baxter } Her Children..... Turner Savage
Mary Baxter } Her Children..... Virginia Marshall
Amos Nichols, Kind and Fatherly.....Otis Harlan

By Harold Titus. Adapted by Owen Davis. Directed by William Beaudine.

SYNOPSIS. Clerk in "want ad" department of newspaper dreams of performing great heroics. He is much misunderstood—and because of his quaint personality is made something of a "goat." However, he has a chance to be a real hero. Is rewarded by his boss and girl declares her faith in him.

Motion Picture News, July 11, 1925, p. 216

HOW BAXTER BUTTED IN

Warner Brothers Photoplay. Adapted from the novel "Stuff of Heroes" by Harold Titus. Scenario, Owen Davis. Director, William Beaudine. Length, 6,302 feet.

CAST AND SYNOPSIS

Beulah Dyer ..... Dorothy Devore
Henry Baxter ..... Matt Moore
Walter Higgins ..... Ward Crane
R. S. Falk ..... Wilfred Lucas
Emmy Baxter ..... Adda Gleason
Jimmy ..... Turner Savage
Mary ..... Virginia Marshall
Amos Nichols ..... Otis Harlan

Baxter, a bashful clerk, is a hero-worshipper constantly dreaming of doing heroic things in a melodramatic manner. He is in love with Beulah, but just as he gets enough saved to think of marriage, he is saddled with his sister-in-law and her two kids because of his brother's sudden death. He suggests to his superior, Higgins, that the paper tender banquets to heroes, thus building circulation. Higgins steals the idea which is inaugurated. Baxter breaks down from overwork, and Falk, the managing editor, hearing the true story from Beulah, has Baxter as the hero at one of the banquets. During the gathering Baxter's home catches fire. He dashes to the rescue of Emmy's kids, and is indeed a hero. He wins promotion and also Beulah.

THERE aren't enough laughs in the production to justify its length, and what humor there is scattered throughout its footage is the most obvious slapstick. It may meet with approval only where audiences prefer their comedies done in the broadest manner.

The opening scene depicts Baxter and his uncle Amos partaking of a midnight meal, consisting of huge strings of sausages, Welsh rarebit, and heaped platters of other indigestibles. The consequence is a nightmare for Baxter in which he is the hero. And throughout the film he is constantly indulging in the silliest sort of day dreams at the most inopportune moments—each of them being portrayed on the screen.

Even when ill he is treated by a gigantic woman chiropractor who wrestles him all over the place, twists his arms and legs, kneels on his chest and indulges in similar slapstick antics.

The best scene, and the most truly humorous in the picture, is that of the banquet tendered to a fire-hero. The man in uniform is called upon to make a speech on heroism. After bending a fork double in his embarrassment, he finally stammers that he "seen his dooty and he done it."

Baxter is such a silly clown, such an utter ass, that it is impossible to arouse any sympathy for him. He fails to register pathos, and is always the buffoon. Even in the scene where he really proves himself to be the hero of his dreams by rescuing the two children from a fire, the director, perforce, must have him wear a fireman's hat backwards. And this he persists in after the attention of the audience has been called to the fact in a subtitle remark from a bystander.

No, Matt Moore adds nothing to his histrionic stature in this one. His portrayal of Baxter makes an impossible boob of a character that might have won instant audience sympathy.

Dorothy Devore has little to do save gaze at her hero with wide admiring eyes.

Ward Crane renders a creditable performance in a villain role, and the remaining support is adequate.

Exploit the names of the featured players, the title of the picture and also the novel. Stress the hero-worship element. Conduct a contest to find the unknown and unhonored heroes of your town.

Exhibitors Trade Review, July 11, 1925, p. 44

"How Baxter Butted In"

Matt Moore and Dorothy Devore in Jolly Warner Brothers Farce Comedy

Reviewed by Sumner Smith

The whole footage of "How Baxter Butted In," a Warner Brothers picture adapted by Owen Davis from Harold Titus' novel, "Stuff of Heroes," is given up to angling for laughter. William Beaudine, the director, is well known by reason of previous comedy successes and in this instance he again has turned out a picture that should please all but sour-visaged people. It deftly combines humor and pathos and is generally amusing throughout.

Matt Moore and Dorothy Devore easily lead the field in arousing laughs. Moore has an excellent part, that of a bashful clerk burdened with responsibilities and in love with a most competent little stenographer, and Miss Devore is about as good a foil as could have been found for him. More comedy is contributed by Otis Harlan, and Ward Crane is well cast as Moore's shrewd and crooked boss in the business office of a newspaper.

A lot of comedy is extracted out of each situation, thanks to the capable work of Moore and Miss Devore and the direction of Beaudine. The director has used a dog and eight spotted puppies as foils for a lot of fun with two children, Turner Savage and Virginia Marshall.

There are some five or six flash-backs in the picture. Ordinarily so many of these would tend to slow up the action, but Beaudine has managed to make each one earn its right to inclusion without checking the story.

This picture is filled with familiar gags and they are well handled. Some corking comedy and gags are wound around a banquet given a police department hero. It is unfortunate that the actor playing this role is not given credit, for he is uproariously funny. Called upon for a speech, all he can say is, "I seen my duty and I done it." His facial expressions are marvels.

Cast

Beulah Dyer	Dorothy Devore
Henry Baxter	Matt Moore
Walter Higgins	Ward Crane
R. S. Falk	Wilfred Lucas
Emmy Baxter	Adda Gleason
Jimmy Baxter	Turner Savage
Mary Baxter	Virginia Marshall
Amos Nichols	Otis Harlan
Rags	Cameo

From Harold Titus' novel, "Stuff of Heroes."

Adapted by Owen Davis.

Directed by William Beaudine.

Photography not credited.

Length, 6,302 feet.

Story

Henry Baxter is bashful and fails to get ahead in the world because people do not understand him. That is, all but Beulah Dyer, whom he loves blindly. His hard luck increases when a widowed sister-in-law and her two children descend upon him. He works days at the office and nights doing clerical work for a druggist until his health

Moving Picture World, July 4, 1925, p. 47

Matt Moore and Dorothy Devore i

"How Baxter Butted In"

Warner Bros.

As a Whole.....GOOD COMEDY ENTERTAINMENT WITH MATT MOORE IN ONE OF HIS CHARACTERISTIC ROLES; SUPPLIES A FIRST RATE ENTERTAINMENT.

Stars....Moore has the sort of role that he does especially well—the timid soul whose struggle to get along has that impressive combination of humor and pathos. Dorothy Devore a cute heroine and pretty, too.

Cast..Ward Crane a snag in Moore's road of progress. Well suited as the rival. Others Wilfred Lucas, Adda Gleason, Otis Harlan.

Type of Story....Comedy romance adapted from Harold Titus' novel "Stuff of Heroes." "How Baxter Butted In" is an amusing comedy touched off with the right amount of romance. It hasn't any especially outstanding situations but Director Beaudine has used those at hand to the utmost advantage, secured the most laughs and unfolded the little yarn with a well sustained interest. Baxter is one of those heroes who wins your sympathy at one turn and amuses you at the next. Through the character of the hero is brought out an agreeable combination of comedy and pathos that gets a story of this type over so well. The direction, production and cast are all up to standard.

Story: Baxter, a timid soul, is an office drudge. He gets up enough courage to "shine up" to the boss' stenographer, but wins the immediate disapproval of his boss. Baxter just has about enough money to propose when his dead brother's wife and her two children arrive to live with him. The bankroll vanishes and so do Baxter's hopes of marriage. How he struggles to keep above board and at the same time hold on to the girl he loves leads through a series of amusing and yet pathetic, incidents, but finally hero gets his just reward and the girl too.

Box Office Angle....Good entertainment. Has very dependable blend of comedy and pathos that makes for good entertainment.

Exploitation....Get them interested by talking about the new kind of hero exploited in "How Baxter Butted In." Say: "He didn't save a life nor was it a spectacular rescue of any kind that made Baxter a hero. And yet he was a real hero. See 'How Baxter Butted In.'" Let them know about Matt Moore's good work and promise them some first rate laughs.

Direction....William Beaudine; very good.

Author ..... Harold Titus

Scenario ..... Julian Josephson

Cameraman ..... David Ab

Photography ..... Goo

Locale ..... Cit

Length ..... 6,302 fe

The Film Daily, July 5, 1925, p. 8

How Baxter Butted in

Distributor: Warner Brothers
Producer: Warner Brothers
Length: 6,302 feet

DIRECTOR.....WILLIAM BEAUDINE
Author.....Harold Titus
Adaptor.....Owen Davis

PLAYERS

Beulah Dyer.....Dorothy Devore
Henry Baxter.....Matt Moore
Walter Higgins.....Ward Crane
R. S. Falk.....Wilfred Lucas
Emmy Baxter.....Adda Gleason
Jimmy Baxter.....Turner Savage
Mary Baxter.....Virginia Marshall
Amos Nichols.....Otis Harlan
Rags..... Cameo

TYPE: Comedy drama.

HIGHLIGHTS: Advent of the sister-in-law and her two children. . . . Fire scene and rescue. . . . Acting of Devore and Moore.

THEME: Ambitious young man proves his valor to his employer and friends when he thrusts aside firemen and rescues children from a burning building.

STORY: Henry Baxter is bashful and fails to get ahead in the world because people do not understand him. That is, all but Beulah Dyer, whom he loves blindly. His hard luck increases when a widowed sister-in-law and her two children descend upon him. He works days at the office and nights doing clerical work for a druggist until his health fails him. Walter Higgins, his office boss, has stolen Henry's idea of boosting newspaper circulation by giving valor banquets to heroes. When Henry recovers from his illness he is invited to attend one and finds that his struggles are appreciated as real heroism. His home takes fire, and spurred on by a desire to be the other sort of hero, Henry thrusts aside the firemen and rescues the children himself.

Exhibitors Herald, July 18, 1925, p. 55

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Henry Baxter, Walter Higgins, R.S. Falk). Female (Beulah Dyer) Group.
Ethnicity: White (Henry Baxter, Beulah Dyer, Walter Higgins, R.S. Falk). Unspecified
Media Category: Newspaper
Job Title: Editor (R.S. Falk). News Employees (Henry Baxter, Beulah Dyer, Walter Higgins). Miscellaneous
Description: Major: Henry Baxter, Beulah Dyer, Positive. Walter Higgins, Negative
Description: Minor: R.S. Falk, Positive. Miscellaneous, Neutral.

International News No. 49 (1925)
Cameramen. International Newsreel camera expedition fords the Nile on a journey to unexplored sections of Africa. Transportation is the same as 2,000 years ago, but newsreel cameramen are accustomed to "roughing it." Newsboys. Big parade opens newsboys celebration in Lexington, Massachusetts.

International News No. 49

Sureness, France—How France honored America's war heroes. Thousands in annual tribute showed U. S. warriors who sleep in foreign soil are not forgotten. Worcester, Mass.—MacFarlane wins greatest match in golf history. Here's the New York wonder sinking putt to beat Bobby Jones, Dixie boy marvel, in 72 hole battle for open championship. 1—Bobby congratulates the new national champion at the cup presentation. 2—Willie MacFarlane, golf wizard, with his wife and daughter. Interesting Snapshots from The News of the Day—Washington, D. C.—Mrs. Calvin Coolidge dons Girl Scout uniform to award trophies. 1—Mrs. Juliette Low, founder of the Girl Scouts, Mrs. Calvin Coolidge and Mrs. Herbert Hoover. 2—Olympia Pool, Long Beach, N. Y.—New fashions in "bathing" attire make their appearance as Broadway beauties flee surfward from the heat wave. 3—The newest beach sport—disappearing ball—try and figure it out if you can. 4—Houston, Texas—Here's how they dispel all thoughts of hot spells in the southwest—and aid charity at the same time. 5—Lexington, Mass.—Presto, change! Unique contrivance transforms "Old Meeting House" into scene of Continental Congress for big patriotic celebration. Los-Angeles, Cal.—(Omit Los Angeles)—Shrine and film parade glittering night spectacle. Police forced to clear path for 100,000 marchers passing through immense crowds. 1—Millions of lights sparkle on gorgeous movie floats. 2—The day parade sees 10,000 of the Shriners' best drilled troups stepping out. Abyssinian Border, Africa—Hunting for pictures in darkest Africa. International Newsreel camera expedition fords Nile on journey to unexplored sections of Africa. 1—Transportation is the same as 2,000 years ago—but newsreel cameramen are accustomed to "roughing it." 2—Safely across. Strasbourg, France—(Omit Atlanta, Boston & Chicago)—10,000 athletes perform as one in big festival.

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Exhibitors Trade Review, June 20, 1925, p. 72

INTERNATIONAL NEWS NO. 49; Suresnes, France—How France honored America's war heroes; Worcester, Mass.—MacFarlane wins golf title; Wash., D. C.—Mrs. Calvin Coolidge dons girl scout uniform to award trophies; Long Beach, N. Y.—Show new fashions in bathing attire; Houston, Texas—Here's how they dispel thoughts of hot spells in the southwest; Lexington, Mass.—Transform "Old Meeting House" for patriotic celebration; Los Angeles—Shriners parade makes brilliant spectacle; Abyssinian Border, Africa—Hunting for pictures in darkest Africa; Strasbourg, France—10,000 athletes perform in big festival; Atlanta, Ga. (Atlanta only)—Big parade opens newsboys' celebration; Lexington, Mass. (Boston only)—All in readiness for great patriotic pageant; Mundelein, Ill. (Chicago only)—Cardinal Mundelein consecrates new chapel; N. Y. City—A mystery picture—jesting with death over skyscrapers.

Motion Picture News, June 20, 1925, p. 3070

Status: Print May Exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group-2
Ethnicity: Unspecified-2
Media Category: Newsreel
Job Title: Pack Journalists (Cameramen, Newsboys)
Description: Major: Cameramen, Positive
Description: Minor: Newsboys, Positive

International News No. 55 (1925)
Cameraman John A. Bockhorst, International Newsreel's aerial cameraman and Lt. Odas Moon, crack pilot, fly through narrow canyons in Big Bend District, Texas.

International News No. 55

Big Bend District, Texas—(An International Newsreel Exclusive)—Flight through narrow canyon tests nerves of army's crack aviators. 1—Skimming the walls of the Rio Grande Canyon with only a few feet clearance on either side. 2—This is the kind of perilous flying you must do without a tremor to win a diploma from the Kelly Field Flying School. 3—John A. Bockhorst, International Newsreel's aerial cameraman and Lt. Odas Moon, crack pilot. Pedro Miguel Locks, Panama Canal—Middies see canal wonders on long training cruise. Mighty battleships carry future Admirals through the "Big Ditch" on voyage to Seattle. Interesting Snapshots from the News of the Day.—Swampscott, Mass.—Vice-President Dawes surrenders to army of newspapermen on visit to summer White House. 1—Somebody's sure getting "Hel'n Maria." 2—New York City—Marie Dressler, beloved comedienne, joins the army of Europe-bound vacationists. 3—Evelyn Law, famous dancer, finds the deck of the Leviathan an ideal place for rehearsing fancy steps. New York City—(Omit Wash. & Chicago)—Those Daredevil Blues! Dancers acquire poise jesting with death. Stage beauties rehearse latest steps on edge of yawning abyss. 1—If this doesn't teach them perfect balance nothing will. Menlo, Cal.—(Frisco, Los Angeles, Seattle, Portland, Denver, Butte, Salt Lake City & Dallas only)

Exhibitors Trade Review, July 11, 1925, p. 43

Status: Print May Exist
Unavailable for Viewing

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

International News No. 66 (1925)
Baltimore News offers an outing that makes 4,000 kids happy.

International News No. 66

Linas-Monthery, France.—Europe's speed kings in grand priz motor race. Brewster, Mass.—Army of sea monsters washed ashore by storm. Universal City, Cal.—Here's a unique way to improve your golf "form". William Seiter, movie colony champion, finds mirror helps him discover errors. Oels, Germany.—Ex-crown Prince welcomes famous American writer. Seattle, Wash.—(Omit Washington) Johnny Weismuller sets new world swimming record. Carlin's Park, Md.—(Washington Only) Baltimore news outing makes 4000 kids happy. London, England.—Asia's sacred baboons migrate to England. Venice, Italy.—Venice bedecked in necklace of myriad sparkling lights dazzles host of U. S. visitors.

Exhibitors Trade Review, August 22, 1925, p. 32

Status: Print May Exist
Unavailable for Viewing

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

International News No. 81 (1925)
Cameraman. Newsreel daredevil rides on the wing of a new sky express in Hollywood California.
Old-Time town-crier (the human newspaper) has his day again in a unique tournament in Frisco, California.

International News No. 81

HOMEWOOD, ILL.—Walter Hagen again wins American "pro" golf crown. ROOSEVELT FIELD, L. I. (N. Y. City only)—Newsreel daredevil rides on wing of new sky express. .HOLLYWOOD, CAL. (Omit N. Y. City and Indianapolis)—Unique banquet for animal actors only. NOTRE DAME, IND. (Indianapolis only)—Notre Dame opens season with smashing victory. INTERESTING SNAPSHOTS FROM THE NEWS OF THE DAY: UNDERWOOD, WASH.—Spunky salmon begin their annual uphill battle to reach spawning grounds; PEWSEY, ENGLAND—Old-time town-crier (the human newspaper) has his day again in unique tournament; FRISCO, CAL.—(Omit Los Angeles and Frisco)—Rescued Pacific flyers get tremendous "welcome home": WORLEY, TENN. (New Orleans and Memphis Only)—Disastrous collision between Dixie express trains: NEAR KENT, WASH. (Portland and Seattle only)—Tacoma and Seattle interurbans meet head-on in fog; WASHINGTON, D. C. (Washington only)—Pres. Coolidge congratulates the Senators. SOUTHEND, ENGLAND—Strange football game on muddy river bed. LARCHMONT, N. Y.—Sea-sled expresses now speed commuters to work. OFF BLOCK ISLAND, R. I.—Great naval disaster! U. S. Submarine rammed and sunk with 34 men!

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Exhibitors Trade Review, October 3, 1925, p. 60

Status: Print May Exist
Unavailable for Viewing

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

International News No. 93 (1925)
Cameraman. International Newsreel's cameraman calls at the home of U.S. Senator Arthur Robinson in Indianapolis, Indiana.

International News—No. 93

MILAN, ITALY—Armed hosts of Fascisti hail Premier Mussolini as assassination plot fails. BROUGH, ENG.—Britain tests seaplane firing huge torpedo. Naval battle tactics of tomorrow forecasts in stirring demonstration. MILWAUKEE, WIS.—Wisconsin schoolmarms hold convention. Annual gathering of teachers resembles a beauty contest. MILWAUKEE, WIS.—Rival elevens fight battle in snow. Thousands brave blizzard to see Kansas "Aggies" and Marquette in slippery contest. SPOKANE, WASH.—Gala parade concludes Indian Congress. Visiting braves end convention with gorgeous night procession. FRISCO, CAL.—Stars of rival sports in freak foursome. Flycaster, golfer, baseball thrower and archer compete on links. INDIANAPOLIS, IND.—Interesting glimpses of prominent Hoosiers. International Newsreel's cameraman calls at the home of U. S. Senator, Arthur Robinson. PRINCETON, N. J.—Princeton Tiger devours Harvard! 60,000 see Crimson eleven smothered by Nassau in annual gridiron classic. HANOVER, N. H.—Dartmouth triumphs over Cornell! Powerful green eleven defeats Gil Dobie's Ithacans 62 to 13. CANTON, CHINA.—Chinese defy powers in tribute to martyrs. Thousands march behind "patriots" shot down in anti-foreign demonstration. YELLOWSTONE PARK, WYO.—Strange pets adopted by Yellowstone Rangers. Even the despised coyote acts friendly for park guards. N. Y. CITY—Foundation laid for Nave of magnificent Cathedral. Notables attend impressive ceremonies marking important step in building of St. John's. PARIS, FRANCE—Famous aerial acrobat in dizzy maneuvers. Alfred Fronval, noted French pilot, gives a remarkable exhibition of his skill. FRISCO, CAL.—Golden Gate's finest march for City fathers. PIMLICO, MD.—Canter, 10 to 1 shot, wins $60,000 Pimlico Futurity in neck and neck race. QUANTICO, VA.—31 ships worth millions destroyed by fire! Uncle Sam applies torch to once prized war craft and provide a thrilling spectacle.

Exhibitors Trade Review, November 14, 1925, p. 30

Status: Print May Exist
Unavailable for Viewing

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

International News No. 102 (1925)
Newspapers. Hearst Newspapers take thousands of youngsters on a personally conducted tour of Santa's realm in a Christmas show for Baltimore children in Maryland.

International News No. 102

GRAYS HARBOR BAR, WASH. (omit Philadelphia, Omaha, Des Moines, New Orleans, Memphis, St. Louis, New York City, Boston and Chicago)—Big schooner trapped on treacherous rocks. The Halco runs aground on dangerous jetty; crew escapes. ROME, ITALY (Philadelphia, Omaha, Des Moines, New Orleans, Memphis, St. Louis, New York City, Boston and Chicago only)—King of Italy sees unique high-jumping contest. Victor Emmanuel and royal family enjoy exhibition of brand new sport. PARIS, FRANCE (omit Washington)—Paris midinettes hold yearly hunt for hubbies. St. Catherine's Day finds an army of girls making their annual bid for lifemates. BALTIMORE, MD. (Washington only)—Wonderful Xmas show for Baltimore children. Hearst newspapers take thousands of youngsters on a personally conducted tour of Santa's realm. LOS ANGELES, CAL. (omit Atlanta, Memphis, New Orleans, Jacksonville, Charleston, Washington, Chicago and Detroit)—Santa Claus arrives! Trusty reindeer team brings Old Kris safely from his home amid the igloos. ATLANTA, GA. (Atlanta, Memphis, New Orleans, Dallas, Jacksonville and Charleston only)—$15,000,000 bought in great charity drive. Members of Southern Regional Conference of U. Jewish Campaign discuss plans for huge drive. WASHINGTON, D. C. (Washington only)—Famous Illinois iceman visits Capitol. Sorrel-topped Grange and his Bears defeat Washington team in professional gridiron tussle. CHICAGO, ILL. (Chicago only)—Cardinal Mundelein blesses site for Church Congress. High dignitaries of R. C. faith consecrate ground for great religious assembly. NORWAY, ME. (Detroit only)—Goin' to make Henry dance the jig, B'gosh! "Mellie" Dunham, Maine's champion fiddler and snowshoe maker, guest of famous flivver magnate. AROUND MIAMI, FLA.—What's what in Florida. Vast army of homeless fortune hunters find shelter in Tent City. BLUE CANYON, CAL.—Flame-fighting train battles forest fires. Unique flyer patrols mountain routes. LONDON, ENG.—Locarno Peace Treaty designed to banish war in Europe for all the time signed by great nations.

Exhibitors Trade Review, December 19, 1925, p. 29

Status: Print May Exist
Unavailable for Viewing

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

Irish Luck (1925)
Newspaper contest. A New York traffic cop wins a trip to Europe in a newspaper popularity contest.

Tom Donahue, a New York traffic cop, wins a trip to Europe in a newspaper contest, and he decides to visit relatives in Ireland. Arriving in Dublin, he learns that he is an exact double for Lord Fitzhugh, a young Irish aristocrat with whom he becomes friends. The Earl of Killarney, Fitzhugh's uncle, who is on his deathbed, wishes to see his favorite nephew and wipe out past animosities. Fitzhugh, in the meantime, has disappeared, and his sister, Lady Gwendolyn, persuades Tom to take his place. Tom successfully impersonates Fitzhugh, thus assuring the latter's inheritance, and uncovers a conspiracy led by Douglas, another nephew, to kill Fitzhugh after the uncle's death and thus gain the estate. Fitzhugh is freed, and Tom wins the hand of Gwendolyn. *American Film Institute Catalog of Feature Films*

IRISH LUCK

Paramount Photoplay. From the Saturday Evening Post Story, "An Imperfect Imposter." Adapted by Tom Geraghty. Directed by Victor Herrman. Length, 6 reels.

CAST AND SYNOPSIS

Tom Donahue
Lord Fitzhugh .....Thomas Meighan
Lady Gwendolyn .....Lois Wilson
Douglas .....Cecil Humphreys
Solicitor .....Claude King
Earl .....Ernest Lawford
Doctor .....Charles Hammond
Aunt .....Louise Grafton
Uncle .....S. B. Carrickson
Denis MacSwiney .....Charles McDonald
Kate MacSwiney .....Mary Foy

Tom Donahue, a New York traffic cop, wins a newspaper contest which gives him a free trip to Europe. He visits relatives in Ireland. His uncanny resemblance to Lord Fitzhugh leads to his winning 5,000 pounds at the races, in the latter's name. Later he meets His Lordship and remains as his guest at the castle. Fitzhugh's sister calls, and thinking Tom is her brother, kisses and embraces him. She learns her mistake and is fearfully embarrassed, but Tom puts her at ease, and is later instrumental in saving her brother from a gang of plotters, who would benefit by a will left by Fitzhugh's uncle. In the meantime Lady Gwendolyn and Tom have learned that their hearts beat for one another and they plight their troth.

By Michael L. Simmons

THE film starts off with Tom Meighan directing traffic in the uniform of "one of the finest." But just as we are visualizing Tom in one of his familiar choice roles, the picture departs for parts across the sea, and we have the star in what is for him a decidedly new type of story. One that is dreamy, whimsical, and for a good part, dependent on pictorial lure. All told, it makes a satisfactory measure of entertainment. One that will have particular appeal for the Irish.

Action is quiet until very late in the film, the story being allowed to run its course without being obtrusively jacked up with "pep." With another actor in the role, the film up to this point might even be termed "draggy," but with Tom Meighan exhaling very evident wads of personality from every proverbial pore, a sense of tedium never obtrudes itself.

Later, action of a good intelligent sort is staged and gives the picture the balance it needs for those who crave excitement. There is an entertaining flavor throughout, even when the scenes are purely pictorial, as they are when Tom is being shown the country by his relatives. How those who retain fond memories of Old Erin will welcome these shots! Close-ups of pretty streams, bridges, monuments and castles—most of which have been made known to the English speaking peoples of the world through sobbing Irish lyrics, contribute a pensive beauty to the background. These should find wide appreciation.

There is an exciting scene in which Tom capitalizes his experience as a New York cop, by rounding up single-handed, three Irish gangsters on murder bent. This scene is perhaps more humorous than it is exciting; in fact, most of the entertainment value of all the sequences are secured through touches that tickle the funny bone.

You have an angle of exploitation here with your local police department. Invite a traffic detachment as your guests. It will create newspaper talk and add to your prestige.

Exhibitors Trade Review, November 28, 1925, p. 32

December 5, 1925 MOVING PICTURE WORLD 483

"Irish Luck"—Paramount

Tom Meighan's Made-In-Ireland Melodrama Has More Than Usual Allowance of Action

Reviewed by Epes W. Sargent

YOU may not be superstitious, but you'll admit that there is luck in the shamrock, if it is personally gathered in Ireland. Certainly it was good luck for Tom Meighan, for he gets in "Irish Luck" a better vehicle that he has had for a year or two.

Just why this should be so is not clearly apparent. The plot is trite meldorama. It has been offered scores of times, and often with much more vivid action. It is not the authentic backgrounds, for twice the story is halted with a travelogue first in Dublin and then in Killarney. Both are interesting and the latter really beautiful. It is not the star himself, for he is still the same Meighan with the pleasing personality he always affects. It is not the acting of the cast, for while uniformly good, it is not startlingly so.

In a word, you don't know just why you like it, but you do. There is a certain smoothness to the advancement of the action (when it does advance), a certain conviction to the scenes in Killarney, a pleasant interpolation of a bunch of juvenile rooters for their favorite cop that gets over well, but none seem to be strong enough to prove a saving grace, yet, somehow, the picture is much, very much better than Mr. Meighan's recent average.

Cast

Tom Donahue, Lord Fitzhugh	Thomas Meighan
Lady Gwendolyn	Lois Wilson
Douglas	Cecil Humphreys
Solicitor	Claude King
Earl	Ernest Lawford
Doctor	Charles Hammond
Aunt	Louise Grafton
Uncle	S. R. Carrickson
Denis MacSwiney	Charles McDonald
Kate MacSwiney	Mary Foy

Based on magazine story, "An Imperfect Impostor," by Norman Venner.
Scenario by Thomas J. Geraghty.
Directed by Victor Heerman.
Length—7,008 feet.

Tom Donahue, a Fifth Avenue traffic policeman, wins a trip to Ireland in a newspaper contest. He looks like Lord Fitzhugh, nephew of a nobleman, who has cut him out of his will in favor of his cousin. On his deathbed the Earl longs to make up with Fitzhugh. Fitzhugh's sister, Gwendolyn, meets Tom and takes him back to Killarney with her and when Fitzhugh fails to appear persuades Tom to impersonate him and gains the fortune. Eventually Tom frees Fitzhugh who has been lured to Killarney and wins the girl.

Lois Wilson has seldom been more delightful than as Gwen. Cecil Humphreys is far remote from the typical villain, and yet excellently bad, and Ernest Lawford has a few powerful scenes as the dying Earl.

There are some finely done double exposures and dozens of scenes of rare photographic beauty, but sincere direction, which carries conviction, seems to be the chief merit of the story.

Moving Picture World, December 5, 1925, p. 483

Status: Unknown
Unavailable for Viewing

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

Just in Time (1925)
Reporter Sally (Wanda Wiley) is a feature writer on the *Daily Milk* doing a series of articles on a mysterious gang that has haunted the city and threatened to destroy the newspaper. The editor's son (Joe Bonner) is kidnapped by the gang and Sally tries to rescue him. Editor.

"Just in Time"

Universal 2 reels

Sally, a newspaper reporter, sets out to rescue the editor's son, who has been kidnapped by a mystic gang, who performed the deed in hopes that his father would stop writing articles against them. Sally poses as a member of the gang and slipping into the room in which the prisoner is, she helps him to escape. The gang discovers the identity of Sally and pursues her; she leads them into the arms of the police. Incidentally Sally and the editor's son are married.

Wanda Wiley is the heroine in this Century in which there are few laughs, but many thrills. It will please the admirers of Miss Wiley as she is at her best. In one scene Sally climbs up the side of a building when the pipe she is clinging to snaps, Sally swings into a window on the next story. Another time Sally is sweeping the hall in a hotel after having completed her work, she turns around and notices the imprints of several feet. She traces them and they lead to the elevator, again she sweeps the hall and upon turning around she sees the same imprint on the floor, only to find that she herself has been doing it.

Exploit this as Wanda Wiley's latest comedy, also have a man dressed as a mystic walk about the streets of the town with a sign on his back.

* * *

Exhibitors Trade Review, July 11, 1925, p. 42 -

"Just In Time"

(Universal—Western—Two Reels)

Wanda Wiley is the featured player in this two-reel Century Comedy distributed by Universal. It is slapstick worked into a highly improbable story of a reporter who ferrets out a gang that have threatened to destroy a newspaper and have kidnapped the son of the editor. Miss Wiley in this role climbs up a drain pipe, gets into the conspirators den, frees the boy and finally leads the gang in a chase that ends in the newspaper office where they are captured. There are some amusing rough and tumble and slapstick scenes that will appeal to fans that like this type of production, but there is very little ingenuity or originality and as a whole it fails to measure up to this star's recent vehicles.—C. S. S.

Moving Picture World, July 11, 1925, p. 185

"Just in Time"

Universal-Century—Two Reels

(Reviewed by Chester J. Smith)

WANDA WILEY has a dandy story in this two-reel Century in which humor, action and thrills are about equally divided and serve to make a splendid vehicle for this clever comedienne. Strange as it may seem it is a good newspaper story, which is rare in any type of picture.

Wanda is the feature writer on the Daily Milk and is doing a series of feature stories on a mysterious band that has haunted the city. The editor's son is finally carried off by this band and held for ransom. Wanda, after a series of thrilling episodes that would make some of the serials look tame, finds the rendezvous of the band, rescues the editor's son and delivers his captors to the editorial rooms.

There is much about this picture to recommend it. There are incidents about it akin to Harold Lloyd's "Safety Last," for the heroine does not hestitate to climb water pipes on high buildings or to negotiate cornices on straight walls. She climbs to some dizzy heights that should set audiences a-gape. Drain pipes collapse with her and she hangs suspended until one wonders how she is ever going to get safely through with it all.

By the simple process of waylaying a girl accomplice of the mystic band, changing clothes with her and finding a map which reveals the headquarters she gains access to the abductors' den and securing a key releases the youth held for ransom. The comedy element enters strongly into the story by the manner in which Wanda stands off her many foes. She runs them dizzy through the different chambers while the editor's son flees for police aid. The battle continues at length in the den until Wanda makes her getaway with the band at her heels. She leads them a merry chase which takes them through the side window of the newspaper shop just as the police arrive.

The Cast

The Girl.....Wanda Wiley
The Hero.....Joe Bonner

Century Comedy directed by Edward Luddy.

The Story—Wanda, a feature writer on a newspaper learns that a mystic band has carried off the editor's son. She gets on the trail of the bandits, forces their female accomplice to change clothes with her and in the pocket of the dress is a map locating the bandits' den. She gains access to the den, locates a key to the chamber in which the editor's son is held prisoner and releases him. She then stands off the band, makes her escape with the bandits at her heels and leads them to the newspaper office, where they are all captured by the police. There is the usual happy ending in which Wanda accepts the proposal of the youth.

Classification—A comedy replete with action and abounding in thrills.

Summary—An exceptionally good story, well directed and abounding in thrills and comedy situations. Miss Wiley gives her best performance to date and the picture is one that should be appreciated by almost any type of audience.

Motion Picture News, July 11, 1925, p. 208

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Female (Sally). Male (Editor's Son, Editor). Group.
Ethnicity: White (Sally, Editor's Son, Editor). Unspecified
Media Category: Newspaper
Job Title: Reporter (Sally). News Employee (Editor's Son). Editor (Editor). Pack Journalists
Description: Major: Sally, Editor's Son, Positive
Description: Minor: Editor, Positive. Pack Journalists

Reporter Sally (Wanda Wiley) is a feature writer on the *Daily Milk* doing a series of articles on a mysterious gang that has haunted the city and threatened to destroy the newspaper. The editor's son (Joe Bonner) is kidnapped by the gang and Sally tries to rescue him. Editor.

Kinograms No 5042 (1925)
Cameraman. Kinogram cameraman visits Natural Bridge in Virginia. Kinogram cameraman talks with author, Octavus Roy Cohen in Philadelphia.

KINOGRAMS No. 5042: Chicago, Needy, old and young get Christmas welcome from Salvation Army.—Boston, Tree set up and banquet served S. P. C. A. with horses as guests.—New York, Ruth Gillette insures toothy smile.—San Pedro, Cal., Speediest dogs brought to California for races with rabbits.—New York, Labor's new head, William Green.—New York, Fifth ave. folk play in vacant lot.—Kinogram cameraman visits Natural Bridge, Va.—Kinogram cameraman talks with author, Octavus Roy Cohen.—Philadelphia, Pets hit by autos get hospital care.—London, King and Queen open Parliament in state.

Exhibitors Herald, January 10, 1925, p. 48

Status: Print May Exist
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Male (Cameraman-2)
Ethnicity: White (Cameraman-2)
Media Category: Newsreel
Job Title: Photojournalist-Newsreel Shooter (Cameraman-2)
Description: Major: Cameraman-2, Positive
Description: Minor: None

Kinograms No. 5043 (1925)
Cameraman. Kinograms Cameraman does a bit of exploring. Using torches to light his ramble as he makes a trip through the Caverns of Luray in Virginia.

Kinograms No. 5043
New York Edition

The Prince Takes the Guards' Salute—London—His Royal Highness attends War Memorial parade of famous Brigade of Guards. 1—The Prince is honorary colonel of the Welsh Guards. 2—And wears uniform of his rank. Bruin Dances with Christmastide Joy—Guest of honor at John Golden's open-air party has a regular bear of a time. 1—At the New York Zoological Garden, Gabong has a tree all his own. Admiral Nulton Made Naval Academy Head—San Pedro, Cal.—Holds last inspection on U. S. S. Pennsylvania as commander of battleship division. 1—Will succeed Admiral Wilson as Commandant at Annapolis. Christen New Bridge with Classic Dances—Seattle, Wash.—Pretty girls take part in novel ceremony as new span is given public. 1—Not as smooth as dancing floor. 2—Represent spirit of Progress and Prosperity. Our Cameraman Does a Bit of Exploring—Luray, Va.—With torches to light his ramble he makes trip through the Caverns of Luray.

Exhibitors Trade Review, January 10, 1925, p. 31

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

Kinograms No. 5052 (1925)
Newspaper. High school girls publish a newspaper in Oakland, California.

KINOGRAMS No. 5052: West leads New York in mid-winter styles, Los Angeles.—New York, Johnny Dundee and John W. Davis back from Paris.—Oakland, Cal., High school girls publish newspaper.—Millions see moon blot out the sun in total eclipse.—The drama of the skies.

Exhibitors Herald, February 14, 1925, p. 57

Status: Print May Exist
Unavailable for Viewing

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

Kinograms No. 5105 (1925)
Cameraman. Kinograms' John J. Blythe used a special camera in photographing cavalry practice at the Citizens Military training Camp at Atlanta, Georgia enabling the viewer to see simultaneously a horse jumping naturally and also eight times slower than normal.

Slow and Regular Motion Shown at Same Time in Reel

(Special to Exhibitors Herald)

NEW YORK, Aug. 4.—Slow and regular motion pictures are shown on the screen at the same time in Educational's news reel Kinograms No. 5105, released August 1. A special camera was used by John J. Blythe, Kinograms cameraman for the Southeastern district, in photographing cavalry practice at the Citizens Military Training Camp at Atlanta, Ga.

In an exhibition over hurdles Blythe first exposed the film on the upper half of the screen showing regular motion. Then he wound back the film and exposed the lower half in slow motion. The result is to permit the viewer to see simultaneously a horse jumping naturally and also eight times slower than normal. When the horse in regular motion disappears from the screen before the slow motion horse has departed, other horses follow to prevent the leaving of a blank space on the top half of the screen.

Exhibitors Herald, August 15, 1925, p. 26

Kinograms Shows Slow and Regular Motion at Same Time

A DISTINCT novelty in news reel subjects is contained in Educational's news reel, Kinograms, No. 5105, released August 1, in a picture showing slow motion and regular motion on the screen at the same time.

This remarkable effect is shown, it is claimed, for the first time in film history, and was accomplished with the aid of a specially designed camera.

The picture was taken by John J. Blythe, Kinograms cameraman for the southeastern district, and concerns a series of views of cadets from the Citizens' Military Training Camp of Atlanta, Georgia, in cavalry practice at Fort Oglethorpe, Ga. Colonel Meyer, of the Signal Corps, U. S. A., in command at the Fort, staged the scenes for Blythe, which consisted of expert riders in daring equine stunts, and a series of hurdle jumps.

Blythe, ho has been working on his special camera for some time, took it with him as well as a regulation camera. In the exhibition over the hurdles he first exposed the film on the upper half of the screen showing regular motion. Then he wound back the film and this time exposed the lower half in slow motion, using a special device that allows him to obtain any speed desired.

The effect on the screen is truly startling, and gives more than ever before a real chance for analysis. Here you can see simultaneously a horse jumping naturally and also eight times slower than normal. The picture is easy on the eye and the spectator is given plenty of time to take in the whole effect. Of course the horse in the top half of the picture in regular motion disappears from the screen before the slow motion horse has departed, but in order not to leave a blank space on the top half of the screen the cameraman had other horses follow the first one.

The only manner by which this effect could have been accomplished before the appearance of Blythe's invention would have been by double printing.

Moving Picture World, August 15, 1925, p. 765

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: Newsreel Shooter, Positive
Description: Minor: None

Kiss Me Again (1925)
Newspaper. A man pays more attention to his newspaper than his wife so she looks elsewhere for love.

Gaston Fleury's wife, Loulou, takes a perfunctory interest in music but a deeper one in a musician named Maurice. Although Gaston has no intention of releasing his wife into the hands of Maurice, he feigns willingness to give Loulou a divorce. Loulou then becomes bored with Maurice, and clever maneuvering on the part of Gaston brings her to want desperately a reconciliation with him. He happily fulfills her wish. *American Film Institute Catalog of Feature Films*

"Kiss Me Again"

Lubitsch's Skill Makes This Exceedingly Light Comedy Delightful and Amusing Entertainment

Reviewed by C. S. Sewell

Praising the directorial genius of Ernst Lubitsch has gotten to be an old story, but if there is any picture in which the skill of the director is so obviously the main reason for its being thoroughly enjoyable entertainment as in "Kiss Me Again" we fail to recall it.

This Warner Brothers production, suggested by the title of a popular song, has a story of almost fairy-like lightness, and besides its basic idea is not new. A busy husband backslides in showing affection for his wife. She loves music and a musician succeeds in supplying the missing caresses. Hubby agrees to a divorce, musician begins wearing the high hat, a flapper vamps hubby, wife tires of musician, gets jealous and finally there is a reconciliation.

Of such gossamer-like threads Mr. Lubitsch has woven a picture that is thoroughly amusing. You probably won't laugh out loud many times, but you will find yourself chuckling almost continually. Of course there is some subtlety but most of the humor is perfectly obvious, and it is all decidedly clever. The continental touch is present and one or two situations border on the risque but they have been handled discreetly so that they amuse and do not offend.

It is a delight to watch how Mr. Lubitsch handles his situations; for instance, he takes the simple little point of having the husband strike the wife to provide divorce evidence and makes it one of the highlights of the film. Hubby is shown trying again and again to get up his nerve, and never succeeding even with the aid of several liquid bracers. This keeps up for considerable footage and keeps you chuckling all the time. It is one of the best directed scenes we have ever seen and extremely well acted by Monte Blue. Another gem is where he gets laughs by simply having all the principals pacing up and down the floor absorbed in deep thought.

While every scene is either interesting or amusing, even Mr. Lubitsch's skill will not keep many patrons from wishing the story would develop faster in the early reels, but the latter portion more than makes up for this and your final reaction is one of amused satisfaction.

The performances of Marie Prevost and Monte Blue in the leading roles are excellent and leave nothing to be desired. Thoroughly satisfactory too are the portrayals of John Roche as the musician, Willard Louis as the lawyer and Clara Bow as the flapper vamp. But after all it is the way in which Mr. Lubitsch has developed the clever and amusing comedy possibilities to their utmost that make this picture one what should prove thoroughly pleasing for all classes of patrons and delight the sophisticated and students of the drama.

Cast

Loulou Fleury ..... **Marie Prevost**
Gaston Fleury ..... **Monte Blue**
Maurice ..... **John Roche**
Grizette ..... **Clara Bow**
Lawyer ..... **Willard Louis**

Story by Hans Kraely.
Directed by Ernst Lubitsch.
Length, 6,722 feet.

Story

The Fleurys live in Paris and Gaston pays more attention to his newspaper and business than to his wife, Loulou, and she becomes enamoured of Maurice, a temperamental musician. Gaston takes his lawyer's advice and tries to be romantic but his motive is misunderstood, so he becomes disgusted and tells Loulou and Maurice he will arrange a divorce. Cruelty is to be the ground, but Gaston cannot go through with it, so it is decided there must be another woman. Loulou immediately gets jealous. Maurice immediately starts to acting as if he owned the place, and resents Gaston's presence and tells him to keep away. Gaston is lured by a Grizette to take her out one evening and Loulou sees them apparently happy. She leaves Maurice and goes to Gaston's hotel and he plays up the affair as if the other woman was in the next room. Loulou learns the truth when the girl comes back for her handbag. Finally Gaston and Loulou make up and return home, and prepare to retire. Maurice, waiting in the parlor, starts to play the piano and Gaston, in pajamas, tells him to play more softly. Maurice, thoroughly angry, disappears from the scene.

Motion Picture News, August 15, 1925, p. 736

AND HERE'S MURRAY'S REPORT OF THE WEEK

RAY MURRAY, who retains in Hollywood his vital interest in motion pictures, sends me this summary of his week's observations:

Ernst Lubitsch made a modest little speech at the Writers Club, Hollywood, the other night at the conclusion of the pre-view of his latest Warner Brothers production, "Kiss Me Again," and thanked them for their generous applause. It was deserving of the applause for it is one of the most amusing, interesting and lightest things he has ever done. His technique in adapting this fanciful little French farce to the screen sets a mark for others to shoot at, it is such a departure from his or any other director's efforts.

The story has been used hundreds of times before—telling as it does of a wealthy Frenchman, with a lovely wife, who, although deeply in love with her big, stalwart husband, allows her affections to wander, and imagines she is in love with a musician, a pianist who plays soft music, while her husband is buried in his newspaper. She is swept off her feet by his impassioned love making and her husband agrees to a divorce, giving her the house and half of his fortune. Life with the musician is a terrible bore, she finds, and she scurries back to her husband before divorce papers are filed and finds real happiness with him.

Monte Blue and Marie Prevost are well cast as the husband and wife, while John Roche, as the musician, is splendid. Willard Louis has a small part as the lawyer and Clara Bow contributes a clever bit as Louis' stenographer, who steps out with the husband to furnish grounds for the divorce. Thoroughly delightful is "Kiss Me Again."

* * *

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 Last Edition (1925)
Reporter Clarence Walker (Rex Lease). Tom MacDonald (Ralph Lewis), who works in the pressroom of the *San Francisco Chronicle.* "Ink" Donovan (William Bakewell). Bull (Tom O'Brien), the job foreman. *San Francisco Chronicle* Press Plant. Editorial Rooms.

Director Emory Johnson made a number of films glorifying different professions and this was his take on the newspaper business. Tom MacDonald (Ralph Lewis) works in the press room of the *San Francisco Chronicle* and is passed over for a foreman position. His son Ray MacDonald (Ray Hallor) gets a job in the district attorney's office, but is framed by a bootlegger. Reporter Clarence Walker (Rex Lease), who is in love with McDonald's daughter, reluctantly reports the story, and Tom MacDonald tries to stop the press run. When the crooks blow up the newspaper building, Tom MacDonald is blamed and jailed along with his son, but Walker eventually clears them. While the film won praise from some critics for its depiction of the newspaper processes, the *Variety* reviewer objected to plot contrivances, such as a major story breaking at five in the morning, but the full city room and composing department staffs still being at work to cover it. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, pp. 51-52

Tom MacDonald, assistant foreman of the San Francisco *Chronicle* pressroom, is passed over for the post of foreman in favor of a younger man. He gains satisfaction, though, when his son, Ray, obtains a good job in the district attorney's office. Reporter Clarence Walker, in love with MacDonald's daughter, Polly, is sent to obtain evidence against notorious bootlegger Sam Blotz, who is protected by Assistant District Attorney Gerald Fuller. Blotz and Fuller framed Ray to put Walker off their track. Although his conscience bothers him, Walker reports the story in time for the last edition. MacDonald attempts to stop the presses, and when Blotz's henchman, "Red" Moran, blows up the building, MacDonald is blamed and put in jail with his son. Walker eventually uncovers evidence exonerating the father and son, MacDonald is made foreman, and a new newspaper plant is built. *American Film Institute Catalog of Feature Films*

EXTRA!
LAST EDITION
Chronicle
EXTRA
$50,000 GRAFT SCANDAL
THE LAST EDITION

The Last Edition takes place within the busy working environment of the *San Francisco Chronicle*. The film's star Ralph Lewis plays Tom McDonald the Assistant Chief of Printing at the newspaper. Tom and his son Ray (played by Ray Hallor), a lawyer in the district attorney's office, fall victim to a bootlegger's plot which threatens to ruin them and the paper itself. Passed over for promotion because of his age, Tom, a man who declares himself dedicated to "truth, love and duty", is distraught when he discovers that the *Chronicle* intends to print a story implicating Ray in a bribery scandal. Resolving to halt the presses, Ray is knocked out in a brawl and framed for a fire that breaks out at the printing plant. It remains for Tom's daughter Polly (Francis Teague) and her love interest Clarence Walker (Rex Lease), a journalist at the *Chronicle*, to clear their names and reveal the truth. The film builds to an exciting climax as the fates of the McDonalds and the *Chronicle* hang in the balance.

The film was shot on location in 1925 at the *Chronicle*'s press plant and in a number of locations around San Francisco. Directed by Emory Johnson, himself a San Franciscan, from a screenplay written by his mother Emilie, *The Last Edition* demonstrates Johnson's enduring interest in bringing dramatic stories focused on ordinary workers to the screen. In addition to the professional cast the film features many of the *Chronicle*'s actual employees as extras. *The Last Edition* therefore serves not only as an absorbing drama in its own right, but as a valuable document of working practices of the time, not to mention San Francisco itself.

Restoring The Last Edition*,* https://thelasteditionfilm.com/the-film/

A scene from the film, showing the inside of the *Chronicle* building

Restoring The Last Edition*, https://thelasteditionfilm.com/the-film/*

The hectic life of a seasoned journalist, who's busy getting out the latest edition of The San Francisco Chronicle. The director follows the editor on his rambles through the city and offers a lively account of the din of the newspaper office – all the way from collecting information to going to press and distributing the newspaper. The historical images of San Francisco are something special: we see landmark buildings like the Pacific Telephone and Telegraph Building, City Hall and the Pickwick Hotel. ×

Letterboxed, https-/letterboxd.com/film/the-last-edition/genres

THE LAST EDITION

An F. B. O. Photoplay. Written for the screen by Emilie Johnson. Directed by Emory Johnson. Length, 6,400 feet.

CAST AND SYNOPSIS

Tom Macdonald .....Ralph Lewis
Mary Macdonald .....Lila Leslie
Ray Macdonald .....Ray Hallor
Polly Macdonald .....Frances Teague
Clarence Walker .....Rex Lease
Also Lou Payne, David Kirby, Wade Boteler, Cuyler Supplee, Leight Willard and others.

Clarence Walker, a young newspaper reporter, in love with Polly Macdonald, is set to run down a story on the operations of a notorious bootlegger. He gets on the wrong track which results in the arrest of Polly's brother. The newspaper, in which Tom, father of the accused, is employed, gets the break on the story. An almost super-human effort of the part of Tom enables the story to make the last edition. Then when he sees what his own presses have printed he makes an unsuccessful appeal to his employers to suppress the story until he could prove the innocence of his boy. That denied him, he makes an attempt to wreck the presses. At that very moment, an explosion, planned by the bootlegger gang, demolishes the building. Tom is blamed, but in the meantime, Clarence has been successful in tracking down the real guilty parties, and sets all his errors aright.

By Hank Liney

GAMBLE on "The Last Edition" as a money-maker for the average theatre. It has the two most wholesome qualities for a box-office success: exploitation possibilities and the suspense element. In other words, you can pull them in on "The Last Edition," and you can keep them in till the last foot of film is unreeled.

There is no reason to pull this picture apart into its various elements in an effort to make a "sensational film" out of it. It isn't that, which, in the face of the desultory experiences many exhibitors have had with recent sensations, is something in its favor.

The plot, acting, photography and every other phase of "The Last Edition" is secondary in consideration to the marvelous and intelligent manner in which the story is kept up in fever pitch until the great climax, in which we are treated to a sight of a tall office building crumbling up in the heat of a five alarm fire. I mean it as a high commendation to this scene when I say that it is worthy of a place in a newsreel. It is very realistic and makes one's blood tingle with excitement.

The director's treatment of the activities in the press rooms of a great metropolitan newspaper is also worthy of commendation. It is probably the first time that this subject has been handled in such a detailed manner, and it will no doubt prove of great interest to most audiences.

Its exploitation possibilities are immense. The chances are that the producing company will arrange tie-ups with police and fire departments, as well as with newspapers, for "The Last Edition" could be used as a medium for a liberal education in the workings of these vocations.

Exhibitors Trade Review, October 24, 1925, p. 27

THE LAST EDITION

F. B. O. production made by Emory Johnson and starring Ralph Lewis. Story and continuity by Emilie Johnson. At the Cameo, New York, Nov. 8 week. Running time, 60 minutes.

Tom MacDonald.....Ralph Lewis
Mary MacDonald.....Lila Leslie
Ray MacDonald .....Ray Hallor
Polly MacDonald.....Frances League
Clarence Walker.....Rex Lease
George Hamilton.....Lou Payne
"Red" Moran.....David Kirby
Mike Fitzgerald.....Wade Boteler
Gerald Fuller.....Cuyler Supplee
Aaron Hoffman.....Leigh Willard
Sam Blotz.....Will Frank

Emory Johnson, who put this one on, has made a specialty for the past few years of turning out melodramas, filled with more hokum than any small time vaudeville show and usually glorifying some underpaid group, such as the firemen, the policemen, the mail carriers. Now he comes to the newspapermen, who deserve, if one is to judge from his subtitles, all the glory in this world and a large part of that in the next. He really meant newspapermen, although in his zeal he made a reference to "journalism," that somewhat mysterious occupation pursued by

fellows who don't cut so much of a flash in their own city rooms but who put on the dog outside.

His hero is a reporter—and what a reporter. One of the kind with his own car, a flivver, but funniest of all, a big sign which labels his machine as the "Press Car." The reporter, being somewhat of a sleuth, takes the sign off when he gets after a big story, and being a good reporter, he never follows a man unless he creeps along the side of a wall in stooping posture, a la Sheerluck Bones.

The story proper concerns a young district attorney whose father is assistant foreman of the press room in the San Francisco "Chronicle" office. The boy is framed by the villains and thrown into jail. Immediately the paper gets a flash on the yarn, the time being about 5 a. m. But the city room men were still working and by the time the yarn hit the composing room, a full union force was there also, which must indicate one of two things—that the Frisco "Chronicle" is a very wealthy paper to stand such an expense, or Emory Johnson's zeal is much greater than his knowledge of newspaper work. However, when the yarn gets to the press room, the assistant foreman sees that his boy is implicated and he goes mad, threatening to stop the presses. He breaks up to the publisher's office, and even at that early hour, the boss is still in. Asking that the story be killed, he is refused.

A few moments later the boiler explodes and the entire building burns, bringing out the fire department and the crowds, while Johnson has the building ave la—a huge skyscraper tumbling because of fire. The falling business was done in miniature and well handled, however.

Of course the old foreman is accused of the damage but all the time his accusers reckoned without the bright young reporter, who had overheard a big political boss laying the plot; revealed that a henchman went to the boiler room and got the firemen so drunk they engaged in a coal heaving contest, which agitated the boilers. Then the old foreman was made boss of the press room and the bright young reporter married the daughter of the boss.

From a newspaperman's standpoint, the whole thing is dotted with silly errors, which, if Mr. Johnson should insist, will be enumerated. For the mugs it may be great stuff, but it is the type of thriller which is shooting gallery stuff and suitable for the picture side of the small time vaudeville houses. As first run stuff it will never do.

At the Cameo Sunday afternoon there were some folks present who apparently knew their newspaper business and whenever the reporter got very brave or whenever the title writer pulled a particularly maudlin title, they would applaud vigorously. Apparently someone in authority knew something about the newspaper business too, for he called out to an usher:

"Go down there and ask those people to stop kidding this picture."

So the usher walked himself down, sent over an austere look and turned around again.

To get back to the film:

It is cheaply done with a poor cast. The story is that F. B. O. has made terrific grosses by exploiting these hokum specials of Johnson's. That being true, their line of exploitation is easily understood, for the lobby signs termed "The Last Edition" a "dramatic thunderbolt."

Sisk.

The Pace That Thrills

First National release. Original by Byron Morgan; directed by Webster Campbell. Shown at the Broadway, New York, week Nov. 9. Running time, 62 minutes.

Denny Wade.....Ben Lyon
Doris.....Mary Astor
Duke LeBaron.....Charles Beyer
Hezekiah Sims.....Tully Marshall
Jack Van Loren.....Warner Richmond
Mrs. Van Loren.....Evelyn Walsh Hall
Mr. Van Loren.....Thomas Holding
Paula.....Fritzi Brunette
Torendor.....Paul Ellis

Can't say whether it was the pace or not, but in this case it isn't thrills, it's "kills." This picture really hasn't a chance outside of the

Variety, November 11, 1925, p. 41

The Last Edition

(Emery Johnson Production-F. B. O.)

(Reviewed by Frank Elliott)

EMORY JOHNSON has scored again. This time, after doing the honors to the firemen, mailmen, railroad workers, etc., he has woven a stirring story around the business of getting out a big daily newspaper and in the telling takes the observer through every step the "story" goes in getting in on the street.

"The Last Edition," like other Johnson offerings, is loaded with sure-fire punch scenes. There is excitement galore as the newspaper seeks to bring to justice a notorious bootlegger who in turn has framed a bribe charge against the assistant foreman's son. The explosion in the newspaper plant and the subsequent fire which calls out the whole Frisco army of flame fighters is a climax few will forget.

THEME. A melodrama of newspaper life in which a bootlegger and a crooked assistant district attorney seeks to frame a bribery charge against the son of the assistant foreman of a newspaper composing room.

PRODUCTION HIGHLIGHTS. The scene in which young McDonald is arrested on a charge of bribery. The sequence showing "getting out" the "extra." The fight between McDonald and the bully foreman. The explosion and fire. The crash of the Chronicle building.

EXPLOITATION ANGLES. Arrange with your local newspaper to print a front page like the one the Frisco Chronicle got out, copy of which F.B.O. office will furnish.

DAWING POWER. Exploitation possibilities should make this a box office winner in most any house. Has action that will entertain any audience.

SUMMARY. One of the best pictures F.B.O. has released in many, many moons. There is something doing every minute, the cast is well selected, there is a climax with a punch plus.

THE CAST

Dan McDonald.....Ralph Lewis
Polly McDonald.....Frances Teague
Rey McDonald.....Ray Hallor
Mrs. McDonald.....Lila Leslie
"Ink" Donavan.....Billy Bakewell

By Emilie Johnson. Directed by Emory Johnson. Photographed by Gilbert Warrenton and Frank Evans.

SYNOPSIS. Dan McDonald, because of his age, looses out when a new foreman is appointed in the Chronicle composing room. Dan's son Rey is arrested on a trumped up charge of bribery, framed by a crooked district attorney's deputy who is mixed up with a notorious bootlegger. When the story comes out, Dan tries to wreck the pressers to stop its publication. He is knocked out by "bull" Collins, the new foremon. The plant is blown up by "Red" McGann, but Dan is accused of the deed. Later the guilty persons are discovered by Polly McDonald, Dan's daughter, phone operator. Dan and Rey are freed. Dan is made foreman. A new newspaper plant is built.

Ralph Lewis, Who appears in the F. B. O. production, "The Last Edition."

The Last Addition (F. B. O.)

PRESS NOTICE

ONE of the best newspaper stories ever placed in screen form and well as the the most correct in detail, will come to the ——— theatre, commencing———, when Manager ——— will present for the first time in this city, "The Last Edition," Emory Johnson's action-packed photoplay scenes which were taken in the new plant of the San Francisco Chronicle. Ralph Lewis, well known to movie fans, has the leading role in this puch picture.

"The Last Edition," abounds in big scenes, while the climax showing the wrecking of a huge newspaper press and the explosion and burning of the entire plant together with the turning out of the entire Frisco fire department is a sure fire thrill.

CATCH LINES

A Thrilling Melodrama of the Roaring Presses. The Greatest Newspaper Story Ever Placed in Screen Form. See Ralph Lewis of "The Third Alarm" and "Westbound Limited" fame in the Greatest Role of His Career.

Motion Picture News, October 17, 1925, p. 1829

A REAL NEWSPAPER PICTURE

IN our opinion F. B. O. has in "The Last Edition" a great exploitation picture.

Thrills, fast action, good action and a well knit story, the production has, too, but it is in the exploitation angle that "The Last Edition" shines. Every daily newspaper in the country, except maybe a few still printing on "flat beds," should jump at the chance of tieing up on "The Last Edition," not because they necessarily will want to help put over the picture just because it is a newspaper yarn, but because there is a great opportunity for the newspaper to get for itself a lot of prestige and advertising.

Emery Johnson has turned out some real tie-up pictures in the past, but this one has everything that "The Third Alarm," etc., contained and then some. It is clean, wholesome entertainment, plus opportunities for publicity smashes that have never been equaled.

TRIES REPORTER STUNT

MRS. EMILIE JOHNSON, author of "The Last Edition," which F. B. O. will distribute, wasn't content to take a chance on her newspaper atmosphere until she came into contact with the genuine color stuff. Never having worked on a daily, she felt that she ought to get some real first-hand experience. So she approached a Los Angeles city editor, confessed that she was merely a writer of fiction, but willing to take a place on his staff and learn how the game was played. The desk man took her at her word. He sent Mrs. Johnson all "over the map" so far as his particular section of the country was concerned. She rushed to fires, dashed in and out of police headquarters, gave the morgue the "once-over" when necessary and in every way qualified herself as a busy member of the Fourth Estate.

And what is Mrs. Johnson's verdict? "I always wanted to do newspaper work," says the lady. "To me it has ever been a profession full of interest and fascination. But I never had a chance in my youth to do that kind of work. Part of my life was spent in Sweden, and there the opportunities for a girl to enter journalism aren't very rosy. Then when I came to America I was too busy raising a family to do it."

We are willing to agree as to the fascination of reportorial work. But we are also willing to bet that Mrs. Johnson doesn't adopt it as a regular profession. For the money is in the movies.

Motion Picture News, October 24, 1925, p. 1903 - August 1, 1925, p. 533

718 MOVING PICTURE WORLD October 31, 1925

"The Last Edition"—Film Booking Offices

Emory Johnson Supplies Excellent Box-Office Picture Full of Action and Heart Interest

Reviewed by Sumner Smith

Emory Johnson's "The Last Edition," an F. B. O. picture, is a great attraction both from the standpoint of that technique and plausibility of story which critics like to talk about and—what's more important—from the standpoint of box office merit. Properly advertised, it ought to make real money for exhibitors, for it has a gripping, human story, ascending drama and a most interesting, though brief, insight into the conduct of a city newspaper.

Every player in this picture is perfectly cast and each one makes the most of the strong characters assigned him. Ralph Lewis is splendid as the composing room employe and Lila Leslie very appealing as the heroine. In fact, the whole cast is so generally good that it isn't necessary to dig adjectives out of the dictionary to describe their work.

Luck passes by the press tender and gives promotion to a young man. A reporter on the paper is in love with his daughter, and his son gets a good job with the district attorney. Now the plot begins—a real plot. The reporter is running a gang of bootleggers to earth. They "frame" the boy in the district attorney's office and prepare to wreck the newspaper plant. This happens just as the paper is going on the streets with a front page story about the arrest of the press tender's son. The press tender is arrested, charged with the act, but the reporter uncovers the plot, the bootleggers are arrested and everything ends happily.

This picture presents some stunning scenes of the burning building and the fire department playing streams of water on it. These are realistic in the extreme and ought to give every movie fan a real kick. The scenes of fist fights and the agility of the reporter in scaling roofs to obtain evidence also lend picturesque touches to the picture.

Throughout the drama are interspersed "bits" showing the real operation of a big newspaper plant, from the office of the editor down through the reporters' room and the linotype room to the press room. These are treated briefly as backgrounds for action, so they do not check the flow of drama. They will be wonderfully interesting to people not "in the know."

Emory Johnson is to be complimented on this production. He turns out consistently good audience stuff. Here he has story, acting and highly interesting backgrounds.

Incidentally, while not particularizing on the individual players, it ought to be noted that Ada Mae Vaughn, a sister of Alberta Vaughn, contributes a striking bit as a stenographer. If there are any more sisters in that Vaughn family they ought to be put on the screen.

Cast

Tom MacDonald	Ralph Lewis
Mary MacDonald	Lila Leslie
Ray MacDonald	Ray Hallor
Polly MacDonald	Frances Teague
Clarence Walker	Rex Lease
George Hamilton	Lou Payne
"Red" Morun	David "Red" Kirby
Mike Fitzgerald	Wade Boteler
Gerald Fuller	Cuyler Supplee
Aaron Hudson	Leigh Willard
Sam Hintz	Will Frank
Stenographer	Ada Mae Vaughn

Directed by Emory Johnson
Story and Continuity by Emile Johnson
Photographed by Gilbert Warrenton
Length, 6,400 feet

Moving Picture World, October 31, 1925, p. 718

THE LAST EDITION—F. B. O.

EMORY JOHNSON, the glorifier of the underpaid wage earner, has again turned out an excellent and stirring story replete with thrills and heart interest. The story is woven around the difficulties that attend the printing of a daily newspaper. All the "inside dope" is shown—from the telephone calls of the reporters to the actual distribution of the papers on the streets. This, in itself, should prove interesting to the average fan. Then for the excitement he has added some scheming grafters, a fire and an explosion. As a matter of fact there is everything in the picture for the amusement of an audience. Ralph Lewis is splendid as the foreman of the press room. Others in the cast are Frances Teague, Ray Hallor and Rex Lease. Take the whole family.

Photoplay, December 1925, p. 47

The Last Edition

Producer: F. B. O.

Distributor: F. B. O.

Length: Undetermined

DIRECTOR.....EMORY JOHNSON
Author.....Emilie Johnson
Adaptor.....Emilie Johnson

PLAYERS

Tom MacDonald.....Ralph Lewis
Mary MacDonald.....Lila Leslie
Ray MacDonald.....Ray Hallor
Polly MacDonald.....Frances Teague
Clarence Walker.....Rex Lease
George Hamilton.....Lou Payne
"Red" Moran.....David Kirby
Mike Fitzgerald.....Wade Boteler
Gerald Fuller.....Cuyler Supplee
Aaron Hoffman.....Leigh Willard
Sam Blotz.....Will Frank

TYPE: Domestic melodrama centering in newspaper pressroom.

THEME: Paternal love.

LOCALE: An American metropolis.

TIME: The present.

STORY: An assistant pressroom foreman on a daily newspaper, who loves his presses almost as well as he loves his family, is brought to the crucial point in his career through the fact that a reporter who is to become his son-in-law obtains a story that reflects on the integrity of his son, recently made an assistant to the district attorney. In the attempt to shield his son from shame the pressman throws a wrench into the press as it is printing the story of the arrest. He, too, is arrested, and meets his son in jail. Then it is learned that the district attorney's assistant was the victim of a plot. The father is absolved of blame in the matter of the wrecked press, and the united family receives an addition in the person of the reporter whose story caused the upheaval.

***HIGHLIGHTS:** Convincing atmosphere in home and newspaper office and pressroom scenes. . . . The handling of the big story. . . . The wrecking of the press. . . . The meeting of father and son in jail. . . . The discovery of the plot and the reunion of the family.*

Exhibitors Herald, November 27, 1925, p. 47

Ralph Lewis is starred in "The Last Edition" F. B. O. picture, with the action centering in a newspaper office. Emory Johnson directed the production from the story by his mother, Emilie Johnson.

Exhibitors Herald, January 9, 1926, p. 89 -

"The Last Edition"

"THE LAST EDITION" is a newspaper story produced and distributed by Film Booking Offices. It is from the original story written by Emory Johnson.

There has been no greater achievement in the effort of any company to produce a newspaper story with real newspaper details correctly and practically worked out. It is without doubt one of the greatest monuments to the newspaper profession that has ever been produced in films.

The *Los Angeles Chronicle* is the scene of many of the stirring dramatic incidents in the story which cannot help but make real the adventurous tale of a bootleg villains, an aspiring attorney, an assistant foreman of the press room, a cub reporter, his boss and a damsel fair.

The picture is packed with unusual scenes, human interest, romance, and comedy situations. It has civic value in that the metropolitan influences which daily exert enormous force are picturized in detail: the fire departments, the police departments, detective squads, police reporters, editorial writers, and political heads are shown in their everyday tasks of which so little has ever before been accurately portrayed.—HODGES.

October 17, 1925, p. 47

"The Last Edition"
F. B. O.
Cameo

AMERICAN—* * * In this busy melodrama, as full of action as any I have seen in many a day, an attempt is made to glorify the American newspaper man; probably that is why I enjoyed the picture so much. * * *

DAILY MIRROR—* * * is snappy, vivid entertainment. Though Director Johnson overshot his mark, his tribute to the men who make newspapers is sincere and, for the most part, well done. * * *

EVENING JOURNAL—* * * is mechanically fascinating and well handled. * * *

EVENING WORLD—* * * a highly colored melodrama with original twists in the development. It is recommended for those who prefer action to character development.

HERALD-TRIBUNE—* * * All of Emory Johnson's pictures, * * * tell of the vicissitudes in the lives of policemen, firemen, letter-carriers, * * *

If these picture did not make money probably their production would cease; so it seems that a lot of people must enjoy them. * * *

MORNING TELEGRAPH— * * * has the merit, uncommon in most newspaper pictures, of being accurate in every detail. * * * It is the best picture he has made and may be called a box-office success. * * *

POST—* * * Deadlines, cub reporters front page stories and roaring presses are flying * * * in hectic profusion, the occasion being an exciting newspaper story in film form * * * contains some excellent scenes of newspaper making. * * *

SUN—* * * a melodrama of life on a newspaper * * *

The continuity is excellent. * * * Emory Johnson, while never displaying breathtaking inventiveness, manages to squeeze all possible excitement from a none too fruity plot.

TELEGRAM—* * * it is a fine picture * * * It is really worth while as newspaper story.

TIMES—* * * Until it reaches a violent stage, "The Last Edition," a pictorial melodrama now at the Cameo, is quite an interesting document that gives an unusually clear idea of the thought and action involved in bringing out a newspaper. * * *

WORLD—* * * For persons who know nothing of the actual process of publishing a large daily newspaper and also for those who do not care to be enlightened, "The Last Edition," a larg heavy-footed melodrama movie now at the Cameo will cause less pain. * * *

The Film Daily, November 13, 1925, p. 9

THE SCREEN

By MORDAUNT HALL.

A Newspaper Story.

THE LAST EDITION, with Ralph Lewis, Lila Leslie, Ray Hellor, Frances Teague, Rex Lease, Lou Payne, David Kirby, Wade Boteler, Cuyler Supplee, Leigh Willard and Will Frank, written by Emilie Johnson, directed by Emory Johnson;

overture, "Hungarian Dances"; "Little Pills of Wisdom"; Evelyn Darville, soprano; "Three Fat Men on the Links," a comedy. At the Cameo.

Until it reaches a violent stage, "The Last Edition," a pictorial melodrama now at the Cameo, is quite an interesting document that gives an unusually clear idea of the thought and action involved in bringing out a newspaper. The work in the different departments, such as the city room, the composing room and the pressroom, are exceptionally well filmed, and the scenes depicting the "making over" for an extra edition are decidedly impressive. The "story" is traced from the telephone to the city editor, to the composing room, and subsequently to the presses. These interior scenes were pictured in the plant of The San Francisco Chronicle, and the newspaper in this piece of fiction therefore bears the same name, although the publisher and others are fictional characters.

The principal player in this film is Ralph Lewis, who, as Tom MacDonald, assistant foreman of the pressroom, gives a worthy performance. Another impersonation that deserves praise is that of Lou Payne, who plays the part of George Hamilton, publisher of The Chronicle.

MacDonald is a fine type of man, who, when he hears that his immediate chief has resigned, hopes that he will be promoted to the vacancy. It happens, however, that Hamilton, swayed by a talkative person, decides to put new blood into the place. So a robust man who wears a bowler hat and always has his cigar at an acute angle announces to MacDonald that he is the new foreman. MacDonald has been fortunate otherwise, as his son has been accepted as a deputy assistant district attorney, and his daughter is supervisor of an important telephone exchange.

There are countless ramifications to the narrative, and toward the end young Ray MacDonald is arrested on a bribery charge. The "story" is telephoned in by a reporter who is in love with Ray's sister, and the high-light comes when Tom MacDonald starts the press going on the "extra," which has been called for by the news of Ray's arrest. He does not know it until the big machines start rumbling, and then, frantic with rage at the unjust accusation, he fights to halt the edition.

There are crooks, bootleggers, the subsequent destruction of the newspaper building, and the calling out of the whole Fire Department.

N 11, 1925, 27:3

Mordaunt Hall, *New York Times,* November 11, 1925, p. 284[13]

Exhibitors Herald, May 23, 1925, p. 58ff

Action—the Best Loud Speaker

EVER since press books and exploitation books were published, publicity and exploitation men in New York have said to the exhibitor: "Tie up with THIS." And "Hook up with THAT."

SUGGESTION is all right. DOING IT YOURSELF is better yet.

In the press book of "The Last Edition," an Emory Johnson production for F. B. O., Nat Rothstein laid out a stock "last edition" for exhibitors to use as a "final edition" for their local newspaper, explaining that the exhibitor could localize the miniature paper in a way to get the best results. A good piece of advertising SUGGESTION.

THEN Nat went out and DID IT HIMSELF. On election day in New York he put newsboys on the streets with a "last edition" of his own. Starting early in the morning these boys gave New York the scarehead news "WALKER WINS," and advertised the local showing of "The Last Edition."

Jimmie Walker won, the saints be praised, as every one knew he would, including Nat Rothstein.

ACTION is the best loud speaker in the world. That's ACTION. That is DOING something CONSTRUCTIVE.

Moving Picture World, November 14, 1925, p. 106

Robert Bender Ballyhoos "Last Edition"

Through a tieup with the Seattle Union Record, Robert Bender, manager of the Columbia theatre, Seattle, Wash., created a good ballyhoo for "The Last Edition" by staging a newsboys' parade, a newsboys' special screening, and by the use of stickers attached to newsstands on principal street corners.

Exhibitors Herald, January 30, 1926, p. 72

Status: Print preserved and restored at the EYE Film Institute in Amsterdam, the Netherlands and screened at the San Francisco Silent Film Festival.
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Clarence Walker, Tom MacDonald, "Ink" Donovan, Bull). Group-2.
Ethnicity: White (Clarence Walker, Tom MacDonald, "Ink" Donovan, Bull). Unspecified-2
Media Category: Newspaper
Job Title: Reporter (Clarence Walker). Newspaper Employee (Tom MacDonald, "Ink" Donovan, Bull). Miscellaneous-2 (Press Plant, Editorial Rooms)
Description: Major: Clarence Walker, Tom MacDonald, Positive
Description: Minor: "Ink" Donovan, Bull, Positive. Miscellaneous (2), Neutral

Learning to Love (1925)
Newspaper. A born flirt sends a hint of her escapade to a scandal sheet to get the man she wants.

Patricia Stanhope is a born flirt. After promising to marry one of her professors at finishing school, she becomes successively engaged to a college boy she meets on a train, to a young Chicago millionaire, and to a nutty French count. The only man who does not easily succumb to her charm and good looks is Scott Warner, the handsome lawyer who acts as her guardian. As the result of being engaged to four men at once, Patricia starts a public row that ends with three of the fiancés in jail. Scott saves her from scandal but tells her that he will personally force her to marry the next man with whom she becomes entangled. Having fallen in love with Scott, Patricia hides herself in his apartment for a night and then sends a hint of the escapade to a scandal sheet. To save her reputation, Scott gallantly marries the willing Patricia but refuses to live with her, and Patricia sadly sails to Paris to obtain a divorce. Discovering that he is truly in love with Patricia, Scott immediately follows her to France, where they finally spend their wedding night together in a hotel room filled with flowers. *American Film Institute Catalog of Feature Films*

Motion Picture News, January 31, 1925, p. 468

"LEARNING TO LOVE" A SURE-FIRE HIT

Constance Talmadge Comedy Looks Like Big Box-Office Asset

"LEARNING TO LOVE" First National Photoplay. Authors, John Emerson and Anita Loos. Director, Sidney A. Franklin. Length, 6,099 Feet.

CAST AND SYNOPSIS

Patricia Stanhope .....Constance Talmadge
Scott Warner .....Antonio Moreno
Billy Carmichael .....Johnny Barron
Tom Morton .....Ray Hallor
Professor Bonnard .....Wallace MacDonald
Count Coo-coo .....Byron Munson

Pat Stanhope is a hopeless flirt who becomes entangled in affairs with a professor, college boy, young Chicago millionarie and French count. Her lawyer-guardian, Warner, fails to respond to Pat's allurements and consequently she falls in love with him. Engaged to four fiances at once, she starts a row which lands three of them in prison. Warner saves her from scandal. Pat hides in his room, and to preserve the girl's reputation he weds but refuses to live with her. Pat sails for Paris to get a divorce, but Warner, who is really in love with her, follows and they are reconciled.

LOOKS like a sure-fire hit from the box-office standpoint Constance Talmadge's many admirers are bound to like their favorite in this bright, breezy comedy, with a thread of romance neatly worked into its merry plot. Viewed from any angle it is hard to see how "Learning to Love" can fail to register a fat box-office score in any theatre.

The story swings into rapid action right off the bat, with Patricia Stanhope, known to her intimates as Pat, playing hob with the affections of four ardent admirers, leading each one a veritable dog's life, and finally staging a row which results in three of them being locked up. Her lawyer-guardian, Warner, gets Pat out of the tangle with the hapless "fianees," but gives her grim warning that she must marry the next chap she deludes into an engagement.

Dircetor Franklin shows mighty good judgment in the handling of these snappy incidents, which merge smoothly, sparkle with crisp comedy and get the laughs without any apparent straining for effect. The story's interest increases as it becomes evident that Pat means to ensnare Warner by hook or crook, and one of the best scenes is that where she attains her object by hiding in his room, and making sure that a scandal sheet is given a hint of the escapade.

Though Warner marries her, he won't live with Pat and here a timely sentimental touch is administered, for it becomes clear that the little schemer's heart has received a serious wound for the first time in her existence. This is rendered all the more effective when we see Pat sailing for Paris to obtain a divorce, but, of course, the stern hubby relents, goes after his cast-off bride and the rest is sunshine.

Constance Talmadge is her old self in the role of Pat. She is natural at all times, vivaciously attractive, puts over a convincing bit of pathos where needed, and altogether scores as decisively as she has done in her best pictures. She is admirably supported. Antonio Moreno plays the severe husband in capable fashion, the work of Johnny Barron as Billy Carmichael deserves unqualified praise Byron Munson is a scream as the count.

Exploit this as one of Constance Talmadge's best, a comedy warranted to keep 'em all on the broad grin, with a good romantic twist.

Exhibitors Trade Review, February 14, 1925, p. 83

Learning to Love

Distributor: First National Pictures, Inc.

Producer: Joseph M. Schenck

Length: 6,099 feet

DIRECTOR.....SIDNEY FRANKLIN
Author.....John Emerson and Anita Loos
Cameraman.....Victor Milner

PLAYERS

Patricia Stanhope.....Contance Talmadge
Scott Warner.....Antonio Moreno
Aunt Virginia.....Emily Fitzroy
Tom Morton.....Johnny Harron
Billy Carmichael.....Ray Hallor
John, the barber.....Alf Goulding
Prof. Bonnard.....Wallace MacDonald
Coo-Coo.....Byron Munson
Aunt Penelope.....Edythe Chapman

TYPE: Society comedy of a young girl who wants to pet, to kiss and be kissed by every presentable young man she meets.

HIGHLIGHTS: Pat making love to her boarding school instructor. . . . Falling in love with the only man who does not fall for her—her guardian. . . . The fight over her by three men to whom she has become engaged. . . . Her terror when she thinks Billy Carmichael, her fourth "fiance," has committed suicide.

Story: Pat Stanhope wants to please every good looking young man, to be kissed by them and become engaged to them. She is engaged to four youths at once, but in love with Scott Warner, her guardian, because he scorns her. At her birthday party three of her "fiances" get into a fight and land in jail. A fourth 'phones and threatens to kill himself. She steals into her guardian's bachelor rooms in order to compromise herself so he will marry her. He does, but refuses to live with her. She goes to Paris to get a divorce and marry Billy, but Warner pursues her, confesses he has loved her all along, and everything ends happily.

Constance Talmadge and support in two scenes from "Learning to Love," a new First National attraction.

Exhibitors Herald, February 7, 1925, p. 54 January 17, 1925, p. 36

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

Life's Greatest Thrills (1925)
Newsreels. This documentary by International Newsreel shows how a newsreel is put together – how the cameramen, editors, laboratory men and others put together these newspapers of the screen. Then a collection of thrilling moments in newsreel follows.

"Life's Greatest Thrills"
(Universal—International—Two Reels)
(Reviewed by L. C. Moen)

MORE thrills than there are in a feature, might well be taken as the slogan for this amazing novelty release, for it would be no overstatement of the facts. Few features within the memory of this reviewer have carried the genuine "wallop" that these two reels pack. And why not? For within the narrow space of two spools of film has been crowded the dramatic highlights of years of work by International Newsreel. Its outstanding achievements are all here. The only wonder is that no one has thought before of making a compilation of this sort.

The opening scenes show how a newsreel is put together—how the cameramen, editors, laboratory men and others put together these newspapers of the screen. Following this brief introduction we are led into such thrilling moments as the air flight over the Grand Canyon, the arrival in America of the ZR-3, the Los Angeles breaking through a smoke-curtin, a racing driver tossed to his death when his car crashes, the revolution in Berlin, the parachute drop, the close-ups of Mt. Vesuvius in action, Woodrow Wilson reviewing the American troops on French soil, the first pictures made of the pope, the earthquake in Japan, a cruiser among the ice floes, an accident-filled steeplechase, a ship pounding to pieces on the rocks, a storm at sea—but why enumerate more?

These scenes have a punch that no staged scenes could ever have, for each and every one bears the stamp of truth and reality—we know that it actually happened and get a corresponding "kick" out of it. This is, in every way, an outstanding novelty release.

Motion Picture News, September 26, 1925, p. 1500

"Life's Greatest Thrills"

(Universal—Special—Two Reels)

Here is a highly entertaining compilation of notable and thrilling events, gathered together to frankly exploit the enterprise of all news reels and especially the enterprise of International Newsreel. It is offered free to exhibitors because of this advertising angle, and it will hugely please audiences because of its contents. Some of the scenes are: the Los Angeles breaking through a smoke screen, a revolution in Berlin, a steeplechase, a parachute drop, a tidal wave in Japan, Vesuvius during an eruption, a rescue from a foundering ship at sea and an automobile race accident. Every one of these has a definite and striking interest that will hold audiences enthralled, particularly that "shot" of the auto accident, which is the most startling we have ever seen. The car turns over and the driver is actually flung thirty feet into the air. Another striking sequence deals with the volcanic eruption and shows walls of molten lava crushing Italian villages. Also worthy of special mention are the views of the first motion pictures made of the Pope. The subject is well worth booking, but as advertised, it's not for weak hearts.—S. S.

"Life's Greatest Thrills"

International Newsreel 2 reels

One of the most absorbingly interesting short subjects ever projected. It will by far overshadow many feature attractions. Among other things it aids in glorifying the unknown heroes who grind the cameras in order to bring thrilling news to pictures.

We see shots of active volcanoes pouring molten stone from smoking craters. And for once attention is called to the fact that the cameramen were the very last to flee from the seething lava.

There are scenes depicting the destruction of great vessels. Some seek relief from scorching flames by diving to Davy Jones' locker. Others are sunk by torpedoes and bombs released from airplanes.

Some flashes show the ruin wrought by the carnage of the Great War. And in every instance the cameramen have risked life and limb to procure pictures that will make any audience gasp.

These are just a few of the things that are vividly picturized in "Life's Greatest Thrills." It is to be hoped that this picture is but the first of a series that will be equally thrilling and interesting.

You may safely go the limit with special exploitation for this one. It deserves it.

Moving Picture World, September 19, 1925, p. 259 – *Exhibitors Trade Review,* September 19, 1925, p. 45

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Documentary
Gender: Group-4
Ethnicity: Unspecified-4
Media Category: Newsreel
Job Title: Miscellaneous-4 (Cameramen, Editors, Laboratory Men, Others)
Description: Major: Miscellaneous-4, Positive
Description: Minor: None

Little Annie Rooney (1925)
Reporter. Police reporter in a hospital scene is played by William Reitmeier, the *New York World*'s police reporter. "Bill" Reitmeier is the dean of police reporters in New York who has been covering the Tenderloin for years.

Scenes from *Little Annie Rooney* (1925). Police Reporter at hospital, then at jail

Little Annie Rooney, the daughter of a policeman, divides her time between getting into mischief and caring for her father and her brother, Tim. Annie's father is killed in a gang brawl, and Annie and Tim become intent on revenge. When they learn that Joe Kelly, the apple of Annie's eye, has been blamed for the murder, Tim takes his father's gun and shoots him. Meanwhile, in the company of a band of neighborhood ruffians, Annie captures the real killer. Annie goes to the hospital where Joe lies fighting for his life and consents to a blood transfusion that saves him. Joe recovers and goes into the trucking business; Tim becomes a traffic cop. *American Film Institute Catalog of Feature Films*

You really can't blame a newspaper if it tries to get a little expolitation for itself out of a popular motion picture, the play having been the other way so often. Get this from the *New York World*:

Because of the fact that in a hospital scene in Mary Pickford's "Little Annie Rooney" at the Strand there is a police reporter who resembles "in minutest detail" *The Worlds'* police reporter, William Reitmeier, all the New York police reporters assigned to the Times Square theatrical district are to be invited to attend the picture in an effort to determine whether Mr. Reitmeier actually has been dabbling in the films on his days off.

"The United Artists office," Joseph Plunkett, manager of the Strand, says, "has no information as to the identity of the film reporter except that he was an extra. Several newspaper men who have seen the picture swear it is Bill Reitmeier, and so we are going to have a showdown."

Exhibitors Herald, November 7, 1925, p. 38

Little Annie Rooney

United Artists release starring Mary Pickford. From an original story by Katherine Hennessey, adapted for the screen by Hope Loring and Louis Leighton. Directed by William Beaudine. At the Strand, New York, week beginning October 18. Running time, 95 min.

Little Annie Rooney.....Mary Pickford
Joe Kelly.....William Haines
Officer Rooney.....Walter James
Tim Rooney.....Gordon Griffith
Tony.....Carlo Schipa
Abie.....Spec O'Donnell
Spider.....Hugh Fay
Mamie.....Vola Vale
Mickey.....Joe Butterworth
Humidor.....Eugene Jackson
Athos.....Oscar Rudolph

"Our Mary" is back again in "Little Annie Rooney." Gone are the long velvet robes, the flowing plumes, the brocades and white powdered wigs, and Mary is again a smudgy-faced gamin of the streets. She's dirty-hands, dirty-face and all that sort of things, and the fans are going to love her to death. This is a picture-house picture, the kind that made Mary a big star and made dollars for the exhibitors. Mary can go right along now and turn out about three or four of these a year, and she will not only be enhancing her own value as a star again, but will also make it possible for the exhibitor to make money, and re-establish herself in the hearts of the public. Mary got away from the idea of being just "Mary." Ambition is to be lauded, but when one gets to the point where "finer" means nothing but "costume" plays, one has to side with the exhibitor who said, "The French Revolution is raising hell at the box office.

But "Little Annie Rooney" is going to make Mary the favorite of the masses again. New York, especially, is going to love this picture. It is a New York story. A story of that New York which lies south of Fourteenth street and east of "Thoid" avenoo in the day when the Irish ruled the section. It is the east side of twenty-five years ago.

No one would like to intimate that the author responsible for this "original" story may have read "Haunch, Paunch and Jowl," but it is that same east side which was depicted in that bit of literature. Incidentally, they have a reporter in this picture who is a reporter. He is a ringer for the dean of police reporters in New York, "Bill" Reitmeier of the "World," who has been covering the Tenderloin for years.

"Little Annie Rooney" runs an hour and thirty-five minutes. The picture could be cut in a couple of spots to advantage. With a little snapping this picture would be the answer to the exhibitor's prayer.

There is a kid in this picture who, although a little older than Jackie Coogan was when he got his first chance in "The Kid," is going to make his mark on the strength of his screen performance here. As a matter of fact, Spec O'Donnell gives Mary a run for honors in certain spots.

Then there is Walter James. The same Walter that was at the Circle and the American theatres years agone. Walter plays Mary's dad, who is "on the force," and he is a copper to the last touch. Walter likewise got a chance here, and the chances are that he'll be a cop for the rest of his life, as far as pictures are concerned. The lead opposite the star is played by William Haines. He registers well enough, as does Gordon Griffith as her brother. To Hugh Fay go the comedy honors among the adults. The "Tony" of Carlo Schipa also stands out as a clever characterization.

The story is of the two children of Rooney, the cop. Mary is the daughter, who is about 12, and her brother is around 18 or so. The kids of the neighborhood taunt Mary with "Little Annie Rooney is My Sweetheart" and she starts a battle, part of the gang being lined up with her and part against her. Abie has to stay home and can't fight 'cause it's a holiday, but when the battle gets too hot you can't keep Abie out and he goes to Annie's aid. It is great kid stuff and the director made the most of his chances. The older brother of the leader of the faction opposed to Mary steps in and separates the kids and on learning the reason for the melee whistles "Little Annie Rooney," and it takes on an entirely different meaning for the girl.

The boys have a social club and give a blowout in one of the "halls" to get a little ready cash in case one of the mob should get jammed. At that blow-out Tony grabs a rod and lets fly at Joe, but instead of Joe getting it the bullet hits Rooney, the cop, as he comes into the hall to quell the disturbance. It's his birthday, and at home Annie is waiting for her dad, but instead a brother officer comes in and tells her the sad news. Weeks later the cops haven't been able to land the killer, but Spider tells Annie's brother that it was Joe that fired the shot, and the brother goes gunning for Joe, gets him, and then Annie saves his life in the blood transfusion that takes place. The real killer is revealed and the picture jumps to a hurried close, with young Rooney a traffic cop, with Annie and Joe and all the rest out on his auto-truck for a Sunday picnic.

This one is "in." *Fred.*

Variety, October 21, 1925, p. 34

Status: Print exists in the Library of Congress film archive and Mary Pickford Collection, George Eastman Museum.
Viewed on YouTube

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

A Little Girl in a Big City (1925)
Publisher D.V. Cortelyou (Coit Albertson) of the magazine *The Gay Life*. Reporter Jack McGuire (Niles Welch). Editorial Assistant. Tom Clark, editor of *The Gay Life.* Photographer shoots scandalous photos for blackmailing purposes.

Exhibitors Trade Review, August 8, 1925, p.14

Mary Barry, a pretty and innocent small town girl, wins a beauty contest in *Gay Life* and goes to New York to meet D. V. Cortelyou, the magazine's publisher. Greatly taken with the young girl, Cortelyou arranges for her to live with Dolly Griffith, a woman of questionable reputation who often aids him in his nefarious schemes of blackmail and seduction. At a large party, ostensibly in Mary's honor, Cortelyou obtains some seemingly compromising evidence with which to blackmail Mrs. Young, the wife of a wealthy broker; Cortelyou then makes rough advances toward Mary, and one of his assistants, Jack McGuire, gives him a sound thrashing. Threatened with blackmail, Mrs. Young turns in desperation to Jack for help. Jack and Mary attempt to trap Cortelyou in a net of his own making, but the blackmailer is too smart, outwitting Jack and abducting Mary. Cortelyou also kidnaps Mrs. Young, keeping her and Mary in a deserted house. Jack learns of their whereabouts and arrives with a contingent of police. Cortelyou is arrested, Mrs. Young is saved from the consequences of scandal, and Jack proposes to Mary. *American Film Institute Catalog of Feature Films*

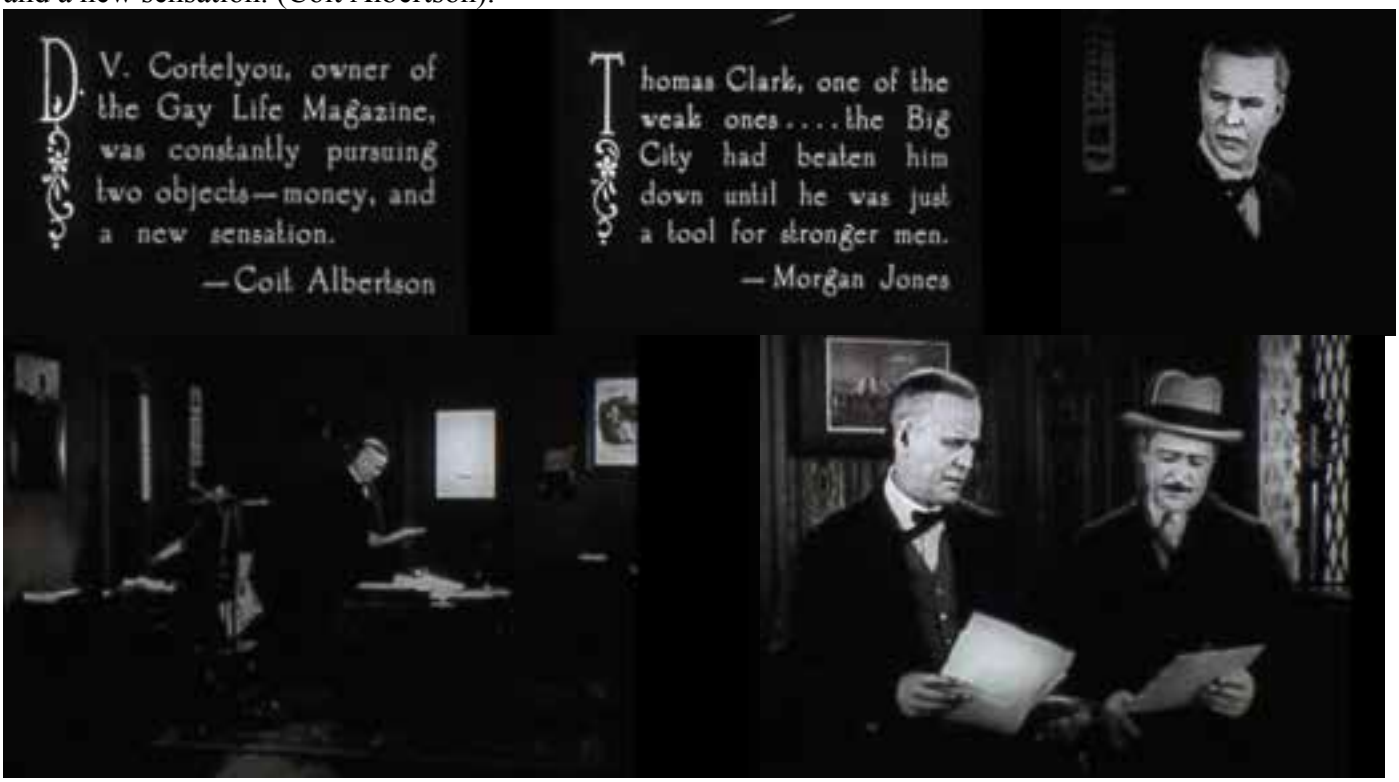
In a nostalgic mood, poverty row company Lumas Film Corp. trotted out a 1909 melodrama by James Kyrle MacCurdy as a vehicle for former Universal ingénue Gladys Walton. Gladys played Mary Barry, a naive backwoods girl who wins a beauty contest in "Gay Life" magazine. Arriving in the Big City with hopes of stardom, Mary instead finds herself involved in a blackmail scheme concocted by unscrupulous publisher Cortelyou (Coit Albertson). Soon, both she and the blackmail victim, Mrs. Young (Mary Thurman), are stashed away in a deserted farm house awaiting an uncertain future. Happily, Mary's new boyfriend, Jack (Niles Welch), learn of their whereabouts and notifies the police. Cortelyou and his accomplice Dolly Griffith (Nellie Savage) are apprehended and Mrs. Young is reunited with her forgiving husband (J. Barney Sherry). Hans J. Wollstein, *allmovie.com* https://www.allmovie.com/movie/v99787

"Day and night, never ceasing, the Big City broadcasts its call to all the land - the call to power, to wealth, to face. Day and night, through the land, youth tunes in on the Big City's call, and grows restless..."
Mary Barry dreams of going to New York to become famous and when answering a magazine ad, she believes she has found her chance. However, the publisher, D.V. Cortelyou, is a wolf leaving despoiled innocence in his wake. Luckily she meets Jack McGuire, an unemployed reporter, who is out to save Mrs. Howard Young from one of Cortelyou's extortion schemes. Jack will have to scramble to protect Mary's innocence and Mrs. Young's reputation because Cortelyou has called in his henchmen. *Loving Classics DVD back cover*

Stirring moments from the Gotham production "A Little Girl in a Big City."

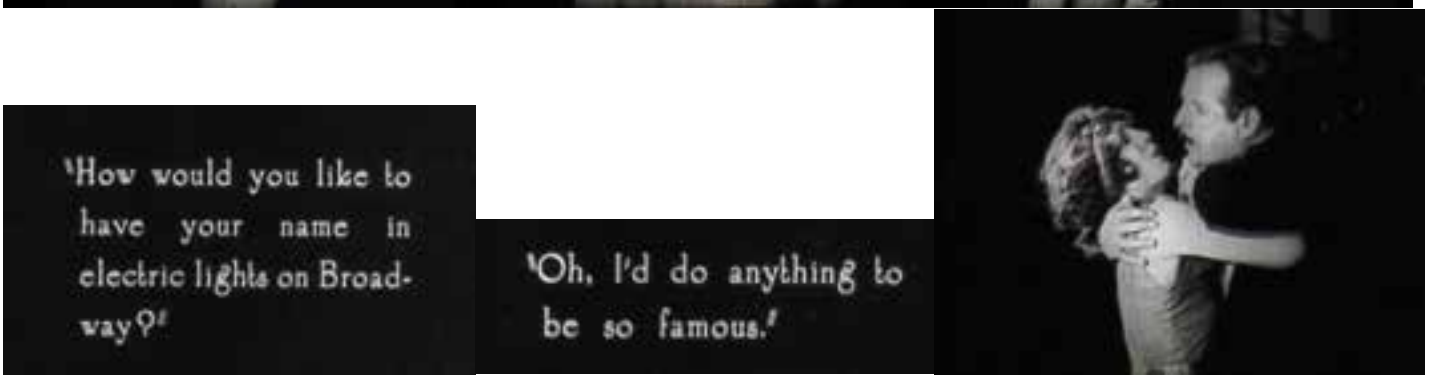
Motion Picture News, August 29, 1925, p. 1026

Title Card: D.V. Cortelyou, owner of the Gay Life Magazine, was constantly pursuing two objects – money, and a new sensation. (Coit Albertson).

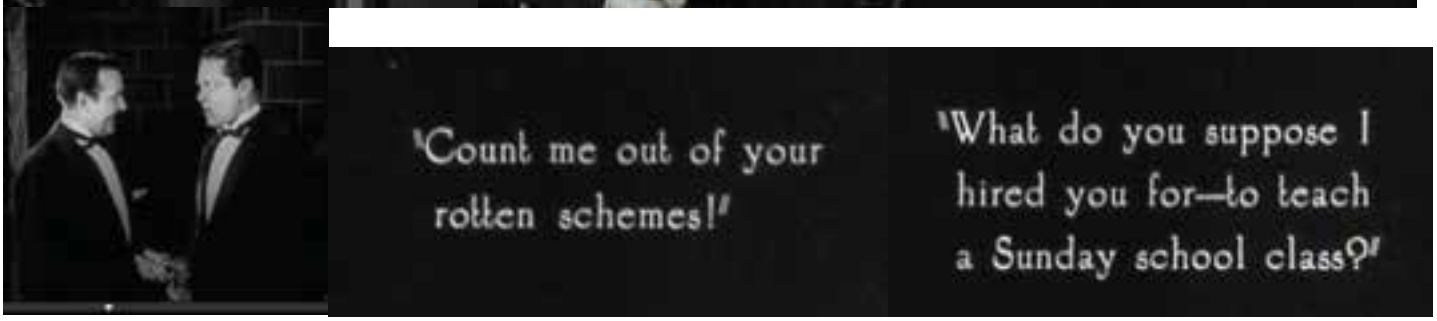


Title Card: Thomas Clark, one of the weak ones…the Big City has beaten him down until he was just a tool for stronger men (Morgan Jones)

Title Card: Jack McGuire, one of an army of reporters thrown out of work by one of the Big City's favorite tricks – a merger of newspapers. (Nile Welch).



Title Card: In the den of the wolf, a few hours later. (McGuire, Mary in Cortelyou's office). *Viewing Notes*



'He got just what was coming to him, Jack! Now, if you'll help me, we'll put him out of business!'

'Another thing! My photographer got a very snappy picture of you, last night!'

'You must help me! If Mr. Cortelyou goes to my husband it will mean a divorce!'

'Don't lose your courage. We'll find a way to beat him!'

'Since you lost your position through defending me, I want you and your sister to be my guests at my town house.'

'Why that was Mrs. Young —we're trying to save her from a plot of Cortelyou's.'

'Besides, we have no written evidence against Cortelyou. he is too clever . . . . we'll have to take justice into our own hands.'

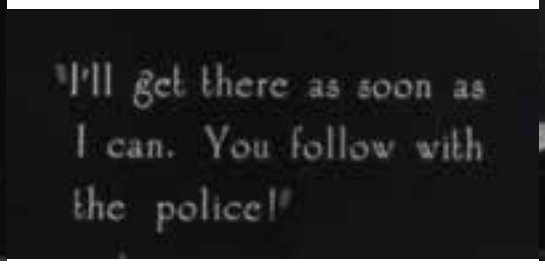
The following morning the trap was baited for the wolf.

Not to get caught napping, the Wolf and his henchmen do a little scheming of their own.

Closing in on the wolf.

'This is a friend of Jack McGuire's. He's been hurt.'

'I'll keep her here until I've settled with Mrs. Young — and then —'


'I'll get there as soon as
I can. You follow with
the police!'

Scenes from *A Little Girl in a Big City* (1925)

"A Little Girl in a Big City"

Gotham Prod.—State Rights

As a Whole....OLD TIME "MELLER" WITH ALL THE SENSATIONAL TRIMMINGS. VILLAIN PURSUES HEROINE TO THE BITTER END—YOU KNOW.

Cast....Gladys Walton is well cast for the part of the little country girl snared in the wicked city. Niles Welch is so good as the hero that he almost makes you believe he is playing in a serious drama. Coit Albertson as the heavy does it in the style of the old-time ten-twenty-thirt' villain. Sally Crute offers a good mother role. Mary Thurman knows how to portray the reckless wife. J. Barney Sherry only appears in one scene, but does it so well you remember it.

Type of Story....Melodrama. Adapted from James K. McCurdy's old time stage play. The old thriller has been modernized—but they left all the lurid stuff in, and added some. The innocent country girl wins a beauty prize offered by the publisher of a sensational magazine in New York. He is the villain who preys on innocence. So when little Mary comes to his office in the big city, she is kept busy from that moment till the last shot trying to dodge his evil designs upon her. The villain also adds a lot of excitement to the picture by blackmailing the wife of a rich broker. The hero is on the editorial staff of the rascally publisher's magazine. He gets all the inside dope, then starts out to save the girl and the broker's wife. For the last two reels he is a very busy lad. The publisher has lured his two victims to an East Side den. Here the sensational finish is staged. There are knockdown dragout fights. But of course "the wolf of Broadway" as he is styled is finally overcome with his gang. The little girl in the big city who was so nearly swallowed up finds happiness with the two-fisted hero. It's all regulation "meller" like our dads used to applaud when they were kids. Brought up-to-date with Broadway trimmings. Sensationalism travels on all six cylinders in this one. And the villain pursues her to the bitter end. The thrill fans will find this lots of fun.

Box Office Angle...Will go great where sensationalism is the main requirement. Not good for fussy audiences.

Exploitation.....The sensational angle of what happens to small town girls in the big city is the surest way to play this up. If possible tie up with local newspaper item of a missing girl.

Direction ..... Burton King; better than his material.

Author ..... James K. McCurdy

Scenario ..... Victoria Moore

Cameramen ..... C. J. Davis and Jack Young

Photography ..... Good

Locale ..... City

Length ..... 5,954 feet

The Film Daily, October 25, 1925, p. 11

A Little Girl In a Big City

(Gotham-Lumas—6073 Feet)

(Reviewed by George T. Pardy)

SENTIMENTAL and sensational atmosphere envelope this adaptation of Kyrle McCurdy's ancient stage melodrama, which has been brought up-to-date and turned into a swift action picture with considerable mass appeal. It isn't an attraction calculated to win favor with sophisticated audiences, but there'll be plenty of fans ready to respond to its forceful thrills, weep over the innocent heroine's woes and perils, curse the villain and sigh with relief when the sunshine climax brings the true lovers together in a hearty clinch. No footage is wasted, the little country girl, from the time she lands in the big burg, has to keep side-stepping lively to evade the amorous rushes of the bad publisher of a scandal sheet where she won a beauty contest. And the hero, unemployed reporter, goes the strenuous pace at top-speed all the way through. Niles Welch, in the latter role, is at his best, Gladys Walton cutely appealing as the helpless country maiden, and the support satisfactory in every detail.

THEME. Melodrama. Country Girl wins magazine beauty contest, visits city, falls into clutches of designing publisher, is rescued by hero, whom she weds.

PRODUCTION HIGHLIGHTS. Sentimental appeal and sensational punches. Scene where hero thrashes villain, and that in which he leads police raid to rescue girl.

EXPLOITATION ANGLES. Bill as great thriller, with heart interest appeal. Stress dangers threatening innocent country girl. Feature Niles Welch and Gladys Walton.

DRAWING POWER. A good card for the neighborhood and smaller houses.

SUMMARY. Regulation old-time melo, modern trimmings. Packs plenty of thrill punches, has sentimental lure. Quick action all the way. O. K. for average house.

THE CAST

Mary Barry.....Gladys Walton
Jack McGuire.....Niles Welch
D. V. Cortelyou.....Coit Albertson
Howard Young.....J. Barney Sherry
Mrs. Howard Young.....Mary Thurman
Rose McGuire.....Helen Shipman
Mrs. Barry.....Sally Crute

Adapted from Stage Play by James K. McCurdy. Director, Burton King. Photographed by C. J. Davis and Jack Young.

SYNOPSIS. Mary Barry, country girl, wins beauty prize in "Gay Life" magazine contest and comes to the city. Cortelyou, publisher of the magazine, uses his publication for scandal blackmail purposes. Mary falls into his clutches, but she is rescued by Jack McGuire, reporter out of a job, who also breaks up Cortelyou's plans to extort money from a wealthy woman. Cortelyou is arrested and jailed. For reward Jack gets a new job and wins Mary.

Gladys Walton, who plays one of the principal roles in "A Little Girl in a Big City," a Gotham-Lumas release.

A Little Girl in a Big City
(Gotham-Lumas)
PRESS NOTICE

THRILLS, pathos, clean sentiment and gripping heart interest characterize "A Little Girl In A Big City," an exciting melodrama which will be shown on the screen of the ———— Theatre on ————.

The story treats of the adventures of a country girl who wins a magazine beauty contest and comes to the city, only to fall into the hands of the designing publisher, who uses the magazine for blackmail purposes. She is rescued by a reporter, temporarily out of work, who defeats the villain's schemes and wins the girl.

Gladys Walton and Niles Welch appear in the leading roles. Support includes J. Barney Sherry, Coit Albertson, Mary Thurman, Sally Crute and other screen favorites.

CATCH LINES

When she won a magazine beauty contest and came to the big city, this little country girl never guessed what perils she would encounter. But loyal love saved her.

Motion Picture News, November 14, 1925, p. 2357

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Male (D.V. Cortelyou, Jack McGuire). Female (Editorial Assistant).
Ethnicity: White (D.V. Cortelyou, Jack McGuire, Editorial Assistant).
Media Category: Magazine
Job Title: Publisher (D.V. Cortelyou). Reporter (Jack McGuire). News Employee (Editorial Assistant).
Description: Major: D.V. Cortelyou, Very Negative. Jack McGuire, Positive
Description: Minor: News Employee, Positive

Livingstone (aka Livingstone in Africa) (1925) – Britain
Correspondent Henry Morton (H.M.) Stanley (Henry Walton). Publisher James Gordon Bennett (Reginald Fox) of the New York Herald

Dramatisation of the life of the African missionary David Livingstone.

Opening with shots from Livingstone's childhood ('youth's most precious heritage - the influence of home'), the film next shows Livingstone studying medicine at home and aspiring to be a minister. He listens to Robert Moffat, who addresses the Committee of the London Missionary Society, and who explains that 'Africa is a vast country of infinite possibilities'. Romanticised titles describe Africa - 'where the wanderer sees the glory of Sunrise and Sunset' - but explain that there is a 'terrible scourge' in the 'midst of this beauty'. This is represented by African men coming out of the undergrowth with spears. They attack and burn a local village. The film returns to Moffat's lecture, where an inspired Livingstone is accepted for missionary work.

Livingstone says goodbye to his parents and after arriving in South Africa treks north for three months before reaching the home of Dr Moffatt at Kuruman. Here he meets the doctor's daughter, Mary, who is teaching African children. Livingstone continues his journey - we see him enjoying tribal dancing, and then defeating a lion - before a title explains that he married Mary Moffat in 1844. Next, Livingstone travels across the 'waterless desert' with his family and an African helper - 'I am to you as my father would be' - before reaching Lake Ngami. His family return, but Mary convinces Livingstone to continue. A map indicates his journey across Central Africa, showing him at Victoria Falls and then befriending hostile tribes - 'I am a servant of the great White Queen, under whose flag slavery can never exist' - as he finally reaches the Indian ocean.

He returns to England but promises to come back to Africa. On his return, his wife dies, but Livingstone is again presented as an emancipator - 'an enemy of slave trade' - freeing slaves on his expedition to Ujiji. By now Livingstone is presumed dead by those overseas, but Henry M. Stanley travels to Africa in search of him, and the two meet ('Dr. Livingstone I presume'). Livingstone 'pursues his last great quest - the source of the Nile', but he dies of fever and is carried to Chitambos Village where he is laid under a tree. His 'embalmed remains' are then carried 800 miles 'by loving hands' to the coast. The film concludes with a black man looking over his tomb in Westminster Abbey, as his diary entry from 1872 - 'My Jesus, my King, my Life, my All; I again dedicate myself to Thee - Amen, So Let it be' - appears on the screen.

Livingstone signified a shifting engagement and response to Africa within British cinema, as it preceded prominent fictional representations – such as *Nionga* (1925) and *Palaver* (1926) – and the high-profile releases of the 1930s. Furthermore, it marked an attempt to regenerate a British film industry that sought to challenge its dominant American counterpart. Indeed, the film was popularly represented as an attempt to counteract a modernity that was exemplified by American cinema, and to reclaim and re-establish both traditional British values and a British cultural imperial identity. These discourses surrounding the film's release thus endorsed the rhetoric of imperial advancement promoted within the film itself.

As Rapp and Weber noted, *Livingstone* reflected and responded to the most prominent 'expressions of popular imperialism' during the 1920s (Rapp and Weber, 1989, 3). This imperialism – with an emphasis on patriotism and militarism – was clearly reactionary, but it also responded directly to current, post-war attitudes both to the Empire and to British society. For example, the film endorses an imperialism based on religious ideals, which is evident in the funding, exhibition and repeated biblical references within the film, and moral idealism, which is exemplified by Livingstone's opposition to the slave trade, which the film defines as a British characteristic. *Livingstone* represents a world and vision of the Empire that the film, and certainly its backers, feared had passed.

The film served to justify Britain's continued overseas involvement through its representation of a moral imperialism. Yet this morality did not preclude reactionary stereotypes, particularly in the representation of the Africans as either a raging 'scourge' or dutiful bushmen, grateful for their 'master's' paternalism. These tropes would be repeated throughout the 1930s in popular fictional representations of Africa. The film also sought to 'educate' children in such colonial attitudes, for it was explicitly positioned as a pedagogical tool and was shown in churches and schools.

Tom Rice (January 2009)

Colonial Film: Moving Images of the British Empire, http://www.colonialfilm.org.uk/node/1844

In England there was great anxiety at the absence of news and the world began to think him dead.

...So James Gordon Bennett, the proprietor of the "New York Herald" from his sick-bed in Paris, sent for Henry M. Stanley.

"Find Livingstone — alive or dead. Spare no expense.

Supported by the 'Daily Telegraph' and the 'New York Herald', Stanley leads the expedition in search of Livingstone.

After 236 days of travel and search, Stanley arrived at Ujiji on November 10th. 1871.

"Dr. Livingstone, I presume."

"Tell me the news."

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Drama
Gender: Male (Henry Stanley, James Gordon Bennett)
Ethnicity: White (Henry Stanley, James Gordon Bennett).
Media Category: Newspaper
Job Title: War Correspondent (Henry Stanley). Publisher (James Gordon Bennett).
Description: Major: Henry Stanley, Positive
Description: Minor: James Gordon Bennett, Positive

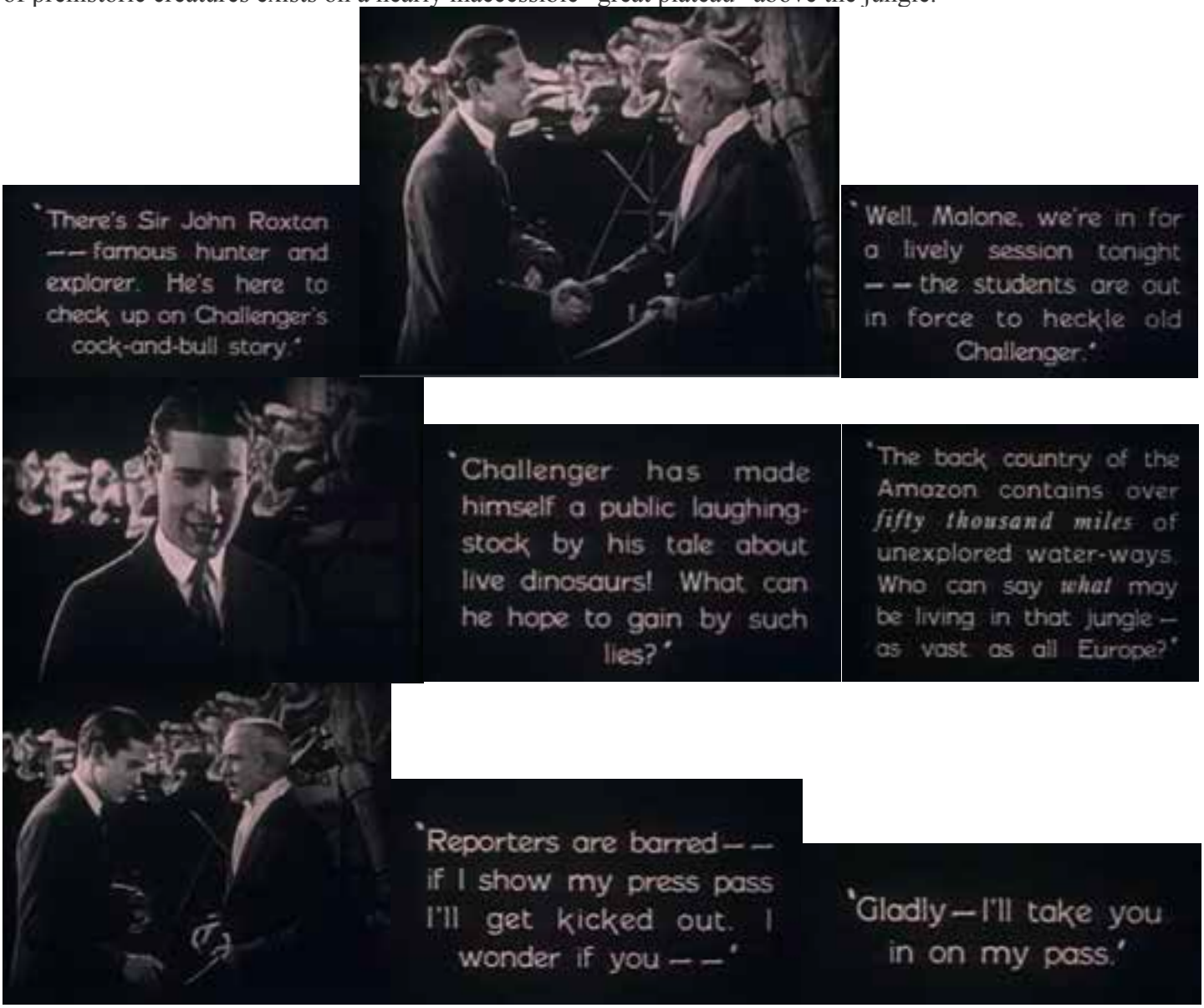
The Lost World (1925)
Reporter Ed Malone (Lloyd Hughes) for the *London Record-Journal*.

This first version of Conan Doyle's adventure survives today in an abbreviated form, but with the main story intact. Ed Malone (Lloyd Hughes) is the reporter for the *London Record-Journal* who joins an expedition to a plateau in South America inhabited by prehistoric creatures. The film opens in London, as explorer Professor Challenger (Wallace Beery) is preparing to sue the paper for not believing his story. Although the explorer has allegedly nearly killed three reporters already sent to interview him, the fumbling Malone volunteers for the assignment. Malone has ulterior motives because his girlfriend had told him they cannot marry until he does something extraordinary. With the help of Sir John Roxton (Lewis Stone), Malone gets into Professor Challenger's lecture and later climbs in through an open window of Professor Challenger's house. He tells the professor his paper might finance an expedition to find a missing member of the professor's team if they are given exclusive rights to the story.

Journalistic concerns are largely dropped once the group reaches the plateau and the stop motion animation work takes over. Malone becomes attracted to Paul White (Bessie Love), daughter of the missing expedition member, and tells her he no longer has any obligations to his girlfriend back home. The group returns to London with a brontosaurus, which escapes and wreaks havoc, inspiring a whole generation of later movie monsters. William Dowling is credited in some sources as the film's director. The Conan Doyle novel was filmed again in 1960 and 1992. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 52.

"I want your legal advice. Professor Challenger threatens to sue my paper for doubting his yarn about live dinosaurs."
"I believe Challenger is insane! He nearly killed three reporters I sent to interview him today!"
"Mr. McArdle, couldn't you send me on a *dangerous* assignment? All I need is an opportunity —"
"Have *you* been interviewing Challenger, Malone?"

When Edward E. "Ed" Malone, reporter for the *Record-Journal* in London, England, begs for a "dangerous assignment" to impress his fiancée, managing editor Colin McArdle sends him to the Zoological Hall, where Professor Challenger is presenting a paper to disbelieving students and faculty that details his recent South American expedition. Challenger is antagonistic toward the press for ridiculing his assertion that a "lost world" of prehistoric creatures exists on a nearly inaccessible "great plateau" above the jungle.



'And I'm not here tonight to defend my statements — — but to demand that a committee be formed to go back to the Lost World with me — —'

'Professor Challenger, I'd like to go on this expedition!'

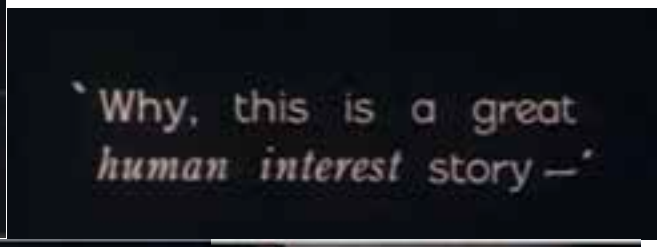
'Probably the brain of a child — — but the body of an athlete. *Accepted*. What is your name?'

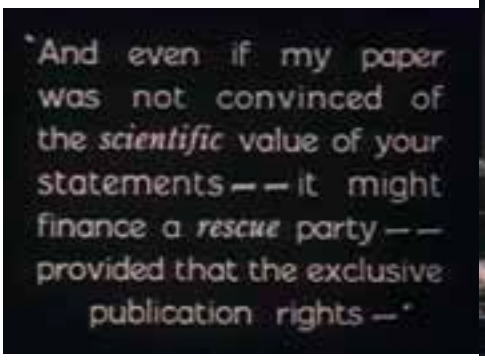
'Edward E. Malone—'

'And your occupation?'

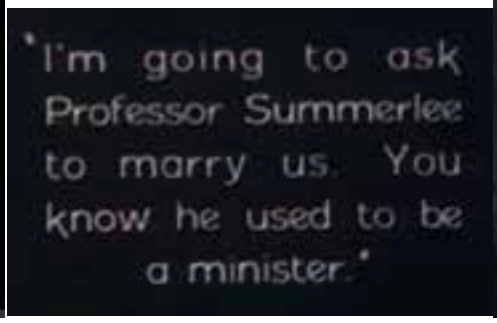
'I—I'm a—a—er—a reporter, sir. London Record-Journal.'

'Professor Challenger, I've *got* to go on this expedition! The girl I'm engaged to won't marry me until I've faced death or — —'





During his presentation, Challenger asks for volunteers to join him on a new expedition to prove his claim and find his colleague, Maple White, who disappeared on the plateau. Thanks to his friendship with big game hunter Sir John Roxton, Ed Malone convinces the professor to include him on the expedition, and then gets the *Record-Journal* to finance the expedition in return for exclusive story rights. Challenger introduces Ed to Maple White's daughter, Paula, who was in the Amazon when her father disappeared. She did not make it to the plateau due to illness. Challenger, Roxton, Ed, Professor Summerlee, Paula White, her pet capuchin monkey named Jacko, Challenger's butler Austin, and an Indian named Zambo travel to the upper reaches of the Amazon. Leaving Austin and Zambo below, the five, along with Jacko, climb to the plateau. All but the capuchin are trapped when a brontosaurus tips their log bridge into a chasm. Penetrating the jungle, the explorers encounter an ape man, a flying pteranodon, and dozens of lumbering dinosaurs. During one of several battles between dinosaurs, a brontosaurus is pushed over a cliff and lands in a muddy river below.



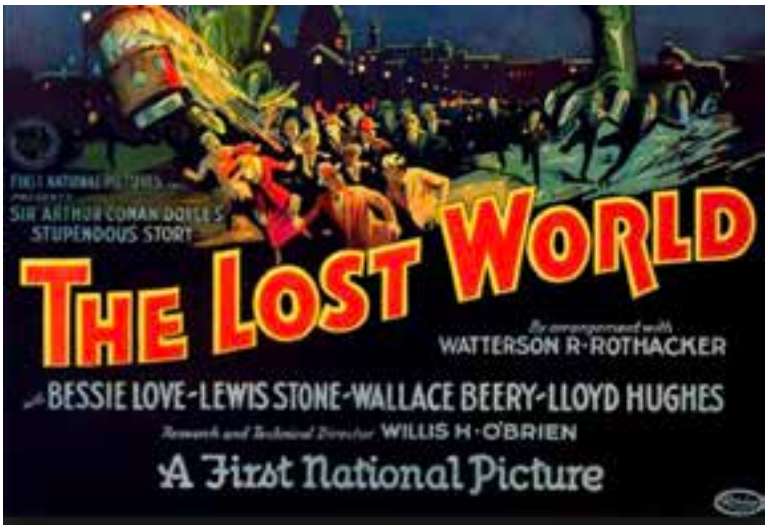
Although John Roxton expresses his love for Paula, she is attracted to the much younger Ed Malone, and they develop a relationship. When the explorers find safety in a cave from a vicious allosaurus, John Roxton discovers Maple White's remains, along with a pocket watch, which he gives to Paula. He also finds a natural tunnel that ends midway down a cliff, where he is able to call out to Zambo and Austin below. They send Paula's capuchin, Jacko, scrambling up the cliff with a rope, allowing the trapped explorers to pull up a ladder made of vines and make their descent, just as a volcanic eruption sets the jungle on fire. Seeing the fallen brontosaurus stuck in the mud, Challenger decides to bring in a dredge, cage the dinosaur on a raft, and float it down the Amazon during the upcoming rains to prove to the world it exists.

Scenes from *The Lost World* (1925)

However, in London, the brontosaurus escapes when its cage is dropped on the dock. The creature terrorizes the city and smashes buildings until its weight collapses a section of the Tower Bridge, dropping it into the Thames River. As the dinosaur swims toward the ocean, Ed and Paula ride off together in a cab, and John Roxton, always the sportsman, wishes them well. *American Film Catalog of Feature Films*

This adventure virtually butchers its source, Sir Arthur Conan Doyle's classic novel. But with stop-motion photography and special effects that were incredibly innovative in 1924 and 1925, who cared? These effects were the whole film, and Wallace Beery's inspired performance was a bonus. The tale opens on reporter Edward Malone

(Lloyd Hughes), who wants to marry Gladys Hungerford (Alma Bennett). Gladys, however, only wants to marry a man of great deeds. So Malone, having asked his editor for an adventuresome assignment, is given the task of interviewing Professor Challenger (Beery), who is planning an expedition to a "lost world." Malone accompanies Challenger and his men to South America where, on a great plateau, they find a prehistoric world occupied by dinosaurs and ape-like men. They barely escape with their lives, but they manage to bring a brontosaurus back to London. The beast breaks out and terrorizes the city before crashing through the London bridge and swimming out toward the ocean to freedom. In the midst of all this, Malone has fallen in love with Paula White, the daughter of an explorer (Bessie Love). Since Gladys, it turns out, has married a clerk, Malone is able to wed his new sweetheart. Janiss Garza, allmovie.com https://www.allmovie.com/movie/v30171



See Gigantic Prehistoric Monsters Battle Modern Lovers in
"The LOST WORLD"
The greatest drama of adventure and romance your eyes ever have beheld
Imagine a Lost World--millions of years old--and now found by a daring exploring party. Imagine this world still existing as in the beginning of time--with gigantic antediluvian monsters roaming it--ape men--prehistoric men living on it--fighting at every turn for existence--fighting the monsters who would devour them. And it all happens in this tremendous love and adventure drama--and people from your own world were brave enough to encounter hardships and dangers to bring back this story to you. Without doubt the biggest motion picture achievement.
SIR ARTHUR CONAN DOYLE'S
BESSIE LOVE
LEWIS STONE
WALLACE BEERY
LLOYD HUGHES
The Allosaurus attacks the Triceratops
LLOYD HUGHES and ALMA BENNETT
A First National Picture

The Lost World

Distributor: First National
Producer: First National Pictures, Inc.
Length: 10 reels

DIRECTORS.....HARRY HOYT, WM. DOWLAND and WILLIS H. O'BRIEN
Author.....Sir Arthur Conan Doyle
Cameramen.....
.....Arthur Edeson, Fred Jackman

PLAYERS

Paula White.....Bessie Love
Sir John Roxton.....Lewis S. Stone
Edward Malone.....Lloyd Hughes
Professor Challenger.....Wallace Beery
Professor Summerlee.....Arthur Hoyt
Gladys Hungerford.....Alma Bennett
Marquette.....Virginia Brown Faire
Ape Man.....Bull Montana
Austin.....Finch Smiles
Zambo .....Jules Cowles
Mrs. Challenger.....Margaret McWade
Major Hibbard.....Charles Wellesley
Colin McArdle.....George Bunny

TYPE: Story of London newspaper reporter who accompanies scientist on dangerous expedition into the heart of South America, inhabited by prehistoric monsters.

HIGHLIGHTS: Prof. Challenger's attack on young Malone. . . . The arrival at the plateau at the head of the Amazon. . . . Thrilling adventures with huge monsters. . . . Capture of brontosaurus . . . His escape in London streets.

Story: Young Malone, a newspaper reporter, incurs the enmity of Professor Challenger, an explorer, but finally the Professor agrees to take him along on his next trip. They arrive at the Amazon and discover that a plateau is inhabited by prehistoric animals. They capture one and return to London. He wrecks buildings and London bridge and finally swims out to sea.

Exhibitors Herald, February 28, 1925, p. 76

WONDERFUL THRILLS IN "THE LOST WORLD"

Film Featuring Prehistoric Beasts Looks Like Big Drawing Card

"THE LOST WORLD." First National Photoplay. Adapted from Novel by Sir Arthur Conan Doyle. Director, Harry O'Hoyt. Length, 9,700 feet.

CAST & SYNOPSIS

Ed Malone ..... Lloyd Hughes
Paula White ..... Bessie Love
Sir John Roxton ..... Louis Stone
Professor Challenger ..... Wallace Beery
Professor Summerlee ..... Arthur Hoyt

Professor Challenger's claim to having discovered a lost world in South America, where prehistoric monsters abound, is scorned by his fellow scientists. He forms an expedition to rescue Maple White, explorer, left behind. Maple's daughter, Paula, goes along, also Sir John Roxton, big game hunter and Ed Malone, reporter. The latter wishes to distinguish himself by some heroic action in order to win the hand of romantic Gladys Hungerford. The explorers reach the plateau where the apemen and monsters are, find the remains of Maple White, meet with many thrilling adventures, return safely to London, bringing along a live brontosaurus. The animal breaks loose and creates havoc, finally falls through London bridge and swims to the ocean. Gladys is married. Malone wins Paula.

A REMARKABLE picture which outdoes the most blood-curdling serial ever filmed as regards thrill stuff and fantastic adventure! As an example for marvelous photographic effects it registers as an unqualified triumph for its producers. It's a sure-enough screen novelty, those who see it will lose no time in boosting it to their friends, and considered from this angle "The Lost World" should prove a mighty good box-office proposition for any theatre.

The film gets into its stride snappily with some timely comedy interpolated wherein hero Ed Malone and the short-tempered Professor Challenger participate, but of course the story's chief interest centers in the weird and wild happenings on the plateau where the giant beasts of a past age stalk grimly through jungle scenes as bizzare as a nightmare, yet wonderfully convincing.

These brontosauri, dinosauri, allosauri and other hideous monsters look frightfully lifelike, there are some excellent double exposures where the diminutive human figures are craftily contrasted with the overpowering bulk of the huge beasts, it would be hard for anyone except an expert to figure out just how the camera illusions are wrought, it is sufficient that they impress you as absolutely the real thing.

The love romance naturally takes second place in comparison with the film's spectacular lure, but there had to be something of the kind to keep the picture from falling into the mere animal feature category, and there's just enough of the affair between Paula and Ed Malone to provide the necessary happy ending.

The culminating thrill of the explorer's adventures on the plateau is reached in the big volcanic eruption, handled in masterly style, but yet another nerve-racking seance is staged with tremendous "punch" when the captured brontosaurus escapes, creates havoc in the streets, tearing down buildings with leisurely ease, chasing mobs of people pell-mell, finally crashes through London Bridge and is last seen swimming oceanward. Here again good comedy relief is introduced and the picture closes cheerfully with Malone and Paula united.

Space does not permit a detailed survey of the players' work, Lloyd Hughes, Bessie Love, Lewis Stone, Wallace Beery and Arthur Hoyt fill their respective roles admirably and the support is all that could be desired.

You can safely exploit this as one of the season's greatest screen novelties. A tieup on Conan Doyle's story with bookstores is in order, and you cannot do better than consult the elaborate press book issued by First National in connection with the film.

Exhibitors Trade Review, February 18, 1925, p. 38

"The Lost World"

Adventure-Romance of Today Brings Prehistoric Mammals to the Screen with Spectacular Vividness

Reviewed by Charles E. Hastings

"The Lost World" assures every theatre owner of a profitable booking.

There has been a lavish expenditure of money, ingenuity and artistry to produce this exceptionally attractive special, and even a "blind booking" should be accepted, in this instance, without hesitancy.

Adventure of the most thrilling sort, romance permeating the entire work, and delightful comedy blend in one of the best audience pictures to reach the screen from any source, at any time.

The story originally set down by the Sussex surgeon thirteen years ago has been torn to shreds, but this story, upon which Mr. Rothacker and Mr. Hudson have expended a great deal of money and thought, and upon which all concerned have done their best work, calls for no apology upon any point. The original story did not lend itself to screen use. The adaptation is ideal. Some of the "locations" are remarkable.

As a rear" of weaving in the character of "Paula White," the fans will enjoy every moment Miss Love is on the screen. Mr. Beery, of course, takes first honors. (Our "biggest" and "best" pictures seem, in these latter days, incomplete without him.) In this picture Mr. Beery plays the principal role. It is one of his best parts. It may be that he has done nothing better than this. Mr. Hughes also stands up under a strain. His role is not an easy one by any means. Mr. Stone makes every role stand forth, and "Sir John" is not an exception to this rule. The balance of the cast is of an unusually high order (Mr. Cowles makes much of a "bit." It is a way he has).

The production reflects the greatest credit on Watterson Rothacker's judgment. It has been a labor of love with Mr. Rothacker, extending over more than seven years. We feel that he is entitled to the highest honors for sticking it out. The result justifies his every least worry, and the expenditure of every penny he has thrown into it.

Earl Hudson's capacity for supervision again comes in for recognition, and it is supervision of this exceptional variety (the "Hudson touch") that brings "supervision" right out into the foreground, demanding our praise.

Harry O. Hoyt, who directed "The Lost World," does his best work. Nowhere do we point the finger of carping criticism at his share in this magnificent production. Willis O'Brien makes his position in the forefront of technical experts more secure, as a result of his success in "The Lost World." "The Lost World" possesses all the requirements necessary to place it in the class of "money makers" for exhibitors.

(The attention of subscribers to Moving Picture World is directed to the issue of this publication for February 14, which contained a sixteen-page section devoted wholly to "The Lost World," written by Robert E. Welsh, editor of Moving Picture World. Showmen seeking exploitation aids will be especially interested.—C. E. H.)

Cast

Paula White.....**Bessie Love**
Sir John Roxton.....**Lewis S. Stone**
Edward Malone.....**Lloyd Hughes**
Professor Challenger.....**Wallace Beery**
Professor Summerlee.....**Arthur Hoyt**
Gladys Hungerford.....**Alma Bennett**
Marquette .....**Virginia Faire**
Ape Man.....**Bull Montana**
Austin .....**Finch Smiles**
Zambo .....**Jules Cowles**
Mrs. Challenger.....**Margaret McWade**
Major Hibbard.....**Charles Wellesley**
Colin McArdle.....**George Bunny**

Based on novel by A. Conan Doyle.
Research and technical director, Willis H. O'Brien.
Dramatic director, Harry O. Hoyt.
Length, 9,700 feet.

Story

Edward Malone, young reporter, loves Gladys Hungerford. But Gladys tells him that she will marry only a man of great deeds. Edward goes to his editor and begs to be sent on a dangerous mission. The editor is seeking someone with courage enough to interview a certain Professor Challenger, who is forming an expedition to seek a "lost world" in South America. Edward wins the professor's confidence and embarks on his career of adventure and mystery. The Challenger party, after many adventures, comes upon the great plateau upon which live prehistoric monsters and ape-men. They reach the top of the plateau, but find their return cut off by a monster which had destroyed their makeshift bridge. Huge, strange monsters are encountered and after making a thrilling escape they return to England bringing with them a brontsaurus. The great beast breaks loose and creates havoc among the people, and finally crashes through London bridge, landing in the river, and swims out to the ocean and to its freedom. Meantime, Edward and Paula, daughter of an explorer, had fallen in love with each other, but the latter insists that he keep his pledge of love to Gladys. He goes to Gladys and is informed that she has married a clerk. This leaves the reporter and Paula free to marry.

Moving Picture World, February 28, 1925, p. 889

THE LOST WORLD

First National release, by arrangement with Watterson Rothacker. Directed by Harry O. Hoyt under the supervision of Earl Hudson. Adapted from Sir Arthur Conan Doyle's story by Marion Fairfax. Research and technical direction by Willie H. O'Brien. Photographed by Arthur Edeson. At the Astor theatre, N. Y., for a run beginning Feb. 8. Running time 104 mins.

Paula White .....Bessie Love
Ed Malone .....Lloyd Hughes
Sir John Roxton .....Lewis Stone
Professor Challenger.....Wallace Beery
Professor Summerlee.....Arthur Hoyt
Mrs. Challenger.....Margaret McWade
Austin, Challenger's Butler....Finch Smiles
Zambo .....Jules Cowles
Apeman .....Bull Montana
Colin McArdle.....George Bunny
Major Hibbard.....Charles Wellsley
Gladys Hungerford .....Alma Bennett

Without doubt an unusual and interesting picture. A picture that will get a load of money at the boxoffice, create a tremendous amount of discussion and achieve about as much word of mouth advertising as anything has ever had in motion picture history. First National should clean up on this one, and Earl Hudson, who supervised the making, can be justly proud of what he has achieved.

Sir Arthur Conan Doyle's fantastical novel, "The Lost World," deals with a myth that there still exists in this world a plateau, somewhere in the unexplored wilds of South America, upon which the animals of prehistoric times still live. Animals which, as far as science could discover, had passed from the world some 10,000,000 years ago. This fantastical tale was made possible for the screen through the perfection of mechanical reproduction of the animals done in miniature and so superimposed on the actual scenes that were photographed that they appeared to be there full size.

The photography in itself is a work that must have taken a tremendous amount of energy and patience to achieve. But no matter what the cost, either in labor or money, the results fully justify the expenditure.

The story opens in London, where a scientist is being taken to task by his fellows because of their lack of faith in his reports of a trip into the unexplored portion of South America. He has presented these reports, and his fellows accused him of trying to perpetrate a fraud on them. He then offers to guide another expedition to the point where he made his discoveries, and the trip is financed by a newspaper.

The adventures of the quartet of men and the daughter of an explorer, who lost his life in the previous expedition, and the two servants that make up the party are both thrilling and amusing. But it is the remarkable antics of the mechanical figures, their struggle for existence, the protection of their young from the attacks of other tremendous beasts, which all figure in the tale, that make it stand out.

Finally, the return of the expedition is brought about after its members have managed to capture one of the great beasts, and they are about to bring the animal into London when it escapes and practically wrecks the entire city, spreading havoc and terror before it until finally it breaks through London Bridge and is last seen swimming down the Thames out into the open sea. In the latter scenes there are sufficient laughs to lift the audience from the slump that it falls into during the tremendous jungle scenes.

There is a love story that runs through the adventures, and in its enactment Bessie Love and Lloyd Hughes portray the principal roles. Miss Love particularly comes back into her own with a bang in this picture and Lloyd does a really worth while piece of work as the juvenile lead. Lewis Stone and Wallace Beery bring to their respective roles the usual finished performances they are noted for, while Arthur Hoyt and Alma Bennett both give capable performances.

There is one shot in the picture showing Bessie Love beside a lighted candle in a cave that is as fine a piece of photographic art as has been seen in a long, long while.

"The Lost World" will get money in the special run houses, the first run theatres and all of those that play it subsequently, for it is a most unusual picture that has a most unusual appeal. *Fred.*

Variety February 11, 1925, p 31

A World Premiere Covered by the Editor

"The Lost World"

A First National Attraction
By Arrangement with Watterson R. Rothacker

As Advertised and Presented for Its First Showing at Tremont Temple, Boston, Feb. 2, 1925

HERE I am in Boston, after being in cities first-hand much more of the advance stages of the world premiere of "The Lost World"—and after witnessing the production, not once, but several times, with each passing audience.

Last week I told readers of Moving Picture World how I came to undertake this task. First of all, I felt that the event was of importance sufficient to justify my discovering one of New York to attend the opening. I told First National of my decision—and my only regret, then it was not possible for the publication to devote the space necessary to give the reader the full benefit of my observations.

First National responded, "That sounds like a real service to the exhibitors. Well, we'll do our part. We will provide the exhibitors will of "The Lost World" gossiped, to exploitation and promotion in pure one-way, your own words, your own opinions, your own angles."

And here I am.

With this encouraging assurance right at the outset, if the presentation of such material is a service to the exhibitors, I can think of no production that I would prefer to juxtapose it with than "The Lost World." For here, assuredly, is a picture not to be "handled" lightly and placed tomorrow—that, as offering an overlay of all the thoughts and ideas that can be given it. For "The Lost World," as I have seen it, is a picture bristling with suggestiveness angles, with its exclusive-showing points, stimulating to conjecture for the exhibitor who, recognizing opportunities, and full of that something that makes him call.

As is of first hands of opportunities and those adjuncts to the premiere that I will write.

Robert Welsh

Here Is the Editor's Own Review

"THE LOST WORLD"

By Arrangement with Watterson R. Rothacker
With Bessie Love, Lewis Stone, Wallace Beery
Lloyd Hughes

Research and Technical Director ..... Willis H. O'Brien
Director of Photography ..... Arthur Cosmo
Supervisor of Production ..... Earl J. Hudson
Film Editor ..... George McGuire
Chief Electrician ..... Fred W. Nelson
Technical Advisor (Electrical) ..... Thomas Edison
Production Manager ..... Harry O. Hoyt
Production under the supervision of ..... Earl Hudson

CAST

Paul White ..... Bessie Love
Sir Roxton ..... Lloyd Hughes
Sir John Roxton ..... Lewis Stone
Professor Challenger ..... Wallace Beery
Professor Summerlee ..... Arthur Hoyt
Mrs. Challenger ..... Georgia Hale
Gladys—Challenger's ward ..... Lionel Barrymore
Zambo ..... Earl Metcalfe
Jacob ..... Bull Montana
Gurnee ..... Frank Baker
Percy Rockwell ..... Fraser Kerr
Major Gibbons ..... Charles Wellesley
Under Secretary ..... Alan Bennett

Credit Where Credit Is Due

HERE they are—the folks chiefly responsible for this new contribution to screen history. Top row, left to right: Watterson R. Rothacker, sponsor; Sir Arthur Conan Doyle, author; Earl J. Hudson, supervisor of production. Middle row, left to right: Wallace Beery, Bessie Love, Lewis Stone. Bottom row, left, Lloyd Hughes; right, Harry O. Hoyt, director. The only photograph showing in that of Willis H. O'Brien, research and technical director, inventor of the marvelous effects seen in "The Lost World."

They Took Off the Lid When

Hard-Boiled Boston Reviewers Use Up All the Superlatives

Know the an enterprising individual will decide to compile a "Press Agent's Dictionary"—and you know what an amazing array of adjectives we will have: "astounding," "amazing," "stupendous," "outstanding," "marvelous," and so on to the limits of man's enthusiasm.

Well, when that day comes I can save the lexicographer quite a lot of trouble by referring him to the review of "The Lost World's" premiere.

I haven't recovered from the shock yet.

I have just finished reading the reviews in this morning's Boston newspapers—sort of conservative journalism. I knew last night that the thrills of the picture had the audience on next edge throughout, that the sights, laughs, and "oh's" were veritable and the a steadily moving wave—but I never expected to see the day when hide-bound newspaper critics would unanimously borrow the Press Agent's Dictionary to tell their views.

But our critics, our two—there are always generously inclined reviewers in any city—but with a single voice every critic of the city seems to have thrown away the value of his adjectives.

How does this sound:

"The Lost World" is amazing entertainment. It contains all the sensations required.

NOVELTY OUTDONE AT TEMPLE

"The Lost World" Full of Amazing Film Realities

"LOST WORLD" IS UNIQUE PICTURE

A. CONAN DOYLE FILM ABOUNDS IN THRILLS

They Wrote Their Reviews

Compare "Lost World" With Screen's Biggest Successes

to restless men and women—thrills, suspense, comedy—so which may be added the awful creatures that we have always believed lived only in black bottles."

Sounds like an ad? Well, that is the way Nicholas Young concluded his review in the Boston American. A review that also contained such phrases as this, "the most engrossing film of many months, as gripping as any story that has flickered on the screen in many seasons of ambitious effort." Since space presses, I will just take words at random—"sizzling, terrifying story," "magnificent pictorialism," "intense and eye-filling," and so on.

The Boston Globe—they don't make them any more conservative and careful of their prestige—seems to opinion up this way:

A truly marvelous revelation of what the art of photography can accomplish, and it has all the thrills that could possibly be packed into a single evening . . . If any one can appreciate—as comparatively few can—the wonder-

(Continued on page 676)

All the Angles of THE UNUSUAL plus a Picture to Sell

Start Early!

A World Premiere Covered by the Editor

Front Page Stuff

A Feature That Breaks On the Front Page Is Surely a Feature

Here's Your Feature—Ready Made

Some of the Scenes That Made Boston Gasp

STILLS cannot tell the tale on this picture—for some story is something about actually getting the effect of REALITY in the thrills and gasps that a motionless photograph fails to bring. But the screen does it—Oh, boy!

Big Moments in One of the Year's Big Pictures

See It"

of the story—and the PICTURE. It was a tie-up of unstoppable strength, and one that is available in almost every city—if you go after it.

Perhaps the work has already been done for you. From information at hand I feel safe in saying that the serial version of "The Lost World" will appear in an unprecedented number of newspapers covering every corner of the country. If, by any chance, it has not been announced for your city, when you begin to make your plans for "The Lost World" I would advise that you get in touch with Mark Kellogg, Advertising Manager, Associated First National Pictures, 383 Madison Avenue, New York City.

And when the story is announced—do as the Tremont Temple did in Boston—COOPERATE with the newspaper. Don't look for one-way favors. In Boston "scopes" saying "Read the story in The Boston Traveler" were placed on all posters, similar notices were inserted in the ads. This was neither demanded by the newspaper, nor promised it, but was volunteered as an evidence of the fact that picture folk believe in FIFTY-FIFTY cooperation. The result was a spirit of and energy on the newspaper's part that could never have been bought.

Ad Copy That Sold Boston

The advertisements reproduced on the page towards will give an idea of the campaign that preceded the world premiere of "The Lost World" in Boston on February 2nd.

They did the trick. They produced an opening night that was a "sell out" and was sixty-eight per cent full. (This wasn't a New York premiere with all the extra energy there of the critics invigilated by friends and relatives.) They repeated the trick for the days following the opening, up until the day I am writing this, which is Thursday morning.

But after seeing the picture itself there is one suggestion I would make to the exhibitor who is going to play the picture here and locally by means instead of early engagements.

The picture is a "thriller"—it is the gasps and the exclamations that make up the evening's entertainment. So, in looking over the ads reproduced herewith, there are the angles I would select as which to base my own campaign. If you promise these thrills that they never had before—you will deliver.

This closing sentence reminds me of the second suggestion that I would make. "The Lost World" is a fraud. It is one of those pictures that come every now and then and definitely entertaining. It cannot be compared to this, you can't say it is "better than this," or "almost as good as the other one."

It is different. It is in a class by itself. It may not be the type of picture your audiences would want to see every night, a week, nor fifty-two weeks a year. But it is the type of picture that produces this situation: If Miss Betty Boots hasn't seen it, and Miss Jones tells her all about its wonders and thrills—Miss Boots is going to be gal-darned sure if it has left town and she can't see it.

It is like living in a small town where the circus comes. You can't let the circus leave town without seeing it.

MONSTERS AS BIG AS HOUSES TO MAKE YOU GRIP YOUR SEAT!

"A STORY OF THE PAST AND NOT OF THE HEREAFTER"

READ THE STORY IN THE BOSTON TRAVELER

In South America there are 50,000 miles of unexplored waterways running thru a territory as vast as all Europe

Tell 'Em It Is "DIFFERENT"

You have a pretty good idea of what stories are like—but somebody or other you don't "believe" if your friend says, "Did you see the fellow do the Loop the Loop," and you have to admit that you did not see it.

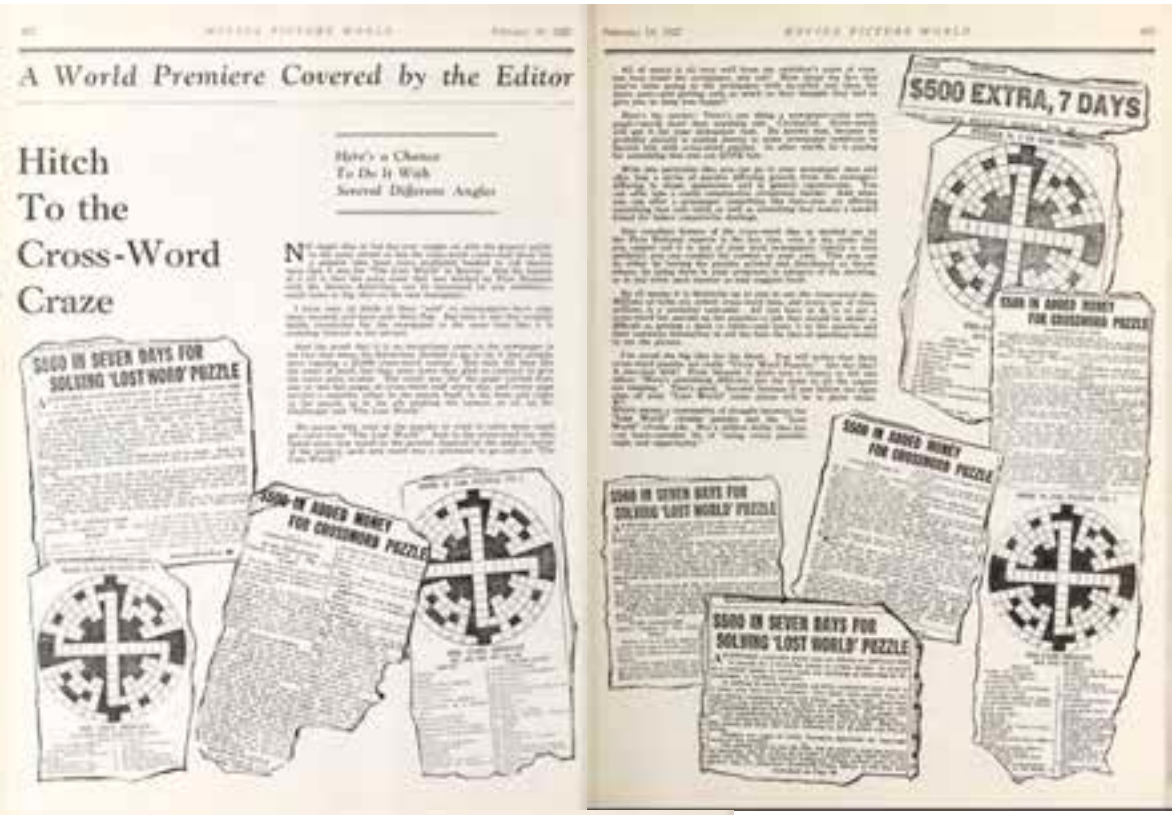
They won't want to admit that they didn't see it. And if they see it—they'll want to talk about it.

So—if I were you—I would put every ounce of thought into getting the advertising angle that conveyed the idea: "When Everyone Else Is Talking About It You Won't Want to Admit That You Didn't See It."

Get the idea? You know your own city, and how best to do it. But get the idea over: "You can miss many pictures and just miss another love story, but if you miss 'The Lost World' you will have missed the picture they will all be talking about for years to come."

And a final thought.

Though this awe-inspiring prehistoric monster are the guests of "The Lost World"—don't overplay them in the way of illustration in your ad. copy, with the consequent danger of having readers forget that there are human players in the picture, and human interest in the story. Use photos of Bessie Love, Lewis Stone, Wallace Beery, and the other stars prominently and in combination with your "thrill" ads, for they play a real part and a great part in the entertainment offered the spectator. The audience will go every saying "How did they do it?"—referring to the marvelous—that picture-going folks would never have enjoyed the evening as well had there not been the suspense of watching real human beings in truly terrifying situations, and unfolding a delightful love story. Keep that in mind and don't let your enthusiasm over the massive effects lead you to the point where you might keep every ounce of the fun secret that would have responded to the real name in the cast and the expectation of seeing a real love story.



A World Premiere Covered by the Editor

Hitch To the Cross-Word Craze

Here's a Chance To Do It With Several Different Angles

$500 IN SEVEN DAYS FOR SOLVING 'LOST WORLD' PUZZLE

$500 IN ADDED MONEY FOR CROSSWORD PUZZLE

$500 EXTRA, 7 DAYS

Start Early—It Means Money For You!

TAKE this thought away with you as you conclude the story of the advance campaign and premiere performance of "The Lost World" in Boston: This First National-Watterson Berbacker production was launched in Boston just as any key city exhibitor could present it. There was no flood of "home office money"—no avalanche of publicity and exploitation representatives and home office executives. While the opening was under the control of the home office through Mark Kellogg, advertising manager, and the immediate direction of Allen Glenn, exploitation manager, First National sought in every way to make it a natural, and not a "forced" test of the production. This is important—I would not feel that I was helping exhibitors in any way if I were telling of a New York campaign that cost thirty thousand dollars in hopes of getting fifteen thousand at the box office. . . . All that First National did was to START EARLY—and I leave that parting word with you. It means money.

(Continued from page 662)

Sol progress which the motion picture art has made in the past few years they will certainly appreciate "The Lost World."

Then we turn to the Boston Traveler, which opens its review with the words, "A brilliant opening took place last evening at the Tremont Temple." But now we are beginning to find trouble, for the quantity of adjectives is limited and the reviewer has to use the same ones that the previous critics have employed. Doesn't this sound familiar: "The picture is marvelous and amazing . . . a sheer novelty, one of the most original moving pictures that has ever been presented."

The Traveler gave all but an inch of its entire column to the review so I will have to skip through and look for words. Again they are the same ones that I have found in the other papers: "fearful adventures," "holds the interest tense," "extremely well made," "full of humor," "not forced comedy," "it is believable that it took seven years in preparation and making," and—oh, shucks, why go on with all this repetition?

But here is a Traveler sentence that I must give you:

"As in 'The Covered Wagon' when nothing seems to matter so much as that those pioneers should win through to Oregon, the spectator of 'The Lost World' roots fervidly for these explorers, wants with all his heart to see them return victorious to London. And when they do, bringing with them their trophy, a live brontosaurus, it's glorious."

Gosh, I've got to rush through this or the page will be filled up and I won't have given you all the papers to my list. So I'll just give a sentence from The Telegram that tells its whole story: "'The Lost World' stands to become the leading picture of 1925." Don't need any more from The Telegram, do we?

Let's see what The Boston Herald has to say: "'Mells for your amusement!' is the slogan on the program, and never was a more spectacular and amazing picture presented." And then this: "This scene suggests the imagination. We have seen seas open and shut, we have seen flying carpets and houses: these things have been at least partly explained to us, but how a naturally moving animal as big as a ship could chase real people down a real street and apparently break through a real bridge is too much for us."

The revered Boston Post calls on ten point for an opening paragraph to declare: "It seems as if the millenium in film novelty has been reached." After which introduction Prudentia Hall, the critic, uses for her favorite word "thrilling"—a relief from the "amazing and marvelous" of the other papers.

But I can't close this resume of the Boston's reviews without confessing that in one paper I found a bit of complaint. Honest. And here it is, from The Globe. "A genuine thriller, almost TOO MANY THRILLS."

Did you ever expect to see the day when you'd read that a picture was apt to give your audience TOO MANY thrills?

Neither did I.

Moving Picture World Insert, February 14, 1925, pp. 659 to 674

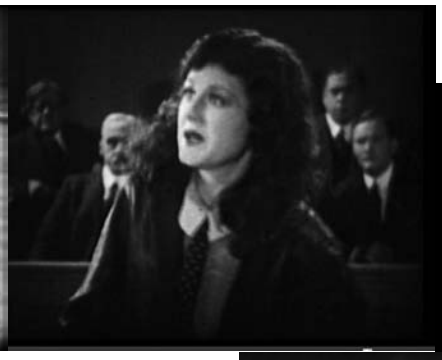
Status: Print exists in the George Eastman Museum film archive, in the film holdings of Lobster Films, Em Gee Film Library and private collections.
Viewed on DVD

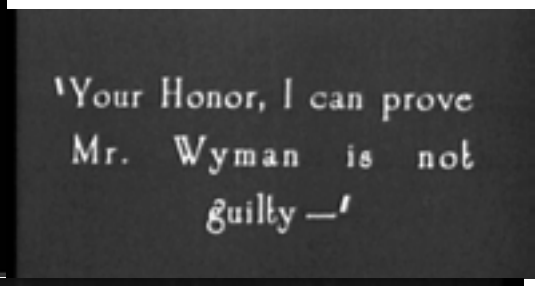
Type: Movie
Genre: Sci-Fi
Gender: Male (Ed Malone, Editor). Group
Ethnicity: White (Ed Malone, Editor). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Ed Malone). Editor (Editor). Miscellaneous
Description: Major: Ed Malone, Positive
Description: Minor: Editor, Positive. Miscellaneous, Neutral

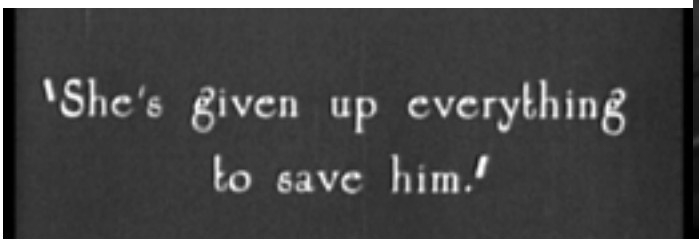
The Love Gamble (1925)
Newspaper. A woman reads in a newspaper that her former lover is being tried for the murder of his wife that occurred the night she was with him at a lodge. She sacrifices her own reputation to save the man she truly loves.

Peggy Mason, part owner of a coffee shop, falls in love with wealthy Douglas Wyman. On a driving trip, they stop at a lodge in the hills, and Peggy learns that Douglas is unhappily married. Peggy immediately leaves the lodge but is caught in a storm, from which she is rescued by an old suitor. Douglas' wife is found murdered, and when he will not establish an alibi for fear of ruining Peggy's reputation, he is arrested and tried for the crime. Peggy learns of the trial at the last minute and hurries to the courtroom, arriving just as the judge is about to open the envelope with the jury's guilty verdict. At the same time, a confession by the murderer is produced. The case against Douglas is dismissed. Douglas then asks Peggy to marry him, but Peggy has become engaged to her old suitor and therefore refuses. The suitor, however, realizes that Peggy loves Douglas and releases her from the engagement; Peggy turns to Douglas and they embrace. *American Film Institute Catalog of Feature Films*

WYMAN'S FATE IN HANDS OF JURY TODAY
Verdict of Guilty Predicted Unless Defense Proves Alibi
It is thought that Douglas Wyman is shielding a woman's name by refusing to disclose who was with him at his cabin on Saturday, May 30, the night his wife was found murdered. Unless the defense produces this unknown witness, it is believed the jury will have no alternative but to bring in a verdict of "GUILTY".
on Saturday, May 30,
'There now—and Joe told me not to dare let you see a newspaper.'
'He can't be guilty—he was at his cabin that night—I know—because I was there with him!'
'I must get to town at once—I'm the only one who can save him!'




'Your Honor, I can prove
Mr. Wyman is not
guilty —'


'She's given up everything
to save him.'

"The Love Gamble"

Cleverly Sustained Suspense and Good Melodrama Makes Banner Feature a Good Audience Picture

Reviewed by C. S. Sewell

As the first release of the new season from Banner Productions, Inc., "The Love Gamble," based on a novel by Mayne Greig and with a cast which includes Lillian Rich, Robert Fraser and Pauline Garon, is being offered by Henry Ginsberg Distributing Corporation, a newcomer in the independent field.

The earlier reels would indicate the picture is going to be developed along the lines of the problem facing the heroine as to whether she should marry a man she does not love in order to escape from the drudgery of household work and the cruelty and abuse of her father who does not understand her. A small inheritance, however, provides her with an opportunity to get out in the world. She becomes a partner in a tea room and this gives an entirely new twist to the plot for she falls in love with a wealthy man who is separated from his wife, and when this woman is murdered and the hero tried for the crime she comes to his rescue and sacrifices her own good name to save him.

While the theme in the beginning is not one that promises the exciting developments that follow, there are a number of individual situations that are well worked out and hold the interest. It would seem that much of the credit is due to the smooth adaptation prepared by Harry O. Hoyt and the careful direction of Edward Le Saint, both of whom have directed a number of successful productions. The cast, however, adds its full share.

Lillian Rich and Robert Fraser in the leading roles do thoroughly capable work, while the work of Pauline Garon and Arthur Rankin in lesser roles is well on a par with them, particularly in one amusing scene for which clever and amusing subtitles have been furnished by Frederick and Fanny Hatton. In fact the work of these title writers serves to add considerably to the entertaining qualities. Kathleen Clifford also scores in an out-of-the-ordinary and breezy character bit.

An unusual feature of the story which enhances the suspense and helps materially to sustain the interest is the very clever manner in which the love angle has been handled. By slightly clouding the motives of the hero and an old sweetheart of the girl's who again appears on the scene and playing them up against each other, the romantic interest is so nicely balanced that the average spectator will probably be kept in doubt until almost the final scene as to which one she will marry, and will feel a bit of regret for the losing suitor.

The tempo is continually accelerated up to the whirlwind melodramatic finish, and we believe this picture will afford pleasing entertainment for the majority of spectators.

Cast

Peggy Mason	Lillian Rich
Douglas Wyman	Robert Fraser
Jennie Howard	Pauline Garon
Gill Gordon	Kathleen Clifford
Mrs. Wyman	Bonnie Hill
Jim Gordon	Larry Steers
Jack Mason	Arthur Rankin
Joe Wheeler	Brooks Benedict
Dan Mason	James Marcus

Based on novel by Mayne Greig.
Scenario by Harry O. Hoyt.
Directed by E. J. LeSaint.
Length, 5,706 feet.

Story

Peggy Mason, ill-treated and held down by her father feels like a bird in a cage and hesitates to escape by marrying Joe Wheeler, her sweetheart. Falling heir to a thousand dollars she answers an ad. and becomes a partner in a Greenwich Village tea room where she meets Douglas Wynam and soon falls in love with him. While out on an auto ride, Wynam takes her to his lodge in the woods and declares his love but says he cannot marry her as he is already married.

(Continued on page 183)

(Continued from page 166)

She escapes from the lodge and wanders all night in a storm and reaches a camp where Joe finds her and takes her home. Appreciating his kindness she soon becomes engaged to Joe. One day she reads in the newspaper that Wyman is being tried for the murder of his wife which occurred the night she was at the lodge. Joe rushes her to the courtroom in time to save Wyman, but in doing so she sacrifices her own reputation. Joe, realizing Peggy's great love for Wyman releases her from the engagement and she finds refuge in Wyman's arms.

Moving Picture World, July 11, 1925, pp. 166. 183

"The Love Gamble"

Producer: Banner Prod.
Distributor: Henry Ginsberg—S. R.

As a Whole.....AN EVERYDAY GIRL'S ROMANCE PICTURED WITH REFRESHING NATURALNESS. ACTION STEPS FAST THROUGH PLAUSIBLE PLOT. A WOMAN'S STORY.

Cast....Lillian Rich acts as if she were living the part. Robert Frazer convincing as the rich suitor. Brooks Benedict as the unsuccessful suitor makes his part stand out.

Type of Story.....Love drama. Adapted from the novel by Maysie Greig—"Peggy of Beacon Hill". A story of a business girl unique in that it shows her pursued only by men with the most honorable intentions. Her rich and poor admirers are both just regular fellows that you meet every day. They are likeable, human chaps. So every time one seems to be losing out, you instinctively sympathize with him. You don't know which one to place your money on in this matrimonial handicap. Herein lies the secret of the picture's appeal. Its characters are so doggone human. No particular class displayed by the director. He merely took a slice from life and transferred it to the film without fuss or frills. Just honesty. Unusual.

Story: Peggy rejects Joe, her humble suitor, as she cannot bring herself to love him. She meets Douglas, a rich youth. Love develops. Peggy discovers a mysterious woman is mixed up in Doug's past. One evening he drives her to his lodge in the mountains where a terrific storm maroons them. Douglas then confesses the mysterious woman is his wife whom he has discovered to be an adventuress and has separated from her. Peggy is mortified, and leaves the lodge in anger. She is almost killed in the mountain storm. Rescued by campers, one of them proves to be her old sweetheart Joe. His aunt and Joe nurse her back to health. She becomes engaged to Joe. Then she sees a Boston newspaper telling of the trial for murder of Doug, whose wife was killed that evening Peggy was at the lodge with him. Her testimony of being with him that night saves his life but sacrifices her good name. Joe then realizes Peggy loves Doug more, and gives her up.

Box Office Angle....A safe play for big or little showman.

Exploitation..... Feature the girl's love gamble by arousing curiosity. Hang "question-mark" cutouts from lobby ceiling, and tie these up with questions on lobby cards such as: "Did she choose the right man??? What would you have done???"

Direction ..... Richard Le Saint; wins the woman-vote with heart-appeal

Author ..... Maysie Greig

Scenario ..... Harry O. Hoyt

Cameraman ..... King Gray, Orin Jackson

Photography ..... Good

Locale ..... Boston

Length ..... 5,766 feet

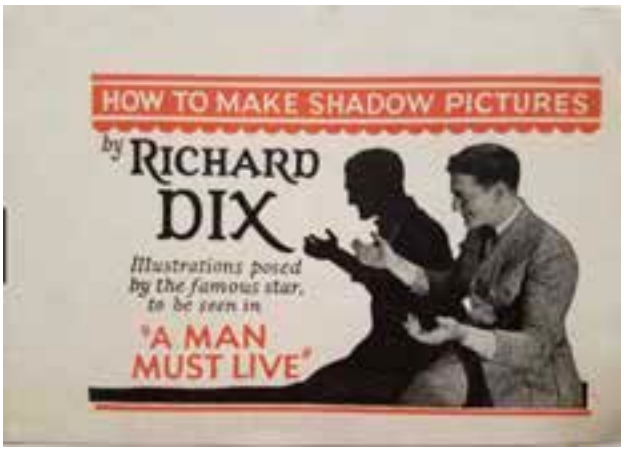
The Film Daily, July 26, 1925, p. 5

Status: Print exists
DVD

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

A Man Must Live (1925)
Reporter Geoffrey (Jeff) Farnell (Richard Dix). Managing Editor Job Hardcastle (George Nash) of *The New York Chronicle.* Police Court Reporter,

Geoffrey (Jeff) Farnell (Richard Dix) goes to war and returns penniless, so he takes a job as a reporter on a scandal sheet, *The New York Chronicle.* He is assigned by city editor Job Hardcastle (George Nash) to get a story on a society divorcee now working in a cabaret. He finds her dying of consumption and tells Hardcastle he could not locate her. Farnell then discovers a war buddy is involved in narcotics, but while trying to get a photo to go with his story he discovers his friend's sister Eleanor Ross-Fayne (Edna Murphy) is a girl he once loved. Although Farnell wants to kill the story, he ends up giving it to Hardcastle to get money to help the cabaret worker. Farnell loses his job, but gets a settlement from a steel company against which he once filed a claim and he marries Eleanor when her brother is freed. The film's attitude toward the press is perhaps best displayed in a scene in which the editor tells Farnell to get the story on the dancer and to tear her to pieces because "Our readers don't feel sorry for a jazz baby." Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 52.



Jeff Farnell is forced by circumstances to take a job on a New York scandal sheet while he awaits the settlement of his claim against a steel company. Job Hardcastle, the hardened city editor of the paper, sends Jeff to get a story on "Mops" Collins, a society divorcée who has been reduced to dancing in a cabaret. Jeff takes pity on Mops, who is dying of consumption, and takes her into his apartment, telling Hardcastle that he could not find her. Afraid of losing his job, Jeff hunts for a big story, finding it when he discovers that Clive Ross-Fayne, a friend he thought lost in the war, has been arraigned on charges of narcotics peddling. To get a picture of Clive to go with his story, Jeff goes to the Ross-Fayne residence, where he discovers that Clive's sister, Eleanor, is the girl with whom he fell in love at a dance before the war, whose name he never knew. Jeff then tries to kill the story, but Hardcastle nevertheless publishes it. Mops dies. Jeff is fired after he assaults Hardcastle, but he is reconciled with the Ross-Fayne family when Clive is freed. Jeff gets a $100,000 settlement from the steel company and asks Eleanor to marry him. *American Film Institute Catalog of Feature Films*

A Man Must Live

Distributor: Famous Players

Producers: Famous Players-Lasky

Length: 6,116 feet

DIRECTOR.....PAUL SLOANE
Author.....I. A. R. Wylie
Adaptor.....James Ashmore Creelman

PLAYERS

Geoffrey Farnell.....Richard Dix
"Mops" Collins.....Jacqueline Logan
Job Hardcastle.....George Nash
Eleanor Ross-Fayne.....Edna Murphy
Clive Ross-Fayne.....Charles Beyer
Mrs. Jaynes.....Dorothy Walters
Cabaret Owner.....William Ricciardi
Tod Cragge.....Arthur Housman
Ross-Fayne.....Lucius Henderson
Mrs. Ross-Fayne.....Jane Jennings

TYPE: Story of a war hero who gets a position on a newspaper and his attempt to stop the printing of a story which he has written.

HIGHLIGHTS: Farnell finding society divorcee in dance hall. . . . His befriending of the lady. . . . Arrest of his war buddy. . . . Attempt to keep the story out of the paper. . . . Assault on editor.

Story: Farnell, back from war, gets a job on a newspaper. He is threatened with discharge unless he brings in a big story. Finding a society divorcee working in a dance hall, he befriends her. He meets his war buddy, who is arrested for a dope peddler. Farnell is in love with the buddy's sister. Nevertheless he writes the story. Then attempts to withhold it by whipping the editor. His sweetheart understands and forgives him.

intelligence. The blackguard of this story is a managing editor whose lack of knowledge of newspaper work appears only to be equaled by that of his heroic reporter, Geoffrey Farnell.

Exhibitors Herald, February 21, 1925, p. 53 – Mordaunt Hall, *New York Times,* January 29, 1925, p. 233

THE SCREEN

By MORDAUNT HALL.

A Poor Picture.

A MAN MUST LIVE, with Richard Dix, Jacqueline Logan, George Nash, Edna Murphy, Charles Beyer, Dorothy Walters, William Ricciardi, Arthur Housman, Lucius Henderson and Jane Jennings, adapted from I. A. R. Wylie's novel, "Jungle Law," directed by Paul Sloane; Rissenfeld's "Classical Jazz"; Miriam Law, soprano; Adrian Da Silva, tenor; Gaston Dubois, 'cellist; "High Gear," an educational comedy. At the Rialto.

Quite a number of false notes are sounded in "A Man Must Live," the new film feature at the Rialto, which is based on I. A. R. Wylie's novel, "Jungle Law." As a rule, screen villains are painted pretty black, but at times as characters they show signs of intelligence. The blackguard of this story is a managing editor whose lack of knowledge of newspaper work appears only to be equaled by that of his heroic reporter, Geoffrey Farnell.

Farnell served in the army, and during what is described as the "grand, mad Autumn of 1917" there is a scene depicting a dance at which a number of army officers are present. The director of this film appears to think that because Richard Dix is a star when portraying the rôle of a Lieutenant he ought not to show much respect for a Colonel, an actor who has only a minor rôle. When the Colonel approaches Farnell (Mr. Dix) he coolly remains seated for some time, until he decides to get up. Soldiers who behold this screen effort will find it just as ridiculous as will newspapermen.

Hardcastle, the managing editor, wants a story. He accuses Farnell of dismissing some of his assignments without writing them. This editor, who appears to pay his staff out of his own pocket, gives Farnell one more chance, and he instructs the reporter to go and get a story from a dancer.

"Don't feel sorry for her," thunders the managing editor, "but tear her to pieces. Our readers don't feel sorry for a jazz baby." Farnell discovers that the girl is ill and he gets a room for her because she does not want to go to a charity hospital.

Later Farnell, in a police court, sees his old war buddy, Clive Ross Fayne, who was supposed to have been killed. Clive had suffered from amnesia and had been arrested for selling drugs. Farnell tells part of the story to the unscrupulous police court reporter, but refuses to disclose Clive's identity. To get enough money to pay the dancer's room rent Farnell finally decides to write Clive's story himself. In a subsequent scene there is a caption to the effect that Clive's sister did not know that "a gentleman could be such a cad."

Paul Sloane, who produced this effusion, appears to have given more attention to the action of an intermittent electric light than to the acting of the players. Mr. Dix, while he has a pleasing personality, exaggerated the feelings of a man placed in the position of the hero, and at times we were thankful that the screen was silent. Now and again the lighting effects brought to mind the corona in the sun's eclipse

Ja 29, 1925, 12:2

Mordaunt Hall, *New York Times,* January 29, 1925, p. 233

"A MAN MUST LIVE" MILDLY ENTERTAINING

Story Values Suffer Under The Handicap of Excess Footage

"A MAN MUST LIVE." Paramount Photoplay. Adapted from "Jungle Law," by I. A. R. Wylie. Director, Paul Sloane. Length, 6,116 Feet.

CAST AND SYNOPSIS

Geoffrey Farnell ..... Richard Dix
Mops Collins ..... Jacqueline Logan
Job Hardcastle ..... George Nash
Eleanor Ross-Fayne ..... Edna Murphy
Clive Ross-Fayne ..... Charles Beyer
Mrs. Jaynes ..... Dorothy Walters
Tod Cragge ..... Arthur Housman
Ross-Fayne ..... Lucius Henderson

Before going to war Geoffrey Farnell falls in love with Eleanor Ross-Fayne, who later turns out to be the sister of his comrade Clive. He thinks the latter is killed in action. Returning he becomes a reporter and takes a sick cabaret dancer under his protection. He finds his buddy, Clive, arraigned in court in a dope case and is sent to the latter's home for details, discovering that Eleanor is Clive's sister. The editor agrees not to print the story but does so. Geoffrey whips the editor and is fired. The girl he aided dies. His sweetheart learns the true facts of the case and an unexpected inheritance enables the lovers to wed.

IT is to be feared that Richard Dix's latest starring vehicle will hardly appeal favorably to critical audiences, although O. K. for the program field. Its chief fault is the dreary preamble at the opening stage when a lot of unnecessary footage drags slowly along before anything of particular consequence occurs.

Quality has been ruthlessly sacrified to quantity in filming "A Man Must Live," the story is simply not strong enough to stand the test of being stretched out into seven reels and should have been confined to a smaller compass.

The actual drama doesn't begin to unfold until hero Geoffrey Farnell comes across his buddy, whom he supposes to have been slain in action, but is arrested in connection with a dope case. From then on matters move more rapidly and the human interest angle commences to take hold.

His old comrade suffers from loss of memory owing to a wound received on the battle front and this still further complicates things. Geoffrey is sent by the editor of the newspaper on which he is employed to his buddy's home to dig up fresh material and a really effective punch is administered upon making the discovery that Eleanor, the girl he loves, is Clive's sister.

There is a telling conflict of emotional fervor here which is sustained and strengthened when Geoffrey makes strenuous efforts to have the dope yarn "killed off." The editor promises not to print it, but breaks his word, whereupon there ensues a lively bit of scrapping as Geoffrey exacts vengeance.

A side issue in the shape of an episode where Geoffrey takes home and provides for a sick cabaret girl dancer, who dies later increases the sentimental urge considerably.

Richard Dix, as the good-hearted reporter provides a clean-cut character sketch replete with heart appeal. Edna Murphy is charming as his sweetheart and Jacqueline Logan wins favor in the somewhat pitiful role of the cabaret lady.

You can exploit this as a romantic drama with strong heart appeal. Don't promise too much as regards the story. Feature Richard Dix Jacqueline Logan and Edna Murphy.

Exhibitors Trade Review, February 7. 1925, p. 47

"A Man Must Live"

Richard Dix Has a Powerful Vehicle for His Second Paramount Star Picture

Reviewed by Epes W. Sargent

Evidently Richard Dix has found that the play's the thing, for he does not, like too many newly created stars, trust more to his personality than his vehicle. He realizes a star can be no better than his offering and in "Manhattan" and now in "A Man Must Live" he seeks the tale of vivid and engrossing action, and if this adaptation of I. A. R. Wylie's "Jungle Law" is a bit hard and repellent at times, it is of undeniable strength and interest: an improvement in intensity over his first strenuous offering.

The theme is unpleasant in spots, but it is a story of today and it deals with an actual situation; the sensation seeking scandal newspaper whose editor regards a racy divorce as of infinitely more importance than a national catastrophe. It is unpleasant, but it is vividly real, and the situation in which it places the hero has real strength.

Dix played with sureness a role that might easily have been spoiled through too much stress or not enough. He nicely valued his scenes and holds his audience-interest. Jacqueline Logan, his nominal leading woman, has small chance, but does well the work assigned her, and in the latter scenes Edna Murphy won sympathy and interest. Next the star the most forceful characterization was the newspaper editor of George Nash, and Arthur Housman, in a comparatively unimportant role, played his small part well. The remainder of the cast is fully competent, and the direction was an expert handling of a well-constructed continuity.

There is a fine fight between Dix and Nash, leading up to the climax, but the physical action merely supplements the plot action. The story holds the real interest and does not depend upon fisticuffs.

Cast

Geoffrey Farnell.....Richard Dix
"Mops" Collins.....Jacqueline Logan
Job Hardcastle.....George Nash
Eleanor Ross-Fayne.....Edna Murphy
Clive Ross-Fayne.....Charles Beyer
Mrs. Jaynes.....Dorothy Walters
Cabaret Owner.....William Ricciardi
Tod Cragge.....Arthur Housman
Ross-Fayne .....Lucius Henderson
Mrs. Ross-Fayne.....Jane Jennings

From a story by I. A. R. Wylie.
Scenario by James Ashmore Creelman.
Directed by Paul Sloane.
Length, 6,116 feet.

Story

Back from the war, and finding a soldier's welcome, Geoffrey Farnell while waiting the outcome of a suit against a corporation finds an uncongenial place on the staff of a scandal-hunting newspaper. The editor, Hardcastle, gives Farnell warning that his stories lack the hectic pep his readers demand. He is sent to find a society divorcee who has sunk to the level of a cheap concert hall. He finds her begging the manager not to send her off to the hospital to die. Farnell is touched with pity and when she staggers to the street, in her scanty stage costume, he takes her to his own apartment. Reporting failure to Hardcastle, he promises that he will turn up a real story if given one more chance. He finds his chance. His war-time buddy, shell shocked and devoid of recollection of his personality, is brought into court as a dope peddler. Believed to be dead and posthumously decorated for valor, it would make a sensation to identify this wreck as the lamented hero. But Farnell loves the man's sister. He holds off until he is forced to give up the story to obtain the money that will keep his helpless charge out of the hospital. Then, in a fit of remorse, he seeks to stop the publication of the story, but in vain. He faces arrest for his assault on the editor, the girl comes to denounce him, and the friendless waif lies dead in the next room, and by the irony of fate his suit is settled and he comes too late into the fortune that would have saved him from his shame. But the girl understands, the editor is abashed and the happy ending comes at last.

Moving Picture World, February 7, 1925, p. 557

A MAN MUST LIVE

Paramount picture and Famous Players-Lasky presentation directed by Paul Sloane. Stars Richard Dix. Based on I. A. R. Wylie's story, "Jungle Law." At the Rialto, New York, week of Jan. 25.

Geoffrey Farnell.....Richard Dix
Marguerite (Mops) Collins.Jacqueline Logan
Job Hardcastle.....George Nash
Eleanor Ross-Fayne.....Edna Murphy
Clive Ross-Fayne.....Charles Byer
Mrs. Jaynes.....Dorothy Walters
Cabaret Owner.....William Ricciardi
Tod Cragg.....Arthur Housman
Ross-Fayne .....Lucius Henderson
Mrs. Ross-Fayne.....Jane Jennings

Richard Dix is now a star in his own right. However, in "A Man Must Live" Dix works hard, but naturally there are comparisons and the procedure gives "Manhattan" the shade.

This vehicle is a combination of war, newspaper and good samaritan theme, with Dix playing the "regular guy" who befriends a young dancer who should have been feed for a sob story for his (Dix) newspaper.

Dix, after returning from the war a captain, finds himself penniless and forced to work on a paper for sustenance. Just before he went abroad with a buddy, who was thought to have been killed but later turns up shell-shocked and selling dope. Dix was fighting a court case which meant $100,000 to him. This blew up when he rushed away to war.

Dix, as young Farnell, gets fired when he fails to handle a story assigned by the managing editor (George Nash), but recognizes a court prisoner as his buddy, Captain Clive Ross-Fayne. Here's a story. He finally sells it and then discovers that the young girl of his romance is none other than the beautiful sister of Captain Ross-Fayne.

Farnell tries to stop the story but sees it carried in the New York "Chronicle." The dancer that Farnell helps dies, and Clive's sister comes to upbraid him for being a cad. However, just before the climax, Farnell receives word his steel case has been settled and he is the victor with a check for $100,000. There's forgiveness by the girl and the big love embrace.

Much importance is attached to the newspaper climax, something that has been done before. Perhaps too much detail, mechanically, prevents grinding presses from telling the real story of their apparently ceaseless grind. Things almost unfold themselves without little effort on the part of the camera to tell the story in action.

Dix and Edna Murphy go in for considerable love making, there being several closeups. This girl appears to be doing the best work of her screen career.

Dix adds to his laurels but does not get his usual quick response. George Nash was superb as the managing editor as far as "acting" was concerned.

Credit must be given for the work of Jacqueline Logan as "Mops" Collins, the dancer. Charles Byer was acceptable and the minor roles were passable.

It is not a big story despite efforts of scenarist and director and cameraman to make it so. It is quite preachy and there are some

(Continued on page 43)

FILM REVIEWS

(Continued from page 34)

celluloid stretches that only kill footage.

The picture depends upon the way Dix will be received. *Mark.*

Variety, January 28, 1925, pp. 34, 43

A Man Must Live

Before going to war Geoffrey Farnell falls in love with Eleanor Ross-Fayne, who unbeknowst to him is the sister of his comrade Clive. He thinks the latter is killed in action.

Returning from the war as a captain, and finding a soldier's welcome, (meaning no job and no cash!) Geoffrey Farnell while waiting the outcome of a $100,000 suit against a steel corporation is forced to take an uncongenial place on the staff of a scandal-hunting newspaper.

The editor, Hardcastle, gives Farnell warning that his stories lack the hectic pep his readers demand. He is sent to find a society divorcee who has sunk to the level of a cheap concert hall. He finds her begging the manager not to send her off to the hospital to die. Farnell is touched with pity and when she staggers to the street in her scanty stage costumes he takes her to his apartment.

Lobby Title Card

Reporting failure to Hardcastle, he promises that he will turn up a real story if given one more chance. He finds his chance. His war-time buddy, Clive, shell shocked and devoid of recollection of his personality, is brought into court as a dope peddler. Believed to be dead and posthumously decorated for valor, it would make a sensation to identify this wreck as the lamented hero. When he goes to his buddy's house for details he finds Eleanor and realizes she is Clive's sister.

Farnell holds off with the story until he is forced to give it up to obtain the money that will keep his helpless charge, the cabaret singer, out of the hospital. Then, in a fit of remorse, he seeks to stop the publication of the story, but in vain. The editor agrees not to print the story but does so.

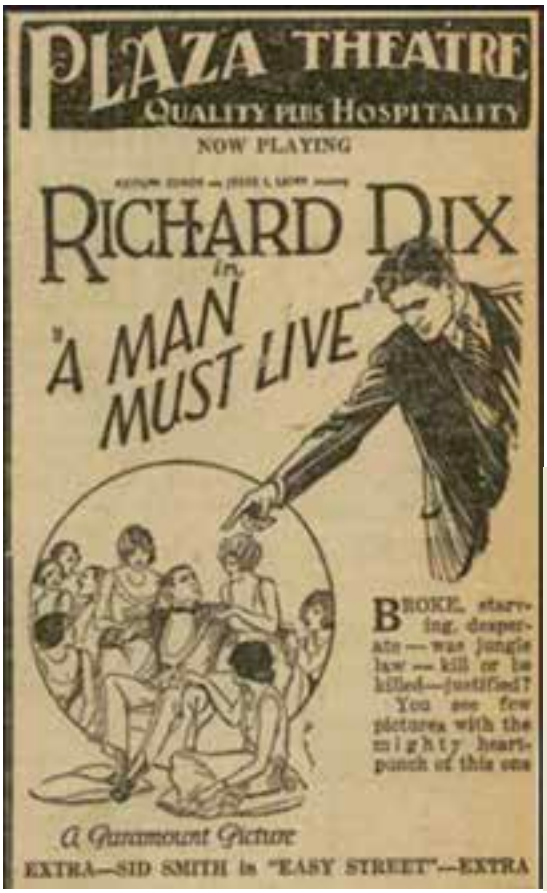
Farnell exacts his vengence against the editor for his lack of decency and faces arrest for his actions, the girl comes to denounce him, and the friendless waif lies dead in the next room, and by the irony of fate his suit is settled and he comes too late into the fortune that would have saved him from his shame. But the girl understands the editor is abashed and the happy ending comes at last.

Richard Dix Web Site - *http-/www.richarddix.org/manmust*

A MAN MUST LIVE—Paramount

THIS is good entertainment. Winning the war was an easy task compared to making a living for *Geoffrey Farnell*, played by Richard Dix. *Farnell* learned that sympathy only cost him his job, so he decided to treat the world rough. He got just so far and then allowed his big heart to get the best of him. However, a check for $100,000 arrived at that time, making everybody happy. Richard and Edna Murphy make the most of the story and the rest of the cast is also excellent.

Photoplay, February, 1925, p. 92



the picture at that. "A Man Must Live" presents Richard Dix as a newspaper reporter who refuses to write a sensational story. It is fairly good but it is an axiom of fiction and the stage that newspaper stories never ring true. The real atmosphere is almost impossible to duplicate.

Picture Play, Screen in Review, July 1925, p. 94

A Man Must Live—Drama

TELLING a familiar story of a young reporter who, working on a scandal sheet, is forced to ruin the reputation of his best friends in general and his sweetheart in particular, this offers a fair amount of entertainment, principally because Richard Dix is cast as the central figure. As developed, the reporter builds up sympathy for himself in the manner in which he allows sentiment to interfere with his assignments.

The material is not very substantial, but it is capably handled by the star and a competent cast. There are some dramatic moments and a good climax.—*Paramount.*

Richard Dix a Star by Test

Let there be no question about this man Dix. He's a star by that best of tests, a picture that depends upon him. "A Man Must Live" is such a picture. It's a big load for even the broad Dix shoulders, for he must put the effect of reality into episodes themselves unreal and illogical. He does it. In no other way can I explain my liking for this picture in spite of the fact that it contains one of those fiction managing editors of a fiction newspaper. I'd say the picture was unnecessarily unfair to newspapers if it weren't true that newspapers have been unnecessarily unfair to motion pictures in so many instances and for the same purpose. Lest I, too, be unfair, however, I should say that others who are less familiar with newspaper methods liked the picture as is, and, of course, newspaper people don't pay theatre profits anyway.

T. O. Service

Motion Picture Magazine, May, 1925, p. 88 – Service Talks, T.O. Service, *Exhibitors Herald,* January 10, 1925, p. 47

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Jeff Farnell, Job Hardcastle, Police Court Reporter). Group
Ethnicity: White (Jeff Farnell, Job Hardcastle, Police Court Reporter). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Jeff Farnell, Police Court Reporter). Editor (Job Hardcastle). Miscellaneous.
Description: Major: Jeff Farnell, Positive. Job Hardcastle, Very Negative.
Description: Minor: Police Court Reporter, Positive. Miscellaneous, Neutral.

Midnight Molly (1925)
Pack Journalists are on the scent of a story involving a lady crook and a man running for office who fears defeat through a scandal when his wife runs off with the cashier of a manufacturing firm.

Midnight Molly is trapped by police as she attempts to steal a painting. She escapes the detectives, but, while still on the lam, she is hit by a car, taken to a hospital, and erroneously identified as Mrs. John Warren, the wife of a prominent mayoralty candidate. Since the real Mrs. Warren, who is the exact image of Molly, has just run off with George Calvin, Warren is glad to identify Molly as his wife and take her home with him. Molly recovers and continues to impersonate Warren's wife, protecting him from the political consequences of a divorce scandal. Calvin learns of the deception, returns to the city, and attempts to blackmail Warren. He is not successful, but Detective Daley, who also suspects Molly's alias, requests her fingerprints. Forcing the real Mrs. Warren to return for fingerprinting, Molly is cleared of suspicion, and Daley closes the case. Mrs. Warren and Calvin are killed in an automobile accident, and Molly and Warren are free to marry. *American Film Institute Catalog of Feature Films*

EVELYN BRENT GOOD IN DUAL ROLE

GIVEN the task of playing two characters in "Midnight Molly," F. B. O.'s clever star, Evelyn Brent, brings home the bacon. It's the story of a lady crook and a man running for office who fears defeat through a scandal when his wife runs off with the cashier of a manufacturing firm. The lady crook takes the place of the run-away.

Of course the striking likeness between the two women could never really happen but then that's the stuff pitcures are made of. For comedy relief there's the blundering detective and a lot of newspaper reporters on the scent of a story. The story is an original one written especially for Miss Brent by Fred Kennedy Myton and was directed by Lloyd Ingraham assisted by Harry Berman's son, P. S. Berman. A thoroughly enjoyable tale well produced.

Exhibitors Herald, February 28, 1925, p. 74

Evelyn Brent plays the part of a clever girl crook, known as "Midnight Molly," because she perpetrates her thefts at midnight. She is known to the police as a thief of original and valuable paintings. The story opens with her successful attempt in the theft of "The Madonna."

At the left is Miss Brent when she impersonates the wife of the nominee for governor, in order to throw the police off the track. An attempt is made on the life of Warren, the nominee, which "Midnight Molly" frustrates through her friendship with certain underworld politicians.

Below, the police learn that the wife of the nominee for governor is none other than a clever girl crook, and try to apprehend her.

Molly's wit is too much for the police, and when Mrs. Warren divorces her husband, it is "Midnight Molly" whose love has won him the governorship, to whom he turns.

"Midnight Molly"

A Gothic-F. B. O. Production, Starring Evelyn Brent

Exhibitors Trade Review, January 3, 1925, p. 8

"MIDNIGHT MOLLY" FAIR PROGRAM ATTRACTION

Underworld Drama Starts Slowly But Speeds Into Exciting Finish

"MIDNIGHT MOLLY." F. B. O. Photoplay. Author, Frederick K. Myton. Director, Lloyd Ingraham. Length, 5,400 Feet.

CAST AND SYNOPSIS

Margaret Warren ..... Evelyn Brent
Daley ..... John Dillon
Fogerty ..... John Gough
Calvin ..... Leon Barry
Warren ..... Bruce Gordon

Escaping from detectives Midnight Molly, girl crook, is injured by an auto and taken to a hospital. She bears a strong resemblance to Margaret, wife of district attorney Warren, who elopes with Calvin an admirer, on the same night. Molly is mistaken for Margaret. Warren, who is running for Governor, to avert a political scandal, is willing to have Molly pose as his wife. She does so, and though Calvin tries blackmail, Molly outwits him. In the finale Calvin and Margaret are killed in an auto smashup and Warren weds Molly.

ALTHOUGH not by any means registering up to first-run standard for the big theatres "Midnight Molly" ought to pass muster as a fair program attraction, likely to do well enough in localities where stories of the underworld are much in favor.

Where a plot hinges on a case of dual identities it's no easy job to develop and preserve the necessary illusion and the mixup which results because of the resemblance between erring wife Margaret and girl-crook Molly isn't particularly convincing, to say the least. Also the action, which gets off to a smart start, sags badly toward the close of the opening reel and matters move with exasperating slowness until the last sequence is reached.

But this last situation saves the picture. It treats of the villain's attempt at blackmail when he discovers that Molly is posing as the wife of the man running for Governor, he having eloped with the real spouse. Detective Daley is also suspicious and resolves to trap Molly by her fingerprints. But she gets runaway Margaret to visit Warren's house and undergo the fingerprint ordeal instead of herself, thereby baffling the conspirators who hope to kill off Warren politically.

This episode is easily the big dramatic hit of the film, crowded with suspense extremely well staged and leading up to a happy climax. A crook heroine is somehow always sure of a good deal of sympathy from movie audiences, so long as she swings into the reform trail, and Molly's self-sacrifice and consequent triumph at the close are quite in accordance with accepted screen tradition.

Automobile accidents figure in the beginning and windup of the film, for a recklessly driven machine first bumps Molly into the hospital, whereby the tangle takes place which confuses her identity with that of Warren's wife, and another goes headlong to smash, killing the latter and her paramour, and making the future sweet for hero and heroine.

Evelyn Brent does as well as could be expected in the difficult dual role. It is not the star's fault that at times the spectators find it hard to distinguish "t'other from which," but rather due to poor direction in failing to emphasize the difference between the two women. Bruce Gordon gives a clean-cut, energetic performance as hero Warren, Leon Barry is impressive as the villainous Calvin and the support is satisfactory.

The photography includes a number of good interiors, deep sets being utilized to capital advantage, the exteriors are pleasing and lighting effects excellent.

You can exploit this as an underworld melodrama with considerable heart interest, play up the fingerprinting scene, feature Evelyn Brent and mention Leon Barry and John Dillon.

Exhibitors Trade Review, February 14, 1925, p. 35

"Midnight Molly"

Evelyn Brent Has Dual Role in Entertaining Crook Picture, Her Newest Production for F. B. O.

Reviewed by C. S. Sewell

Evelyn Brent in "Midnight Molly," her newest starring vehicle for F. B. O., again appears in the role of a lady crook, but this time she has a dual role, also appearing as the wife of the district attorney.

The story hinges on the fact that these two women are the exact counterparts of each other, and when the district attorney's wife elopes with another man as he is running for governor, a situation arises by which Molly takes her place to avoid scandal. Of course they fall in love with each other and this leads up to a tense dramatic situation in which the whole outcome depends upon comparing the finger prints of the two women. Molly saves the day by forcing the wife to appear on the scene and be fingerprinted.

This one situation, which furnishes the climax of the picture, while not entirely convincing, builds up strong interest. The remainder of the story does not deviate very much from the conventional type of material involving dual roles.

Miss Brent does good work in both roles, especially as Molly, and the only fault to be found with her characterizations is the fact that there is not enough difference between them to prevent them at times from becoming confusing.

The impression of the picture depends largely on the unusual climax, for the situations leading up to it do not move with great rapidity and are lacking in action. It will, however, probably prove a fair attraction for the average house that likes crook stories.

Cast

Midnight Molly / Margaret Warren	Evelyn Brent
Daley	John Dillon
Warren	Bruce Gordon
Calvin	Leon Bary
Fogarty	John Gough

Story and scenario by Frederick K. Myton.
Directed by Lloyd Ingraham.
Length, 6 reels.

Story

Midnight Molly, a girl thief, surprised by detectives as she is stealing a painting, escapes but is run down by an auto and taken to the hospital. Margaret, the wife of War-

(Continued on page 586)

"Midnight Molly"

(Continued from page 558)

ren, the district attorney, elopes with an adventurer, Calvin. Warren is suddenly called to the hospital. Finding that Molly is the double of his wife, he takes her to his home, hoping to avert a scandal. Molly recovers and keeps up the deception. Warren runs for governor. Calvin hears of this and sees a chance for blackmail, so he returns. The detective, Daley, is suspicious and hopes to trap Molly by her fingerprints. His stool pigeon squeals on him. Molly goes to Margaret and forces her to come to the Warren home and be fingerprinted, saving the situation. Margaret and Calvin are killed and Warren and Molly are married.

Moving Picture World, February 7, 1925, p. 558

Status: Print exists in the National Film and Television Archie of the British Film Institute film archive
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

The Monster (1925)
Newspaper. Reporter escapes from an insane surgeon and saves a girl in the process. There is some confusion whether the reporter is an amateur detective. *Exhibitors Trade Review*'s summary calls him a "young reporter," but in the body of the review, he is referred to as "a correspondence school detective," a description shared by the *American Film Institute Catalog of Feature Films.* A viewing of the film shows no evidence of a reporter character, but a scene where the newspaper is being read by the townspeople.

Scenes from *The Monster* (1921)

Dr. Ziska, an insane surgeon, presides over an establishment where murder and abduction are every-day occurrences. He selects his victims from passing motorists, first causing their cars to be overturned, apprehending them and confining them in a dark dungeon. The doctor has a theory that he can bring the dead back to life, and with this purpose in mind he has committed wholesale murder. He is finally outwitted by a young reporter who has been selected as one of Ziska's victims and he saves a young girl from a horrible death under the mad doctor's knife.

"THE MONSTER" FULL OF THRILLS AND MYSTERY

Lon Chaney Scores in Film Version of Crane Wilbur's Stage Success

"THE MONSTER." Metro-Goldwyn Photoplay. Author, Crane Wilbur. Adapted by Willard Mack and Albert G. Kenyon. Director, Roland West. Length, 6,425 Feet.

CAST AND SYNOPSIS

Dr. Ziska .....Lon Chaney
Betty Watson .....Gertrude Olmstead
Waston's Head Clerk .....Hallam Cooly
Under Clerk .....Johnny Arthur
Constable .....Charles A. Sellon
Caliban .....Walter James
Daffy .....Knute Erickson
Rigo .....George Austin

Dr. Ziska, an insane surgeon, presides over an establishment where murder and abduction are everyday occurrences. He selects his victims from passing motorists, first causing their cars to be overturned, apprehending them and confining them in a dark dungeon. The doctor has a theory that he can bring the dead back to life, and with this purpose in mind he has committed wholesale murder. He is finally outwitted by a young reporter who has been selected as one of Ziska's victims and he saves a young girl from a horrible death under the mad doctor's knife.

"THE MONSTER" is real melodrama with the mystery element strongly emphasized, an abundance of weird mechanical contrivances, a theme at once grotesque and uncanny, with Lon Chaney playing the role of a mad surgeon with his usual sinister and appalling realism. It is the kind of a story whose plausibility one never pauses to consider, so engrossing and compelling is the action. For those who are partial to mystery melodrama generously sprinkled with every known kind of mechanical trickery, the picture will have a strong appeal, and it cannot fail to impress anyone with its sheer uncanniness and weird charm.

Not in a long while have we had a mystery play on the screen with as many trap doors, sliding panels, clutching hands appearing from nowhere, and disappearing beds. It is laid on so thick that it causes one to wonder whether it was the intention of the producers to take all this blood and thunder seriously or whether they are poking fun at Crane Wilbur's script. However, the piece is good entertainment, so this is of minor importance.

At any rate, there is some lively comedy supplied by Johnny Arthur as a correspondence school detective and his clowning is bound to bring down the house. Just whether all the laughs to be found in "The Monster" were so intended is a matter of some speculation, but for one who has seen the stage version it must be said that there are certain scenes that seem to burlesque Mr. Wilbur's serious efforts.

Lon Chaney for once is somewhat subordinated to the action and it would appear that the feature of this production is the arrangement of mechanical contrivances which have such an important bearing on the story. This does not mean that Mr. Chaney does not take full advantage of the opportunity offered him, for he invests the malignant Dr. Ziska with plenty of sinister and satanic cunning. But at best it is a meagre role. The support is satisfactory, with particularly fine performances by Hallam Cooley, Walter James, Johnny Arthur and Gertrude Olmstead.

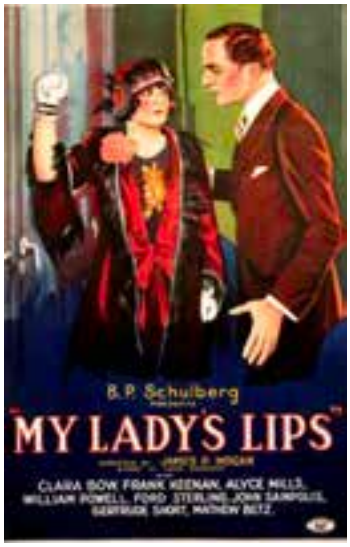
In exploiting a picture of this kind emphasize the mystery element, play up Lon Chaney to the limit and mention the fact that it is an adaptation of a Broadway success.

Exhibitors Trade Review, February 28, 1925, p. 37

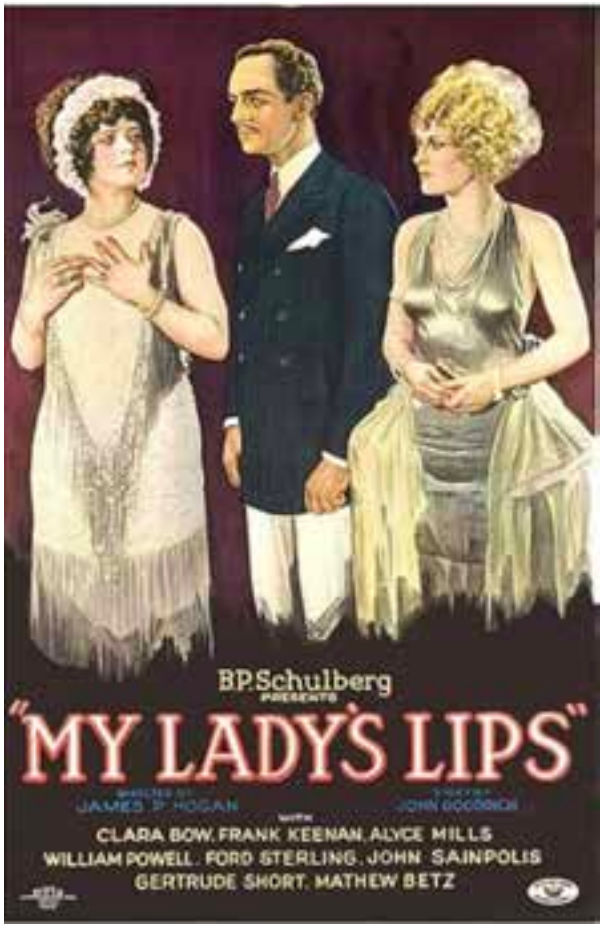
Status: Print exists
Viewed on YouTube and DVD

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

My Lady's Lips (1925)
Editor-Publisher Forbes Lombard (Frank Keenan). Star Reporter Scott Seldon (William Powell). Reporter. Newsroom.



The appearances of William Powell and Clara Bow offer the chief attraction of this film in which gangster elements take precedence over journalistic concerns. Editor Forbes Lombard (Frank Keenan) discovers his daughter Lola Lombard (Clara Bow) is involved with gangsters. Star Reporter Scott Seldon (William Powell) joins the gang to get the story and falls in love with Dora Blake (Alyce Mills). He is given poison by the gang to blind him and pretends to have taken it, continuing to act blind despite the best efforts of the gang to trick him. After being arrested in a police raid while trying to help Dora escape, Scott signs a false confession under a brutal interrogation and goes to prison for not turning in the girl. When he is released, he finds Blake has returned to gambling. She arranges for him to win a fortune at roulette and takes a bullet in the arm when another patron tries to shoot Seldon for taking his place at the roulette table. The lovers are reunited in time for the fade-out. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, pp. 52-53



Newspaper editor Forbes Lombard discovers that his daughter, Lola, has been consorting with gamblers, and star reporter Scott Seldon sees a chance for an exclusive story by getting the goods on the gang himself. Posing as an ex-con, Scott gains acceptance by the gang and falls in love with Dora Blake, the beautiful gang leader. There is a police raid, and Scott attempts to help Dora to escape. They are both captured, however, and are subjected to a brutal third degree, each signing a false confession in order to end this ordeal by interrogation. Released from prison, Scott finds that, despite Dora's promise to the contrary, she has returned to gambling. Scott declares his love for her, and they decide to get married and begin a new life together. *American Film Institute Catalog of Feature Films*

Few leading ladies appeared in as many films in 1926 as the vivacious Clara Bow. In My Lady's Lips, Bow plays the feisty daughter of newspaper magnate Frank Keenan. And that's about all she does, since the bulk of the film concerns the trials and tribulations of female crook Alyce Mills. For the sake of handsome young reporter William Powell, Mills double-crosses her underworld associates and risks being fitted for a cement kimono. Critics in 1926 complained about the casting of William Powell as the hero, suggesting that the actor would be wise to continue playing villains lest he lose his standing in Hollywood! Hal Erickson, *allmovie.com*
https://www.allmovie.com/movie/v103353

MY LADY'S LIPS

E. P. Schulberg Productions Photoplay. Author, John Goodrich. Director, James P. Hogan. Length, 6,609 feet.

CAST AND SYNOPSIS

Lola Lombard	Clara Bowe
Forbes Lombard	Frank Keenan
Dora Blake	Alyce Mills
Scott Seddon	William Powell
Smike	Ford Sterling
Inspector	John Sainpolis
Girl Crook	Gertrude Short
Eddie Gault	Mathew Betz

Forbes Lombard, newspaper editor, enraged to find his daughter Lola has been frequenting a gambling house run by the notorious Dora Blake and her gang, determines to beat the police in tracking the band to earth. Scott Seddon, the star reporter, undertakes the assignment, and gains access to the underground lair. The gang attempts to blind Seddon, whom they suspect, and he feigns sightlessness. Meantime Dora and he fall in love. When he signals for the raid he aids her to escape. They are both captured and "third degree" methods bring lying confessions from each. They do their bits, but upon release from the penitentiary marry and start life anew.

THIS is an interesting crook melodrama which has many fine moments and a few that tax the credulity of the onlooker. The title has very little to do with the production, and it is hard to believe that a perfectly reputable reporter who has risked his life to bring the crooks to justice would be railroaded in the fashion depicted.

However, there are a lot of thrills, plenty of atmosphere, and some fine acting. These things help to make "My Lady's Lips" interesting, if unconvincing, entertainment.

There are several very decided kicks in the sequence showing the police administering the "third degree" to Dora and Scott, and it is quite believable that any victim, innocent or guilty, would be in a state of complete collapse after passing through the ordeal. The atmosphere of the underground haunt of the gang is redolent with realism, and each of the villains are the type that one would not care to meet after dark.

A clever bit shows the discovery of Seddon by Dora after the reporter had tricked the criminals into believing him blinded by the potion administered to him. She accomplishes her purpose through the simple expedient of dropping her handkerchief before him, and he forgetting his ruse, but remembering his chivalry, stoops to return it to her.

Another interesting sequence comes near the end of the picture. It shows Seddon just out of jail trying his luck with a few dollars in the gambling house Dora operates. She instructs that he be "framed to win," and his fortune is amazing. He recognizes her, and upbraids her for not keeping within the law. Meantime, a half-crazed loser from the roulette table, shoots at Seddon, resentful of his luck. Dora receives the bullet, which fortunately is too poorly aimed to spoil a happy ending.

Acting honors go to Alyce Mills as the head of the gang. She is thoroughly in character, and has an effective manner of curling an otherwise tempting mouth into a sneer that lends her the appearance of a veritable wolf of the underworld.

William Powell is well cast as the reporter, and almost succeeds in making the incredable portions of the film seem colored with realism. Frank Keenan makes a good editor, and the remaining support is excellent. Clara Bowe, with the biggest eyes in the world, has little to do. So-jin, the excellent Oriental actor, has a bit but is not featured in the cast.

Make the best of the title, play up the cast and stress the fact that the picture is an exciting crook melodrama.

Exhibitors Trade Review, August 1, 1925, p. 59

My Lady's Lips

(B. P. Schulberg Prod.—6609 Feet)

(Reviewed by George T. Pardy)

THIS crook melodrama is designed to appeal to audiences with a keenly developed liking for the sensational, and indications are that it will be successful along that line. Incidentally, it lists as propaganda against the third degree method of making criminal suspects confess, as popularly supposed to be practiced by callous police executives in every big American city. Details filmed in this connection are decidedly unpleasant and not convincing.

However far police may go in administering torture, about the last victim in the world they would select would be a well-known reporter, even if he compromised himself by aiding a female crook. True, in this instance the hero gets in bad with his newspaper boss, but there never existed a star reporter so utterly friendless that the cops would dare to man-handle him like a tramp or branded convict. But the confiding public will probably accept it as genuine, so when the unlucky news-chronicler and his feminine associate go to jail, no doubt on-lookers will accord them full measure of sympathy. Early sequences show how the heroine first went wrong, romance begins when she meets the reporter. There are some thrilling moments registered, but one can't help feeling that the hero's unavailing sacrifice for the lady is rather unnecessary and theatrically unreal.

THEME. Crook Melodrama, third degree angle and love affair between reporter and underworld girl.

PRODUCTION HIGHLIGHTS. Suspense developed in crook den scene where hero is put to severe tests to uncover his identity. Police raid, arrest of thugs, escape of heroine. Her surrender. Third degree incident. Wounding of girl and reconciliation with lover in finale.

DIRECTION. Continuity fair, except for confusion caused by introduction of superfluous characters at start. Suspense registers well in underground den stuff. Makes third degree episode nerve-racking but repulsive.

EXPLOITATION ANGLES. Play up starting adventures of hero in underworld joint. Tell your patrons about alleged cruelties of third degree and film's expose of brutal police methods. Stress romantic interest, hero's self-sacrifice. Feature energetic performances of Alyce Mills and William Powell in principal roles. Cast excellent, Clara Bow, Frank Keenan, Ford Sterling, John Sainpolis do particularly good work and worth advertising.

DRAWING POWER. It's up to exhibitor's individual judgment. If patrons want highly colored underworld melodrama, this is O. K. Otherwise, third degree scenes, gruesome and apt to shock sensitive persons, may offend, especially in houses catering strictly to select family trade.

SUMMARY. Picture crudely exciting, develops some savagely forcible punches in this respect but wrecks artistic and convincing qualities in order to stress sensational appeal. Footage excessive, should have been kept within six reel limit at most.

THE CAST

Dora Blake	Alyce Mills
Scott Seddon	William Powell
Lola Lombard	Clara Bow
Forbes Lombard	Frank Keenan
Smike	Ford Sterling
Inspector	John Sainpolis
Crook Girl	Gertrude Short
Eddie Gault	Matthew Betz

Author, John Goodrich. Directed by James P. Hogan. Photographed by Allen Siegler.

SYNOPSIS. Discovering that his daughter Lola frequents gambling joint run by Dora Blake and Eddie Gault, newspaper editor Lombard assigns reporter Scott Seddon to round up notorious Blake gang. Scott gains access in guise of exconvict to crooks' underground den, is put to severe tests, but conceals identity until exposed by Dora. Scott's arrangement with police causes raid and arrest of thugs. Having fallen in love with Dora, he shields her, she escapes, but surrenders when Seddon is pinched. Police give both third degree, force confessions of guilt from each. They receive penitentiary sentences. When released, Scott finds Dora operating high-class gambling house. A losing player shoots her in arm, but she and Scott are united.

Motion Picture News, August 15, 1925, p 849

"My Lady's Lips"

Schulberg Offers Crook Story With Tremendous Suspense Denouncing Barbarity of "Third Degree"

Reviewed by C. S. Sewell

Following the release by B. P. Schulberg Productions of "Capital Punishment" advocating the abolition of the death penalty, the same company is now offering "My Lady's Lips" in which there is a scathing denouncement of the "third degree" used by the police and a plea for a less barbarous method for the detection of crime.

While the possibility of the death penalty being inflicted on an innocent man furnished the central theme in the previous picture the third degree situations occur late in "My Lady's Lips" and are but one angle of the plot. James P. Hogan directed both pictures.

The new production is the story of a newspaper reporter's successful capture of a notorious criminal gang by going among them and posing as one of them. His falling in love with the female leader caused him to shield her and resulted in his being sent to prison when the police by means of the third degree forced both of them to say that he was actually a member of the gang.

Director Hogan in a minimum number of scenes has excellently pictured the unhappy environment and then the reformatory which lead up to the heroine's career of crime and the romantic element is not introduced until about the middle of the picture. The first three or four reels dealing with the reporter's experience in the crook's den where he is suspected, poses as being blinded and is subjected to various tests to catch him, develop tremendous suspense that is excellently sustained at high tension and never allows the interest to waver for a moment.

Unfortunately, the strength and promise of these early reels is not maintained at the same level. The romantic angle is suddenly introduced and only slightly motivated; in fact it is never clearly shown as to why the hero should have gone to such extreme lengths, including a jail term, to shield this woman. The introduction of a denouncement of the third degree by a prominent police official breaks the dramatic continuity and the scene showing the infliction of this mental and physical torture are designed to accentuate their cruelty.

William Powell has the leading role and gives a very fine performance, his best since "Romola" and Alyce Mills does well as the female crook. Clara Bow is effective in a minor role. Indeed the entire cast is high class and contains a number of other players whose names have box-office value.

With its strong dramatic values, fine cast and the tremendous suspense and nerve-racking tension developed in the earlier reels "My Lady's Lips" rates above the average as a story of the underworld and should prove a good box-office attraction for the majority of houses.

Cast

Lola Lombard	Clara Bow
Forbes Lombard	Frank Keenan
Dora Blake	Alyce Mills
Scott Seddon	William Powell
Smike	Ford Sterling
Inspector	John Sainpolis
Crook Girl	Gertrude Short
Eddie Gault	Matthew Betz

Story and continuity by John Goodrich

Directed by James P. Hogan.

Length, 6,009 feet.

Story

Lola Lombard, daughter of a newspaper owner tells her father she was in a gambling place that the police raided, but it develops that it was a frame-up of the notorious Blake gang. Scott Seddon, star reporter, sees a chance for a scoop by rounding up the gang. He gets into their underground headquarters and poses as a crook but they are suspicious. Afraid to shoot him they decide to give him poison that will blind him. He detects the scheme but simulates blindness and they try all sorts of tests without tripping him. Finally in an unguarded moment Dora Blake uncovers the deception—Seddon signals for the police and when they arrive he succeeds in getting Dora to safety and refuses to tell her whereabouts. He is arrested charged with being a member of the gang and Dora gives herself up to save him, but through third degree methods both are made to confess and are sent to jail. Unable to face him, Dora goes back to her old life and opens a gambling hall. Scott wanders in and denounces her for not keeping her promise to go straight. A disgruntled loser shoots Dora and Scott takes her in his arms and kissing her lips declares he still loves her.

Moving Picture World, July 25, 1925, p 436

A young reporter is given severe tests to determine his identity in "The Bad Lands," Schulberg production.

"The Bad Lands" is a picture of the underworld which was produced by B. P. Schulberg.

Exhibitors Herald, August 29, 1925, p. 84

"My Lady's Lips"

B. P. Schulberg Prod.

As a Whole....PLENTY OF ACTION IN THIS CROOK STORY BUT IT'S OF A RATHER UNCONVINCING NATURE. SOME NAMES IN THE CAST. RUNS FAR TOO LONG.

Cast....Alyce Mills, a comparative newcomer, quite pretty, gives the most interesting performance. William Powell works hard but overacts considerably. Clara Bow sweet, but has only a few scenes. Others Frank Keenan, John Sainpolis, Ford Sterling.

Type of Story....Crook meller. To begin with, "My Lady's Lips" gets off to a slow start. There are short disconnected sequences dealing with different characters that tend to bewilder the spectator and give him a feeling of "what's it all about?". Finally, however, the action becomes clearer and evolves into a crook story in which hero, a reporter, is sent to investigate a crook's hang-out under the city's pavements. There are some exciting moments here and much hokum. The reporter rounds up the gang but "falls" for the leader —a girl—whom he saves from the police by saying that she is working with him. Much of the action has an unreal, movieish flavor. There are several sequences that have some unpleasant details, dealing with the tortures of the hated "third degree", which both hero and girl are forced to go through and which ends in prison terms for both. They have drawn the picture out far too long by adding a society gambling house finish in which hero and girl, both released from prison, find and forgive each other, but not before the girl receives a bullet in her arm as she steps in front of hero to shield him from a crazy gambler.

Probably the best sequences of the picture occurs in the crook's hangout under the city. The reporter shamming blindness, goes through tests of extreme cruelty such as almost walking into pointed knife blades, etc., that will give the credulous a thrill.

Box Office Angle....This isn't particularly strong as far as entertainment value goes. May be all right for houses where crook stuff is relished.

Exploitation..There are good names in the cast that will no doubt get them in. You can play up the crime angle and the "third degree" scenes and tell them that James Hogan, the man who made "Capitol Punishment" directed this if you think they're partial to this type of stuff.

Direction..... James P. Hogan; too much footage used

Author ..... John Goodrich

Cameraman ..... Allen Siegler

Photography ..... All right

Locale ..... A large city

Length ..... 6,609 feet

The Film Daily, July 26, 1925, p. 8

My Lady's Lips

Produced by B. P. Schulberg and released on a state's right basis. Directed by James Hogan. Alyce Mills, William Powell and Clara Bow featured. At the Ideal, New York, as half of a double feature bill, one day, July 7. Running time, 65 minutes.

Newspaper Owner.....Frank Keenan
His Daughter.....Clara Bow
Rita Blake.....Alyce Mills
Scott Seddon.....William Powell
Gault.....Mathew Betz
Smike.....Ford Sterling
Police Inspector.....John Sainpolis
Kit.....Gertrude Short

A hokum filled independent, produced with an excellent cast but rather tawdrily made. Crook story is interesting and exciting, so "My Lady's Lips" qualifies for daily changes and the cheaper combination houses.

The story is of a newspaper reporter who goes out to round up a gang of crooks, gets into their underground dwelling place, falls in love with a girl, eventually rounds up the gang, but lets this girl go free because she saved his life.

This girl, Rita Blake, was especially wanted by the police, so when the reporter couldn't produce her he went to jail for a year and she got free. The newspaper and the police, because he wouldn't produce the girl, figured that he had double-crossed them.

After released the reporter finds the girl is running a gambling house. In he walks and although he doesn't see her she sees him and orders the wheel fixed so he'll win. He does, and a great pile. A patron, sore because the hero usurped his place at the table, pulls a gun and fires. The girl jumps and gets the shot in the arm. As a fadeout she asks the man if he'll kiss the lips that once lied about him.

Alyce Mills is the girl and does good work. William Powell is badly miscast as the hero, he being the villain type. Clara Bow has nothing to do, ditto Gertrude Short, Frank Keenan and some of the others. But the cast as a whole performs well and puts the story over. Cutting would have helped the speed.

Schulberg probably made this one quite a while ago when independently producing. *Sisk.*

Variety, July 14, 1925, p. 34

My Lady's Lips

Producer: B. P. Schulberg Productions
Distributor: B. P. Schulberg Productions
Length: 6,609 feet

DIRECTOR.....JAMES P. HOGAN
Author.....John Goodrich
Cameraman.....Allen Siegler

PLAYERS

Dora Blake.....Alyce Mills
Scott Seddon.....William Powell
Lola Lombard.....Clara Bow
Forbes Lombard.....Frank Keenan
Smike.....Ford Sterling
Inspector.....John Sainpolis
Crook Girl.....Gertrude Short
Eddie Gault.....Matthew Betz

TYPE: Crook melodrama.

THEME: Reporter assigned to round up an underworld gang falls in love with the woman who runs the place, and although he is sent to prison, he returns later to be united with her.

HIGHLIGHTS: Severe tests put to Seddon. . . . Police raid. . . . Third degree episode. . . . Union of Seddon with Dora.

Exhibitors Herald, August 29, 1925, p. 84

MY LADY'S LIPS—B. P. Schulberg

AN interesting crook drama with plenty of suspense. The only fault we found with this: why inject such inconceivable ideas? There isn't a newspaper reporter living who would go through all the nonsense that is depicted in this film. But in order to make good movies we suppose they have to stretch the degrees of heroism. Aside from this, it's good entertainment for the older folks—that is if they like 'em crooked.—**M. B.**

Photoplay, October, 1925, p. 92

Status: Print exists in the UCLA Film and Television Archive film archive
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Forbes Lombard, Scott Seldon, Reporter). Group.
Ethnicity: White (Forbes Lombard, Scott Seldon, Reporter). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Scott Seldon, Reporter). Editor (Forbes Lombard). Miscellaneous.
Description: Major: Scott Seldon, Very Positive
Description: Minor: Forbes Lombard, Reporter, Positive. Miscellaneous, Neutral.

Never the Twain Shall Meet (1925)
Reporter Mark Mellenger (Huntley Gordon).

San Francisco newspaper reporter Mark Mellenger (Huntley Gordon) helps his friend Dan Pritchard (Bert Lytell) care for a South Seas island girl Tamea (Anita Stewart), when her father commits suicide after learning he has leprosy. She returns to the island and Pritchard follows and weds her. When Pritchard's health fails, Mellenger arrives with Prichard's former fiancée and she and Pritchard leave, while Mellenger stays on the island with Tamea. Much of the story deals with the heroine's experiences in San Francisco, and the scene only shifts to the South Seas late in the film. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 53

Tamea, the beautiful offspring of a French sea captain and the queen of a South Sea island, accompanies her father on a voyage to San Francisco. Arriving in port, her father is told that he has leprosy; and putting Tamea in the care of his friend, Dan Pritchard, he kills himself. With the help of Mellenger, a reporter, Dan cares for the girl, becoming increasingly fond of her, much to the dismay of his fiancée, Maisie. Dan's business fails, and Tamea returns to her island paradise. Dan soon follows, and they are wed in a native ceremony. Heat and inactivity weigh heavily on Dan, and he soon goes into a moral decline. Mellenger arrives on the island, accompanied by Maisie; Dan later returns to the United States with her, and Mellenger stays on the island, offering Tamea his comfort and love. *American Film Institute Catalog of Feature Films*

"Never the Twain Shall Meet"

Colorful South Sea Island Atmosphere and Enjoyable Comedy in Newest Cosmopolitan Feature

Reviewed by C. S. Sewell

Kipling's famous line about "East is East and West is West" furnishes the idea, while the last five words of the quotation supplies the title, for the Cosmopolitan production, "Never the Twain Shall Meet," distributed through Metro-Goldwyn-Mayer, with Anita Stewart, Bert Lytell and Huntley Gordon in the leading roles.

There are a couple of surprises in the early part of this film that lift it out of the routine of stories based on this theme. In the first place, the usual location of the action in some Asiatic country is missing and instead the heroine is a native of one of the Pacific isles. Then, after sufficient introduction to plant her character, she is transferred to San Francisco.

This gives the story a good twist, for it brings about thoroughly amusing situations caused by the heroine's ignorance of the customs and conveniences of civilization. Anita Stewart handles these scenes admirably and her experiences with an elevator, call bells and switchboard in an office, and the efforts of the butler to help her during a formal dinner, provide excellent entertainment. They kept the audience at the Capitol Theatre, New York, continually chuckling.

In this portion of the film there is also an exceedingly well handled pathetic bit where her father, a French sea captain, learns that he is a leper, and with a smile on his lips, takes his own life by leaping into the ocean. Lionel Belmore, handicapped with an enormous beard, gives an excellent performance of this role.

About the middle of the film, the action shifts back to the South Seas. The heroine, misunderstanding the hero's attitude, returns home and the hero follows. There is a melodramatic punch based on coincidence which shows him arriving after a journey of several thousand miles just at the moment to save her from an attack by the white villain. Then follows an extremely colorful sequence showing their wedding according to native custom. Director Maurice Tourneur is especially in his element here and has provided interest-holding scenes showing apparently hundreds of natives engaged in these festivities, against striking backgrounds.

Up to this point, the picture has provided amusing and colorful entertainment, with the romantic angle rounded out. Apparently, however, with the idea of justifying the title, the hero is shown to have "feet of clay." The glamour with which he has been surrounded is destroyed; he finds his surroundings irksome and eagerly embraces an opportunity to return to the states, while another white man, his best friend, takes his place. This provides a half-way happy ending but it is not convincing and smashes the idea carried in the title. We believe a large number of patrons would prefer to have the story end with the conclusion of the wedding ceremony, before the hero's weakness is revealed.

Both in the colorful island surroundings and in the San Francisco scenes Anita Stewart is attractive and does excellent work, and Bert Lytell is capable as the hero-weakling. Huntley Gordon is effective in the minor role of the other man.

Cast

Tamea	Anita Stewart
Dan Pritchard	Bert Lytell
Mark Mellenger	Huntley Gordon
Maisie	Justine Johnstone
Muggridge	George Seigman
Larrieau	Lionel Belmore
Butler	William Norris
Mrs. Pippy	Emily Fitzhugh
Doctor	Ben Deeley

Based on Story by Peter B. Kyne
Directed by Maurice Tourneur
Length, 8,143 feet.

Story

When her father, a French Sea captain, is ready to sail, Tamea whose mother was queen of the little South Sea Isle, goes with him as the Pagan priest has said he would not return. Arriving in San Francisco, her father is found to be a leper and after leaving Tamea in care of his young employer Dan Pritchard, he ends his life by jumping overboard. Tamea proves a problem and Dan enlists his friend Mellenger a reporter and Maisie his old sweetheart. Speculation causes Dan's firm to fail and when he refuses to let Tamea help him with her money, she returns to her island. Dan follows her arriving in time to rescue her from an attack by Muggridge, a renegade. They marry according to the island custom, but Dan soon tires of idleness and his love cools. Mellenger arrives from the states with a letter from Tamea to Maisie saying that she and Dan are of different worlds and were not meant for each other. Dan seizes the opportunity to return, but Mellenger stays behind and there is a hint of romance in the future.

Moving Picture World, August 8, 1925, pp. 643-644

NEVER THE TWAIN SHALL MEET

Metro-Goldwyn-Mayer Photoplay. Author, Peter Kyne. Adaptation, Eugene Mullin. Director, Maurice Tourneur. Length, 8,143 feet.

CAST AND SYNOPSIS

Tamea.....Anita Stewart
Dan Pritchard.....Bert Lytell
Mark Mellenger.....Huntley Gordon
Maisie.....Justine Johnstone
James Muggridge.....George Seigmann
Gaston Larrieau.....Lionel Belmore
Mrs. Pippy .....Emily Fitzroy
Julia .....Florence Turner

Tamea, half-caste daughter of Gaston Larrieau and Queen of Riva, accompanies her sea-captain father on a voyage to Frisco. Arriving in port he is told that he is a leper, and kills himself, first consigning Tamea to the care and protection of his friend Dan Pritchard. Pritchard and his friend Mellenger both love her, the former being bethrothed to Maisie. Tamea loves Pritchard, but realizing that East and West may never meet, she runs away back to Riva. Thence Dan follows her and marries according to native custom. He deteriorates rapidly, and Tamea sends to Mellenger to take him back to Maisie, where he belongs. Mellenger does so, but remains himself to share Tamea's kingdom and to win her love.

UP pops the interesting question of love between people of different races, and this times it makes a South Sea Island story that makes good screen entertainment.

There is romance galore, the thrill of physical combat, a spice of humor, and a bit of pathos. The director has mixed his ingredients well, and the result is a highly palatable film.

From the very beginning there are big scenes. In the early sequences we see the bearded Frenchman, Larrieu, bluffly and bravely hailing the terrible news that he has fallen a victim to the dread plague of leprosy. His faery daughter weaves for him the *lei* of her homeland—a garland of flowers worn about the necks of those who are about to depart. He wears it, and plunges over the side to whatever fate may await him.

Then there are the beautiful scenes on the island kingdom of Riva, where Tamea reigns supreme over a land of love and happiness. One of the most affecting is an apparently authentic picturization of the native wedding customs. They are extremely beautiful, and full of exquisite symbolism. Later, the deterioration of the white man is vividly shown. From the ambitious, handsome junior member of a thriving firm, he becomes a shaveless, pouchy-eyed sloven, clad in soiled white trousers, and an under shirt that belies its original color.

The comedy is supplied by the antics of Tamea when in San Francisco she is introduced to a world very foreign from her own. She is natural and primitive, and cannot understand the fine veneer with which the allegedly civilized beings with whom she comes into contact attempt to disguise their motives.

Anita Stewart is happily cast in the role of Tamea, and renders an able performance, never off key, and always in keeping with the part. Lytell has another part that suits him admirably, and contributes a piece of work that compares favorably with his earlier endeavors that carried him to popularity.

The supporting cast is excellent, with Huntley Gordon making a fine foil for Bert Lytell, and George Seigmann in the type of role he has made famous.

Feature this as a heart-throb love tale of the South Seas, stress the names in the cast that have pulling power, and play up the title. Hawaiian prologs, atmosphere and lobby display are desirable.

Exhibitors Trade Review, August 15, 1925, p. 44

Never the Twain Shall Meet

(Cosmopolitan-Metro-Goldwyn—8143 Feet)

(Reviewed by George T. Pardy)

FEW productions with the loveliness of the South Seas for background have equalled this film for sheer natural beauty. It was photographed right on the spot where most of the action takes place, the scenic Paradise of the blue Pacific, and director Maurice Tourneur, always a real artist when it comes to developing atmosphere, has endowed the picture with haunting charm. Those Hawaiian wedding episodes, for instance, with brown, lithe Papuan maidens weaving to and fro in glamourous dances, are so bewitchingly realistic that the slightly artificial plot becomes instantly convincing under their influence. You feel that most anything could happen amid such mystically beautiful surroundings.

Yet the tale, on the whole, is craftily woven, and does not run in the usual rut of South Sea romances. Of course, there is the usual white man who succumbs to the enervating lure of the tropics by beginning to "go native," but he will pass with the fans, for no South Sea movie would seem correct to them without him. And Tamea, the little half-caste, exceedingly primitive lady, prettily portrayed by Anita Stewart, who casts a spell over one lover and later takes up with another, is a delight to the eye as she flits beneath the palm trees. Transplanted to San Francisco she is still a seductive barbarian, but she belongs in the magical settings of her island home, and one feels glad when she gets back there.

There's a good deal of pathos in the yarn which will please the sentimentalists, but this is relieved by bright glints of timely comedy here and there, and the net result is a picture furnishing very good entertainment. For a while back South Sea films were somewhat of a drug on the market, so many were being produced, and exhibitors fought shy of them. So this is in the nature of a revival, and we fancy, a successful one, for there are many important points in which the Tourneur production stands head and shoulders over its predecessors in this line.

THEME. Treats of American who yields to South Seas lure, lives with native girl, deteriorates under tropical spell but is finally regenerated.

PRODUCTION HIGHLIGHTS. Exquisite tropical scenic shots and realistic atmosphere. Going of Tamea to San Francisco. Death of her father. Tamea's meeting with Pritchard, her flight back home. Pritchard's arrival on island and wedding to Tamea. The native dances and quaint marriage ceremonies.

DIRECTION. Excellent. Has wrought all the beauty of the tropics into the tale and kept the action moving briskly.

EXPLOITATION ANGLES. Where possible a prologue with tropical atmosphere should be staged, with native dances and Hawaiian melodies. Make it plain that the picture was made, so far as its South Sea scenes are concerned, in actual location. Play up the native wedding episode, the curious dances, the thousands of dusky warriors who participated in the production.

DRAWING POWER. Tale's passionate trend and voluptuous dances of native maidens may render it unfit for service in certain communities where the family trade is strictly catered to. In the good-sized towns and large cities it should go over big.

SUMMARY. A genuine work of art in every way. The scenic beauty of the picture is its principal asset, but the story holds its interest throughout, and is pleasingly balanced by crisp bits of comedy.

THE CAST

Tamea	Anita Stewart
Dan Pritchard	Bert Lytell
Mark Mellenger	Huntly Gordon
Maisie	Justine Johnson
James Muggridge	George Siegmann
Gaston Laatrieau	Lionel Belmore

Author, Peter B. Kyne. Director, Maurice Tourneur.

SYNOPSIS. Tamea and her father Gaston arrive in San Francisco from the South Seas, where he ruled the island of Riva. Gaston is discovered to have leprosy and drowns himself. Tamea is taken charge of by his friend Pritchard. Tamea falls in love with him, but leaves for Riva. Pritchard follows and weds her in native fashion. Pritchard declines morally under the tropical spell. His friend Mellenger arrives at the island with Maisie, Pritchard's former fiancee. She offers forgiveness. Tamea relinquishes Pritchard, who goes back with Maisie. Mellenger remains to love and console Tamea.

Motion Picture News, August 8, 1925, p. 719

Never the Twain Shall Meet

Cosmopolitan Production, distributed by Metro-Goldwyyn. From the story by Peter B. Kyne. Directed by Maurice Tourneur. Shown at the Capitol, N. Y., week July 26, 1925. Running time, 79 minutes.

Tamea.....Anita Stewart
Dan Pritchard.....bert Lytell
Mark Mellenger.....Huntley Gordon
Maisie.....Justine Johnstone
James Muggridge.....George Siegmann
Gaston Larrieau.....Lionel Belmore
Butler.....William Norris
Mrs. Pippy.....Emily Fitzroy
Miss Smith.....Princess Marie de Bourbon
Julia.....Florence Turner
Capt. Hackett.....Ernest Butterworth
Doctor.....Ben Deeley

Up at the Capitol this week they are trying to figure out just what it is that is attracting the most unusual business which started at that house Sunday when this picture drew $13,997. The question is whether it is the picture, the advertising in the Hearst papers, that Roxy is no longer there, or just some freak in the minds of the public that made them want to come to the Capitol in droves this week. One theory is that the popularity the story achieved both in serial and novel form is responsible for the added box office receipts. At any rate, no matter what it is the Capitol is pulling toward a record week for this time of the year.

"Never the Twain Shall Meet" was a corking story. The same cannot be said for the picture, although it is directed most capably by Maurice Tourneur, who jammed it full of atmospheric shots, and even though Anita Stewart looks and acts like a million dollars, and Justine Johnstone looks like a couple of million, and by the same token Bert Lytell and Huntley Gordon give great performances. Still the suspense present in written word is lacking on the screen, as is also the quaint comedy that did so much to give an added kick to the tale.

As the title indicates, "Never the Twain Shall Meet" is an East is East-West is West tale of the South Seas and San Francisco. The heroine, a little half-breed, who is queen in her native island, is, after, all just another "Butterfly," only she seeks out her own fate and when finding her happiness is being won at the cost of that of the man she loves she willingly renounces him; sending him back to civilization and the girl he was really meant for.

On the screen the story becomes commonplace. Were it not for Tourneur's direction and the superb photography and locations that were shot the picture would be just one of those things. However, the direction does carry it along, and there are Tourneur touches in the island scenes that just about shave the back of the necks of the censors. There was a brief moment when it looked as though the director was going to show more of Anita than the law allowed, but they edited that out of the film.

Miss Stewart does make an altogether perfect Tamea, full of fire when it was required and soft and lovable in her other scenes. Lytell did not seem to impress particularly, although the role was more or less a thankless one, still the character registered in the story to greater advantage than on the screen. Huntley Gordon delivered 100 per cent, as did also George Siegmann as the heavy. Lionel Belmore, as the old sea captain, while only in the earlier portion of the picture, registered heavily. *Fred.*

William Fox

Variety, July 29, 1925, p. 34

Scenes from the Cosmopolitan photoplay version of "Never The Twain Shall Meet," a Metro-Goldwyn-Mayer release.

Motion Picture News, July 25, 1925, p. 422

Status: Unknown
Unavailable for Viewing

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

North Star (1925)
Reporter Noel Blake (Ken Maynard).

Noel Blake (Ken Maynard), a newspaper reporter in the Canadian Northwest, helps Marcia Gale (Virginia Lee Corbin) find her brother, who believes he killed a man he knocked down at a party. The man was only injured, but villain Dick Robbins (Stuart Holmes) decides to exploit the situation by hiding the man. Most of the film is designed as a showcase for canine star Strongheart, who helps the brother and eventually chases Robbins over a cliff. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 53

During a wild party, Wilbur Gale hits another man and, incorrectly believing that he has killed him, flees to the Northwoods. Wilbur's dog, North Star, runs away and is taken in by Noel Blake, a newspaper reporter. Receiving a letter from her brother, Marcia Gale sets out to find him, taking with her Dick Robbins, a false friend who sees an opportunity for blackmail; arriving in Canada, Robbins hires an Indian guide and sets off alone to find Wilbur. Marcia does not know where to turn, but Noel Blake offers his services, and they go after Robbins. When Noel and Marcia arrive at Wilbur's cabin, they find the two men fighting. Noel rescues Wilbur, and North Star drives Robbins off a cliff to his death. Learning that he is not wanted for murder, Wilbur returns to the United States to be best man at the wedding of his sister and Noel. *American Film Institute Catalog of Feature Films*

North Star

(Associated-Exhibitors—Five Reels)

(Reviewed by Frank Elliott)

STRONGHEART, canine star extraordinary, comes to the front once more with a display in which he demonstrates his almost human ability as an actor. As the picture opens we see Strongheart in the role of "North Star," being honored at a banquet. The plot deals with an unscrupulous fellow who tries to drain the family coffer of the dog's master by making him believe he has killed a friend. The master, a wandering youth, flees to the wilderness, but eventually is found by the parents. In a terrific fight, the dog comes to the rescue, attacks the villain and chases him to the edge of a steep cliff and forces him to loosen his hold on the rocks and plunge hundreds of feet to his death. The climax will register big with the children. Stuart Holmes is a convincing heavy, while Virginia Lee Corbin is attractive in the leading feminine role. Harold Austin and Ken Maynard have the other principal parts. Some good comedy is furnished by Syd Crossley and Jerry Marsh as tramps.

THEME. Melodrama. Dog causes downfall of blackmailer who makes youth believe he has murdered a friend.

PRODUCTION HIGHLIGHTS. The banquet in honor of North Star. The sequence in which the dog escapes when car plunges into lake. The dog's fight with the villain.

EXPLOITATION ANGLES. Offer police dog puppy for the best essays on "The Origin of the Police Dog," to be submitted by school children. Book store display.

DRAWING POWER. O. K. for smaller houses. Fine for children's shows.

SUMMARY. One of the best pictures in which "Strongheart," has appeared. Has a fairly entertaining story and a goodly quota of stunts of which the dog is the star.

THE CAST

North Star ..... Strongheart
Marcia Gale ..... Virginia Lee Corbin
Dick Robbins ..... Stuart Holmes
Noel Blake ..... Ken Maynard
Wilbur Gale ..... Harold Austin
Archie West ..... Clark Gable
Wayne Connor ..... William Riley

Based on novel by Rufus King. Directed by Paul Powell. Photographed by Joseph Walker.

SYNOPSIS. Believing he has killed a friend Wilbur Gale runs away. His dog is rescued from tramps by Noel Blake, a newspaper man. Receiving a letter from her Brother, Marcia starts out with Robbins to find him. Robbins finds Gale, attempts to blackmail him. There is a terrific fight, a confession of a frameup and a chase of the villain by North Star to a fatal plunge from a cliff. Marcia weds Blake.

Ken Maynard, appearing in "The North Star," an Associated Exhibitors release.

North Star (Associated Exhibitors)
PRESS NOTICE

STRONGHEART, dean of dog actors, comes to the ——— Theatre, on ———, in his latest thrillidrama, "North Star," featuring such players as Virginia Lee Corbin, Stuart Holmes, Ken Maynard and Harold Austin. In this picture, Strongheart is given ample opportunity to display his uncanny ability in registering real thrills for the entertainment of his millions of screenland admirers. There is a novel banquet in honor of "North Star," his clever escape from the covered rear seat of an auto which plunges into a lake, and a pep packed climax in which the dog chases the villain to his death over a cliff. The picture is rich in natural settings and offers unusual entertainment.

CATCH LINES

The story of a faithful dog who stood against the rest of the world for his master. The wonder dog of the screen "gets his man," and gets him good.

Motion Picture News, January 16, 1926, p. 304

4,715 Feet

"North Star"—Asso. Exhib.

Strongheart Is Star of Melodramatic Story of the Northwoods That Should Please Fans

Melo-drama

Reviewed by C. S. Sewell

STRONGHEART, famous police dog of the screen, is the star of the Howard Estabrook production "North Star" a melodramatic story of the Northwest which is being distributed through Associated Exhibitors.

The story concerns a young chap who as the culmination of a hilarious party knocked another fellow out and believes that he has killed him. Robbins, a false friend sees an opportunity to make a rich haul and hides the supposed murdered man who finally recovers. The young chap, Gale flees to the Northwoods and his prize dog, North Star, seeks to follow and finally falls into the hands of Blake. Robbins and Gale's sister, Marcia, go to seek Gale and find North Star who shows his enmity to Robbins, who engages an Indian to lead him to Gale's cabin.

CAST:

North Star ..... Strongheart
Marcia Gale ..... Virginia Lee Corbin
Dick Robbins ..... Stuart Holmes
Noel Blake ..... Ken Maynard
Wilbur Gale ..... Harold Austin
Archie West ..... William Riley
Indian ..... Marte Faust

Based on novel by Rufus King.
Directed by Paul Powell.

Blake offers to help Marcia and they put North Star on Robbin's scent and he arrives in time to save Gale who has been attacked by Robbins. Blake forces Robbins to reveal the truth about the frame-up and North Star chases him to the edge of a cliff and nips at him until he falls to his death. Marcia finds happiness with her new-found friend, Blake.

As always, Strongheart is magnificent and rivets the attention, the story giving him a role that shows him to advantage.

The picture follows along melodramatic lines and there is plenty of action and punch situations to hold the interest, with considerable comedy relief. The fight between Holmes and Strongheart where the dog leaps at him, and the chase and subsequent encounter ending in the death of the villain are thrilling and full of suspense.

"North Star" offers satisfying entertainment of a familiar type for the general public and especially for the great clientele who like pictures with canine stars.

Moving Picture World, March 6, 1926, p. 48

"North Star"

Strongheart, Virginia Lee Corbin, Ken Maynard and Stuart Holmes enact Paul Powell's picturization of Rufus King's North Woods drama for Howard Estabrook.

Exhibitors Herald, December 19, 1925, p. 78

NORTH STAR

Five-reeler, dramatic, featuring Strongheart, trained dog. Howard Estabrook production. Based on the novel by Rufus King. Adapted by Charles Horan. Directed by Paul Powell. Distributed by Associated Exhibitors. At the Stanley theatre, New York, March 29, 1926. Running time, 63 minutes.

Marcia Gale.....Virginia Lee Corbin
Wilbur Gale.....Harold Austin
Noel Blake.....Ken Maynard
Dick Robbins.....Stuart Holmes
Archie West.....Clark Gable
Wayne Connor.....William Riley
Tramp.....Syd Crossley
Tramp.....Jerry Mandl

As usual in productions featuring such trained dogs as Strongheart, the audience can wager heavy odds that there will be a scene where the canine star will be leaping at the villain's throat and tearing huge slices out of his clothes. In "North Star" there is no deviation from the expected.

However, one must attach especial praise in this picture, which has Strongheart pulling some of his sagacious and intelligent dog sense to the introduction of some comedy by-play that will go a long way in making this picture more popular in the neighborhoods where the dog stars have such loyal and unmistakable followers.

Two tattered knights of the road, ragged hobos, are worked in most advantageously. Their scene in capturing Strongheart is very well done and a worthy asset in adding comedy, both novel and entertaining.

At best the big punch is the work of the dog. Strongheart adds another feather to his rep, that already has him working hard and keeping Jane Murfin's name in the credits—something that heretofore was passed up. Strongheart is cleverly trained, of that there is no doubt, and he does some of his splendid work in this film.

A love story. Not much of a one, to be sure, as the main theme is centered in a rich boy running away from a supposed murder, only to be blackmailed, until Strongheart chases the master mind over a precipice. That makes it easier for the silhouetted fadeout of the two hearts that are to beat as one "in the gloaming."

At the start is considerable background, some rich and stately interiors and exteriors to denote wealth; an auto is sent rolling down a high embankment into water, with Strongheart having a corking scene here, where he makes his escape from the tonneau.

Several fights between the main male characters, but the main encounter is between the villain and the dog.

Photography A1 and Strongheart most acceptable in all of his scenes.

A good picture of its kind; shows that real money is being spent to give the star dog some surroundings above the average.

The title is taken from the name of the dog that wins the main prize at a dog show. The characters by the human cast are, as a whole, pleasing. Miss Corbin is nice to look at, although with little to do in the feminine lead. The villain is Mr. Holmes, while the hero is Mr. Maynard. A good piece of acting was done by Mr. Austin, a handsome boy, who shows ability and may bear watching.

But the dog is the star, and readily shows his worth. *Mark.*

THE NEW CHAMPION

Produced by Columbia Pictures and released under the Perfection trademark. Story by Dorothy Howell and direction by Reaves Eason. William Fairbanks and Edith Roberts starred. At the New York as half of a double bill. Running time, 53 minutes.

A strictly small-time picture, not nearly so good as others made by

Variety, March 31, 1926, p. 43

North Star

Distributor: Associated Exhibitors
Producer: Howard Estabrook
Length: Undetermined

DIRECTOR.....PAUL POWELL
Author.....Rufus King
Adaptor.....Charles Horan
Cameraman .....Joseph Walker

PLAYERS

North Star .....Strongheart
Marcia Gale.....Virginia Lee Corbin
Dick Robbins.....Stuart Holmes
Noel Blake.....Ken Maynard
Wilbur Gale.....Harold Austin
Connor .....William Riley
West.....Clark Gable
Tramps.....Syd Crossley, Jerry Mandi
Doctor Gregg.....Jack Fowler

TYPE: Melodrama of the North woods.

THEME: A dog's service to his master.

LOCALE: An American city and the North woods.

TIME: The present.

STORY: A young man's friends contrive a plot by which he is made to believe himself a murderer. He flees to the timber country without his two best friends, his dog and his sister. He is followed by a man who intends to extort money from him. His sister and the dog trail the villain, whom at the end the dog pursues to death over a cliff.

***HIGHLIGHTS:** The hero's escape from the scene of the supposed murder. . . . The pursuit of the blackmailer. . . . Fight between hero and villain. . . . The attack of the dog and the villain's plunge over the cliff.*

"North Star" is an Associated Exhibitors release in which the canine actor Strongheart is starred.

Exhibitors Herald, December 15, 1925, p. 145

Status: Unknown
Unavailable for Viewing

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

Out of the Inkwell: Big Chief Koko (1925)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

Fleischer is shown in his office sketching the clown in a cartoon. A stereotyped Indian Chief character comes into the cartoonist's studio giving him some drawings. Fleischer puts Koko the Clown into the drawings and kicks the Chief out of them beginning a struggle between the two that turns into war. It becomes a fight between Koko and the Indian chief who is forced back into real life to escape the clown's wrath.

Once again, Koko comes out of the inkwell to cause havoc wherever he goes. This time, an American Indian sells Max Fleischer some background drawings of a reservation (the Indian kind, of course). Koko kicks a drawn Indian out of one taking his place beside the dog in it. This leads to many gags involving arrows, b-b guns shooting target carnival Indians, and a comic battle between the live-action Indian and the drawn Koko. Max doesn't do much here but sit on the sidelines to observe the action. tavm, *IMDb*

"Big Chief Ko-Ko"

(Red Seal—Cartoon—One Reel)

How an Indian chief nearly deposes the clown favorite of Cartoonist Max Fleischer is the story of "Big Chief Ko-Ko." Fleischer is shown in his office sketching the clown in a cartoon. A real Indian enters the door and the cartoonist proceeds to transfer him to paper. As a pen creature he is given the grand razz by the circus performer, until he is forced from the sheet back into real life. Even then the clown is relentless and continues shooting paper arrows at him. This interchange of human beings and "out-of-the-Inkwell" characters is highly amusing. —T. W.

Moving Picture World, May 2, 1925, p. 67

Big Chief Koko (1925)

by Nicholas Sammond

A stereotyped Indian Chief comes into Max Fleischer's studio, giving him some drawings. Koko the Clown is placed in the drawings, and kicks the Chief character out of them, beginning a struggle between the two which turns into war. The Chief character aims to reclaim his title and position, trying to win back his dog (who has now become loyal to Koko the Clown). The Chief kidnaps and is seen mistreating the dog, to whose aid Koko comes, shooting Indians along the way. Koko finally frees the dog, and they run away, having to shoot more Indians in order to fully escape. The two see the Chief who gave Fleischer the drawings, engaging him in battle as well. When they start losing, they jump into the inkwell, into safety. The cartoon contains several racist stereotyped depictions of "Indian" characters, forming a further dimension to the use of the interplay between animation/reality and animated/animator control. Though the Indian Chief gives Fleischer the backgrounds that become the cartoon - which Fleischer allows, giving the Chief an amount of creative control - the animation "revolts," even coming back to exact revenge on the "Chief cartoonist." Thus the technique of showing the animator in such early cartoons is given new political and social meaning.

Critical Commons, For Fair & Critical Participation in Media Culture, Big Chief Koko (1925) commentary
http://www.criticalcommons.org/Members/sammondn/clips/big-chief-koko-1925/view

"Big Chief" Ko-Ko
"Let's GET the last of the Mohicans!"

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: Koko Celebrates the Fourth (1925)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

KoKo gets a note saying that the cartoonist will be away. He finds some fireworks and starts to set them off. One big rocket carries them to a cannibal island where KoKo is to be the chief article in the stew. His dog rescues him feeding the fireworks to the natives who get sick. A fireworks show takes place. Fleischer returns in time to get in the midst of it and comes near to being destroyed himself. A special for Independence Day. In the original release, the fire crackers are shown in color.

"Ko-Ko Celebrates the Fourth"

Red Seal 1 Reel

Ko-Ko celebrates the fourth of July in grand splendor in this cartoon by Max Fleisher. He is assisted by his dog and a box of fire crackers. The popping of the fire crackers is shown in colors which adds a touch of realism to the picture.

Ko-Ko finds himself upon an island inhabited by a tribe of cannibals. His dog ignites a Roman candle and one of the balls drops into the mouth of a cannibal. He immediately rushes to the king and tells him that he has found a new delicious and wholesome fruit. The tribe descends upon the innocent pair and eat the firecrackers.

Exhibitors Trade Review, June 27, 1925, p. 62

"Ko-Ko Celebrates the Fourth"

(Red Seal—Cartoon—One Reel)

As a special for Independence Day, Red Seal is offering an Out-of-the-Inkwell Cartoon, "Ko-Ko Celebrates the Fourth." The clever little clown gets a note that the boss will be away and finding some fireworks he places them all over the office and starts to set them off. One big rocket carries them to a cannibal island where Ko-Ko is to be the chief article in a stew. His dog comes to the rescue and feeds the fireworks to the natives and soon they get sick, the powder explodes and they give imitations of roman candles, sky rockets, pin wheels, etc. Fleischer returns in time to get in the midst of it and comes near being wrecked himself. Besides being especially timely, this is one of the cleverest and most amusing of the "Inkwell" cartoons.—C. S. S.

Moving Picture World, July 4, 1925, p. 49

"Inkwell" Reel to Be Hand Colored by Brock Process

Another Max Fleischer "Out-of-the-Inkwell" reel is to be produced in colors by the Brock Process, Red Seal, releasing these subjects, announces. The color process was used for "Ko-Ko Celebrates the Fourth," recently issued, and the reception accorded the picture has decided sponsors of the pictures to employ the same color in connection with "Ko-Ko's Thanksgiving," a forthcoming "Inkwell" film.

Motion Picture News, September 26, 1925, p. 1499

Status: Print may exist
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: Koko Eats (1925)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

Synopsis of this cartoon not available.

Status: Unknown
Unavailable for Viewing

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

Out of the Inkwell: Koko in Toyland (1925)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

Max Fleischer opens the cartoon setting up a blank drawing board then opening an oversized bottle of India Ink. Oddly, after he opens it he strikes a match and seems to ignite the ink. Smoke pours from the bottle but the smoke is quickly replaced by an eruption much like an oil well gusher. The ink splashes onto the drawing board but instead of ruining it, the ink magically transforms into a Toyland village.
KoKo then emerges from the ink gusher and is dropped into the village. The scene shifts to Max Fleischer opening a large cardboard box marked TOYS. From it he extracts a toy train and track. KoKo watches all this with much interest and excitement but when it appears this toy is not for him he is broken hearted and sobs uncontrollably. An inset shot shows Max showing KoKo he has nothing to be sad about. Then Fleischer's hand is seen drawing a box of toys for Koko on the same drawing board on which KoKo is dancing for joy. While Koko examines what he has, Fleischer starts to assemble the track for the toy train. While Fleischer is busy assembling the train layout, KoKo discovers a policeman's uniform with badge. He quickly puts it on over his clown suit. Once dressed KoKo engages in a number of antics involving a burglar who leaves off trying to crack a safe to abduct a girl doll. KoKo tries to enlist the aid of a robotic policeman toy to help arrest the burglar but finds he must deal with the burglar himself. The burglar must have seen too many melodramas as he soon runs off with the doll and ties her to the train tracks as an approaching train bears down on her. Ends with KoKo saving the doll then having to deal with the real toys Fleischer has spread out around the studio. They prove too much for KoKo who gladly dives back into his inkwell refuge. *Big Cartoon Database*
https://www.bcdb.com/cartoon-story/24772-KoKo-In-Toyland

"Ko Ko in Toyland"

Red Seal 1 reel

This, from the pen of Max Fleischer, is particularly suitable for this season of year. The employment of mechanical toys is very clever, and will certainly delight the kiddies. The sensational rescue of a doll from the wheels of a fast locomotive by Ko Ko will surely be a thriller for them.

Exhibitors Trade Review, December 5, 1925, p.38

Status: Print exists
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: Koko the Barber (1925)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

In this 1925 Out of the Inkwell short, Ko-Ko the Clown becomes a barber. As usual, he eventually escapes the animated world for the "real." He hides in a shaving mug and when Max tries to lather up, he inadvertently blacks up, making literal the implicit minstrelsy of the Ko-Ko series. *Critical Commons*

"Ko-Ko, the Barber"—Max Fleischer —Red Seal

Delightful Cartoon

Type of production
..1 reel cartoon comedy

Ko-Ko, Max Fleischer's cartoon clown who lives in the inkwell feels the urge to be a barber after he sees his boss shaving. So he uses the razor, the clipper and the shears to the detriment of everything and everybody who comes into his cartoon barber-shop. The results are funny and quite unexpected. Then he finds a bottle of hair tonic and grows whiskers on everything including a horse, a dog, a cat and the artist himself, until he is finally imprisoned back into his ink bottle. Always amusing.

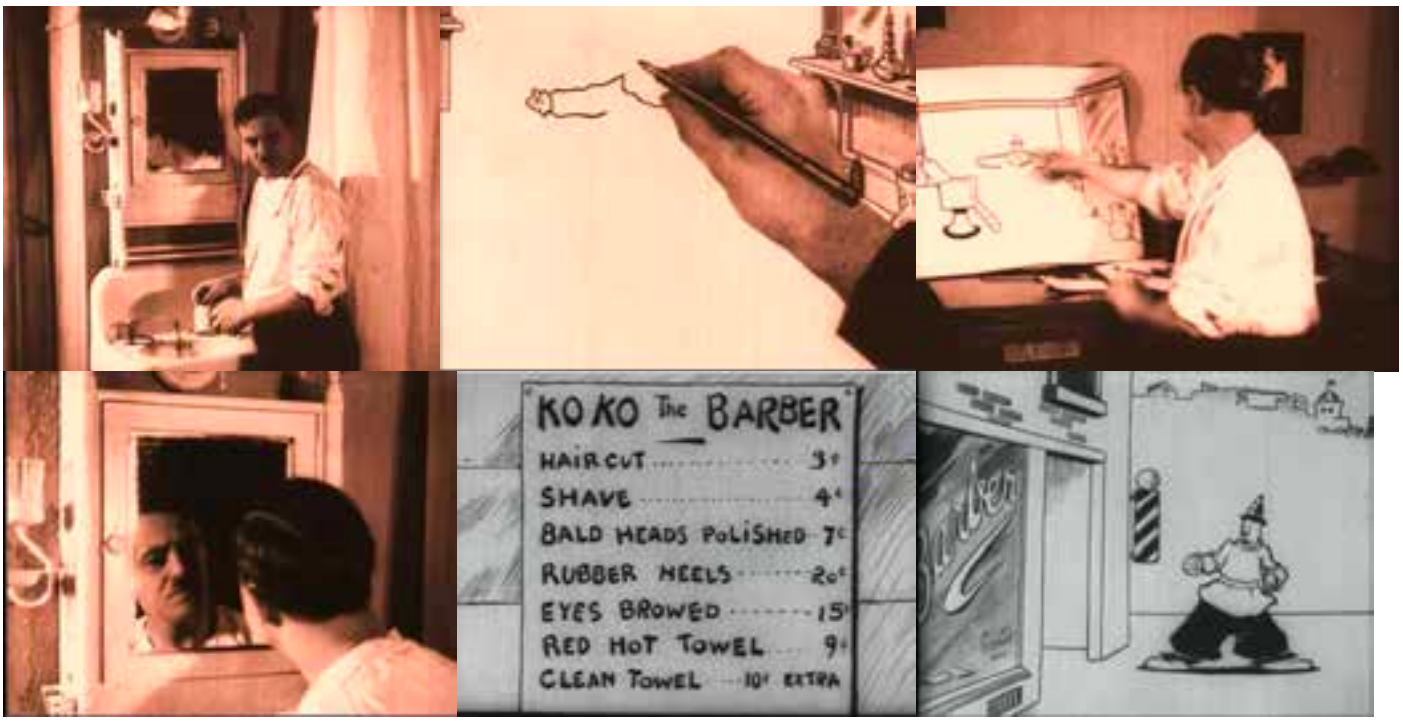
The Film Daily, March 15, 1925, p. 48

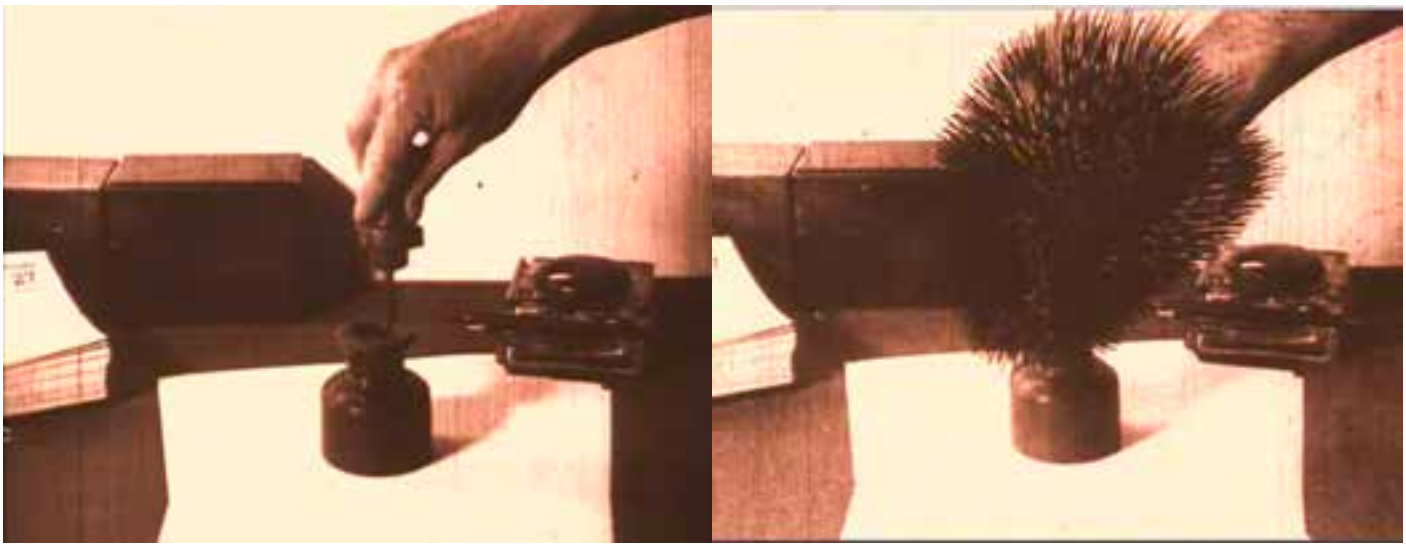
"Ko Ko the Barber"

(Red Seal—Cartoon—One Reel)

This "Out of the Inkwell" animated cartoon comedy is a hummer, one of the very best that Max Fleischer has made, not only is it based on an exceedingly clever idea but is filled with laughs and very snappy action. Fleischer is shown shaving, and his fountain pen gets restless. He draws a barber shop and the head and arms of the familiar little clown, telling him to finish himself. This the clown does with a piece of crayon, then starts to work. After "trimming" a variety of customers, he takes his scissors and runs amuck cutting up everything he gets hold of. Then he grabs a bottle of hair tonic and pours it on furniture, clocks, the cat, a horse, etc., and even the cartoonist's face, causing all to sprout a heavy growth of hair. Finally he is cornered and put back in the inkwell. There is a lot of snap and entertainment value in this comedy for all classes of patrons.—C. S. S.

Moving Picture World, March 28, 1925, p. 358





Status: Print exists
Viewed on DVD

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

Out of the Inkwell: Koko the Hot Shot (1925)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

Max Fleischer has a full-sized 1920s Coney Island shooting gallery in his office and proceeds to practice his pistol-shooting- with KoKo and Fitz holding the target! Max quickly murders them both in cold blood, and they proceed onward to cartoon-character heaven. Heaven has its ups and downs (literally), but KoKo and Fitz are eventually enticed to take an idyllic swan-boat ride to the "Golden Gallery"- which inevitably leads right back to Max's office and more crazed gunplay. *Big Cartoon Database https://www.bcdb.com/cartoon-story/24759-KoKo-The-Hot-Shot*

Status: Print may exist
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: Koko Nuts (1925)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s. Newspaper.

KoKo and his dog take over a nuthouse. The artist is carried off by attendants in the end. *Big Cartoon Database*

Max is reading a paper about lunatics escaping an asylum. Koko and Fitz pop out of the ink bottle and Max looks at Koko stating, "Koko, you don't seem right yourself." To this he grabs him and using a magnifying glass, peers into Koko's head, viewing the bouncing and spinning gears inside. Koko jumps out of Max's hand, and runs back onto the paper. Max then draws a type of jail, and labels it "Nut House." A telephone rings inside, and the Keeper picks up. It's Max phoning to tell him there are two nuts outside.
Hearing this, Koko and Fitz tell the Keeper that the nuts just ran away. He exits, and Koko and Fitz take over as the keepers. One by one, crazy men enter, and Fitz gives them "the hook," planting them into a jail cell. One nebbish fellow asks to wait there for himself, then acts like a loco-motive. Another with a Napoleon Complex is put into a ward of other Napoleons marching around in a circle. One inmate tells Fitz, "I'm getting married tomorrow, can you find me a girl?" To this Fitz whistles in a squirrel who leaps into the cell going for the "big nut." The alarm clock rings signaling the lunch break. Fitz rings the dinner bell, and Koko pulls a lever, releasing all of the prisoners who go bouncing head-over-heels out the door. Some run up the underside of a bridge and jump into the water. Two men meet and do a ritualistic handshake, back up and repeat. Another group of men stand on the roof of a building and exchange hats all the way around.
The Nut Housekeeper returns and is crazy too, barking like a dog, spinning on his head, and running off to the distance on all fours.
With all the inmates loose now, the Nut House is vacant. So Koko and Fitz close the door, with a "To Let" sign on it. Seeking revenge, Koko lassoes Max's hands and ties the rope to a tree.
He then runs up Max's arm and paints his face to look like bad Indian war paint. Just then, a prison guard who had been searching the neighborhood enters and seeing Max takes him for the escaped lunatic, to which Koko and Fitz dance around hands joined, and return to blobs of ink.
This is another highly unusual short with many unexpected turns. It also demonstrates many sophisticate techniques combining animation and live action. Well worth viewing. Ray Pointer, *Big Cartoon Database*

"Ko-Ko Nuts"

Red Seal 1 reel

This "Out-of-the-Inkwell Cartoon" is clever and due for a few good laughs. One interesting scene is that in which Ko-Ko is depicted on the arm of the cartoonist preparatory to painting his face with ink.

Ko-Ko the celebrated clown is accused of being insane by his master. To avoid being put into an asylum Ko-Ko and his dog pose as keepers. The keeper leaves the asylum in charge of Ko-Ko. The inmates escape and Ko-Ko awaits the return of the keeper. He finally arrives and Ko-Ko discovers that he is also insane. The two pals return to their master and give vent to their wrath by entangling him in a ball of yarn.

"Ko-Ko Nuts"

(Red Seal—One Reel)

MAX FLEISCHER'S "Out-of-the-Inkwell" cartoon characters retain their interest remarkably well, or rather the devices by which the artist combines cartoons with actual photography continue to amaze and astonish the spectator because of the mechanical ingenuity involved in the process. At any rate the clown and the dog which assume their forms from the fluid in the inkwell have the quality to hold the interest of the spectator. Their adventure in this reel is concerned with the happenings in a lunatic asylum—a place we would not call the most felicitous setting for comedy. However, there are some humorous moments and there are many extraordinary animated effects to sustain the interest and give the reel a rating as first-class cartoon comedy.—T. C. KENNEDY.

Exhibitors Trade Review, September 5, 1925, p. 59 – *Motion Picture News,* September 5, 1925, p. 65

"Ko-Ko Nuts"—Out-of-the-Inkwell-Red Seal
Original As Ever
Type of production....1 reel cartoon

Max Fleischer discovers when he takes Ko-Ko out of the inkwell that he is acting queer. On examining his head with a magnifying glass he sees that the wheels are not properly working. So he puts Ko-Ko and his dog at the door of the Nut House, and telephones the keeper they are waiting to get in. When the keeper appears, Ko-Ko is wearing a keeper's uniform also, and tells the other that he saw two "nuts" walking down the street. So the keeper tells Ko-Ko to take charge till he comes back. Ko-Ko and his dog have an exciting time with the various inmates. Finally they let them all out for a lunch hour and when they fail to come back, Ko-Ko hangs up a "For Rent" sign. Fleischer brings him back to his desk with a cord, and Ko-Ko proceeds to tie his hands with it. Then he climbs up his arm to his face, and proceeds to paint him like a clown. This is the cleverest bit in the cartoon, and will have them guessing how it is done. Another clever touch is having a man dressed like the cartoon of the asylum keeper step in and arrest Fleischer as the real "nut." As usual, for downright originality, Out-of-the-Inkwell is in a class by itself.

"Ko-Ko Nuts"

Red Seal 1 reel

This is one of the unusually clever "Out of the Inkwell" series by the brilliant screen artist, Max Fleischer. It is as funny as its predecessors and will delight with its several new twists and good comedy situations.

Ko-Ko the clown is found to be "nuts" by his master, a close-up showing that the wheels in Ko-Ko's head are not running smoothly. So Ko-Ko and his pup are sent to the asylum. Here by a ruse the cartoon clown manages to have himself placed in charge of the asylum. He and the dog have lots of fun. So will your audience. Eventually the clown lets all the "nuts" loose and hangs a To Let sign on the asylum.

In the end a man dressed like the cartoon of the asylum keeper, steps in and arrests the artist as the real nut.

Exploit this as a Ko-Ko cartoon. Offer prizes for original drawings of Fleischer's famous character. Use clown bally to help sell the show.

* * *

The Film Daily, August 30, 1925, p. 9 – *Exhibitors Trade Review,* September 21, 1925, p. 45

"Ko-Ko Nuts"

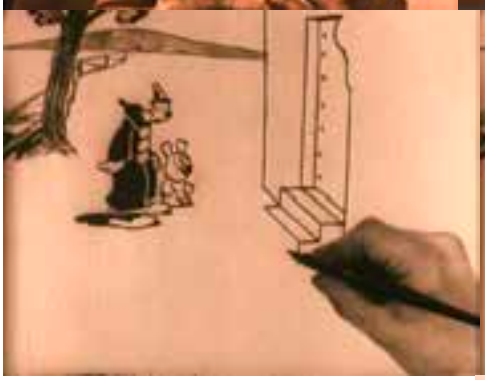
(Red Seal—Cartoon—One Reel)

This Out-of-the-Inkwell cartoon by Max Fleischer deals with an insane asylum. In this the clown and dog entertain themselves by mocking the inmates, and finally set them all loose. The keeper returns to find them sitting on the steps and goes mad himself. In the end a real human guard appears and nabs the artist.—S. S.

Moving Picture World, September 5, 1925, p. 65

LUNATIC AT LARGE
BIG REWARD OFFERED FOR CAPTUR

"Why Ko-Ko,
I think you're 'coo-coo!'"



NUT
HOUSE

"Mr. Squirrel, there are two
nuts outside for you!"

Status: Print exists
Viewed on DVD

Type: Movie
Genre: Animation
Gender: Male (Max Fleischer). Group.
Ethnicity: White (Max Fleischer). Unspecified.
Media Category: Newspaper
Job Title: Cartoonist (Max Fleischer). Unidentified News Staff
Description: Major: Max Fleischer, Positive.
Description: Minor: Unidentified News Staff, Neutral

Out of the Inkwell: Koko on the Run (1925)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

Two cartoonists draw their respective clowns. They decide to race them together for the winning of the cartoon championship. As the race proceeds, the artist keeps coming into the cartoon with all sorts of assistance. Both the clowns hop in a toy airship on the cartoonists' desk, fly around the room, out the window and come back and hop right in Fleischer's eye. The other artist digs them out and drops them back into the inkwell. (Excerpts from this cartoon can be found in *Thanksgiving,* a compilation of clips from 1925 Koko cartoons.)

"Ko-Ko On the Run"—Out-of-the-Inkwell-Red Seal

Animated Magic

Type of production...1 reel animated cartoon.

There is one thing to be said in favor of Max Fleischer's clever series—he never fails to find a new and original idea for combining his cartoon clown with natural photography. This trick of working human beings with the resultant human interest into the adventures of the cartoon character makes the latter seem to be almost human also. They are something more than merely a clever cartoon characterization. For instance, in the current offering Fleischer and another artist start drawing their respective clowns. They decide to race them together for the winning of the cartoon championship. As the race proceeds, the artist keeps coming into the cartoon with all sorts of assistance. The finish is especially original. Both the cartoons hop in a toy airship on the cartoonists' desk, fly around the room, out the window—and come back and hop right in Fleischer's eye. The other artist digs them out, and drops them back in the inkwell. It's novelty entertainment plus.

"Ko-Ko on the Run"
(Red Seal—One Reel)

A RACE between the well-known "Ko-Ko" and a fat boy furnishes the plot for this Out-of-the-Inkwell cartoon reel made by Max Fleischer. The fantastical is exploited in several novel situations. In one instance "Ko-Ko" is supplied a donkey to aid him in covering the course, the animal being drawn on the run as it were with the back and head speeding along even before the cartoonist completes the lines which form the legs. The cartoons are blended with photographed images and there is a surprising bit when "Ko-Ko" is shown dancing on the eyelid of his creator, Mr. Fleischer. This seems a marvelous trick and will no doubt stir considerable wonderment in the theatre.—T. C. KENNEDY.

The Film Daily, September 20, 1925, p. 32 – *Motion Picture News,* October 3, 1925, p. 1607

"Ko-Ko on the Run"
(Red Seal—One Reel)

A RACE between the well-known "Ko-Ko" and a fat boy furnishes the plot for this Out-of-the-Inkwell cartoon reel made by Max Fleischer. The fantastical is exploited in several novel situations. In one instance "Ko-Ko" is supplied a donkey to aid him in covering the course, the animal being drawn on the run as it were with the back and head speeding along even before the cartoonist completes the lines which form the legs. The cartoons are blended with photographed images and there is a surprising bit when "Ko-Ko" is shown dancing on the eyelid of his creator, Mr. Fleischer. This seems a marvelous trick and will no doubt stir considerable wonderment in the theatre.—T. C. KENNEDY.

Moving Picture World, September 26, 1925, p. 336

Status: Print may exist
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: Koko Packs 'Em (aka Koko Packs Up) (1925)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

Cartoonist Fleischer decides to move his studios, but prepares to leave KoKo behind, but the cartoon clown and his dog decide they will not be left behind. They get busy and pack everything in sight including the scenery and sets. KoKo then starts a vacuum cleaner that draws everything into it. The boss himself disappears back into the inkwell ending the cartoon.

* * *

"Ko-Ko Packs 'Em"

Red Seal 1 reel

One of the cleverest of this clever series. It is bound to please. Ko-Ko's boss is going to move. The cartoon clown and his dog decide they will not be left behind. They pack everything in sight. Even the landscape itself is rolled up in comical fashion and stacked in a corner. The pup even folds himself up and ties himself with a piece of cord.

Then Ko-Ko sets the vacuum cleaner working and everything is ducked into the inkwell. The boss himself disappears back into the inkwell and thus the film ends.

There are lots of humorous touches, such as the dog packing each piece of coal in a tidy paper package, and tying each package neatly with string.

Tell them this is a mighty clever cartoon. Feature Ko-Ko. Try a clown ballyhoo—and don't forget the pup. This series is worthy of special exploitation.

* * *

Exhibitors Trade Review, October 10, 1925, p. 39

"Ko Ko Packs 'Em"

(Red Seal—Cartoon—One Reel)

Cartoonist Max Fleischer decides to move his studio, but prepares to leave his little clown, Ko-Ko, behind, but Ko-Ko gets busy, packs everything in sight, including the scenery and sets, and then starts a vacuum cleaner which draws everything into it. This is an ingenious idea, cleverly worked out, and the manner in which the little clown takes windows, doors, stairways, water pipes, etc., and rolls them up, even pulling down the sun from an "exterior" scene, is amusing. As usual, there is a mixture of cartoon work and photography. One of the best and most baffling bits is where Fleischer himself and the moving men get smaller and smaller and are finally sucked into the big cleaner. Your patrons will wonder how this is done and the entire subject should amuse them. One of the best of the "Out-of-the-Inkwell" series.—C. S. S.

Moving Picture World, October 17, 1925, p. 567

Status: Print may exist
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: Koko Sees Spooks (1925)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

Koko finds himself in front of a haunted house. A gust of wind blows his hat into the house and he cajoles his dog to enter the house and get his hat. Ghosts and other eerie residents chase the clown and his dog until both escape to get back into the inkwell.

"Ko-Ko Sees Spooks"

Red Seal 1 reel

Max Fleischer coaxes a few more laughs out of his audience with the antics of his inimitable Ko-Ko. This time, Ko-Ko finds himself in front of a haunted house, and to make matters worse, a gust of wind blows his hat right into the house. A haunted house is a haunted house, but a hat's a hat, and so poor Ko-Ko is in real difficulty. After a good deal of petting and cajoling, Ko-Ko does induce a dog to enter the house and fetch his hat. But no sooner does the dog enter, when most horrifying yells reach his ears, and Ko-Ko, not to desert his new found friend, musters up enough courage for the rescue. The real fun with the spooks begins when Ko-Ko enters. All in all, this latest of the Inkwell series is a genuine laugh getter all the way through.

* * *

"Ko-Ko Sees Spooks"

(Red Seal—Cartoon—One Reel)

There is a clever touch at the beginning of this Out of the Inkwell Cartoon, when Max Fleischer draws a number of "13's" and they dissolve into the little clown Ko-Ko. Fleischer then leaves Ko-Ko in charge of the negro porter and the clown proceeds to investigate a haunted house. He and his dog have some amusing experiences with the spooks. The humor in this one does not appear to be as snappy or spontaneous as usual, but it should please the "Inkwell" fans.—C. S. S.

Exhibitors Trade Review, June 13, 1925, p. 55 – *Moving Picture World,* June 13, 1925, p. 765

"KoKo Sees Spooks"—Fleischer-Red Seal

Entertaining; Diverting

Type of production 1 reel cartoon comedy

Ko-Ko, Max Fleischer's Inkwell Clown, has his share of thrills this time. The artist draws him from the numerals thirteen and the calendar shows the date as Friday, the 13th. Then the colored porter who cleans the office draws a haunted house for the clown's background and throws his hat into it. In vain Ko-Ko tries to rescue his hat without going into the house, but in the end he has to enter it. Numerous incidents then occur with ghosts chasing the clown and his dog, but he is finally rescued. Always entertaining.

The Film Daily June 7, 1925, p. 144

Status: Print exists
Viewed on Blue-ray Disc

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: Koko Steps Out (1925)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

Koko learns to do the Charleston when the cartoonist's daughter, Ruth, who is a professional dancer, becomes his teacher. Koko and his dog are brought out of the Inkwell and then from a sketch, the living figure of the dancer is created. Even the artist eventually joins in the Charleston.

Fleischer's Daughter Makes Her Screen Debut

Ruth Fleischer, the young and talented daughter of Max Fleischer, the famous film cartoonist, makes her film debut in the next "Out-of-the-Inkwell" release, "Ko-Ko Steps Out," issued by Red Seal.

Although Miss Fleischer made an entrance into Keith vaudeville several months ago, she has never before appeared on the screen. "Ko-Ko Steps Out," incidentally will capitalize on her vaudeville success.

She jumped into spotlight almost immediately on making her stage debut, being recognized at once as a unique dancer. Her beauty and charm have been commented on by reviewers throughout the country.

In "Ko-Ko Steps Out," Miss Fleischer is seen doing the Charleston, together with her own variations of it. In addition, further comedy touches are secured when she is seen teaching it to her father, who again steps out of the inkwell to the screen, to a dog and to that great film clown, Ko-Ko himself.

Max Fleischer promises that the film will be the liveliest and funniest ever turned out by his studios. That would seem to be a hard task, but with his own daughter in it, the celebrated artist has probably put more work in on the conception of this picture than even the best of his other efforts. Dave Fleischer, Max's brother, will do the camera-work, so that the film promises to be a family affair.

Exhibitors Trade Review, November 7, 1925, p. 43

"Ko-Ko Steps Out"—Out-of-the-Inkwell—Red Seal

Recommended

Type of production..1 reel animated cartoon

Max Fleischer in No. 9 of this series still maintains his average in furnishing novelty entertainment that has a charm and humor all its own. Ko-Ko learns to do the Charleston, his teacher being Max Fleischer's daughter Ruth, who is a professional dancer and certainly proves that she knows the steps. Ko-Ko and his dog are brought out of the inkwell and then from a sketch which Ko-Ko makes after borrowing the artist's pen, the living figure of the dancer is produced. This is another of those clever tricks of transforming a mere drawing into a human being which has helped to make this series so popular. There is a lot of variety to this offering, for even the artist himself joins in the Charleston. Very clever and amusing. Recommended.

The Film Daily, January 3, 1926, p. 3

* * *

"Ko-Ko Steps Out"

Red Seal 1 reel

Up to standard is this "Out-of-the-Inkwell" series.

Ko-Ko has taken to dancing, and dissatisfied with the dancing master he draws himself a charming dancing mistress who goes into the variations of the Charleston, which arouses the query, "What's rarer than a comedy without the Charleston?" The girl's pep is contagious and they all start a-doing it—Max Fleischer himself, Ko-Ko, the dog, the cat, even the shoes on the floor, the chairs and the table.

Exhibitors Trade review, November 7, 1925, p. 37

Status: Print may exist
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: Koko Trains 'Em (aka Koko's Pup Talent) (1925)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

Koko proceeds to show the cartoonist how to make a dog do tricks. A friend visits Fleischer's office bringing a young pup. He tries to draw a picture of the dog, but it turns into the little clown and insists on occupying the limelight and training the dog himself. Finally, the dog unleashes trained fleas that rout the audience.

"Ko-Ko Trains 'Em"

(Red Seal—Cartoon—One Reel)

Max Fleisher's cartoon clown Ko-Ko proceeds to show his boss how to make a dog do tricks in this "Out of the Inkwell" cartoon. This is one of the cleverest and most amusing of this series. A friend visits Fleisher's office, bringing a young pup; he tries to draw a picture of the dog, but it turns into the little clown and insists on occupying the limelight and training the dog. There are a number of laughs in the way the clown makes the cartoon dog express various emotions. Finally he unlooses trained fleas that rout the audience. There is unusually good animation and combined photography and cartoon work in the way the clown plays with the real dog, even riding on his back and tickling him on the nose. —C. S. S.

Moving Picture World, May 9, 1925, p. 149

Scenes from *Koko Trains 'Em* (1925)

Status: Print exists
Viewed on DVD

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

Out of the Inkwell: The Storm (aka Koko's Storm) (1925) Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

Koko disobeys the cartoonist's warning that a storm is approaching and he refuses to return to the ink bottle saying he must exercise the baby. He gets caught in a severe storm and is separated from the child. The storm is a regular hurricane and before it is over baby and clown have an awful time. But all ends well as the clown returns to the inkwell.

"The Storm"

(Red Seal—Cartoon—One Reel)

This is one of the best of the recent Out of the Inkwell cartoons drawn by Max Fleisher and distributed by Red Seal. It shows the familiar little clown disobeying the cartoonist's warning that a storm is approaching and refusing to return to the ink bottle, saying he must exercise the baby. He gets caught in a severe storm and separated from the child. The storm is a regular hurricane and before it is over baby and clown have an awful time. There is good comedy, plenty of pep and a lot of clever imaginative touches in this cartoon and it should prove good entertainment for any type of audience.—C. S. S.

Moving Picture World, June 13, 1925, p. 799

Status: Print may exist
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: Thanksgiving (1925)
Cartoonist Max Fleischer interacts with his cartoon character, Koko the Clown (aka Ko-Ko), who comes to life and causes all kinds of mischief in this animated series of the 1920s.

To earn his Thanksgiving dinner, Koko shows a film he made, a diary of his recent activities which includes clips from previous cartoons including Max's tooth ache, Max as the clown, sculpts a statute of Max, puts a hair-growing tonic in his shaving mug sends him up to outer space, and leaves the boss in stitches. He then steals the turkey, devours it and then is too fat to get back into the inkwell. *Notes from Viewing Cartoon.*

Ko-Ko's Diary

Scenes from *Thanksgiving* (1925)

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

Parisian Nights (1925)
Art Critics. Parisian critics point out that the statues in an exhibition of sculpture were not at all life-like and then the statues, which were posed, get up and walk out of the room.

Adele La Rue, an American sculptress working in Paris, lacks the inspiration to create a masterpiece, until Jean Ballard, a wild apache leader, takes refuge from the police in her apartment. Adele saves him from capture on the condition that he pose as the model for one of her works. Adele and Jean fall in love, finding happiness with each other until Marie, Jean's former love, insults him by telling him he is no better than a rich woman's lap dog. Jean returns to the underworld and becomes involved in a gang war with a rival gang, the Wolves. Looking for Jean, Adele goes to a cafe he is known to frequent, where she is captured by the Wolves. When Jean comes to rescue her, he is also captured. The Wolves heat knives with which to torture the reunited lovers, but before they can be used, the police arrive and open fire on the Wolves' hideout. During the excitement, Marie, who has joined the Wolves, repents of her hate and releases Adele and Jean. They jump from an open window just as the hideout is destroyed by artillery fire. Jean decides to repent, and the lovers look forward to a romantic future together. *American Film Institute Catalog of Feature Films*

F. B. O.'s "Parisian Nights" Is Acclaimed by New York Critics

"PARISIAN NIGHTS," the secont F. B. O. Gold Bond special which played the Capitol Theatre, New York, in one month, received the enthusiastic endorsement of the New York newspaper reviewers who saw the picture on the opening day, Sunday, May 31.

Despite the week-end holiday (Decoration Day) the Capitol Theatre played to capacity audience Sunday afternoon and evening. Below are brief excerpts from the reviews:

George Gerhard in the Evening World says: "Renee Adoree . . . Walks off with all the honors. But, outside of Miss Adoree's stellar work, there are other things in "Parisian Nights" which make it worth while . . the story. . . ingeniously done. The best of these was an exhibition of scrulpture at which Parisian critics were saying that the statues were not at all life-like and then the statues, which were posed, get up and walk out of the room. "Parisian Nights" is just loaded with dyed-in-the-wool melodrama . . . it is very stirring. . ."

Rose Pelswick in the Evening Journal said: "The art critics shook their heads sadly, looked at the statues draped around the sculptress's apartment, and sighed that the lady would never be successful, because they didn't look like human figures. The anatomy, they decided, was bad.

"Elaine Hammerstein smiled, ordered the maid to turn off the lights and the critics gasped. In the darkened room what they had thought were statues got off the pedestals and walked into the next room.

"That's one of the clever touches in "Parisian Nights," at the Capitol, and there are others. It's hectic melodrama, dealing with the rival Apache bands, the Panthers and the Wolves. . . You'll like the picture if for no other reason than that there is continuous action."

Rose Pelswick, *New York Evening Journal,* as quoted in *Moving Picture World,* June 13, 1925, p. 799

"Parisian Nights" F. B. O. Capitol, New York

American: "'Parisian Nights' full of thrills."

Evening World: "Rene Adoree . . . walks off with all the honors. But, outside of Miss Adoree's stellar work, there are other things in 'Parisian Nights' which make it worth while . . . the story . . . ingeniously done. The best of these was an exhibition of sculpture at which Parisian critics were saying that the statues were not at all life-like and then the statues, which were posed, get up and walk out of the room. 'Parisian Nights' is just loaded with dyed-in-the-wool melodrama . . . it is very stirring . . ."

Evening Graphic: "Miss Adoree is a clever little actress. She is at all times natural and convincing and her work in the emotional scenes is especially worthy of commendation."

Evening Journal: "The art critics shook their heads sadly, looked at the statues draped around the sculptress's apartment, and sighed that the lady would never be successful, because they didn't look like human figures. The antomy, they decided, was bad.

"Elaine Hammerstein smiled, ordered the maid to turn off the lights and the critics gasped. In the darkened room what they had thought were statues got off the pedestals and walked into the next room. That's one of the clever touches in "Parisian Nights," at the Capitol, and there are others. It's hectic melodrama, dealing with the rival Apache bands, the Panthers and the Wolves . . . You'll like the picture if for no other reason than that there is continuous action."

New York Evening Journal as quoted in *Motion Picture News,* June 13, 1925, p. 2992

Parisian Nights

(F. B. O.—Six Reels)

(Reviewed by Laurence Reid)

WHEN Parisian Apaches start their activities one can rest assured that there will be enough excitement to sustain the interest despite the fact that this type of melodrama has been worked to death on the screen. It makes lively entertainment because the director has colored it with incident and atmosphere. Not for a single moment does he forget that his hero must be an active sort of scoundrel who is just as violent in his love-making as he is when subduing the rival "wolves" of Montmartre. And so by enlivening it with elemental action—which is tempered in a few places with romantic interludes he has fashioned a picture that should please the average patron. This steady filmgoer is not to be scoffed at—he's the chap who keeps the exhibitor in business.

There is no slam-bang, hit-or-miss melodrama visible here. The goal of happiness is reached logically and progressively through colorful scenes which, if they are not true to actual Apache life, at least, carry out the layman's usual ideas of the Paris underworld. It begins with the American sculptress in despair because she cannot find inspiration for a masterpiece. She has given an exhibition of her designs—and Director Santell has brought forth an ingenious touch when the Paris critics declare the statues as anything but life-like, only to be fooled when these same statues step off their pedestals and walk out of the room. Then when the sculptress is registering despair the Apache breaks into her house. Realizing him to be the perfect model she saves him from the police if he will pose for her.

Which begins the romance—a romance punctuated with thrills as the hero's "panthers" give battle to the "wolves." We are taken on an adventurous journey to underground dens where killings and stabbings are given full expression. In the end the hero triumphs over his jealous rivals—and the picture is over. Lou Tellegen plays the Apache in a theatric manner since he strikes a lot of heroic postures. The best performance is given by Renee Adoree as the discarded sweetheart of the hero. Elaine Hammerstein hasn't much to do as the sculptress. The picture has good detail and is mounted in an appropriate manner. It should do business with every-day audiences.

THEME. Melodrama of American sculptress in Paris who saves Apache robber from police by compelling him to be her model. The romance effects his redemption.

PRODUCTION HIGHLIGHTS. The color and atmosphere of settings. Moment when heroine's home is entered by Apache. The development of the romance. The fight between the "wolves" and the "panthers." The fight.

DIRECTION. Certainly brings out all the color and atmosphere of the Paris underworld. Builds romance with dramatic action and suspense and spices scenes with first rate incident. Balances episodes throughout.

EXPLOITATION ANGLES. Bill as a fascinating film of Paris underworld. Play up Elaine Hammerstein, Lou Tellegen and Renee Adoree. Put on prologue featuring life in the Montmartre, such as Apache dances, etc.

DRAWING POWER. With good exploitation of the title, the players and the color of story this should draw in all types of houses. O. K. for first runs and average houses.

SUMMARY. A very good melodrama is this picture—one which affords plenty of excitement—which is excellently balanced with romance. It's cut from a familiar pattern, but its action and incident and atmosphere keep the interest sustained all the way. It is played in competent style, too.

THE CAST

Adele.....Elaine Hammerstein
Jacques.....Gaston Glass
Jean.....Lou Tellegen
Fontaine.....William J. Kelly
Pierre.....Boris Karloff
Marie.....Renee Adoree

By Emil Forst. Scenario by Kennedy Myton. Directed by Al Santell.

SYNOPSIS. American sculptress studying in Paris lacks inspiration to create a masterpiece. When almost discouraged she meets an Apache who has broken into her home to rob her. She saves him from the police with the condition that he will become her model. She not only finds inspiration to create a masterpiece, but also has a romance with the youth who finds redemption.

Motion Picture News, June 20, 1925, p. 3073

Status: Print may exist at the Cinematheque Royale de Belgique
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Group
Ethnicity: Unspecified
Media Category: Newspaper
Job Title: Pack Journalists (Art Critics)
Description: Major: None
Description: Minor: Art Critics, Negative

The Part Time Wife (1925)
Newspaperman Kenneth Scott (Robert Ellis).

Kenneth Scott (Robert Ellis) is a poor newspaperman who marries screen star Doris Fuller (Alice Calhoun). She retires from her career, but returns when his struggles to support them by writing a play are unsuccessful. He believes she is having an affair with her leading man, so he takes up with a young actress. When Fuller is injured at the studio they are reconciled. His play becomes a success, so she returns to being his full-time wife. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 53.

Doris Fuller, noted screen star, marries poor newspaperman Kenneth Scott. His pride is hurt when he is called "Mr. Doris Fuller" and by the disparity between their earnings. She quits to become his "full time" wife but returns to the screen when she sees him becoming a nervous wreck trying to write a play to boost their earnings. Kenneth erroneously believes her to be having an affair with her leading man, DeWitt Courtney, and begins to pay ardent attention to Nita Northrup, a rising young actress. His actions cause a real breach, and they separate. Kenneth's play is a success, but he is not happy. They are reconciled after Doris is injured in the studio, and she once more becomes his "full time" wife. *American Film Institute Catalog of Feature Films*

That vamping scene is a high light that shows that no respectable newspaper man is safe even in his own home, which is his palace, or words to that effect.

Variety, March 24, 1926, p. 39

THE PART TIME WIFE

Labeled Gotham Production. Produced by Sam Sax. Alice Calhoun is starred. The scenario was adapted from the Snappy Stories novelette by Peggy Gaddis, adaptation by James J. Tynan and continuity by Henry McCarty. Directed by Henry McCarty; Glenn Belt, assistant director. Distributed by the Lumas Film Corp. (Sam Sax, president). At the New York theatre, New York, March 18, one-half double bill.

Doris Fuller.....Alice Calhoun
Kenneth Scott.....Robert Ellis
DeWitt Courtney.....Freeman Wood
Ben Ellis.....Edwards Davis
Allen Keane.....Charles West
Nita Northrup.....Janice Peters
Toodles Thornton.....Patricia Palmer

There are times this picture looks immense; at others it fades fast into celluloid-killing stuff that slows the theme up considerably and renders a knockout to the impression that has obtained.

There are snatches and "bits" that help the film from doing a nose dive and there is quite a cast for this story.

Alice Calhoun just about hogs the picture, although there was a scene in which Janice Peters had the center. That was where Miss Peters, attired in bedtime negligee, was trying to force her physical charms upon the hero and the hero would have none of it, although at the time he was living a part-time life with his charming wife.

It is a movie story; a studio is used, and that made it cheaper on a lot of footage by having that sort of atmospheric locale. A writer and his wife seem pretty happy until the latter decides she must carve out her film-starring career. She does, only to bring about some jealous climaxes when the screen lead makes real love to her.

That vamping scene is a high light that shows that no respectable newspaper man is safe even in his own home, which is his palace, or words to that effect.

It's an independent film, the cast, more than anything else, apparently is biggest asset. *Mark.*

"DIRECTOR" SUSPENDS

M. P. D. A. Monthly Publication Quits When Support Withdraws

Los Angeles, March 23.

"The Director," a monthly publication started a year and a half ago for the benefit of the Motion Picture Directors' Association, has suspended publication.

When the paper started the Association got back of it, but after losing $3,500 decided to withdraw. Then Commodore J. Stuart Blackton and William Beaudine, both directors, decided to stand responsible for the publication. A few weeks ago Blackton decided he had had enough and efforts were made to get Beaudine to stand the gaff alone. Beaudine declined, possibly due to his investment in "Patsy," a musical comedy, produced two weeks ago at the Mason.

There will be no April number of "The Director."

Variety. March 24, 1926, p. 39

The Part Time Wife

(Lumas Film Corp.—5900 Feet)

(Reviewed by George T. Pardy)

AN independent production of superior quality, "The Part Time Wife," with a title bound to arouse curiosity, has two angles to its plot that should insure box office success. The first is that the fans are given a very comprehensive view of picture-making in Hollywood, something that always pleases them even though such peeps behind the scenes have been frequently utilized as screen material. The second is that the story brings up the vexed question of whether a man can be happy when married to a woman whose earning ability puts him completely in the shade. Most folks are familiar with such cases, although the participants in the marital problem may not be up against the high financial film game; and will therefore watch with interest for the picture solution. There's a genuine human touch to this feature, which is well acted and directed, with Alice Calhoun and Robert Ellis giving fine emotional performances as the leads, and excellent support furnished by the remainder of the company.

THEME. Heart drama. Married life of film star and poor newspaper man almost wrecked by wife's preoccupation with her work, but both find happiness at last.

PRODUCTION HIGHLIGHTS. The Hollywood atmosphere and interesting shots of films in making, studio sets, views of screen celebrities. Emotional urge. Scene where husband thrashes wife's leading man.

EXPLOITATION ANGLES. Harp on question of whether marital life can go smoothly where woman earns more money than husband. Play up the Hollywood stuff big.

DRAWING POWER. Has general audience appeal, should win in average house.

SUMMARY. A good heart drama. Shows life behind scenes at Hollywood, colorful, entertaining, emotionally effective. Plot tackles interesting domestic problem.

THE CAST

Doris Fuller.....Alice Calhoun
Kenneth Scott.....Robert Ellis
Dewitt Courtney.....Freeman Wood
Ben Ellis.....Edward Davis
Allen Keane.....Charles West
Nita Northrup.....Janice Peters
Toodles Thornton.....Patricia Palmet

Author, Pegy Gaddis. Director, Henry McCarty. Photographed by Jack McKenzie.

SYNOPSIS. Doris Fuller, noted screen star, and Kenneth Scott, poor newspaper man marry. Trouble comes when Doris, at her husband's request, leaves the screen. Doris goes back to studio work and between making pictures, lives with Kenneth. The latter grows jealous of Doris' leading man and thrashes him. Also, in revenge, he makes love to another woman. A clean break between the couple results. Kenneth writes a successful play. They are reconciled when Doris is injured in the studio.

Alice Calhoun, who appears in "The Part Time Wife," a Gotham production released through Lumas.

The Part Time Wife (Lumas Films)

PRESS NOTICE

A COMPREHENSIVE view of films in the making around the Hollywood studios is presented in "The Part Time Wife," a heart drama of absorbing interest which will be the big screen attraction at the ——— Theatre on ———. The picture deals with marital troubles of a newspaper man and his wife, the latter a noted screen star. She leaves the profession at his request, but later returns and only lives with him at intervals. The final break occurs when he thrashes her leading man. Reconciliations come when the husband writes a successful play and regains his wife when she is injured in the studio.

Alice Calhoun and Robert Ellis are the leads.

CATCH LINES

What happens when a wife's income is bigger than her husbands? He was an average man, and wed a movie star.

Motion Picture News, December 6, 1926, p. 2686

Alice Calhoun introduces her "reel" husband, Freeman Wood (right) to her real husband, Robert Ellis, in a scene in the Gotham production ,"The Part Time Wife."

Moving Picture World, September 19 1925, p. 267

Robert Ellis plays the part of the irate husband in "The Part Time Wife," a backstage romance of motion picture life. It is a Gotham production with Alice Calhoun as leading woman.

Alice Calhoun in scenes from "The Part Time Wife," a Gotham production.

Exhibitors Herald, October 17, 1925, p. 56 – *Motion Picture News,* September 12, 1925, p. 1250a

Status: Unknown
Unavailable for Viewing

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

Pathe News No. 13 (1925)
Cameraman. Pathe News Cameraman gives a startling exhibition of daring "cranking" atop a wing of the plane speeding at 80 miles an hour as daredevil pilots do their stuff.

News Reels in Brief

Pathe News No. 13

Long Beach Cal.—Aerial Acrobats defy laws of gravity in amazing feat! Daredevil trio performs a most remarkable series of air stunts exclusively for Pathe News. 1. The "flying thrillers"—left to right: Ray Freeman, Earl S. Daugherty, and Raymond Crawford. 2. Limbering up on the wings—4,000 feet high! 3. This intrepid "human eagle" believes in really looking down. 4. "Cranking" atop a wing of the plane speeding at 80 miles an hour, the Pathe News cameraman gives a startling exhibition of daring.

Exhibitors Trade Review, February 21, 1925, p. 61

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

Pathe News No. 15 (1925)
Cameraman flies over St. Moritz, presenting exclusive aerial views of the world-famous sports resort during mid-winter. After his flight, the cameraman seeks further vistas of beauty on the Mountain Railway gliding the tops of giant firs on the way up.

News Reels in Brief

Pathe News No. 15

Tampa, Fla. — "Buccaneers" seize Florida City in picturesque annual carnival— pirate craft boldly enters harbor with "Gasparilla" and his desperate band. 1—"Yo-ho! And a bottle of—" 2—Bent on no good mission (so the writers tell us!) the riotous Krewe enters the town. 3—The pirates make their way through the streets in a colorful procession. 4 — Gasparilla and his Pirate Queen! San-Diego, Cal. — "Waiting for orders!" Inspection flight is made over fleet of de-commissioned U. S. destroyers awaiting final disposition by the navy. 1 — Material for the scrap heap. St. Paul, Minn.— Boys and dogs compete in an unique race — pets harnessed to sleds run like veteran "mushers" over city's snowy course. 1—When a runner thinks he's been fouled, "sharp words" follow. 2—A strong sprint at the finish. Portsmouth, England—Test world's biggest submarine on trial trip—X-1, latest addition to British Navy, is 350 feet long and cost $2,500,000. 1—With its five 5-inch guns, the X-1 is designed to operate aggressively in a war fleet. 2—Broad of beam and with powerful lines, the gigantic "sub" looks like a battleship. In the Limelight—Advocates U. S. return of alien property seized during the war—Senator Borah, Chairman of Foreign Relations Committee, who sponsors restitution measure. 1—Washington, D. C.—House passes Postal Pay Bill. Representative Nicholas Longworth, who urges adoption of measure to raise pay of postal employees. 2—New York City—The "wedding bug" gets them young now-a-days. Kiddies at Children's Spring Fashion Revue start rehearsing early for nuptial ceremony. Miami, Fla.—Army defeats Flamingos by 9 to 8 in close polo match—fast riding and spectacular shots mark hard-fought game. 1—Keeping pace with the lightning speed of horse and rider. 2—With the score tied, the Army makes the winning goal. 3—The victors—U. S. Army Polo Team. St. Moritz, Switzerland—Fly over St. Moritz at height of its mid-winter splendor—Pathe News presents exclusive aerial views of world-famous sport resort. 1—Nestled among the hills lies one of the most beautiful "palaces" in the Alps. 2—After his flight, the cameraman seeks further vistas of beauty on the Mountain Railway. 3—Gliding by the tops of giant firs, on the way up.

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EARL HURD CARTOON COMEDIES
KINOGRAMS The NEWS-REEL Built Like a Newspaper

Educational Pictures
"THE SPICE OF THE PROGRAM"

Exhibitors Trade Review, February 28, 1925, p. 41

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

Pathe News No. 33 (1925)
Cameraman. Pathe News Cameraman accompanies the crew on a schooner off the Grand Banks.

PATHE NEWS NO 33: Cardington, England—Torn from mooring mast by storm, R-33 fights way back across North Sea; St. Louis, Mo.—Baptize scores in Mississippi River; Charlottenburg, Ger.—Thousands pledge devotion to German Republic; Chicago, Ill.—Five-year-old girl has a bundle of gymnasium tricks; Wash., D.C.—Gen. Machado, President-elect of Cuba, received at White House; N. Y. City—Alanson B. Houghton, new U. S. Ambassador to England, sails; St. Bernard Pass, Switzerland—Travelers get thrills gliding down Alps' slopes; St. Paul, Minn. (Minneapolis only)—Fight spectacular bridge fire; Theale, England—College boys in rough-and-tumble steeplechase; Off the Atlantic Coast—Pathe News cameraman accompanies crew on schooner off the Grand Banks; Houtington, W. Va. (Cincinnati only)—Belpre wins Huntington Derby; Baltimore, Md. (Baltimore only)—Scores of children hunt Easter eggs; Wilkes-Barre, Pa. (Philadelphia only)—Kiddies in Easter egg hunt; Rogers, Ark. (Memphis only)—Apple blossom festival a pageant of beauty; Flat Rock, Mich. (Detroit only)—Bursting dam floods Huron River Valley; Colorado Springs, Colo. (Denver only)—Thousands attend Easter sunrise service.

Motion Picture News, May 2, 1925, p. 1956

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

Pathe News No. 36 (1925)
Cameraman. Pathe News Cameraman braves icy wilds to photograph the huge cascade of Montmorency Falls.

PATHE NEWS NO. 36: Washington, D. C.—Test 10-lb. "rubber boat" for MacMillan polar trip! Navy members of expedition demonstrate worth of tiny craft, folded in bag, which may face Arctic seas; Pulham, England —R-33 battles way back to safety; With her nose badly smashed, Britain's runaway dirigible returns to air station after drifting 29 hours over North Sea; Montmorency Falls, Canada —Thaw sends millions of gallons of water over cliff—a Pathe News cameraman braves icy wilds to photograph the huge cascade of Montmorency Falls; In The Limelight: Paris, France—Painleve Cabinet ready to cope with financial tangle; Pres. Doumergue poses with newly-appointed heads of Government; Indianapolis, Ind.—A strait-jacket is any old jacket to him! Houdini, suspended high in the air by his feet, shows how easy it is to wiggle loose—if you know how; New York City—Champion cyclists in "stationary race"; Freddie Spencer and Bobby Walthour, winners of six-day contest, keep in trim on a unique training machine; Philadelphia, Pa.—Hundreds of college athletes compete in famous Penn Relays; Berlin, Germany—Von Hindenburg elected President of Germany! Field Marshal defeats Dr. Marx, Republican, by 900,000 votes in the nation's first popular election.

Motion Picture News, May 9, 1925, p. 2169

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

Pathe News No. 39 (1925)
Cameraman. Pathe News Cameraman Harry Harde shot exceptional views of the "Bottling up of the Rum Fleet" by the Coast Guard blockade. Flying in the face of a gale over Rum Row and vicinity, Harde photographed the Coast Guard ship Seneca leading out the dry enforcement fleet and also discovered a complete line of Government picket boats extending from Montauk Point to Barnegal, cutting off the Rum Fleet from the shore.

Rum Blockade is Shown in Pathe News

Pathe News cameraman, Harry Harde, succeeded last week in getting some exceptional views of the "Bottling up of the Rum Fleet" by the Coast Guard blockade, which are shown in Pathe News Number 39.

Flying in the face of a gale over Rum Row and vicinity, Harde photographed the Coast Guard ship Seneca leading out the dry enforcement fleet and also discovered a complete line of Government picket boats extending from Montauk Point to Barnegat, cutting off the Rum Fleet from the shore. In addition ten Government cutters are shown cruising around the lane of liquor-bearing ships.

Motion Picture News, May 23, 1925, p. 2552g

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

Pathe News No. 52 (1925)
Cameraman Andre Glattli covered the French-Riff war and at the risk of his life took his camera into the midst of hostilities and secured sensational scenes of actual warfare.

Pathe Films French Blow Against Riffs in Morocco

FIRST pictures of the big French offensive against the Riff tribesmen in Morocco are a vivid and thrilling feature of Pathe News No. 52. When the Riffs began their outbreaks, Emanuel Cohen, editor of Pathe News, assigned Andre Glattli of his Paris staff to cover the French-Riff war, and at the risk of his life he has taken his camera into the midst of hostilities and secured sensational scenes of actual warfare.

The following resume of war scenes in this special feature of Pathe News No. 52 presents an idea of the unusual views secured by Cameraman Glattli: Troops advance to launch fierce attack upon Riff tribesmen in Astar village; the French artillery opens up with full force to shell the nest of the Moors; the daring Pathe cameraman risks his life in the midst of the firing, as the bombing of Astar continues; Scores of wounded—some at the cameraman's very side—the Red Cross workers give heroic aid; some of the desperately injured are rushed to ambulances in the rear by airplane; behind the lines at Fez, Marshal Lyautey, in charge of war against the Riffs consults with General Hoecht, his chief of staff.

Other interesting subjects in this Pathe News release are: The Intercollegiate Regatta at Poughkeepsie, which was won by the Navy oarsmen; A "Tank Wedding" of a Buck Private at Golden, Colorado; MacMillan's Polar Expedition bidding farewell to the United States; the placing of the body of the late Sen. La Follette in state at the Capital in Madison, Wisconsin; Von Hindenburg "captured" by cameramen, and several other interesting topical events.

Joe Brandt Ann Columbia

JOE BRANDT, President of Columbia Pictures, who is touring the country visiting exchanges and many of the exhibitors in the key cities, believes that an epoch-making event in the history of independent pictures occurred this season when his company, as well as a number of other large independent producers, will have prints in their exchanges to show the exhibitor exactly what he, in turn, might offer to the public.

"The old days when exhibitors were up against a 'cat in the bag' proposition are gone forever," Brandt explained. "Columbia's organization, for example, worked long and faithfully to have a number of each of the

Moving Picture World, July 11, 1925, p. 182

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

Pathe News No. 56 (1925)
Interviewer. William Jennings Bryan presented his views in an exclusive pictorial interview with a Pathe News staff man. He also drew several diagrams which the News reproduced in cartoon form. Part of the coverage of the Scopes trial and events preceding it.

The Scopes trial and events preceding it have been covered by Pathe News in Issues No. 56 and 57. In "Evolution on Trial," which appears in No. 56, William Jennings Bryan presented his views in an exclusive pictorial interview with a Pathe News staff man. Mr. Bryan not only exploited his views verbally in titles, but he also drew several diagrams which the News reproduced in cartoon form. The theory of evolution was also picturized. A picture of the "line of life" prepared by the American Museum of Natural History was also shown.

Exhibitors Trade Review, July 25, 1925, p. 15

Status: Print may exist
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 News No. 70 (1925)
Cameraman. Pathe News Cameraman goes astray in Zoo and finds a new kind of taxicab in New York City.

PATHE NEWS NO. 70: New York City—Record crowd sees Pittsburgh win lead of league in game with Giants; Borculo, Holland—4 dead, 150 injured as cyclone ravages town; N. Y. City—Belgian debt envoys sail for home; Northampton, Mass.—First Lady of the land visits her mother; Paris, France—French aviators complete 5,000 mile tour of continent in three days; London, England—Freemasons attend world's largest banquet; San Diego, Cal.—Test giant seaplane built for trans-Pacific flight; N. Y. City—Cameraman astray in Zoo finds new kind of taxicab; a giant turtle; Berlin, Germany—Hindenburg receives tremendous ovation during national celebration; Forest Hills, N. Y.—Helen Wills retains National tennis title; Charleston, W. Va. (Cincinnati only)—West Virginia troops appear in annual review; Rome, Ga.—Honor memory of Known Soldier.

Motion Picture News, September 5, 1925, p. 1158

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

Pathe News No. 85 (1925)
Cameraman. Pathe News Cameraman climbs the steepest mountain in Wales.

PATHE NEWS NO. 85: New York City—Michelson wins Port Chester National Marathon; Pulham, England—Britain's dirigible R-33 in first flight since runaway trip last spring; Anco Nueva Island, Cal.—Sea-lions from northern iey waters make their homes on protected island to rear young in warm clime; Washington, D. C.—Coolidge names Dwight F. Davis Secretary of War; Washington, D. C.—Eleet new Fleet Corporation president; North Wales, Eng.—Pathe cameraman climbs steepest mountain in Wales; San Francisco, Cal.—Give football season a fiery reception; Locarno, Switzerland—Five European powers adopt pact against Rhine war; Venice Pier, Cal.—Daredevil motorcycle rider defies law of gravitation; Denver, Colo. (Denver only)—University of Denver Freshmen get severe initiation; Tiffin, Ohio (Cleveland only)—Ohio Knights Templars appear in competitive drills.

Motion Picture News, October 31, 1925, p. 2052

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

Pathe Review No. 3 (1925)
Cameraman. Pathe Review Cameraman creates scenes for the "Prettiest Girl I Know" series.

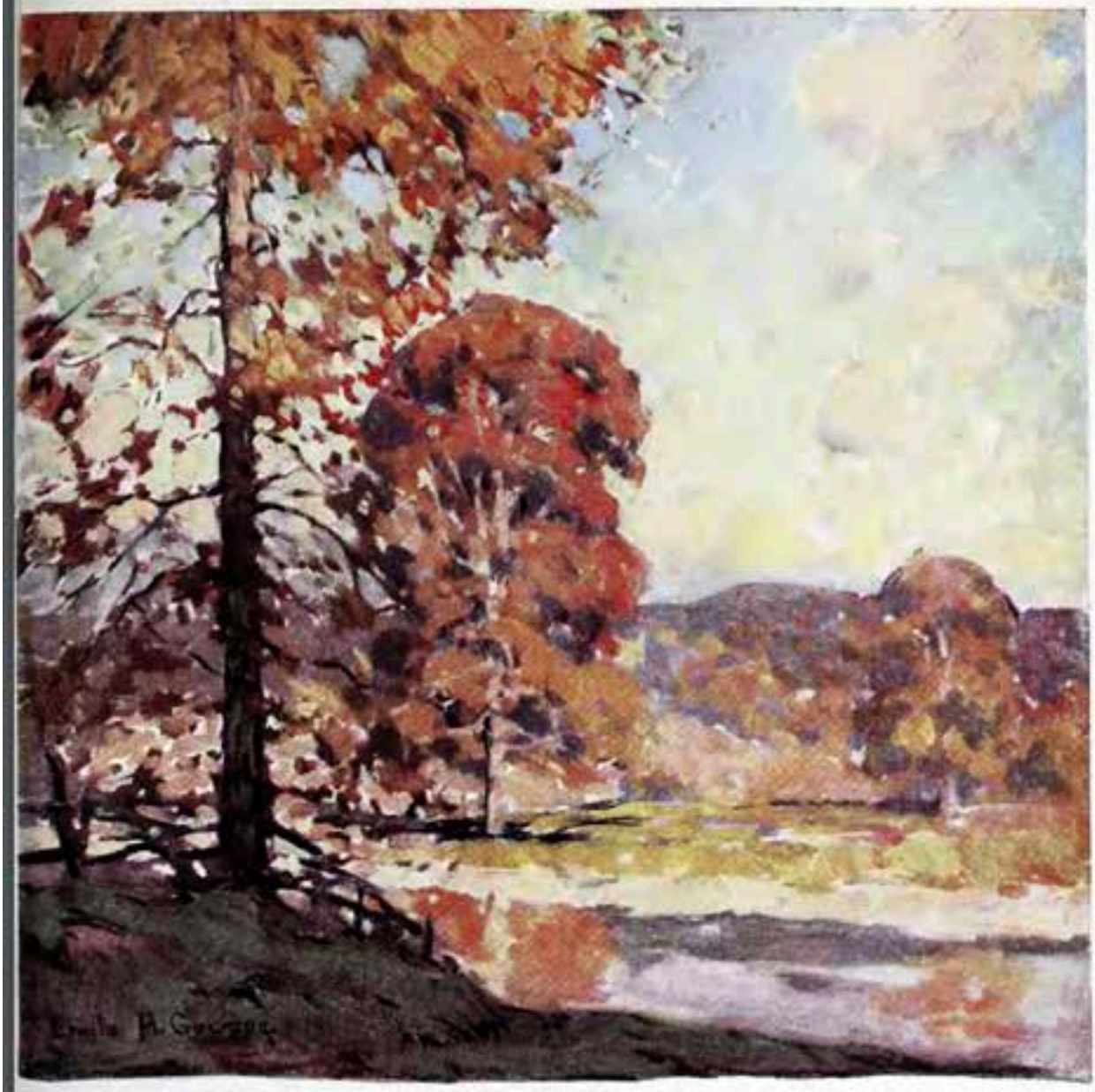
Pathe Review

A Pathe Review cameraman is now on the Coast making scenes for the Pathe Review in connection with the "Prettiest Girl I Know" series that starts its first installment on the Pathe program this week.

In Pathe Review No. 3, which is released this week, Coles Phillips, the famous artist, selects the girls that he thinks are the prettiest. It is also explained in this installment that the girl on the magazine cover is sometimes the combination of a half dozen different young ladies. Each one has something about her that is perfect, such as an arm, head, hair, etc. Combine, all these perfections and you have what is termed a synthetic girl.

On the Coast the Pathe Review is making an installment for this series in which the most prominent of screen beauties are seen. From the Thomas H. Ince lot comes Madge Bellamy, while the Patheserial company now working on the new Patheserial "Idaho" presents Vivian Rich as a candidate in the contest. The one selected as the prettiest girl in the motion picture colony is Mary Pickford.

Exhibitors Trade Review, January 24, 1925, pp. 36-37



Pathé Review

The Magazine of the Screen

Three, or more, real "feature stories" in every issue.

Pictures such as you can get nowhere else, each "feature" presented in installments, each installment complete in itself.

For instance; "The Prettiest Girl I Know," presenting the beauty nominations of celebrated artists, theatrical producers, etc.; "Brides of all Lands"; sport and science in Mongolia, India, etc. with the American Museum of Natural History; with Count Byron de Prorok in ancient Carthage; the incomparable Pathecolor, etc. etc.

ONE REEL EVERY WEEK

Prospect Press, Inc., New York

Exhibitors Trade Review, June 6, 1925, p. 42ff

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

Pathe Review No. 23 (1925)
Interviewer. "Camera Interviews with Famous Painters" features Henry R. Rittenberg at work on a canvas.

Pathe Review No. 23
(One Reel)

A NEW feature "Camera Interviews with American Painters," is introduced in this issue of Pathe Review. The scenes show Henry R. Rittenberg, A. N. A., and a portrait painter of note, at work on a canvas. It should prove a generally interesting addition to this screen magazine as it shows the artist at work and follows the progress of the painting from the first sketchy daubs of the brush to the final touches. A color subject titled "New York the Home Town" reveals Manhattan's residential districts and the final contribution is the fifth installment of the Roy Chapman Andrews expedition into Mongolia, in search of "The Origin of Man."—T. C. KENNEDY.

* * *

Pathe Review No. 23

Pathe 2 reels

"The Hill Country," chapter five of the Origin of Man series, appears in this issue of Pathe Review. New York City is the subject of the Pathecolor. Scenes of the Eastside and Fifth avenue are depicted, also a view of the Penn Depot. The last topic is entitled Camera interviews with American Painters. The artist introduced is Henry R. Rittenberg, A. N. A. Mr. Rittenberg is a noted portrait painter.

Motion Picture News, June 6, 1925, p. p. 2828 - *Exhibitors Trade Review,* June 6, 1925, p. 52

Status: Print may exist
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. 35 (1925)
Cameraman. Pathe Review Cameraman is right on the edge of the boiling cauldron, picking up a piece of cold lava, breaking it and holding it up for your inspection at "The Cauldron of Kilauea," the Hawaiian volcano.

Pathe Review No. 35
Real Entertainment
Type of production..1 reel magazine

Something very out of the ordinary in a scenic is "The Cauldron of Kiluea," the Hawaiian volcano, which is shown with shots taken right "on the ground." In fact, you see a cameraman right on the edge of the boiling cauldron, picking up a piece of cold lava, breaking it and holding it up for your inspection. Again is shown a view of lava breaking over the top and flowing down the mountain-side. An awe-inspiring sight is that of the waves of red hot lava breaking against the side of the crater and spraying up like surf at the seashore. This is a night shot, with weird lighting effects staged by the volcano itself. Another subject is the final in the series, "Tracing the First Man." Here is seen the scientific expedition in Mongolia winding up their adventures, and starting back across the desert to civilization, while the bones of prehistoric monsters they have shipped to New York are being carefully assembled and mounted by the experts at the Museum of Natural History. The reel concludes with "A Jaunt Through the Jura," showing the grandeur of the Franco-Swiss mountains.

The Film Daily, August 23, 1925, p. 9

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

Pathe Review No. 48 (1925)
Interviewer. Camera interview with Hobart Nichols, American landscape artist.

"Pathe Review No. 48"

(Pathe—Magazine—One Reel)

THIS has more Pathecolor views of American wild flowers and features the "Languid Lady," one of the less known flowers. Perhaps most interesting of the three subjects is "The Sea of Soda," showing Lake Magadi, a tremendous source of soda, in the African Rift. Also, there is a camera interview with Hobart Nichols, famous American landscape artist.—*Sumner Smith.*

Moving Picture World, November 28, 1925, p. 347

Status: Print may exist
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

Peggy of the Secret Service (1925)
Newspaperman Hal Tracey (Eddie Phillips).

Newspaperman Hal Tracey (Eddie Phillips) loves secret service agent Peggy (Peggy O'Day). She is pursuing a sultan's brother, who fled to the United States with the royal jewels. Tracey finally rescues her from a harem, but for once the couple does not get married, as her chief has a new assignment for her (presumably setting her up for a potential series). Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 53.

The Algerian consul solicits the aid of the Chief of the Secret Service in the apprehension of the sultan's brother, Abdullah, who has fled with the royal harem and the royal jewels to the United States. The chief assigns Peggy, his most reliable feminine operative, to the case. Newspaperman Hal Tracy, Peggy's sweetheart, is on the scene when Peggy attempts to arrest Abdullah. In the ensuing fight, Hal is thrown overboard, and Peggy--for the first time in her life forgetting her duty--dives in after him. She follows Abdullah to his mountain hideout and later gains entrance to his harem in the guise of an Algerian woman. Her position becomes more perilous each night, and she finds herself struggling with Abdullah just as Hal arrives with help. Abdullah is arrested, and the jewels are recovered. Peggy and Hal are denied permission to marry, since the chief has another assignment for Peggy. *American Film Institute Catalog of Feature Films*

Peggy of the Secret Service

Distributor: Davis Distributing Division

Producer: S. Cole, Inc.

Length: 5,000 feet

DIRECTOR.....J. P. McGOWAN
Author.....Finis Fox
Adaptor.....William Lester
Cameraman.....Bob Cline

PLAYERS

Peggy O'Day.....Peggy O'Day
Frank Jordan.....W. H. Ryno
Spike Hennesy.....Clarence Sherwood
Buck Brice.....Dan Paterson
Abdullah Ahmed.....V. L. Barnes
Abdullah's Favorite Wife..Ethel Childers
Mahmoud E. Akem.....Richard Neill
Hal Tracy.....Eddie Phillips

TYPE: Melodrama of the adventures of a girl secret service operative.

THEME: A girl commissioned to capture an Oriental renegade in the United States becomes a member of his harem to do it.

HIGHLIGHTS: Peggy's dive after her lover. . . . Her leap from the palace window. . . . The fight in the harem.

STORY: Peggy O'Day is charged with the capture of Abdullah the Unfaithful, brother of the Sultan of Algeria, and the recovery of the jewels with which the faithless one has fled to the United States with the members of his harem. Peggy and two other operatives go to the waterfront to meet the ship bearing Abdullah. In a fight that results from the attempt to capture him Peggy's lover, a newspaper reporter, is thrown into the water. The girl dives in and rescues him. Abdullah and the harem girls flee to a retreat prepared for them in the mountains. Peggy, disguised as an Algerian woman, follows, gains admittance, and is installed as Abdullah's favorite wife. The Algerian forces an entrance to her apartment, but her lover arrives in time to save her. Abdullah is arrested. Peggy and the reporter ask the girl's chief for permission to marry. He refuses, stating that he has another commission for the girl.

Exhibitors Herald, October 10, 1925, p. 58

PEGGY OF THE SECRET SERVICE

Davis Distributing Division Photoplay. Author, Finis Fox. Scenario, William Lester. Director, J. P. McGowan. Length, 4,950 feet.

CAST AND SYNOPSIS

Peggy	Peggy O'Day
Hal Tracey	Eddie Phillips
Abdullah	V. L. Barnes
Favorite Wife	Ethel Childers
Spike Hennessy	Clarence Sherwood
Buck Brice	Dan Peterson
Mahmud el Akem	Richard Neill

Peggy is assigned to the task of apprehending Abdullah who has fled from Algeria with the Sultan's jewels including the famous diamond called the Star of Asia. In the course of duty she enters Abdullah's household as a member of his harem, vamping herself into possession of the Star. Her lover, Hal, a newspaperman, worries over her disappearance, and persuades the Secret Service Chief to aid in finding her. In the nick of time Hal and the detectives enter the house where Abdullah and his followers are hiding, arrest the whole crowd and help in rescuing the jewels. Hal thinks he is all set to wed Peggy, but the Chief says he has another assignment for her.

AN unusual type of tale, this one brings sheiks of Algeria and the odalisques of their harems to the Occident, and to the clutches of Peggy, the prize operative of the Secret Service.

This is the first of the series and sets a high standard for those that are to follow. In the early sequences the heroine is made familiar with the task that has been set for her, and this portion of the film is especially interesting inasmuch as it cuts back to Sahara-like scenes showing the villain making his escape across the sandy wastes with the Sultan's jewels, a whole herd of camels, and a bevy of beautiful wives.

Once on the job, Peggy adopts several disguises. One shows her as a typical Bowery moll lounging along the waterfront in waiting for the mystery ship that carries her prey to our shores. Still another introduces her in the habiliments of the Orient, Turkish trousers, veil and all. And her faithful henchmen, Spike and Buck appear clad as Caucasian slaves. The comedy element is mainly in the keeping of these two character men and they do well with it. This is especially true in the shots showing their endeavors to avoid the giant Nubian who has appointed himself their especial bodyguard, watching them always with dark suspicion, and seriously hampering their detective activities.

The palatial residence prepared to house the absconding sheik is redolent of Eastern bazaars. Abdullah, himself, reclines in lazy luxury while the ladies of his retinue dance sinuously to the weird music of reed and drum.

One of the dancing girls gives an especially fine exhibition of the Terpsichorean art, and is sure to arouse as much interest from your audience as she does in the heart of the bejeweled sheik and his watchful followers.

Another impressive sequence is the rough and tumble battle, or rather series of battles that take place when Peggy secures the jewel and endeavors to leave the premises. The suspense is well held in this bit.

The dusky chieftain of the wastelands is capably played by V. L. Barnes who, perhaps, looks his part more than any of his fellow players. He is a fierce and grizzled sheik, but he might have been a bit more vengeful in learning of the philanderings of his favorite wife and his neer-do-well nephew. The wife is well portrayed by Ethel Childers, who is a stately beauty, not too slender, and just the sloe-eyed sinuous type that would be first in the heart of a desert man. Peggy O'Day and Eddie Phillips share honors in their respective roles of operative and newspaper reporter, and the rest of the cast is entirely adequate.

Exploit this as a thrilling story of a band of master crooks whose efforts to steal a king's treasures are thwarted by Peggy, a secret service operative. Stress the Oriental atmosphere in ballyhoo and lobby display.

Exhibitors Trade Review, September 5, 1925, p. 70

Peggy of the Secret Service

(Davis Distributing Division—4950 Feet)

(Reviewed by Harold Flavin)

FEATURED by some excellent settings, good performances by the principals and fast action, this production should prove popular with the fans of the smaller communities. Though having a somewhat slender story the numerous fight scenes, the desert "shots," the acting of Peggy O'Day and the rest of the cast will more than suffice to hold the interest of the spectator from beginning to end. This, the first of a series of detective yarns starring Miss O'Day, reveals her in the role of a female detective; she is assigned the task of recovering some jewels from an Eastern potentate and the way she goes about accomplishing her work proves an hour's entertainment.

THEME. Detective melodrama in which female detective is assigned task of recovering stolen jewels.

PRODUCTION HIGHLIGHTS. The desert scenes. The acting of the cast especially the star. The scenes in the home of Abdullah. The numerous fight scenes both aboard the ship and in the villian's home. The high grade settings.

EXPLOITATION ANGLES. Play up star. Hold matinee admitting free all girls named Peggy. Have masked girl travel about town in auto bearing banner reading "I Am Peggy of the Secret Service."

SUMMARY. A detective story that should get over well with most fans. Has slight story but incident and action help hold the interest. It is well mounted and directed.

THE CAST

Peggy	Peggy O'Day
Frank Jordan	W. H. Ryno
Spike Hennessy	Clarence Sherwood
Buck Brice	Dan Peterson
Mahmoud el Akem	Richard Neill
Hal Tracey	Eddie Phillips
Abdullah	V. L. Barnes
Abdullah's favorite wife	Ethel Childers

Produced by S. Cole. Story by Finis Fox. Directed by J. P. McGowan. Photographed by Bob Cline.

SYNOPSIS. Peggy, female detective, is assigned task of recovering stolen jewels from Abdullah, Algerian potentate. With the help of two assistants and her fiance she traps him and his cohorts but he eludes her and goes to his nephew's home. She follows him and after a series of exciting adventures succeeds in getting the jewels.

Peggy O'Day

Peggy of the Secret Service
(Davis Dist. Div.)

PRESS NOTICE

BRINGING to the screen a thrilling drama based on the life of a Secret Service operative "Peggy of the Secret Service" will be on the screen of the ——— theatre on ———. It is the first of a series starring winsome Peggy O'Day who will be remembered for some excellent characterizations in productions that proved popular. It is a colorful story combining good acting and some wonderful photography.

A brilliant cast of well known players support Miss O'Day in this stirring drama including Richard Neill, W. H. Ryno, V. L. Barnes and Ethel Childers. The outstanding thrill of the picture occurs in the climax when a terrific fight is staged between the forces of law and order and the thieves.

CATCH LINES

She postponed marriage for a life of service. Though beset by danger, may even death, at every step, she fought her way through.

Motion Picture News, September 5, 1925, p. 1162

"Peggy of Secret Service" is Popular

Western melodrama starring hard-riding Ken Maynard. This is the type of picture that an exhibitor can play with the assurance that it contains every possible box-office magnet and that it is a positive means of lining 'em up outside. Dull moments are totally unknown in this production, which provides action with all desirable rapidity.

Ken Maynard is distinctly a he-man as well as a splendid horseman and actor. The work of the remainder of the cast, Peggy Montgomery, Melford McDowell, Frank Whitson, Henry Ward, James Barry, Jr. and Gus Saville, is beyond criticism. The direction is by Clifford S. Elfelt, the story by Frank Howard Clark. Included in the cast is "Tarzan," Maynard's wonderfully human horse, and the "Hollywood Beauty Sextette," a group of authentically easy-to-look-upon misses who would make any Ziegfeld chorus envious.

Several scenes from "Peggy of the Secret Service," the first feature of a series under that title, starring Peggy O'Day, the "Thrill Girl," in daring and colorful situations. Written and supervised by Finis Fox, and produced by S. Cole, these Davis-Vital productions give Miss O'Day every opportunity for her best work to date.

"My Neighbor's Wife"

As every alert exhibitor knows the name of James Oliver Curwood means something to hundreds of thousands of people throughout the world who have spent breathless hours reading his outdoor novels. "My Neighbor's Wife" is the first of a series of five pictures made for Davis Distributing Division from Curwood novels. This picture is different from the usual run of pictures and also from the usual Curwood story. In fact it tells a story within a story.

A young actor who thinks he has directorial ability wants to make a picture from the Curwood novel "My Neighbor's Wife." His difficulties in raising the money and casting the picture form a frame within which the production of the Curwood story is shown. The picture is successfully completed and sold to state right buyers whereupon the actor-director wins the girl, and father-in-law presents him with the amount of money he had previously loaned for the making of the picture.

The cast which presents this unique picture is truly one of "big names," comprising people who have an enviable rating with dyed-in-wool cinema fans. Here is the splendid list: Herbert Rawlinson, Wyndham Standing, Mildred Harris, Grace Darmond, William Russell, Helen Ferguson, Thomas Santschi, Margaret Loomis, Marie Walcamp, Richard Travers, Edward Davis, William Norton Bailey, Chester Conklin, Dan Mason, Ralph Faulkner, Frank Leigh, Phillippe De Lacy, Charles Gerrard, Lucien Littlefield and Mason Mitchell. The caliber of direction is indicated by the fact that the production was made under the supervision of John Ince, the actual direction being by Clarence Geldert, who has a reputation of his own. The adaptation is by Perry Vekroff.

"The Gold Hunters"

"The Gold Hunters" is an intensely fascinating mystery drama of the North based upon the story by James Oliver Curwood, dean of the writers of life in the little-known regions of North America. In the original, the tale is dramatically absorbing but it has been manifestly enhanced thru its intelligent screen interpretation. Especially will it find an enthusiastic welcome from the fans who delight in well-told stories of the northern wilderness, pictures teeming with action and suspense.

Credit for a smashing box-office production goes to Guaranteed Pictures, Inc., to the director, Paul Hurst, and to the excellent cast. Every real film fan is familiar with the work of the principals: David Butler, Hedda Nova, Mary Carr and Bull Montana. The supporting players, each of whom give a convincing performance, are: Jimmy Aubrey, Al Hallett, Noble Johnson, Frank Elliott, John T. Prince, William Humphrey and Kathryn McGuire.

More Curwood Classics

There are three more James Oliver Curwood classics in the series of five being produced for Davis Distributing Division, Inc., and there is every indication that each one is destined to be a box-office smash—and a resounding one, at that. The first two productions of the series, "My Neighbor's Wife" and "The Gold Hunters," are obviously built to please movie-goers everywhere in this film-mad sphere. Executives who are informed concerning the stories of the remaining three and various details of production plans confidently express the opinion that they will equal if not exceed their predecessors in popularity.

"The Courage of Captain Plum" is an absorbing mystery special concerning the strange adventure of a young ship's captain in a weird city. The story carries conviction as well as entertainment and thrills galore. It is now in course of production.

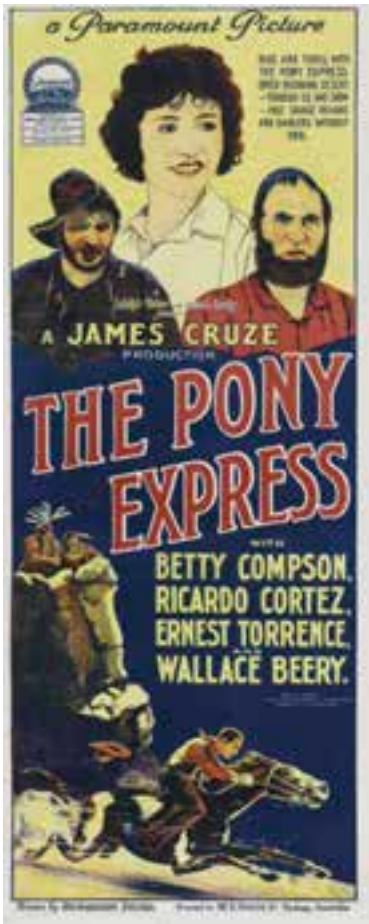
Public demand forced Curwood to write "The Wolf Hunters" as a sequal to "The Gold Hunters" and there is every reason to believe that when the hundreds of thousands of his enthusiasts see the story in silversheet form, they will not be disappointed. It is a stupendous melodrama in which a man fights for happiness and success against overwhelming odds.

Motion Picture News, Special Insert, September 14, 1925, p. 270ff

Status: Unknown
Unavailable for Viewing

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

The Pony Express (1925)
Messenger Jack "Frisco Jack" Weston (Ricardo Cortez). The Pony Express brings news to the West that has a dramatic effect on the plot. The villain, a senator of California, attempts to establish an empire and plots to have the new pony express system "fixed" so that any political news from the east which would have a bearing on his plans might be delayed. One heroic pony express rider – "Frisco Jack" Weston carries the news of Lincoln's election to thwart the senator's devious plans. Shows power of the news to change and alter events.



In the 1860's Senator Glen of California heads a secret society called the "Knights of the Golden Circle" in a conspiracy to have California secede from the Union, annex part of Mexico, and establish a new empire. He sends his men to Sacramento to eliminate debonair gambler "Frisco Jack" Weston, who has spoken against him, but Weston escapes to Julesburg, Colorado. There he becomes a Pony Express rider and a rival of Glen's agent, Jack Slade, superintendent of the Overland Stage Co., for the hand of Molly Jones. Weston succeeds in foiling Glen's plans to prevent news of Lincoln's election from reaching California by carrying the message himself. Among other intrigues, a half-bred Indian, Charlie Bent, in league with Glen, leads a band of Sioux in an attack on Julesburg. Weston marries Molly before marching off to war.
American Film Institute Catalog of Feature Films

Tired plot elements interfered with the historical drama of this western epic, resulting in a disappointing film. Often compared with other epics like *The Covered Wagon* and *The Iron Horse*, the film pales in its lack of sweep and its familiar and static plot A scheming politician intends to slow down the expansion of the newly installed pony express so that he can set up his own empire in California and the state of Sonora in Mexico. Opposing him is Jack Weston, a gun slinging gambler, played by Ricardo Cortez, who joins the pony express riders. He brings the election results of Lincoln's victory to Sacramento, thereby influencing California to join the Union. A battle between marauding Indians, and the cavalry adds excitement to an otherwise average film.
Larry Langman, *A Guide to Silent Westerns,* p. 337

"The Pony Express"

James Cruze Produces Another Epic of the West for Paramount That Should Please the Majority

Reviewed by C. S. Sewell

James Cruze, who made the great epic picture of the early days of the West, "The Covered Wagon," has now produced for Paramount another story of the same locale at a little later period in "The Pony Express."

The inspiration for this picture is found in this unique service instituted to cut several days' time in the carrying of mails to the Pacific Coast by employing fearless men on relays of fleet ponies to make the run from St. Joseph, Mo., to Sacramento. The dramatic angle of the story is found in the fact that a secessionist senator sought to use the Pony Express to further his scheme to establish a separate republic when Lincoln was elected. This was frustrated by a patriotic Californian, who was the relay man at a crucial political point.

This theme is one that will quicken the interest and play on the patriotism of the American citizenry as did "The Covered Wagon." Its bare outline does not furnish anything like sufficient material for a picture of this length, practically 10,000 feet. To heighten the dramatic interest there has been woven into the picture a romance between the daughter of a blacksmith-evangelist and a young gambler who becomes an express rider and thwarts the schemes of the senator's henchmen. To provide a punch, there is an attack by Indians on the settlement when the garrison was away.

The greatest part of the footage has been devoted to picturing in detail incidents that build up the various characters and establish the atmosphere, but many of them do little to advance the story. In fact, practically until the climax The Pony Express itself is kept in view only by occasional subtitles and a few short shots showing the establishment of the relay stations, etc.

These situations picturing the activities of the various characters are each interesting and supply moments of drama, melodrama, heart interest and quite a lot of excellent comedy and character portrayal. The spectator is apt to feel acutely conscious, however, that they are halting the story proper and depriving it of a needed snap. This makes the interest lag and creates the impression that the story would be materially strengthened by generous cutting.

The cast is excellent. As the hero, Ricardo Cortez will win many new admirers. Betty Compson has little to do as the heroine except look cute and attractive. From an audience standpoint Wallace Beery has the "fat" role in a comedy characterization which gets the laughs and by his championing of a little girl also builds up fine heart interest. His performance is a delight and could not be improved upon. Next comes the extremely

effective portrayal of George Bancroft as a cold-blooded villain and schemer. In fact, this is the most striking portrayal in the picture. Ernest Torrence, as always, gives an excellent performance but he is handicapped by a role that limits his opportunities and shows him in situations that while amusing will be considered by a lot of people as bordering on the sacrilegious. Mark Twain and Buffalo Bill also figure slightly in the story, but as they are not identified under these names, the effect of their presence is practically lost.

In a word, it would seem that Mr. Cruze has not entirely succeeded in putting over the importance of the Pony Express and its effect on history at a crucial time. In striving to do this so much pains have been used in building up the correct atmosphere that the story is slowed down. He has succeeded in making it an epic of the period, with excellent characterizations and interesting incidents and good comedy. While not another "Covered Wagon," it does get into the big picture class, ranking well above even the better class of westerns, and especially if generously cut, should please the great majority.

Cast

Molly Jones ..... Betty Compson
Jack Weston ..... Ricardo Cortez
"Ascension" Jones ..... Ernest Torrence
"Rhode Island" Red ..... Wallace Beery
Jack Slade ..... George Bancroft
Charlie Bent ..... Frank Lackteen
Billy Cody ..... John Fox Jr.
William Russell ..... William Turner
Baby ..... Vondell Darr

Story by Henry James Forman and Walter Woods.

Adapted by Walter Woods.

Directed by James Cruze.

Length, 9,929 feet.

Story

Just prior to the outbreak of the Civil War when the Southern states were talking secession Senator Glen of California planned to form a separate republic by combining California with Sonora, Mexico. To further his scheme he persuaded the head of the Overland Mail to establish a pony express from St. Joseph, Mo., to Sacramento, and planned by getting secret news first to carry out his treasonable designs. Jack Weston a gambler, learning of this scheme succeeded in being appointed express rider at Julesburg, Colo., a crucial point dominated by the unscrupulous Jack Slade. With the news of Lincoln's election Glen passed along the code work to his followers, but Weston outwitted Slade and sent along the truth, turning the tide and saving California to the Union. Molly, who doubted Weston's patriotism, on learning the truth consented to become his bride.

Moving Picture World, September 26, 1925. 352

THE PONY EXPRESS

Paramount Photoplay. Authors, Henry James Forman and Walter Woods. Scenario, Walter Woods. Director, James Cruze, Length, 9,929 feet.

CAST AND SYNOPSIS

Molly Jones ..... Betty Compson
"Frisco Jack" Weston ..... Ricardo Cortez
"Ascension" Jones ..... Ernest Torrence
"Rhode Island Red" ..... Wallace Beery
Jack Slade ..... George Bancroft
Charie Bent ..... Frank Laceteen
Senator Glen ..... Al Hart
The Baby ..... Vondell Darr

Senator Glen plans to have California secede from the Union whereupon he will annex part of Mexico and form a new empire. In order to have quick communication with the East the pony express is organized. Glen plots with Slade, his agent at Julesburg, to hold up mail for California when he receives the pass word "Eureka." Frisco Jack secures a job as pony express rider in order to be near Molly, and also to frustrate Glen's plot. He succeeds in his purpose. California remains loyal to the Union. And before marching off to the war he weds Molly.

A TRULY mighty photodrama! One that will live forever! One that should make and break box-office records for years to come! A film the whole world will stand up and cheer for!

It is a magnificent epic of pioneer days —empire building—of keeping the country "one Nation, indivisible, with Liberty and Justice for all."

There is always a glamour of romance hovering about the pioneer days. There is a thrill in fightin' Injuns—in the frock coated gamblers—in the buckskin clad scouts—in the fearless riders of the plains. The entire atmosphere of the Western country during this era is redolent of romance that would excite the imagination of a stock-fish. And Director Cruze has crammed every thrill into his production.

The acting is uniformly fine. The quick-shooting "Frisco Jack" Weston is one of the best things Cortez has done. He fits the part particularly well. Betty Compson is fine as Molly. She is one of the few who can stand more than a very few close-ups.

Torrence and Beery both are excellent. When either of these worthies is on the set he comes mighty close to stealing the picture. One of the outstanding performances is contributed by George Bancroft as the villain Jack Slade. Bancroft proves himself a very fine actor with this interpretation. It is strong, yet repressed—mighty impressive at all times, never overdone.

This is a really big historical film. Tie-up with schools, libraries, historical societies, and similar institutions. Also tie-up with the railroads, as the pony expresss was the precurser of the present day Overland Limted. Feature the fine cast and the name of Director Cruze. A pony express rider bally will go well. A relay race on horses will attract attention.

Exhibitors Trade Review, September 21, 1925, p. 47

THE PONY EXPRESS

Famous-Players picture made from the story by Henry James Forman and Walter Woods. Directed by James Cruze and released as a special, being given day and date showings at the Rivoli and Rialto. Betty Compson, Ricardo Cortez, Wallace Beery and Ernest Torrence featured. At the Rivoli, New York, week of Sept. 13. Running time, 110 mins.

Molly Jones.....Betty Compson
Jack Weston.....Ricardo Cortez
"Ascension" Jones.....Ernest Torrence
"Rhode Island" Red.....Wallace Beery
Jack Slade.....George Bancroft
Charlie Bent.....Frank Lackteen
Billy Cody.....John Fox, Jr.
William Russell .....William Turner
Senator Glen.....Al Hart
Sam Clemens.....Charles Gerson
Aunt.....Rose Tapley
Baby.....Vondell Barr

Patriotic, expensive, pretentious, verbose and just fair—that describes "The Pony Express."

This long one, rushed into instant distribution in an effort to beat out an opposition company is being heralded more than any P-P release of the year, not excepting "The Wanderer." Given a day and date showing at the Rivoli and Rialto, it was advertised heavily all last week, while this week large flags bearing the picture's title cover the front of the two houses. In addition a ballyhoo in front of the Putnam building is being run off regularly, while good sized ads were carried in the dailies yesterday and Monday.

But even all that exploitation and advertising will never make the regular picturegoer believe that "The Pony Express" is one-two-three alongside of "The Covered Wagon." It isn't half as good as either "North of 36" or "The Thundering Herd."

In plot this concerns the machinations of Senator Glen of California, and his attempt to establish an empire of that state and Sonora, Mexico. To this end, he plots to have the new pony express system "fixed" at Julesberg, Miss., so that any political news from the east which would have a bearing on his plans might be delayed.

In Sacramento he had told his men to get Frisco Jack, a gambler and gunman, because Jack had made disparaging remarks concerning the senator. But it happens when the senator leaves town, Jack goes after him. Instead of killing him, he happens along in time to avert a holdup, and the senator, in Julesburg, tells him he is desired for the pony express, so Jack falls in line, having in mind a system to "fix" the politician.

In Julesburg is Molly Jones, the girl of the film, and her father, a psalm singing blacksmith called "Ascension" Jones. There is also a poker playing bum called "Rhode Island" Red, and with Red as an ally, Jack is soon able to let Jack Slade, the Overland express agent and tool of Glen, know that he is on to their tricks.

From that time on it becomes a battle between the pair, with Jack finally winning. Other intrigues include an Indian spy, Charlie Bent, who brings his people down in a murderous attack just as "Ascension" Jones has completed his new church. But while the Indians are scrapping, the troops ride back and that is finished nicely.

The end has Jack defeating the aim of Glen by riding through with the messages which proclaimed Lincoln's election, and when this news reached California it made that state cast its lot with the Union in the civil war. The windup has Jack and Molly marrying, while "Rhode Island" Red enlists as a private—and everybody is happy.

"The Pony Express" has all the atmosphere in the world. Its production has been careful and elaborate, but the scenario and story are weak. Were it not for the comedy relief of Torrence and Beery, the whole thing would be tiresome. Cortez has a good role here and plays it well, while Betty Compson and George Bancroft are others of the cast who do well.

The film has its moments, but 110 minutes of running time is long.

To the exhibitor who has bought "The Pony Express" the only thing to do is to follow the lead of the company which produced it—exploit it as you never exploited a picture before. A "natural" doesn't have to be boosted so much. *Sisk.*

Variety, September 16, 1925, p. 40

The Pony Express

(Paramount—9929 Feet)

(Reviewed by George T. Pardy)

DIRECTOR JAMES CRUZE has added another brilliant success to his screen triumphs, "The Pony Express." It would be futile to indulge in comparisons between the new feature and its predecessors of historical significance, the worth-while facts being that this picture excels in its own particular period, offers splendid entertainment, and having lived up to its advance notices, should, with the great advertising campaign made by Famous-Lasky in its behalf, register a sure-fire box office hit.

The exploits of the pony-riders and undercurrent of events leading up toward the outbreak of the Civil War are fused into a stirring melodrama which is curiously convincing in its colorful realism, because the on-looker knows it stands upon a firm historical foundation, and a love affair between the hero and Betty Compson supplies the necessary sentimental lure. The work of the entire cast is superb, with performances by Ernest Torrence, George Bancroft, Wallace Beery, Ricardo Cortez and Miss Compson standing out in bold relief.

THEME. Melodrama, with American historical background, staged during days of pony express riders.

PRODUCTION HIGHLIGHTS. The feature's spectacular appeal, magnificent scenic shots and melodramatic thrills; good direction and work of cast.

EXPLOITATION ANGLES. Feature this as another triumph for the man who directed "The Covered Wagon." Stress the picture's historical accuracy and educational values, melodramatic thrills and scenic beauty. Every member of the cast is worth advertising.

DRAWING POWER. Should get the money in any theatre, large or small.

SUMMARY. A great historical feature with melodrama and romance craftily interwoven. Crammed with thrills, ablaze with colorful scenery. Has sure spectacular appeal for all classes of movie patrons.

THE CAST

Molly Jones	Betty Compson
Jack Weston	Ricardo Cortez
Ascension Jones	Ernest Torrence
Rhode Island Red	Wallace Beery
Jack Slade	George Bancroft
Charlie Bent	Frank Lackteen
Billy Cody	John Fox, Jr.
William Russell	William Turner
Senator Glen	Al Hart
Sam Clemens	Charles Gerson

Author, Henry James Forman. Director, James Cruze. Photographed by Karl Brown.

SYNOPSIS. In 1860 Jack Weston, pony express rider, is rival of Jack Slade, gunman and superintendent Overland Express Company, for the hand of Molly Jones, belle of Julesberg, Colorado. Slade plans to send fake dispatch announcing Lincoln's defeat in Presidential election. Jack foils him by riding West with the true news. California declares for the Union. Jack and Molly wed, as war between North and South is declared.

James Cruze, production of Paramount's "The Pony Express."

The Pony Express (Paramount)

PRESS NOTICE

"THE PONY EXPRESS," a huge and colorful epic of American history, crammed with melodramatic thrills aglow with spectacular shots of wonderful scenic beauty, and offering an alluring love romance, will be the main attraction at the ——— Theatre on ———. James Cruze, the man who produced "The Covered Wagon" directed this amazing film, which no patron of the silent drama can afford to miss.

Ricardo Cortez and Betty Compson play the hero and heroine.

CATCH LINES

A picture that will awaken patriotic pride in the breast of every true American who sees it.

A wonderful spectacle of scenic beauty, a crashing melodrama, a beautiful love story, a great educational feature.

Children and adults alike will thrill to the sensational punches and intense human interest of this vivid American historical epic.

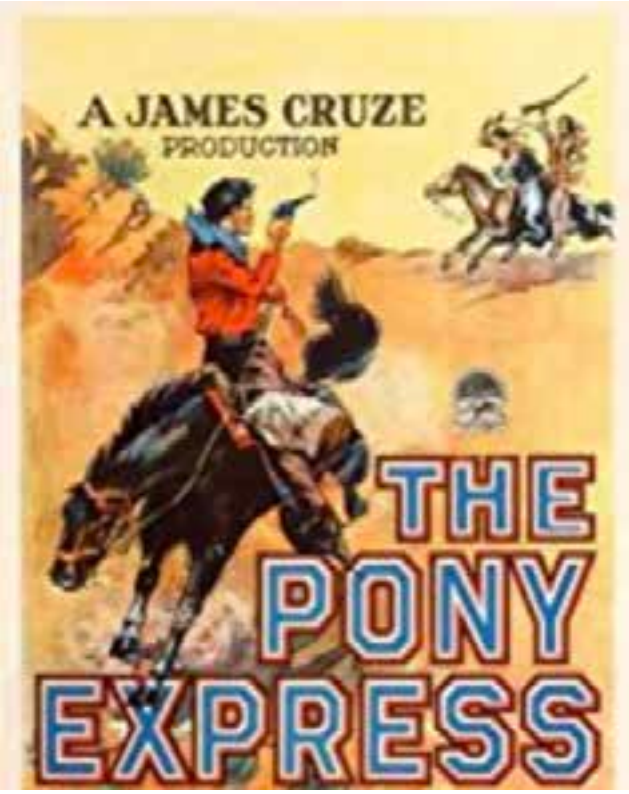
Motion Picture News, September 26, 1925, p. 1515

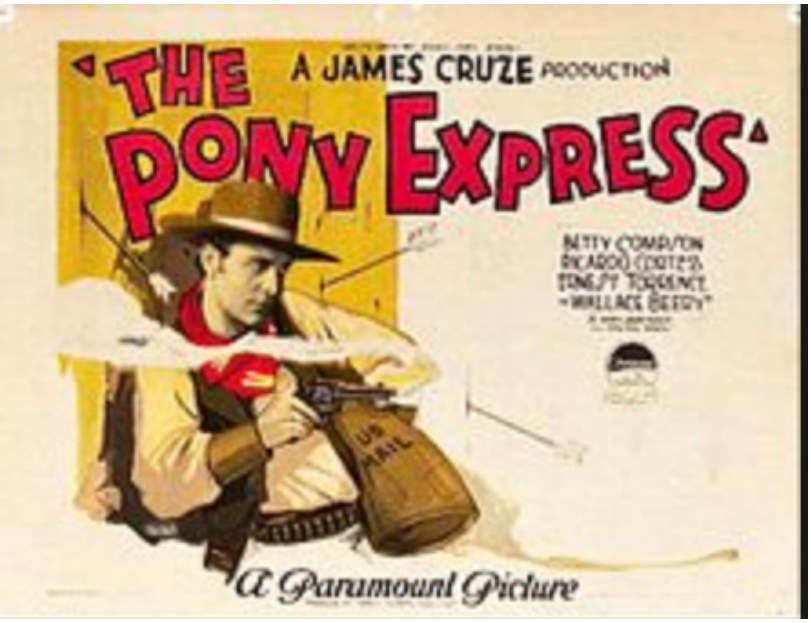
Some of the highlights from the new James Cruze production for Paramount, "The Pony Express."

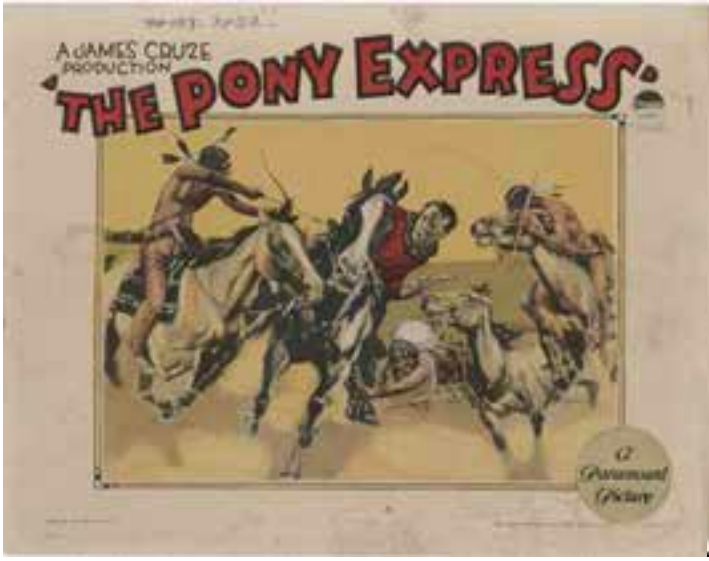
Motion Picture News, November 7, 1925, p. 2138

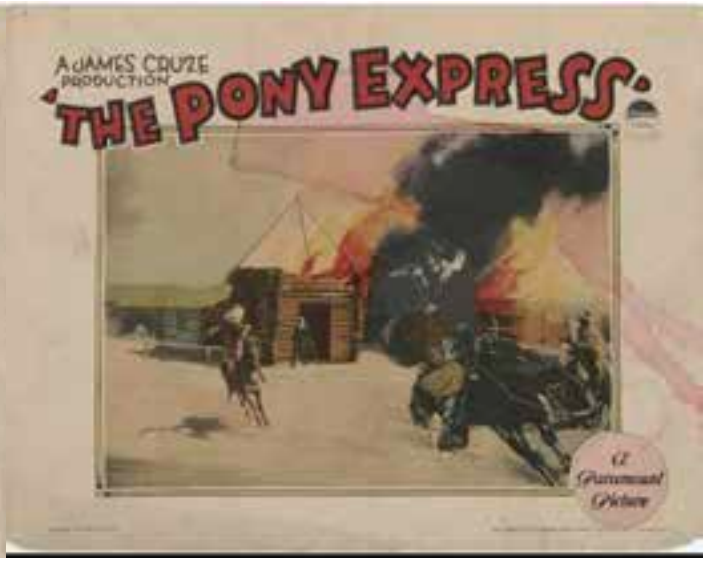
THE PONY EXPRESS—A great spectacle! Another American historical epic of bewitching scenic beauty and tremendous dramatic power. Exploits of pony riders and events preceding Civil War fused into a compelling story of love and patriotism. Aglow with color, vibrating with action. Melodrama and romance craftily interwoven with sequences of educational value. (Paramount).

Motion Picture News, December 26, 1925, p. 31262ff









"Two thousand miles of the roughest riding on earth. Eighty men and four hundred ponies will do it in ten days!"

"That's Jack Weston, a gambler and politician from San Francisco."

"Any news for California that is detrimental to our cause must be delayed here. Just how is for you to determine!"

"Senator Glen is a traitor to his state — a traitor to his country!"

"The code word will be 'Eureka'. When you hear it, delay all mail for California!"

"Slade, as Frisco Jack is to take the first run West of here, we'd better swear him in."

"This oath is the code of the Pony Express."

"I agree not to use profane language, not to drink, not to treat animals cruelly, always to conduct myself as a gentleman — "

" — to protect the United States mail with my life."

On May 9, 1860, Lincoln received the Republican nomination for the presidency. This selection of a comparative unknown caused quite a stir among the politicians at Washington.

"Lincoln is gaining strength. Wouldn't his election upset our plans for California?"

"Between here and California is — Julesburg."

our cause is gaining daily
Therefore prepare to announce
a sweeping Democratic victory.
Any Republican news detrimental
to our cause will be held up
at Julesburg.
Eureka —

November, 1860, at St. Joseph. The Pony rider ready to carry the news of Abraham Lincoln's election across the continent.

"Mum about Lincoln. Our agreement with the newspapers is that they shall receive election news first."

Scenes from *The Pony Express* (1925)

'Pony Express' An Exploitation Film

Campaigns in Many Parts of Country Cited as Evidence That Cruze Picture Lends Itself to Big Co-operative Drives

PARAMOUNT officials believe that "The Pony Express" is one of the greatest exploitation pictures ever produced. This opinion they point out is based upon concrete evidence of what has been achieved.

Revival of the pony express has been perhaps the best thing yet done in these campaigns. The reason for assigning it to the lead position is its national appeal, and the unlimited advertising and publicity which it has been accorded.

Two old trail drivers revived the pony express in Texas. For the run from St. Joseph, Mo., to Kansas City a modern pony express—an automobile—was used. A rider reenacted this historical episode in a run from Salem, Ore., to Portland, where the picture played at the Liberty theatre. Other runs was from Fruita, Palisades, Whitewater and Redlands into Grand Junction, Colo., where the attraction was booked into the Avalon. Four riders rode from surrounding territory into Durango, Colo., for presentation of the picture at the American. Another revival was for the benefit of the Strand at Middleton, O., and the Palace at Hamilton. One rider in Ohio visited more than two dozen towns in a period of a few weeks.

Newspapers Cooperated

Newspaper cooperation has been an outstanding feature of these revivals. State and city officials and editors have cooperated in the success of these undertakings. Schools have treated the stunt with consideration owing to the historical merits of it.

In advance of the run of the picture at the Apollo theatre, Indianapolis, an essay contest among school girls and boys was conducted through cooperation of the *Indianapolis Times*. For the best compositions on the historical significance of the pony express awards of $20, $10, $5 and free tickets were made.

A comprehensive campaign preceded the Portland, Ore., showing at the Liberty theatre. The revival of the pony express in its run from Salem to Portland had the approval and backing of the governor of the State. In addition paper replicas of the colorful Indian headgear were distributed to children. Indications of the governor's interest in the picture was his address from the stage.

Some of the "big time" exploitation for Paramount's "The Pony Express". Upper photo shows display in the Liberty theatre, Portland, Ore., loaned by the Oregon Historical Society. Lower left, a window display by the Canadian Pacific Telegraph Co., in Toronto for the showing at Pantages; and lower right, the strand at the entrance of the Milwaukee public library up with the showing at the Merrill.

Arrows Mark Trail

An effective placard used in the Cataract theatre campaign in Niagara Falls was cut in the shape of an arrow. These placards, striped throughout the city and in rural districts, bore the message, "The Trail of 'The Pony Express' Leads to the Cataract theatre."

In Kansas City, where the picture showed at the Royal, the campaign was furthered by the Women's City Club, the women picture committee of which sent cards to its 2,700 members urging them to see the attraction. An old pony express coach owned by Buffalo Bill was used as a street ballyhoo.

Local Interest Story

An unusual story was developed for the picture's showing at the Strand in Middleton, O., and the Palace in Hamilton. In Middleton, the fact that City Manager Walbaer was christened by a minister who travelled with the pony express in the early days, was widely publicized by papers.

In Milwaukee, where the picture held the screen at the Merrill, special heralds were distributed by the main library and its fourteen branches. Fifteen thousand Postal telegrams and notes also were distributed. Boy Scouts paraded to theatre to see picture. Fifty 24-sheets were posted. Cutout of pony express rider was displayed in Gimbel window. Stills were displayed in silver frames in jewelry store window. Sixty piece high school band and Postal telegraph messengers paraded. Sixty banners were placed on wagons of American Express Company. Street cars carried specially designed cards. Eighteen grocery stores tied up on Monarch brand product. In addition there were radio and book store tieups.

The Pantages theatre, Toronto, used the radio, telegraph and taxicabs effectively. In all stores handling the DeForest Crosley radio, were display cards illustrating the great span between the days of the pony express and the day of the radio.

An outstanding campaign was conducted by Rex Midgley, manager of the American theatre, Oakland, Cal. Postal telegraph messengers publicized the picture through placards on their bicycles. One of the most unique stunts was the placing of Pony Express stickers on all milk bottles delivered to the homes in the morning.

Exploitation which adds weight to the opinion that Paramount's "The Pony Express" is one of the greatest "exploitation pictures" ever produced. Photo at upper left shows Hiram Craig, veteran of the trail, awaiting in front of the Queen Theatre, Galveston, to start his 310 mile ride to San Antonio. Lower left, Old Trail Drivers Association parade in San Antonio. Center is a reproduction of one of several motor car ads tying up with the demonstration which revived the Pony Express riding in Texas. Upper right, Third Rider, 66 year old express rider laying wreath on statue of Texas Cowboy with the State Capital, Governor Miriam A. Ferguson may be seen standing behind Reese. Lower right, official pony express car which took motion pictures of the revival of the pony express in Texas.

Motion Picture News, December 5, 1925, p. 2659

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Western
Gender: Male (Jack Weston)
Ethnicity: White (Jack Weston)
Media Category: Newspaper
Job Title: News Employee (Jack Weston)
Description: Major: Jack Weston, Positive.
Description: Minor: None

Quick Change (1925) – Another in a series of six "Tip O'Neill, Star Reporter" films
Reporter Tip O'Neill (George Larkin) works for a big city newspaper in this series of films.

The picture program this evening will be headed by George Larkin, who will be seen in "Quick Change", a story of the life of a star reporter. A comedy, "Helpful Al", will also be shown.

The Morning Call, Allentown, Pennsylvania, February 19, 1926, p. 10

GEORGE LARKIN
in
Quick Change
One of the most intensely absorbing newspaper stories ever filmed.

Mount Carmel Intern, Mount Carmel, Pennsylvania, July 2, 1925, p. 12

George Larkin
— in —
"Quick Change"
A typical Larkin production, only with more daring and thrills.

The Evening Courier, Camden, New Jersey, July 9, 1925, p. 15

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Tip O'Neill)
Ethnicity: White (Tip O'Neill)
Media Category: Newspaper
Job Title: Reporter (Tip O'Neill)
Description: Major: Tip O'Neill, Positive
Description: Minor: None

The Rat's Knuckles (1925)
Photographers. Newsboy. Newsreel footage.
News film of the Prince of Wales is integrated into the plot with the hero-inventor of a device to kill rats saluting him casually with "Good morning Ed" as the prince smiles back. Photographers shoot pictures of the now rat-trap king and his gorgeous bride who pose for the cameras before handing a bill to a newsboy. Female Reporter asking questions.

"The Rat's Knuckles"

Pathe 1 reel

This is the story of a would-be inventor who makes a device for the extermination of rats without killing them. He dreams that he makes a million, but winds up in the river in despair.

We cannot remember when there were more laughs packed into one reel than are achieved by Charley Chase and the director of "The Rat's Knuckles." Perhaps the biggest laugh in the picture is when the bankrupt and foolish inventor pictures the future to his sweetie when they are millionaires after the sale of his invention. The Prince of Wales is shown passing in his motor, and Charley salutes him casually with a "Good morning Ed." Then there is the sequence that shows the rat-trap king and his gorgeous bride being snapped by a young army of photographers. After striking several amusing poses, he is snapped handing a bill to a newsboy. As soon as the picture is over Charley pockets the bill much to the chagrin of the newsy. After trying in vain to interest anyone in his invention he winds up on the wharf in despair, and is about to jump in when a prosperous-looking man steps out of his car and introduces himself as a financier. Charley explains the invention to him and after listening with a queer smile, he gives Charley a push into the water and steps back into his car. This is one of the funniest comedies of the year, and any exhibitor who overlooks this one is missing a good bet. It is a sure cure for the blues.

* * *

Exhibitors Trade Review, January 3, 1925, p. 35

Prince in Chase Comedy

One of the most ingenious pieces of film splicing in which an ordinary piece of news film was made part of a comedy is released in a recent Charley Chase comedy, delivered last week from the Hal Roach Studios to Pathe. The title of the picture is "The Rat's Knuckles" and the news film was that of the Prince of Wales.

In the story of the comedy Martha Sleeper, who plays opposite Chase is conjuring up wonderful visions of sudden wealth as the result of a new rat trap that Chase has invented. She dreams they are riding along the street in their high-powered car and they pass the Prince who turns and smiles at her. The news-reel insert is tied up so cleverly by means of a sub-title with the general trend of the comedy action that it appears to be an intrical part of the subject and involves a big laugh.

* * *

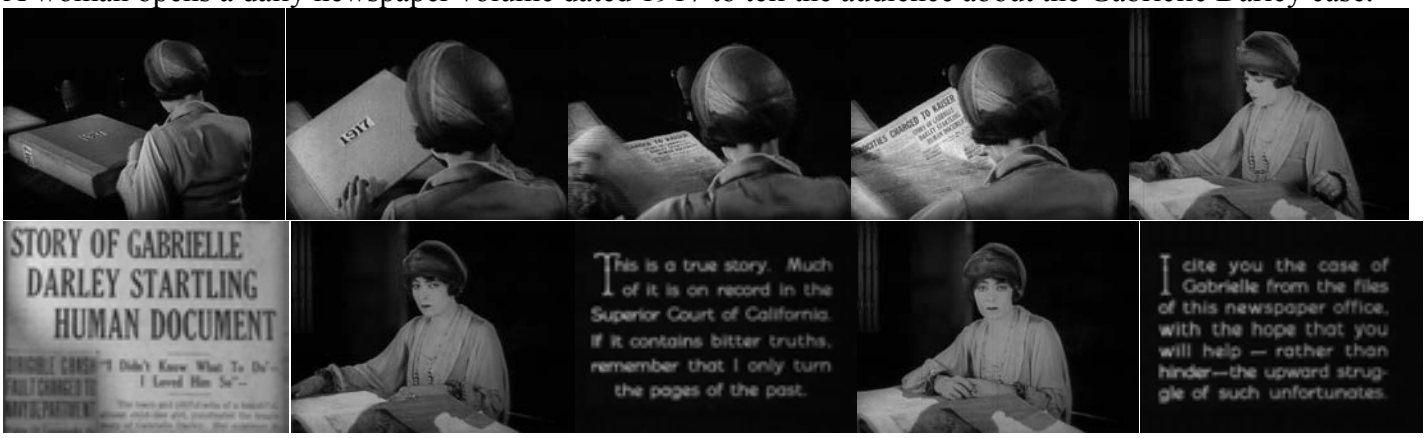
Exhibitors Trade Review, December 13, 1924, p. 50

Status: Print Exists
Viewed on YouTube

Type: Movie
Genre: Drama
Gender: Male (Newsboy). Female (Female Reporter). Group-2.
Ethnicity: White (Newsboy, Female Reporter). Unspecified-2
Media Category: Newspaper
Job Title: News Employee (Newsboy). Reporter (Female Reporter) Pack Journalists-2 (Photographers, Reporters)
Description: Major: None
Description: Minor: Newsboy, Female Reporter, Pack Journalists-2, Positive.

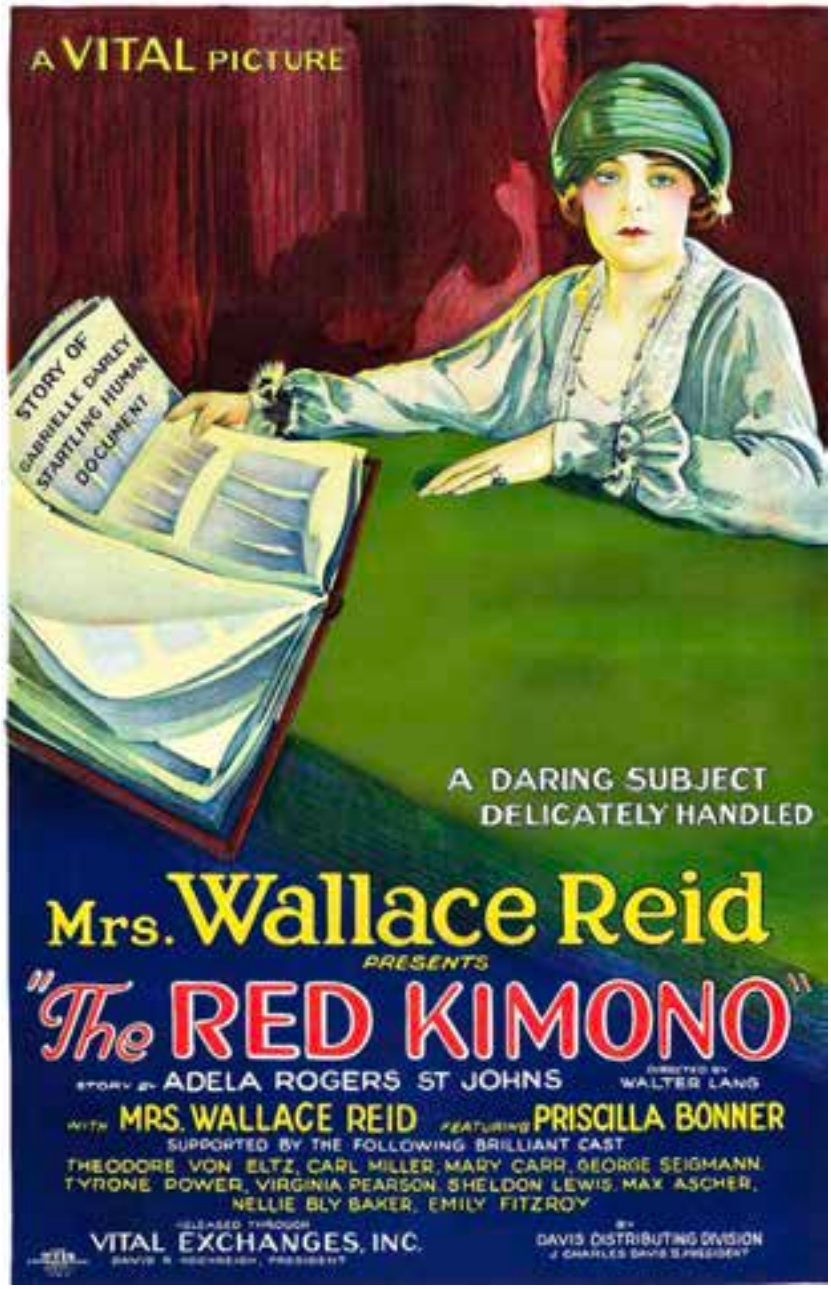
The Red Kimono (1926)
Newspaper file room. A daily newspaper volume is seen dated 1917.

A woman opens a daily newspaper volume dated 1917 to tell the audience about the Gabrielle Darley case.



Gabrielle is "saved" by a publicity-hungry socialite who displays her like a possession to the women in her society circle. Once the publicity about the girl has run its course, she throws her out and Gabrielle is on her own.

Scenes from *The Red Kimono* (1925)



A woman (Dorothy Davenport) "opens it to reveal a headline about the Gabrielle Darley case. This true story is not unique, she explains, but is occurring even now to hundreds of unfortunate girls." Kevin Brownlow, *Behind the Mask of Innocence*, p. 91[14]

Gabrielle Darley is lured into prostitution by a village sport, who uses her earnings to support both himself and her. Gabrielle later discovers that her lover is planning to marry another woman, and she shoots him dead as he is buying a wedding ring in a jewelry store. Gabrielle is tried and acquitted. With no visible means of support, Gabrielle is at first taken up by a publicity-hungry socialite, but this woman soon tires of Gabrielle and turns her out into the street. Gabrielle is prepared to return to her old whorehouse in New Orleans when she is redeemed by the love of the chauffeur of her sometime benefactress. The chauffeur is inducted and goes overseas, leaving a penitent Gabrielle to await his return from France. *American Film Institute Catalog of Feature Films*

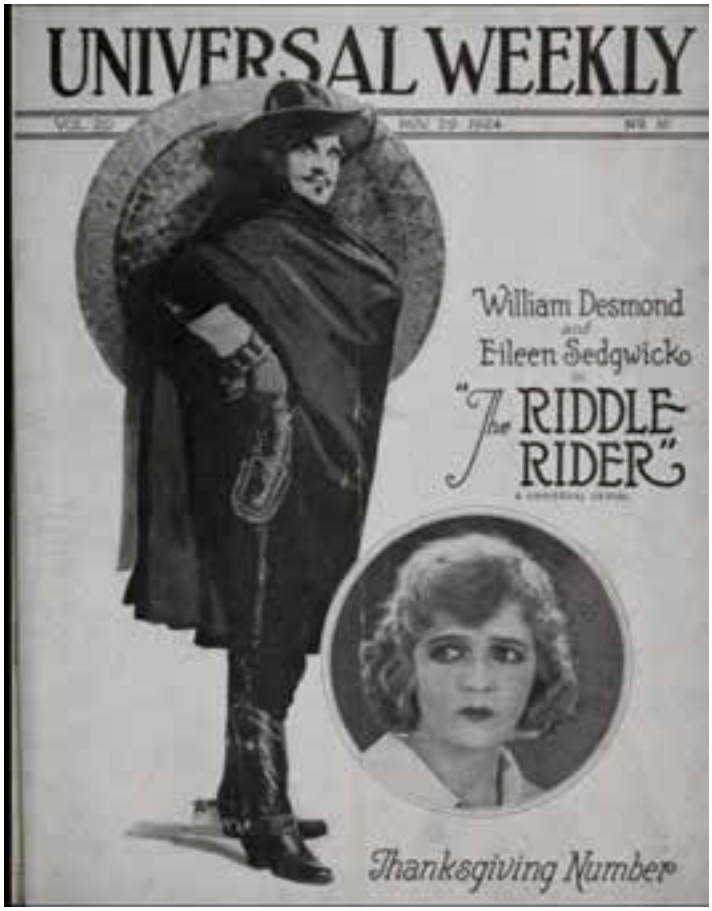
Part exposé of the white slave traffic and part exploitation, Walter Lang's social drama, *Red Kimono* (1926), is set in the red light district of New Orleans, circa 1917. Priscilla Bonner, an innocent young woman from a small town, is lured into prostitution by a local ladies' man who lives off her earnings. When she learns that her lover intends to marry another woman, she shoots him as he is buying a wedding ring. She is tried for the killing and acquitted. A publicity-crazed socialite takes Bonner in, who at this point in her life is broke. But the woman soon tires of her and evicts her. About to return to her old brothel in New Orleans, Bonner finds love with the woman's chauffeur, who is suddenly inducted into the military and sent overseas. Bonner is once again left alone to wait for her lover's return. Mrs. Wallace Reid, the producer, appeared on screen to plead for tolerance toward wayward girls.

Larry Langman, *American Film Cycles,* p. 362

Status; Print exists in the Library of Congress
Viewed on DVD

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

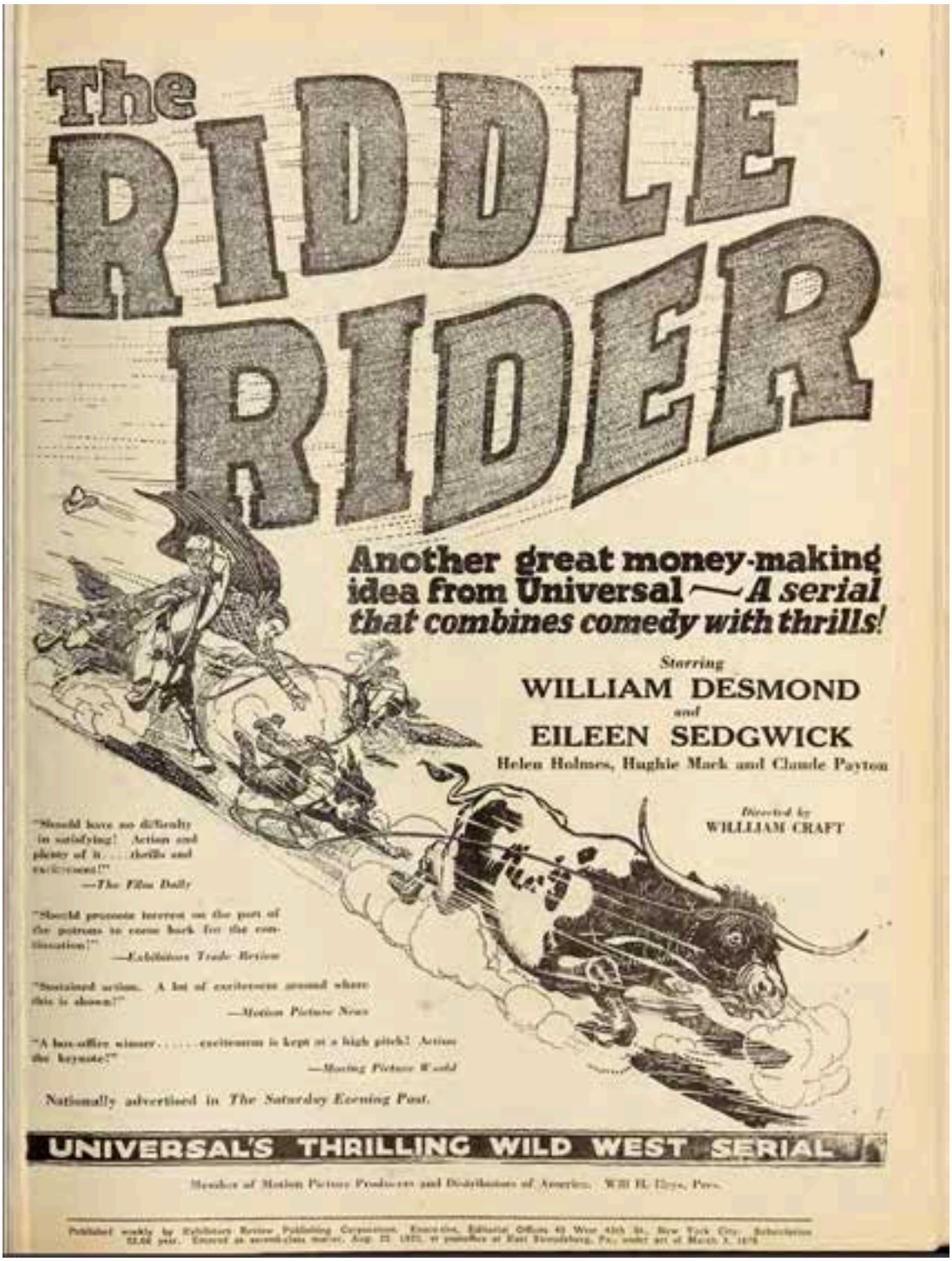
The Riddle Rider (1924-1925) – Serial: 15 Chapters
Editor Randolph Parker (William Desmond) is really the Riddle Rider who, when not wearing black cape and mask, is the crusading editor of the local newspaper.



Parker avenges wrongs inflicted by the villains. Young heiress (Eileen Sedgwicks) desperately attempts to defend her property from the "bad guys."

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

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



Exhibitors Trade Review, December, 13, 1924 Coverff

Another chapter of "The Riddle Rider" will be shown this afternoon and tonight as a feature film attraction. The synopsis of the great story follows:

Western Rangers owned the land or seemed to have a prior right by occupancy. Then the oil prospectors came in.

The little town of Caspar, a sort of center for the region, is the scene of most of the action. Oil men and gamblers and all those who want to take a short cut to wealth nearly always at the expense of the honest plodders found their crooked plans seriously interfered with by some mysterious rider, who was always righting wrongs, saving the weak or protecting the innocent and helpless.

They called him "The Riddle Rider."

He rode masked and cloaked, mostly at night, hid in a secret cave.

A reward was offered for his head.

The mysterious Rider is not known to the townspeople or to friends or enemies. He plays the lone hand and through the newspaper gets the information that enables him to foil many a dastardly plot.

There is a plot on to plug an oil well in which the citizens are interested to make it appear valuless, buy in all the surrounding property and then make a killing.

Nan Madden, who inherited her father's ranch, which is located right over the pool they endeavor to buy for a song, with the aid of Julia Dean, a female sharper.

To make Nan sell they plan to rob her mail.

The plotters dynamite the derrick of the well they were accused of capping and try to blame it on Nan and on the Riddle Rider.

By every ruse they try to make Nan sell and one of the tricks is to stampede her cattle and as she is endeavoring to escape from their mad rush the rider appears bulldogs the nearest steer and rescues her.

Raymond juggles the County's records to get Nan's land but the rider appears and instructs her how to refile her claim. Plot after plot is tried by the villains but the rider defeats them all—then Nan learns that "The Riddle Rider," is none other than Ralph Parker, editor of the Casper Herald, who has been in love with her all the time and assumed the mysterious role to protect her. All evil designs being frustrated Nan and the rider are married —and that it is said is the beginning of happiness.

The Daily Press, Newport, Virginia, February 28, 1925, p. 9

The Riddle Rider: Chapter Seven: The Swindle (1925)
Editor Randolph Parker (William Desmond) is really the Riddle Rider. When Parker isn't wearing the Riddle Rider's black cape and mask, he is the crusading editor of the local newspaper.

Status: Unknown. Print might exist
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral

The Riddle Rider: Chapter Eight: The Frame-Up (1925)
Editor Randolph Parker (William Desmond) is really the Riddle Rider. When Parker isn't wearing the Riddle Rider's black cape and mask, he is the crusading editor of the local newspaper.

Status: Unknown. Print might exist
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral

The Riddle Rider: Chapter Nine: False Faces (1925)
Editor Randolph Parker (William Desmond) is really the Riddle Rider. When Parker isn't wearing the Riddle Rider's black cape and mask, he is the crusading editor of the local newspaper.

Status: Unknown. Print might exist
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral

The Riddle Rider: Chapter Ten: At the Brink of Death (1925)
Editor Randolph Parker (William Desmond) is really the Riddle Rider. When Parker isn't wearing the Riddle Rider's black cape and mask, he is the crusading editor of the local newspaper.

Status: Unknown. Print might exist
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral

The Riddle Rider: Chapter Eleven: Thundering Steeds (1925)
Editor Randolph Parker (William Desmond) is really the Riddle Rider. When Parker isn't wearing the Riddle Rider's black cape and mask, he is the crusading editor of the local newspaper.

Status: Unknown. Print might exist
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral

The Riddle Rider: Chapter Twelve: Trapped (1925)
Editor Randolph Parker (William Desmond) is really the Riddle Rider. When Parker isn't wearing the Riddle Rider's black cape and mask, he is the crusading editor of the local newspaper.

Status: Unknown. Print might exist
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral

The Riddle Rider: Chapter Thirteen: The Valley of Fate (1925)
Editor Randolph Parker (William Desmond) is really the Riddle Rider. When Parker isn't wearing the Riddle Rider's black cape and mask, he is the crusading editor of the local newspaper.

Status: Unknown. Print might exist
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral

The Riddle Rider: Chapter Fourteen: The Deadline (1925)
Editor Randolph Parker (William Desmond) is really the Riddle Rider. When Parker isn't wearing the Riddle Rider's black cape and mask, he is the crusading editor of the local newspaper.

"THE RIDDLE RIDER"

Universal Chapter Play

Co-Starring **WILLIAM DESMOND** *and* **EILEEN SEDGWICK**

No. 14—"The Deadline"

NAN arrives on the scene of her oil operations just in time to discover a man about to cut the cable and ruin the whole works. She climbs to the top and just as she is about to force the man to leave, the great wall of water let lose by Sarles and his henchman, tears down on them and carries derrick and all away.

With her well in such a condition that it will take several days to repair, Nan goes to the bank to secure extension of time on her note. She is refused, however, as Sarles has taken care that she does not pull through at that end.

Her ranch is saved from the clutches of Sarles and Julia Dean by the last minute arrival of a letter from an old friend of her father's telling her that he has deposited several thousand dollars in the bank to her credit in appreciation of a kindness her father had done in years gone by.

The fight between Parker and Sarles comes to a head when Parker tells Sarles it is time that he and his gang leave town. Sarles refuses to go and says that he will force Parker out. A pitched battle ensues in the center of the town and things are looking pretty bad for Parker and his followers. Nan attempts to cross to another building and is felled by one of the Sarles gang.

Universal Weekly, February 21, 1925, p. 40

Status: Unknown. Print might exist
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral

The Riddle Rider: Chapter Fifteen: The Final Reckoning (1925)
Editor Randolph Parker (William Desmond) is really the Riddle Rider. When Parker isn't wearing the Riddle Rider's black cape and mask, he is the crusading editor of the local newspaper.

Status: Unknown. Print might exist
Unavailable for Viewing

Type: Movie
Genre: Serial
Gender: Male (Randolph Parker). Group
Ethnicity: White (Randolph Parker). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Randolph Parker). Miscellaneous
Description: Major: Randolph Parker, Positive
Description: Minor: Miscellaneous, Neutral

The Right Man (1925) – Third in the series of six "Tip O'Neil, Star Reporter" films
Reporter Tip O'Neil (George Larkin). Managing Editor F. Bruce Dergan (Jerome La Gasse). Publisher Hoyt (Roy Laidlaw). Editorial Offices.

Newspaper reporter Tip O'Neil and his editor, Bruce Dergan, are both in love with feature writer Mary Burton. The ambitious Dergan has plans to take control of the newspaper from meek publisher Hoyt by pretending to be in love with Hoyt's restless wife and gaining control of her stock in the paper. After a series of misadventures, Tip reveals Dergan's schemes to Mrs. Hoyt, after which her houseboy "mistakenly" shoots and kills Dergan. Finally, Tip is rewarded with Mary's promise to marry him because he is the right man. *American Film Institute Catalog of Feature Films*

The Right Man

Distributor: Rayart Pictures
Producer: Geo. Blaisdell
Length: 4850 feet

DIRECTOR.....John Harvey
Author.....Harry P. Crist
Adaptor.....Harry Crist
Cameraman..... Jack Young

PLAYERS

Tip O'Neil.....George Larkin
Mary Burton.....Mary Beth Milford
F. Bruce Dergan.....Jerome La Gasse
James J. Hoyt.....Roy Laidlaw
Mrs. Hoyt.....Olive Kirby
Denny O'Reilly.....Milburn Morante
Moha, servant.....Max Bennett
City Editor.....Milton Fahrney

TYPE: Melodrama of newspaper men and crooks.

HIGHLIGHTS: Good comedy part by Milburn Morante as "Tip's" Pal. . . . The love interest supplied by Mary Beth Milford. . . . Thrilling fight between Larkin and crooks at the publisher's home.

Story: Mrs. Hoyt is infatuated with Dergan, the managing editor of her husband's newspaper. Dergan buys a hat similar to Hoyt's and then calls on Mrs. Hoyt—Moha, faithful to his master, shoots at Dergan but kills another—a crook. Mrs. Hoyt hides the hat. Tip O'Neil, a reporter, is aware of Dergan's real villainy and the fact that Dergan is "playing" for the newspaper stock which Mrs. Hoyt owns. So when Dergan tries to win the affection of Mary Burton, who also works in the office, Tip gets busy and frustrates Dergan's every move. Dergan finally gets shot by Moha when he attempts to take the stock certificates from Mrs. Hoyt. Mary and Tip are happy as they drive away from the Hoyt residence with Denny, Tip's pal, as the chauffeur.

Exhibitors Herald, March 14, 1925, p. 48

George Larkin and an exceedingly well-balanced and capable cast are at the Garden Theatre tomorrow in a modern picture play described as a comedy-melodrama and entitled "The Right Man."

"The Right Man" is a newspaper story. There is a Star Reporter—played by George Larkin, well-known in these and other parts as a "stunt" man. There is a Managing Editor, played by that oily, wily villain, Jerome La Gasse. There is the publisher of the paper, a well-meaning gentleman whose wife is not as true to him as she might be. The publisher is ably portrayed by Roy Laidlaw and the wife by the vampish Olive Kirby. And, adding the comedy without which a picture, to our own modest way of thinking, is not what a picture should be, is Milburn Morante, whom you may remember in the Universal Joker Comedy Company, or in the old Keystone-Triangle Company.

"The Right Man" is snappy, and up-to-date. There is enough action to satisfy even the most demanding. There is that quality known among critics as "logical sequence." In short, we found "The Right Man" entertaining.

Mary Beth Milford, a pretty little blonde, who was recruited to the stage from musical comedy, plays opposite the stalwart Larkin. Since playing in the big Ziegfield succes, "Sally," and "The Music Box Revue," in New York, this young player is reported to have twenty-two pictures to her credit. This may seem almost incredible, but from all accounts almost anything is possible in the world of today's motion pictures.

Joe Rock in "Laughing Gas" is the comedy and there is also an added attraction.

"THE RIGHT MAN" SHOWING HERE

George Larkin and an exceedingly well-balanced and capable cast are at the Theatorium theatre for two days in a modern picture play described as a comedy-melodrama and entitled "The Right Man."

"The Right Man" is a newspaper story. There is a Star Reporter—played by George Larkin, well-known in these and other parts as a "stunt" man. There is a Managing Editor, played by that oily, wily villain, Jerome La Gasse. There is the publisher of the paper, a well-meaning gentleman whose wife is not as true to him as she might be. The publisher is ably portrayed by Roy Laidlaw and the wife by vampish Olive Kirby. And, adding the comedy without which a picture, to our own modest way of thinking, is not what a picture should be, is Milburn Morante, whom you remember in the Universal Joker Comedy Company or in the old Keystone-Triangle Company.

The Courier-Post, Camden, New Jersey, May 12, 1925, p. 17 – *The Daily News,* Lebanon, Pennsylvania, December 22, 1925, p. 11

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Male (Tip O'Neil, Bruce Dergan, Hoyt). Group
Ethnicity: White (Tip O'Neil, Bruce Dergan, Hoyt)). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Tip O'Neil). Editor (Bruce Dergan). Publisher (Hoyt). Miscellaneous
Description: Major: Tip O'Neil, Positive. Bruce Dergan, Negative
Description: Minor: Hoyt, Negative. Miscellaneous, Neutral

Rough Stuff (1925) – another in the "Tip O'Neil, Star Reporter" series
Newspaper reporter Tip O'Neil investigates the death of a wealthy broker who is killed during a party he is hosting. Star Reporter on the *Globe* O'Neil is a guest at the party and when the brother of the girl he is interested in is arrested as a suspect, he volunteers to work on the case.

George Larkin

At the Jewel

If you like mysterious stories,—and most of us do, because they take us away from our own humdrum existence,—you will certainly enjoy "Rough Stuff," the new Rayart melodrama starring George Larkin and directed by Dell Henderson, which will be shown at the Jewel Theatre for the first time Sunday and Monday and for two days thereafter.

The story was written by A. E. Ullman, who has an impressive list of short stories to his credit; and the continuity is by George Hull, also well known. Its main revolutions center around the sudden and mysterious murder of Richard Caldwell, a wealthy broker, who is killed during a gay party at which he is host. Tip O'Neill, Star Reporter on the Globe, is a guest at the party and when Charles Brewer, brother of the girl in whom he has recently become interested, is arrested as a suspect, he at once volunteers to work on the case and do what he can to clear Brewer. How he finally accomplishes this, after engaging in some of the most sensational fighting ever witnessed on the screen, is said to form a story of absorbing interest and great entertainment value.

Supporting Mr. Larkin is a cast of widely recognized players.

PASTIME

If you like mystery stories,—and most of us do, because they take us away from our own humdrum existence,—you will certainly enjoy "Rough Stuff," the new Rayart melodrama starring George Larkin and directed by Dell Henderson, which will be shown at the Pastime theatre Tuesday and Wednsday.

The story was written by A. E. Ullman, who has an impressive list of short stories to his credit; and the continuity is by George Hull, also well known. Its main revolutions center around the sudden and mysterious murder of Richard Caldwell, a wealthy broker, who is killed during a gay party at which he is host. Tip O'Neill, Star Reporter on the Globe, is a guest at the party and when Charles Brewer, brother of the girl in whom he has recently become interested, is arrested as a suspect, he at once volunteers to work on the case and do what he can to clear Brewer. How he finally accomplishes this, after engaging in some of the most sensational fighting ever witnessed on the screen, is said to form a story of absorbing interest and great entertainment value. We are also advised that Larkin supplies one of the greatest thrills ever furnished the silver sheet when he swings from the roof of one office building to the twenty-sixth story of another in order to enter the window of offices where a maniac is torturing the girl he loves.

Supporting Mr. Larkin is a cast of widely recognized players.

The Hamilton Evening Journal, Hamilton, Ohio, September 12, 1925, p. 7
The Palladium-Intern, Richmond, Indiana, May 24, 1926, p. 8

George Larkin
IN
"Rough Stuff"
The story of a star reporter who solved a big murder mystery and saved the brother of the girl he loved.

"ROUGH STUFF"
Featuring George Larkin
The story of a star reporter who solves a big murder mystery. Eddie Gordon in "A Flivver Vacation." Also a News Reel

The Daily News, Mount Carmel, Pennsylvania, July 30, 1926, p. 5
Press and Sun-=Bulletin, Binghamton, New York, May 15, 1926, p. 8

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

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

Rugged Water (1925)
Newspaper. A man is hailed as a hero and the publicity about him in newspapers gives him a promotion he doesn't deserve.

When the captain of the Setuckit Life Saving Station on Cape Cod retires, Calvin Homer, the second in command, expects to be promoted; but the appointment goes instead to Bartlett, a religious fanatic who has been the recipient of a good deal of favorable newspaper publicity. Calvin hands in his resignation, but Norma, Bartlett's daughter, persuades him to stay on. Calvin falls in love with Norma, and Myra Fuller, the village vamp, breaks off her engagement to him. During a big storm, a vessel in distress is sighted, but Bartlett, overcome by cowardice, refuses to send out a rescue team. Calvin takes the men out and effects the rescue. Bartlett is discharged, and Calvin is appointed to replace him. Driven insane by his experiences, Bartlett ventures out in a small boat in rough water, and Calvin rescues him. The old man dies from exposure, and Norma, having realized that Calvin was not responsible for her father's disgrace, seeks refuge in his strong arms. *American Film Institute Catalog of Feature Films*

Rugged Waters

Advice from the West Coast points to Irwin Willat following out his chain of successes such as "The Wanderer of the Wasteland," "North of 36" and "The Air Mail" with another smashing hit in "Rugged Waters,' in which Lois Wilson, Warner Baxter and Wallace Beery have the featured roles.

"Rugged Waters," by Joseph C. Lincoln, was originally a serial story in *Country Gentleman,* and then for months a best seller. Lincoln in his field of Cape Cod stories is as popular as Zane Grey is in his. "Rugged Waters" is packed with the quaint New England humor and wholesome romance. It is the story of the hazards and the daring of the life saving service on the New England coast.

This tells the story briefly: When a vacancy occurs in the captaincy of the Setucket Life Saving station, pride of the Northeast coast, Calvin Homer, an upstanding young man and the best man in the crew, believes he will get the job. So does Myra Fuller, the school teacher and village vamp. She goes after Calvin and before he quite knows how it happened he is engaged to her. Meantime, an accident has occurred at a neighboring station in which the whole life saving crew is drowned while attempting a rescue, except one man, Benoni Bartlett. He is hailed as a hero, and on the wave of newspaper bunkum and ill-considered public agitation he is made head of the Setucket station. Calvin, disappointed, has an impulse to resign but decides to remain a while.

Dorothy Dunmers sp

It quickly develops that Bartlett, a religious fanatic, is somewhat of a coward. Calvin, who rather likes the man, helps him out and covers up his weaknesses. He meets Bartlett's daughter, Norma, and falls in love with her. In a fog he rescues her from drowning and, with her limp body in his arms, kisses her passionately. She responds and leaves him, believing they are engaged. Calvin writes a letter to Myra Fuller, telling her he loves another woman, but hasn't the nerve to send it.

In a storm a ship goes on the rocks, and Bartlett, stricken dumb with cowardice, refuses to allow the life boats to go out. Calvin, in a rage, usurps command and supervises the thrilling rescue of the crew. Bartlett is taken sick and Norma, coming to care for him, encounters a garrulous villager who tells her that Calvin Homer mutinied against her father and that, moreover, Calvin has jilted Myra Fuller. Norma is turned against Calvin.

As a result of this, Calvin, now in temporary command of the station, in the midst of a winter of almost continuous shipwrecks, plunges into his work so hard, to forget Norma, that he is soon on the verge of a breakdown. There is another big wreck, and Bartlett, delirious and raving, rushes out of the house, into a lifeboat, and starts rowing out to the wreck amid the crashing breakers. Calvin, also ill, rushes after him. Then what a scene! What a climax!

Exhibitors Herald, May 16, 1925, pp. 55-56

"Rugged Waters"

IRVIN WILLAT following his productions of "The Wanderer of the Wasteland," "North of 36" and "The Air Mail" with "Rugged Waters" in which Lois Wilson, Warner Baxter, and Wallace Beery have the featured roles.

"Rugged Waters" by Joseph C. Lincoln was originally a serial story in Country Gentleman, and then for months, one of the best selling novels of 1925.

The following is an outline of the plot:

When a vacancy occurs in the captaincy of the Setucket Life-Saving Station, pride of the northeast coast, Calvin Homer, a fine, upstanding young man and the best man in the crew, believes he will get the job. So does Myra Fuller, the school teacher and village vamp. She goes after Calvin and before he quite knows how it happened he is engaged to her. But, meantime, an accident has occurred at a neighboring station in which the whole-life-saving crew is drowned while attempting a rescue, except one man, Benoni Bartlett. He is hailed as a hero, and on the wave of newspaper bunkum and ill-considered public agitation he is made head of the Setucket station. Calvin, bitterly disappointed, has an impulse to resign but decides to stick it out a while.

It quickly develops that Bartlett, a religious fanatic and slightly unbalanced from his terrible experience, is also somewhat of a coward. Calvin, who rather likes the man, helps him out and covers up his weaknesses. He meets Bartlett's daughter, Norma, and falls in love with her. In a fog he rescues her from drowning. With her limp body in his arms, kisses her passionately. She responds and leaves him, believing they are engaged. Calvin writes a letter to Myra Fuller, telling her he loves another woman, but hasn't the nerve to send it.

In a storm a ship goes on the rocks, and Bartlett, stricken dumb with cowardice, refuses to allow the life boats to go out. Calvin, in a rage, usurps command and supervises the thrilling rescue of the crew of the wrecked vessel. Bartlett is taken sick and Norma, coming to care for him, encounters a garrulous villager who tells her that Calvin Homer mutinied against her father and that, moreover, Calvin has jilted Myra Fuller. Norma is turned against Calvin.

As a result of this, Calvin, now in temporary command of the station, in the midst of a winter of almost continuous shipwrecks, plunges into his work so hard, to forget Norma, that he is soon on the verge of a breakdown. There is another big wreck, and Benoni Bartlett, delirious and raving, rushes out of the house, into a lifeboat, and starts rowing out to the wreck amid the crashing breakers. Calvin, also ill, rushes after him. But it works out to a happy conclusion.

Motion Picture News, Paramount Supplement, May 16, 1925, p. 2256

RUGGED WATER

Adolph Zukor and Jesse L. Lasky present an Irvin Willat Production. From, the novel by Joseph C. Lincoln. Screen play by James Shelley Hamilton. Co-featured are Lois Wilson, Wallace Beery, Warner Baxter and Phyllis Haver. A Paramount picture. At Rialto, New York, week July 19. Running time, 70 minutes.

Norma Bartlett.....Lois Wilson
Capt. Bartlett.....Wallace Beery
Calvin Homer.....Warner Baxter
Myra Fuller.....Phyllis Haver
Mrs. Fuller.....Dot Farley
Supt. Kellogg.....J. P. Lowrey
Wally Oaks.....James Mason
Sam Bearse.....William Cooley
Cook.....Walter Ackerman
Jarvis.....Knute Erickson
Gammon.....Thomas Delmar
Orrin Hendricks.....Jack Byron
Bloomer.....Walter Rodgers
Josh Phinney.....Warren Rodgers

Joseph C. Lincoln has written some corking stories of the sea. But despite a photographic draw on the mighty ocean the picture will not be classified as one of the great films of the year.

Famous Players bought on the strength of Lincoln's worth and popularity, yet as a film it doesn't skyrocket far from the beaten path.

Several climaxes are well staged, due to Irvin Willat, one of the best "big screen" directors. He has tried hard to make something fine out of "Rugged Water," yet the nature of its plain theme was too much even for a master hand like Willat.

The cast gives a lot of help. Lois Wilson is a subtle actress who makes much of her emotional moments. Wallace Beery, that rogue of the screen is invariably cast for a role that scatters villainy all over the sheet, yet here he is an old lifeguard who has gone plumb loco over religion.

There is a life-saving scene, and when one sees Cal Homer enact heroic tricks, one recalls the biggest scene in "The Courtship of Miles Standish," when Ray as the hero rescued a fellow Pilgrim in a storm at sea.

The picture will interest and entertain, going its way through the neighborhood houses, not banging over any boxoffice records, but giving satisfaction because the hero and heroine are brought together by a touch of nature that makes the world kin. *Mark.*

Variety, July 22, 1925, p. 32

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

Salome of the Tenements (1925)
Reporter Sonya Mendel (Jetta Goudal) – nicknamed Salome because of her dancing abilities and powers of fascinating the other sex – is a reporter for an ethnic newspaper, *The Jewish Daily News.* Editor Jacob Lipkin (Lazar Freed).

Sonya Mendel (Jetta Goudal), a reporter for an ethnic newspaper, *The Jewish Daily News,* interviews philanthropist John Manning (Godfrey Tearle). Although her suitors include editor Jacob Lipkin (Lazar Freed), she marries the philanthropist. Sonya is in debt to a banker Manning is trying to indict. When the banker frames her for a robbery to try to stop Tearle, the philanthropist threatens to have him jailed for blackmail. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, p. 53.

Sonya Mendel makes her way through life with a combination of good looks and a wit sharpened on the gutter stone of the East Side. As a reporter for an ethnic newspaper, she is assigned to interview philanthropist John Manning, who is attracted to her and invites her to dinner. She persuades Jakey Solomon, a former sweatshop stitcher who operates a fashionable shop on Fifth Avenue, to provide her with an attractive dress for the evening, and she borrows $1,500 from Banker Ben, a usurer, with the written promise to repay it after she has married Manning. Manning hires her as his secretary and later marries her. Knowing nothing of Sonya's dealings with Banker Ben, Manning attempts to secure an indictment against him. Ben, anticipating that Sonya will try to get back her note, slyly gives her the chance to steal it from his safe, apprehends her, and threatens her with arrest. He then proposes to Manning that he not press charges against Sonya if Manning will refrain from prosecuting him for usury. Manning instead threatens to have Ben jailed for blackmail, forces him into accepting payment on the note, and is reconciled with Sonya. *American Film Institute Catalog of Feature Films*

The ambitious and beautiful Sonya Mendel (Jetta Goudal) works her way up from the ghetto and lands a job as a reporter for a Jewish newspaper. She sets out to interview wealthy John Manning (Godfrey Tearle) about his plans for a new settlement, and winds up falling in love with him. Manning invites Sonya to dinner, and she convinces designer Jackey Solomon (Jose Ruben) to loan her some nice clothes, then borrows 150 dollars from Banker Ben (Elihu Tenenholtz) to dress up her shabby apartment. The note she gives Ben promises to pay the money back when she marries Manning. She does marry him, and Manning seeks to shut down Ben's illegal loan activities. To stop him, Ben tells Sonya that he will reveal the note. She refuses to play ball with him. Even though Manning finds out about the note, he forgives Sonya, and shows Ben who is in charge. Godfrey Tearle was the brother of Conway Tearle. This drama is based on the play by Anzia Yezierska and featured a supporting cast made up of actors from New York's Yiddish theater community. Janiss Garza, *allmovie.com https://www.allmovie.com/movie/v108742*

Sonya Mendel (nicknamed Salome because of the string of scalps she wears at her belt!) is the daughter of poor Jewish immigrants on New York's Lower East Side. Clever and pretty, she works as a reporter for the Jewish Daily News. She pursues John Manning, a wealthy non-Jewish philanthropist who has been conducting a campaign against graft on the Lower East Side. They marry, but Sonya is in debt to the very same loan sharks whose grip on the neighborhood John has been trying to break. Will they succeed in blackmailing John into giving up his fight? Based on the novel by Anzia Yezierska, which was in turn inspired by the exploits of a real woman, Rose Pastor Stokes. *IMDb Summary*

Salome of the Tenements

Distributor: Paramount

Producer: Famous Players-Lasky

Length: 7 reels

DIRECTOR.....SIDNEY OLCOTT
Author.....Anxia Yezierska
Adaptor.....Sonya Levien
Cameramen....Al Liguori, D. W. Gobbert

PLAYERS

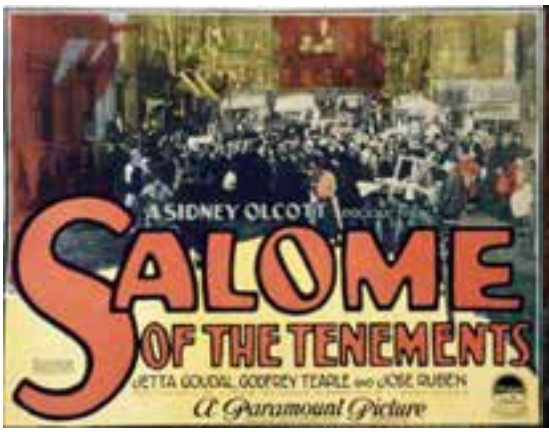
Sonya Mendel.....Jetta Goudal
John Manning.....Godfrey Tearle
Jakey Solomon.....Jose Ruben
Jacob Lipkin.....Lazar Freed
Gittel Stein.....Irma Lerna

TYPE: Tale of the Ghetto and of the rise of a young girl against great odds.

HIGHLIGHTS: East side life in New York. . . . Sonya's meeting with Manning. . . . Humorous incidents of borrowing clothes from Jakey.

Story: Sonya works on a Jewish newspaper. She interviews John Manning on the erection of a new settlement. He invites her to dinner and she borrows clothes from Jakey to look presentable. She also borrows money from Ben and in return she gives a note promising to repay $150 when she marries Manning. She is married and Ben threatens to show Manning the note unless she "calls him off" from prosecuting Ben. Manning forgives his wife when he learns of the note.

Exhibitors Herald, March 18, 1925, p. 50



Sidney Olcott's Picture, "Salome of the Tenements"

FRESH from triumphs such as "The Humming Bird," "Little Old New York," "The Green Goddess," "Monsier Beaucaire," Sidney Olcott starts his new long term contract with Paramount with "Salome of the Tenements." In the last year Olcott's name on a picture has come to be regarded as a hall-mark of production excellence.

¶Above: Leatrice Joy

¶Below: Conway Tearle

Born amidst miserable surroundings on the lower East Side, Sonya Vrunsky, nicknamed Salome, grows up to be a beautiful girl, constantly struggling against poverty, ugliness and destiny in general. As a reporter on a Yiddish newspaper she meets and fascinates the millionaire philanthropist, John Manning, who is devoting his energies toward alleviating the misery of the Ghetto. Sonya's one ambition in life is to marry Manning and the methods she uses to accomplish this provide some startling surprises.

A deep dramatic note is struck when Manning invites Salome's neighbors and relations to a house party in celebration of his engagement to Salome. All of Manning's aristocratic friends are present, and for the first time Salome realizes the vast gulf that separates her from Manning and his class. From that point on the action develops some tense situations and then marches on to a happy and triumphant ending.

Jetta Goudal, the sensational French beauty, will play the exacting role of Salome. Her sincerity, vivacity and unmistakable talent stamp her as one of the most promising of the new crop of screen luminaries.

Exhibitors Herald, November 8, 1924, p. 57

GOOD ATMOSPHERE IN 'SALOME OF TENEMENTS'

Realistic Studies of East Side Constitute Feature's Chief Charm

"SALOME OF THE TENEMENTS." Paramount Photoplay. Author, Anzia Yezierska. Director, Sidney Olcott. Length, 7,017 Feet.

CAST AND SYNOPSIS

Sonya Mendel ..... Jetta Goudal
John Manning ..... Godfrey Tearle
Jakey Solomon (Julian) ..... Jose Ruben
Mrs. Peltz ..... Sonya Nodell
Banker Ben ..... Elihu Tenenholtz

Sonya Mendel, working on an East Side Jewish paper, makes the acquaintance of millionaire John Manning, who is running a settlement house in the Ghetto. In order to make herself attractive in his eyes Sonya goes to an old Ghetto friend, now master of a fashionable modiste store on Fifth Avenue and obtains a complete outfit of clothes from him. Also, she borrows money from Banker Ben, an usurer. Manning calls and hires Sonya as his secretary. She has agreed to pay Ben $1,500 when she weds Manning. Ben, knowing that Manning intends to put him out of business, traps Sonya into stealing her note from his safe. She is threatened with arrest, but Manning appears, tells Ben he will have him jailed for blackmail, frightens him into accepting payment and is reconciled to his wife.

A PLEASING picture which ought to do good business in the neighborhood and smaller houses, especially in sections where Hebrew patrons predominate. There really isn't much of a plot to "Salome of the Tenements," its chief charm is found in excellent atmospheric effects and true-to-life Ghetto types, but what there is of the romance is colorful, sympathetic and possessing that unfailing appeal to the fans which always arises when a heroine of humble origin overcomes obstacles in her path and snares a wealthy husband.

It is much to the credit of Director Sidney Olcott that, with such perilously slight story material to build upon he succeeded in turning out such agreeable entertainment. But Mr. Olcott is never at a loss when it comes to filming the joys and sorrows of the slum dwellers in the big town, for his peculiarly accurate knowledge of the teeming East Side is unmatched by any of his contemporaries.

Heroine Sonya, nicknamed Salome because of her dancing abilities and powers of fascinating the other sex, is attracted by handsome John Manning, a millionaire philanthropist, whose chief hobby is running a sort of settlement mission in the heart of the Ghetto. But Sonya needs clothes, so she turns for aid to a former friend named Jakey Solomon, who under the more stately cognomen of Julian, is prospering as owner of a Fifth Avenue dressmaking emporium. Julian helps her out and magnificently arrayed she starts the campaign which results in winning the desired lover.

There are many deft comedy touches and considerable pathos injected into these adventures of winsome Sonya which work up to a telling bit of melodrama when, after she has become Manning's wife, her happiness is threatened by a villainous usurer from whom she borrowed money, who lays a trap for and accuses her of theft. But Manning arises to the occasion, frightens the money-lender with a threat of arrest for attempted blackmail, and everything ends pleasantly.

Jetta Goudal makes her star debut in the role of Sonya, which her piquant beauty and slender grace invest with irresistible charm. Godfrey Tearle is a likeable lover, the East Side types are capital and the support well balanced.

You might manage a tie-up with modiste stores on the strength of Sonya's Fifth Avenue gowns, etc. Stress the story's heart interest, its correct Ghetto atmosphere, its comedy stuff, and feature the new star, Jetta Goudal.

Exhibitors Trade Review, November 21, 1925, p. 37

"Salome of the Tenements"

Sidney Olcott Makes a Fine Production of an Exotic Story for Paramount

Reviewed by Epes W. Sargent

Offering a seemingly impossible main situation, "Salome of the Tenements" is none the less a cross section of real life on the East Side, for Anzia Yezierska wrote from a full knowledge of the people and Sidney Olcott has made a wonderfully good production, preserving the rich local color while not once permitting it to degenerate into burlesque or even too broad a comedy. He has taken types, rather than actors, and he has made them live naturally before the screen.

The fidelity of his pictures of Ghetto life probably will not be appreciated to the full by those who do not intimately know the people he deals with, but the picture is interesting, at times gripping, and works up to a fine climax, where it promptly stops with the interest still at the highest point.

Jetta Goudal, as the girl of the tenements who pushes herself to the fore with her personality and battles with her only weapon, her personality, does much to support the efforts of her director. She ranges from the gutter-girl to the wife of the millionaire reformer, sounding always a true note. The interest centers upon her character and she holds the interest, but the necessary stressing of her character pulls it a trifle out of focus. On the other hand Irma Lerner, as the assistant to Jacob Lipkin, the editor, (as finely played by Lazar Freed), might have been brought up from the fringe of Seward Park so true to type does she play her part.

Elihu Tenenholtz, as the usurious banker, gives another restrained and thoroughly natural characterization, and Jose Ruben, as the sweat-shop garment maker, who goes to Paris to return as a fashionable designer, is a character about whom another and perhaps even better play might be written.

The hardest work falls to Godfrey Tearle, who has to orient himself in this mass of strange types. That he holds the character strong and sincere where he might so easily spoil the entire story is a tribute to his skill.

The crowds which raved over "Humoresque" will find in this a much finer depiction of the real East Side. Olcott has simply lifted the section over to the screen. It's real to the last minute detail.

Cast

Sonya Mendel.....**Jetta Goudal**
John Manning.....**Godfrey Tearle**
Jakey Solomon.....**Jose Ruben**
Jacob Lipkin.....**Lazar Freed**
Gittel Stein.....**Irma Lerner**
Mrs. Peltz.....**Sonya Nodell**
Banker Ben.....**Elihu Tenenholtz**
Mrs. Solomon.....**Mrs. Weintraub**
Widow (in prologue).....**Nettie Tobias**

From the novel by Anzia Yezierska.
Scenario by Sonya Levien.
Directed by Sidney Olcott.
Length, 7,017 feet.

Story

Sonya Mendel fights her way through life with her looks, backed by a wit sharpened on the curbstones of the east side gutters. Her success brings her the nickname of Salome, for heads fall, like that of John of old, at her attack. She lands as reporter for Jacob Lipkin, editor of a jargon newspaper, and he like all the rest, falls in love with her. She interviews John Manning, who is doing welfare work, as to the disposition he is to make of the funds he has set aside, and Manning becomes interested in her. Invited to dinner she persuades Jakey Solomon, once a sweat-sh p stitcher but now a fashionable outfitter, to give her a suitable dress. Inviting Manning to call on her, the sharp tongue of Gittel Sycin, Lipkin's assistant, reminds her of the squalor of her dingy apartment. She signs a note for $1,500 to be paid on her marriage to Manning, and with this she transforms her room. Later Manning marries her, and when, in the course of his work, he seeks to procure the indictment of the usurer, Ben seeks to coerce Sonya. He gives her a chance to steal the note from his safe, orders her a.rest and then offers to trade Manning even, but Sonya stands ready to go to jail that her husband may keep faith with her people, and Manning shrewdly shows the banker that the whip hand is his own.

Moving Picture World, March 7, 1925, p. 59

"Salome of the Tenements'

Paramount

As a Whole.....GOOD DIRECTION, INTERESTING PRODUCTION AND ATMOSPHERE AND SOME FINE HEBREW TYPES THE INTERESTING FEATURES. STORY WEAK FOR THE FOOTAGE GIVEN IT.

Cast...Jetta Goudal very sincere and at times likeable but photographs rather poorly. Godfrey Tearle stiff and uncertain. Some excellent minor performances by typical Jewish people, especially Mrs. Weintraub, Jose Ruben, Irma Lerna and Sonya Nodell.

Type of Story.....Drama. "Salome of the Tenements" carries a certain amount of heart interest and appeal that should make it a popular choice in certain localities, New York's East Side more particularly since it deals rather frankly and intimately with that quarter. Just what it will mean to the general public is another question. Its atmosphere is interesting and Sidney Olcott has provided many fine touches but there is really not enough actual incident to warrant the extensive footage he has accorded it. Jetta Goudal, though she tries very earnestly, isn't sufficiently magnetic to get the picture over on her own account and it all hinges upon her characterization, that of a poor Jewish girl who falls in love with a millionaire settlement worker. As Sonya, a writer for a Jewish newspaper, she meets John Manning and immediately falls in love with him. Much to the surprise of her friends he marries her. Comes along a money lender who holds Sonya's note whereby she agrees to repay a certain sum when she has married Manning. Her husband, thinking she has married him for his money, denounces her but later there is a reunion. There is plenty of interesting detail that for some may make up for the absence of incident. It is good, to be sure, but there's a little too much of it with consequent dragging. The early reels could be tightened to advantage. The picture runs seven full reels.

Box Office Angle.....You can judge better whether Sidney Olcott's good production and fine atmosphere will be enough to please them.

Exploitation.....Rather typical, and pertinent to the theme of the picture, is the incident of an inmate of a Hebrew home in New York, selected by Sidney Olcott for a part in the picture, who died on the day the picture opened in New York and before she could see herself in the movies. Excitement brought on by anticipation killed her. This might make a good story for your local newspapers. The woman was Mrs Weintraub who gives an interesting performance.

Direction ..... Sidney Olcott; good
Author ..... Anzia Yezierska
Scenario ..... Sonya Levien
Cameraman.....Al Ligouri and D. W Gobett.
Photography ..... Good
Locale ..... N. Y.'s East Side
Length ..... 7,017 feet

The Film Daily, March 8, 1925, p. 10

Salome of the Tenements

Sidney Olcott production. Presented by Adolph Zukor and Jesse L. Lasky. From the novel by Anzia Yezierska, adapted by Sonya Levien. Featuring Jetta Goudal, Godfrey Tearle and Jose Ruben. Shown at the Rialto, New York, week Feb. 22. Running time, 69 minutes.

Sonya Mendel.....Jetta Goudal
John Manning.....Godfrey Tearle
Jakey Solomon.....Jose Ruben
Jacob Lipkin.....Lazar Freed
Gittel Stein.....Irma Lerner
Mrs. Peltz.....Sonya Nodell
Banker Ben.....Elihu Tenenholtz
Mrs. Solomon.....Mrs. Weintraub

"Salome of the Tenements" is a disappointment as a picture and will be a disappointment at the box office for any one that expected big things of the production. It has all the earmarks of something that had been hashed and rehashed as to story in order to get something out of it that was to be had. Even the directorial genius of Sidney Olcott could not pull this one out of the fire, even though he tried hard with it. In addition he gave it a host of cleverly handled local color touches that under ordinary circumstances could have gone a long way toward making a picture look like a winner.

Another thing, the director must have been handicapped by the two leads that were given him to work with. Godfrey Tearle hasn't an inch of screen personality or presence, and Conway Tearle need never fear that the other member of his professional family is going to tread on his heels as far as the screen is concerned. As for Jetta Goudal, she simply does not hit in this characterization. That girl has a habit of showing the gums above her upper teeth when smiling that detracts from her appearance, and the effectiveness of her eyes is lost except in the close-up shots when she is holding a scene all to herself.

"Salome of the Tenements" has Jetta in the title role. She is so named by a co-worker, a woman, on the Jewish "Daily News," because Jetta as Sonya, a child of the Ghetto, is a head hunter and carries a string of male scalps on her belt.

In the finish she goes after John Manning a millionaire from the upper section of the city, who has endowed a settlement house on the east side and who takes a real active interest in the work, so much so that the grafter and the parasites fear his presence. The girl to make an appearance as far as her meager home is concerned plays right into the hands of this clique when she borrows sufficient money from a usurer to beautify the place against the call Manning is to pay her. To get $200 she signs a note for $1,500, payable when she marries the man in question.

In the finish the band tries to blackmail the husband, for she is successful and does marry him, threatening to reproduce the note in the papers and make him the laughing stock unless he backs down on the stand that he has taken against their activities. At this point the wife proves her love, because she is willing to sacrifice herself and go to prison rather than have her husband give up his life's work for her people in the Ghetto.

It is a mighty wishy-washy tale at its best. But in direction and atmosphere it is there. Sectionally it might get some money. Along the lower east side, for instance, it would clean up for the exhibitors, and possibly in the towns where there is a large Ghetto population

Variety February 25, 1925, p. 31

Trade Paper Editors Try to Act

SIDNEY OLCOTT entertained a bunch of motion picture trade paper editors recently at the Famous Players Long Island studio. Then the trade paper editors entertained Sidney Olcott. If he wasn't entertained by their performance he doesn't know a good show. The bystanders were unanimous in the opinion that the editors were a riot. To his everlasting credit it should be recorded that Sidney Olcott, who tried to make them act human and natural, looked sympathetic. Never once laughed at the editorial wonder workers.

The scene in which the editors attempted to do a turn at editing was a Jewish newspaper office in "Salome of the Tenements." The trade paper crowd participating included Joseph Dannenberg, Film Daily; William A. Johnston, Motion Picture News; Martin Quigley and John Spargo Exhibitors Herald; Willard C. Howe and James Cron, Exhibitors Trade Review. The acting was done by Jetta Goudal, Sidney Olcott directing the gang.

On top—screen editors work together for the first time in history. Left to right, Director Sidney Olcott; William A. Johnston; Willard C. Howe, "Danny"; John Spargo dictating to Martin Quigley; Mort Blumenstock and Pete Milne. Above Jetta, W. C. Howe.

To the left the printer tells "Danny" he's going to quit "Film Daily" and go to work for Freddie Schrader. Above, Pete Milne, has just made a wise crack about Jim Cron, Exhibitors Review, buying. Jim is trying to laugh it off, and Jetta is beginnng to realize that she's in some hard-boiled society.

Exhibitors Trade Review, December 6, 1924, p. 16

Sidney Olcott, who is directing "Salome of the Tenements" for Paramount, called the editors of the motion picture publications to the studio to aid in production of the newspaper scenes, and these snaps are the result. Martin J. Quigley, editor and publisher of the "Herald," is seated at the typewriter. John S. Sparge, New York editor of the "Herald," is standing. With them is Jetta Goudal, a featured player in the picture.

When Editors Take to Grease Paint

Joe Bonnenberg of Film Daily, Freddie Schader of Variety, and Jetta Goudal tell the printer how they want the next issue of the paper printed.

A busy hour before press time. Left to right: Sidney Olcott, William A. Johnston, editor of Motion Picture News, Willard C. Mauer, editor of Exhibitors Trade Review, Dunny, John Sparge, Martin J. Quigley, Mort Blumenstock and Pete Miles of the Morning Telegraph.

Exhibitors Herald, December 13, 1924, p. 26

A busy hour before press time. Left to right: Sidney Olcott, William A. Johnston, editor of Motion Picture News, Willord C. Howe, editor of Exhibitors Trade Review, Danny, John Sporgo, Martin J. Quigley, Mort Blumenstock and Pete Milne of the Morning Telegraph.

Exhibitors Herald, December 23, 1924, p. 26

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Female (Sonya Mendel). Male (Jacob Lipkin). Group.
Ethnicity: White (Sonya Mendel, Jacob Lipkin). Unspecified.
Media Category: Newspaper
Job Title: Reporter (Sonya Mendel). Editor (Jacob Lipkin). Miscellaneous.
Description: Major: Sonya Mendel, Positive.
Description: Minor: Jacob Lipkin, Positive. Miscellaneous, Neutral.

The Scandal Hunters (1925)
City Editor wants a story about the mayor. Reporters dodge the assignment because they are afraid of the mayor. Only Al Alt, a printer's devil, goes to interview him and becomes "The Newspaper Reporter."

Exhibitors Trade Review, September 5, 1925, p. 29

"The Scandal Hunters"

Universal 2 reels

The editor of the paper is very anxious to get a story from the mayor. However, all the reporters dodge the assignment, knowing of the mayor's reputation for manhandling. Al is only a printer's devil, but having no alternative, the boss assigns the interview to him. Through the mayor's daughter, Al gains entree to the house. He learns of the mayor's desire to become an expert equestrian, and poses as a riding master. The mayor finally becomes confidential with Al. However, after the former has gone, the other reporters pounce on Al, taking everything, including his clothes.

A fair comedy with plenty of action and not a little slapstick.

Al Alt finds it tough sledding filling the gaps in the story, and one is rather inclined to shout "Bravo, Al," when he is successful in getting a laugh. One feels he's working against great odds.

The title is good, and could be capitalized in an exploitation way.

* * *

November 21, 1925, p. 37

"The Scandal Hunters"

(Universal-Comedy—Two Reels)

AL ALT who has been in many Century comedies is featured in this one as a "go-getter" reporter who is sent out to interview a tough politician. He is knocked down by a swell car driven by the politician's daughter who gives him a card. He gets in to see the politician and goes riding with him, but is thrown out several times by the butler. This is an average number of the series with a number of familiar situations of the type that appeals to slapstick fans.—*C. S. Sewell.*

Moving Picture World, November 28, 1925, p. 347

THE SCANDAL HUNTERS: Al Alt—I do not suppose it will make any difference to Universal, but I want to air my opinion, and I believe it reflects our crowd, about this class of comedy. Why not put a little sympathy in it? Why make a boob of the lover all the way? It would have been a knockout if, after the reporters thought they robbed him of his interview with the mayor, he could have taken his story on his cuff back to the editor and won a job and his girl. Instead, they fade them out in a cloud of dust or being chased out of the story for no reason at all. The movie crowd likes success and likes its heroes to win and its villains to lose.—Ben L. Morris, Olympic theatre, Bellaire, O.—General patronage.

Exhibitors Herald, March 6, 1925, p. 85

"The Scandal Hunters"—Century—Universal

"Drag-'Em-Out" Stuff

Type of production....2-reel comedy

Al Alt is the featured comedian of this Century comedy which takes the trials and tribulations of a newspaper reporter as a basis upon which to build some comic action. Where "knock-'em-down-throw-em-out" stuff is still found laughable, this should prove entertaining. However, where they like situations to be actually humorous, this may not entirely be up to the mark. Alt is seen as a printer's devil, who is given a difficult assignment when the rest of the reporters on the staff refuse it. He is told to interview the Mayor, and the rest of the action deals with the different ways in which he gets thrown out of the Mayor's home. The finish shows him a wreck, after rival reporters jump on him after he finally lands the story.

The Film Daily, November 22, 1925, p. 12

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Al Alt, City Editor). Group-2
Ethnicity: White (Al Alt, City Editor). Unspecified-2.
Media Category: Newspaper
Job Title: Reporter (Al Alt). Editor (City Editor). Pack Journalists. Miscellaneous.
Description: Major: Al Alt, Positive.
Description: Minor: City Editor, Pack Journalists, Negative. Miscellaneous, Neutral.

The Scarlet Streak (1925-1926) – Serial 15 Chapters
Reporter Bob Evans (Jack Daugherty), star reporter of *The Times*.

Evans destroys his story on the "Scarlet Ray" so he can wipe out the band of criminals who are so intent upon getting the scarlet ray for their own selfish uses.

The Scarlet Streak. 10 chapters. An energetic though conventionally plotted serial made by Henry McRae, the director of the fast-paced adventure film *The Mysterious Contragray* (1915). Based on Leigh Jacobson's story *Dangers of the Deep*, the action is set in motion by a laser-like red ray invented by Professor Crawford (Al Smith) and perfected together with his daughter Mary (Lola Todd). Jack Daugherty plays the reporter whose articles may increase the market value of the contraption. The villain is Monk (Albert Prisco), a foreign agent who kidnaps the professor, his gadget and his daughter, while Daugherty spends his time detecting and escaping until he secures the recovery of all three missing items. The action is capably conducted by McRae and the picture proved a successful accompaniment to the features released by Universal, which had bought half a dozen or so Pathe serials in 1926 purely for that purpose. Phil Hardy, *Science Fiction Movies,* p. 75[15]

Chapter Titles: Episode One: The Face in the Crowd. Episode Two: Masks and Men. Episode Three: The Rope of Hazard. Episode Four: The Death Ray. Episode Five: The Lost Story. Episode Six: The Plunge of Peril. Episode Seven: The Race of Terror. Episode Eight: The Cable of Courage. Episode Nine: The Dive of Death. Episode Ten: Universal Peace.

"The Scarlet Streak"

Jack Daugherty and Lola Todd Featured in Exceptionally Exciting Serial Released by Universal

Reviewed by C. S. Sewell

CONTAINING in great abundance and variety all of the elements which experience has shown to enter into the make-up of a box office serial, Universal's latest "The Scarlet Streak" should certainly prove a ten-strike with the fans and satisfy the most exacting admirer of this type of entertainment. There is action, intrigue, mystery, plots, counterplots, villainy, romance, heroism and stunts galore.

This serial starts off with a bang with a snappy reporter being sent out to work night and day to "get a story" of a mysterious death-dealing invention that its sponsor hopes will prove so terrible in its effect that it will end all wars. Seeking control of this marvel is a band of unscrupulous international crooks headed by a man who believes that with it in his possession he will be able to rule the world, and who will stop at nothing to gain control of the plans. Jack Daugherty is cast as the reporter, Lola Todd as the inventor's daughter, and the romance is furnished by this pair. Albert Prisco heads the crooks and the familiar serial villain Albert J. Smith is his gentleman accomplice who also poses as the inventor's friend.

Like the usual serial the action is exceedingly melodramatic and logic has been sacrificed in order to provide situations that thrill. Isadore Bernstein supplied the script and under Henry McRae's direction the action moves at a terrific pace and the punches pile up right on top of each other. There is a fascination and a thrill in the death ray and its possibilities which lend additional pep to the development of the story.

Structurally, this serial follows the usual formula with a stunt at the end and carried over suspense. A notable improvement along this line is an extremely abbreviated repeat at the beginning of the next episode, before the new action begins. The take-up is largely covered by subtitles as the story develops. The opening episode ends with an express train crashing into an auto, the next with a fight on a balcony that breaks. The third closes with a small child directly in the path of a runaway train.

As indicated by the three first episodes the action is continually mounting and the third is the most exciting of the lot, for in addition to an extra good fight and escape the hero has an excellent and, we believe, an entirely new stunt where he throws a rope from an auto to a moving train and boards the train by climbing across the rope with both train and auto in action. This is a stunt that will get the fans.

The entire cast is excellent. "The Scarlet Streak" should prove a whale of an attraction for all theatres where serials are popular. It contains everything that goes to make up a box office serial, and is one of the very best that Universal has ever made.

Moving Picture World, November 21, 1925, p. 246

BOB EVANS (Jack Daugherty), the star reporter of the Times, has been assigned to a story that has possibilities of international complications. He gladly accepts. At the same time, Richard Crawford and his daughter Mary, (Lola Todd), are putting to test a machine that is so terrible in its potential powers, that it may possibly prove the end of war.

Nearby Crawford is "the house of the closed shutters," in which agents of a foreign nation have made their headquarters. Monk is the name of the leader, and he quickly makes himself felt when Mr. Crawford is kidnapped by him.

Mary appeals to Bob to follow the kidnappers. He does, and as his car draws near to Monk's, he gives Mary the wheel and hurdles himself over into the car of the enemy. They fight. Crawford creeps out. Still fighting, they approach an onrushing railroad train. Monk leaps to safety. Bob gets out in the nick of time and sees the car smashed.

That night, at a ball in the home of Crawford, Monk and an accomplice steal into the house in disguise. They attack Crawford again, and in the melee, Mary is spirited away. Bob volunteers his help to Mr. Crawford, and in the ensuing friendship, he is able to get the details of the "Scarlet Ray," which is the story to which he has been assigned. He destroys the story, however, and enlists himself to the cause of wiping out the band of criminals who are so intent upon getting the scarlet ray for their own selfish uses. Fights, thrills, excitement follow. At last everything is cleared up. The criminal band is dispersed. The death machine permanently destroyed—and of course, Bob and Mary live happily ever afterward.

SHOWING A
LIKE SELLIN
SON PASS. IT
PULL THEM
THE FIRST
THEY'LL
THERE F
SECON

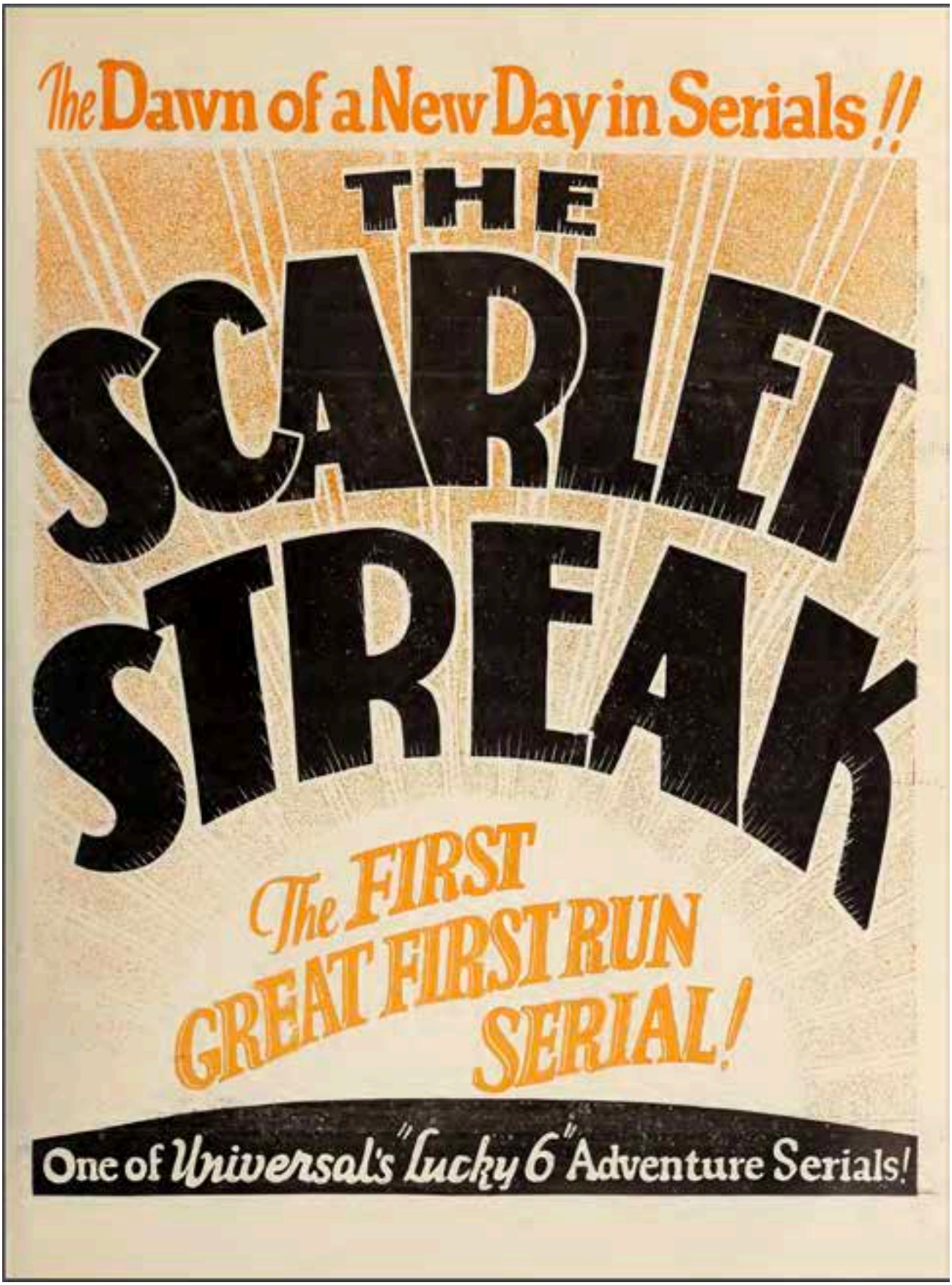
Exhibitors Trade Review, December 5, 1925, p. 15ff

Highlights of "The Scarlet Streak" a Universal production.

COMING ISIS SERIAL STARS DAUGHERTY

"The Scarlet Streak," a ten episode adventure picture which is to have its first showing June 2-3 at the Isis theatre, gives Jack Daugherty, who is being starred in this great serial, a splendid setting in which to display the sort of screen work that has madé him a favorite wherever motion pictures are screened. It is a thrilling serial of ten tense episodes. The theme is drawn from the "death ray" machine recently invented by an Englishman who hopes by it to end all wars. Through the picture runs the effort of a band of European conspirators to obtain the machine for their government. Daugherty plays the role of a star reporter on a great metropolitan daily. Thrills of all sorts feature this big production with aeroplanes, racing cars and railroad trains providing the audience with many a heart-throbbing sensation. This remarkable serial will be shown every Wednesday and Thursday.—Adv.

Motion Picture News, February 27, 1926, p. 992 - *Marysville Advocate,* Marysville, Kansas, May 27, 1926, p. 9


The Dawn of a New Day in Serials!!
THE
SCARLET
STREAK
The FIRST
GREAT FIRST RUN
SERIAL!
One of Universal's "Lucky 6" Adventure Serials!

NATIONAL EXPLOITATION The SCARLET STREAK

A Ten Episode
Serial Chock Full
of Hair Raising Thrills and Spills

"Death Ray" Machine Suggested "Scarlet Streak" Plot

TEN EPISODE SERIAL A REAL THRILLER

THERE are enough real thrills in "The Scarlet Streak" to unfailingly provide the action for about twice the length of this serial. Or, putting it the other way, there are two thrills where only one goes behind. In the face of the many good, live action serials that have been released lately, that is saying a good deal for this particular, one-for-adventure picture.

First of all, the whole basis of the plot is founded upon the recent invention of the "Death Ray" machine. If you recall, there was an international discussion of this invention. Newspapers, magazines and even books were full of speculative opinions regarding the outcome of this invention. Some said it would be the end of all war. Others thought that war would not be of some greater magnitude and horror than ever before.

Now, instead of this machine is merely this episodic story with Jack Daugherty in the central role. From this moment that Bob Evans, the star reporter of the Times (Played by Jack Daugherty) begins from his own parked moving automobile on to that which is connecting an internationally-renowned band of scientists, actors, and fortune, to the episode.

THERE are exhilarating motorcycle scenes and scenes, then a car racer, traffic in full view of the audience, a beautiful girl plunges into a phoney, a broken cable of a dirigible and, unbelieve perhaps, one is floating away—such circumstances gives the box and bonus to strong and thoroughly predicament for the hero and heroine at the entry.

"The Scarlet Streak" is a most from start to finish. Besides it leads from one scenic to the best and of exploitation. In the written form you will find more, well chosen stunts to put this picture across. The majority of the stunts are planned to be put across before you show the first episode. After you get the audience for the first showing you won't have to worry about the second and third of the weekly playing dates. You will be able to bring them every week from now down.

AND that is the lesson of the year—plan head up for you in the following pages. The dates can be used in any order, starting the first of the picture, but the idea is to get the maximum amount of publicity behind the opening showing. Also, it is the rule that a serial loses drawing from week to week. Hence the effort is to capitalize to the business of an exhibitor.

TIE-UP AND SECTION — SERIALS

Starring
The Serial Favorite
Jack Daugherty

Two Favorites Play Leading Role

BOB EVANS (Jack Daugherty), the star reporter of the Times, has been assigned to a story that has possibilities of international complications. Mysteriously accepts. At the same time, Richard Crawford and his daughter Mary, Linda Todds, are passing to meet a stockman that is so terrible in its potential powers, that it may possibly prove the end of war.

Shortly Crawford is "on hours of the closed pictures," in which agents of a foreign nation have made their headquarters. Work is the most of the leader, and is quickly makes himself felt when Mr. Crawford is kidnapped by him.

Mary pleads to Bob to follow the kidnappers. He does and in his car drives over to Neuilly, he gives Mary the school and finding himself over takes the car of the enemy. They fight. Crawford escapes and Bob fighting, they are attacked by overwhelming numbers from Black Hogan to safety. Bob gets out to the car to a time and says he has escaped.

The night, in a hill in the hills of Crawford, Mark and an accomplice who need into the house in disguise. Then attack Crawford again. Bob is the motor, Mary is rushed away. Bob telegraphs the help to Mr. Crawford, and in the coming foundation, he is able to get the details of the "Scarlet Ray," which is the story to which he has been assigned. To destroy the story, however, and realize himself to the cause of wiping out the band of criminals who are at hatred upon getting the secrets for their own selfish ends. Fights, thrills, excitement follow, in fact everything is shaved up. The criminal band is defeated. The death machine permanently destroyed—and of course, Bob and Mary live happily ever after—and.

SHOWING A SERIAL IS LIKE SELLING A SEASON PASS. IT PAYS TO PULL THEM IN FOR THE FIRST SHOWING. THEY'LL ALL BE THERE FOR THE SECOND.

Possibilities For Exploitation

"The Scarlet Streak" is one of the rarely exploitation subjects that this department of Exhibitors Trade Review has formed. Everything seems to be in favor to line up for a week of an exploitation tour and for our campaign.

You have the name to work with first. Everywhere where there is a possibility of showing a red streak to strength to start talk about the "Scarlet Streak," he is to mention, from automobiles, on speaking or ad. Then there is the danger element in the picture which is centered in that section as a basis for a "Scarlet Fever" movement. To such movements, it is possible to a simple matter to unite the help of all the newspapers in town, as well as the police and fire departments, etc.

Then there is the Scarlet on the Death Ray machine, which gives an opening wedge for newspaper discussion and cross reader work.

WHY PLAY SERIALS

BECAUSE THEY PULL!

Great Pullers

THAT is one of the reasons that exhibitors play serials—they are GREAT PULLERS, and usually make very good audiences week after week. Where all else will fail, when the strict popular one, when the idea of your neighborhood, where the greatest of spectacle film, when there all fail to draw a capacity house for you, Episode 2, or Episode 3 will do the trick.

This is not mere speculation with it is a known and acknowledged fact among exhibitors who have had the foresight to make serial showings a regular part of their program.

Concentrate on First Episode

THERE is the greatest problem of your exploitation campaign for a serial. You must put at least 90% of the exploitation pressure behind the opening episode. Allow that, the accidental curiosity of the audience will force it back into your theatre to see whether or not the hero got out of the cellar door, and whether the chase that was hard pad behind the "end of part one" dide cause up for to much.

You have many potent ideas in this section. Use them all you can merely watch it you want to—BUT USE THEM ALL THE FIRST WEEK—and the rest is easy sailing for you.

Miss No Date

EVERYTHING comes up. What exhibitor does it make to your week, all whether your theatre gets, one or your entire audit the crowd (except that the serial means a second, etc.) Pull them in. Tomorrow get something you to work while in a week. Use in Newspaper ads, posters, billboards and THE TYE. Use them.

Steady Pullers

ONCE you've gotten the start, how easy it is to continue a strong exploitation force. Advertising continues to pay your exploitation campaign, or any one subject or product. The same is true of pictures. If you get your pocket, up on "The Scarlet Streak" and keep them up, you've got an hot night and weeks to make other that every man, woman and child has had an opportunity to see them. Ask the advertiser you have over theatre time that you show for forty one or two days. The most good your products are and consumers, before they have had time to try on the Sunday, they are pulled down and the next day's showing is advertised.

This is good business advertisement. The reason you get to realize the full significance of these serials, that much sooner are you going to keep your coffers as full as they should be.

Working the Tie-Up Stunts

THE same advantages are present when you begin to work the tie-up as explained in the section. The thing should be taken into account, which unfortunately, did not occur to as here until after the premiere showing in this section, were all finished for reproduction and that is this: Whatever the day of your showing might be—Monday, Tuesday, or Thursday—make that day stand out in all your tie-up. Use your local dealer on that day, arrange for the stores in which their products are displayed to put on some special sales.

This means more business for the store keepers, and if you can show that fact to them, they will be more than glad to cooperate with you on the window displays.

Why Serials Pay

Can you imagine how well off a theatre would be if every ten weeks, all his patrons would come in and sign a pledge that they will be on hand every week on a certain day? Can you imagine a theatre selling you about half the houses on a ten-week unforgotten serial filled you say.

Well, that's just what happens when you show a serial like "The Scarlet Streak." Your patronage won't have to pay it up selling, but you can bet your bonds that they will be there week after week, until the last episode has been shown.

Get ready to the downtown selling power of a serial, Mr. Exhibitor. 90% of the first showing audience will be back for more. Your job is to get them to see the first episode.

FREE LOBBY

THROWAWAYS

AT LAST—

Something for Nothing

IT seems like a lot of folks do not immediately take to spend a few of money for your benefit. But it can be done easily. Just have a few minutes of your time to explain the proposition to the customers to whom they offer, and watch them fall for it.

The stunt is based on the card shown at the top of this page. The photograph is one of the actors in "The Scarlet Streak." Particular attention is called to the cross word puzzle, one of the most popular fads that has ever struck this country. In our hands itself so easy to get to our next be-sure with every store in the vicinity.

Here is the idea. You have how exclusive any show house in the city, people to come into his store. That's why he makes all the window displays and sets up all his newspaper ads, and so on. Now, suppose a person such as that, always was placed in a prominent position in his window, isn't it a certainty that people will go in to inquire about it? This made is real certain.

Here is a way to pass out $100 in prizes for your own benefit without spending a red cent

CROSS WORD PUZZLE CONTEST

First Prize	$50
Second Prize	30
Third Prize	20

Directions—Follow the Diagram of the puzzle shown in the poster, and make up a puzzle using the name of the serial picture playing at the Strand Theatre every Monday, and the name of the shop in which you get this card. Send in card with your puzzle.

(Shop Name)

Now, you get about twenty of these cards out, and have the manager each contribute a prize—Hotel amount to make up the $100 or $50, or whatever suit you trouble to give. That can be divided up by a good number of prizes you wish. The prizes are to be eligible to the best cross-word puzzle, using the form as shown on the left above, the puzzle to contain the words "The Scarlet Streak" and the name of the store in which the card appears.

Your newspapers can be interested in getting into the contest, let them you can be fairly certain that they will if you plant some of the "Scarlet Streak" on them on the last page of the written into the ad columns of the paper. That ought to be a part of your campaign anyway.

Just think this over. You have your show house friends better than on the new face. You may boost it a better night to approach them, in any case, the idea is there, and it is sound. Don't pass it up.

Safe and Sane Club

A Golden Opportunity for Exhibitors Not Only to Exploit The Picture But Themselves As Well

THE EXPLOITATION ANGLE

Stunt Takes On The Magnitude Of A Fan Club For Jack Daugherty

Safety Week Will Get City Co-Operation

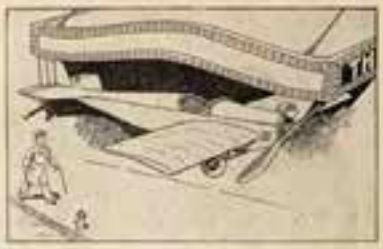
Issue A Warning to Jay Walkers

POSTERS ON EVERY CROSSING

The Railroads Will Tie-Up On This

DON'T MISS THIS BALLYHOO STUNT

Faraway Death Ray Machine Is Basis of Story



Keep Hammering On The *Scarlet Streak*

Everything That You Can Connect Up With The Title Will Help Boost Sales

PAPER GLIDERS

GLIDER CONTEST

DON'T FORGET *HER*

The Importance of Putting Your Campaign With the Women Can Not Be Overstressed

Every Insurance Company Will Help You In This

Rain Insurance

Other Insurance Stunts

Two for One

Accident Trailers

A Different Angle

The Red Hat

Lens Display In Optician's Window

Lens Used in Machine Can Be Made On the Interesting Display

Optician Contest

Tie UP With Valspar

Accidents Are Caused by Carelessness

They Should Be Avoided

BUT

THERE IS NO USE OF CRYING AFTER THEY HAPPEN. IT MAY BE THE OTHER FELLOW'S FAULT

Insure Yourself Against the Other Fellow

National Tie-Up and Exploitation Section

There Is A Natural Angle In The Name

Neck Tie Tie-Ups

Descriptive Ads

Spot Light

Free Space Is Part of Your Newspaper Ads

BEWARE "The SCARLET STREAK"

National Tie-Up and Exploitation Section

Scarlet Streak — Jack Daugherty

NEWSPAPER ADS PAY

The SCARLET STREAK — JACK DAUGHERTY

They Begged Us To Make It A Jewel Feature!

The SCARLET STREAK

JACK DAUGHERTY

One of Universal's "Lucky Six" Adventure Serials

MOVING PICTURE WORLD

Nationally Advertised to Hundreds of Thousands as the First Great First-Run Serial

The SCARLET STREAK

"A Whale of an Attraction!"

UNIVERSAL PICTURES

JACK DAUGHERTY

ONE OF UNIVERSAL'S "LUCKY 6" ADVENTURE SERIALS

Exhibitors Trade Review, December 5, 1925, p. 15ff, pp. 19-34 – *Motion Picture News,* December 26, 1925, p. 735

The Scarlet Streak (1925): Episode One: The Face in the Crowd (1925)
Reporter Bob Evans (Jack Daugherty), star reporter of *The Times*.

UNIVERSAL'S

MIGHTY CHAPTER PLAY

A SENSATION WHEREVER SHOWN

The Scarlet Streak

The famous death-ray machine, the threat of warfaring nations, is stolen by a band of international spies. Then comes the young reporter, hot on their trail, and in thrilling episode after thrilling episode wrecks their plans and brings them to justice. See this new and mysterious power which all the world is watching.

Starring JACK DAUGHERTY

10—THRILLING CHAPTERS—10

ONE SHOWING EACH WEEK

STARTING SATURDAY, MARCH 27th, AT THE

Grand Opera House

Titusville Herald, Titusville, Pennsylvania, March 25, 1925, p. 5

Status: Unknown
Unavailable for Viewing

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

The Scarlet Streak (1925): Episode Two: Masks and Men (1925)
Reporter Bob Evans (Jack Daugherty), star reporter of *The Times*.

Status: Unknown
Unavailable for Viewing

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

Seven Chances (1925)
Newspaper article depicts the predicament of a man who needs a bride and advertises for one. He will inherit a fortune if he marries by 7 p.m. the same day. The newspaper article results in a mad rush to claim the groom.

On the morning of his twenty-seventh birthday, James "Jimmie" Shannon, a junior partner at the brokerage firm of Meekin and Shannon, is informed by a lawyer that he stands to inherit $7 million if he is married by seven o'clock that evening. Jimmie proposes to his sweetheart, Mary Jones, but she rejects him when he admits he must marry a girl--any girl--in order to come into a fortune. Heartbroken, Jimmie decides to give up his riches rather than marry someone else. However, his business partner, who is pending jail time after being tricked into a bad business deal, pleads with him to seek his inheritance because the money would prevent his imprisonment. Jimmie concedes, and sets out for the country club in the company of his partner and the lawyer who first informed him of his windfall. There, his partner picks out seven eligible girls, and Jimmie proposes to each, but they all refuse. Jimmie's partner arranges to meet later at a church, where he promises to show up with a bride for his friend. Jimmie goes into town, proposing to "everything in skirts," including a Scotsman. Meanwhile, his partner has a story placed in the local newspaper detailing Jimmie's predicament and advertising for a bride. Jimmie arrives at the church early, and falls asleep. He awakens to find the sanctuary full of brides. He flees and runs into Mary's handyman, who has come with a note from her, offering forgiveness. Jimmie starts out for her house, but is soon pursued by the large mob of outraged brides that he left at the altar. After a wild chase, Jimmie arrives at Mary's house just in time to be married at the stroke of seven. *American Film Institute Catalog of Feature Films*

CITY AND COUNTY

WANTED, A BRIDE

James Shannon, Prominent Young Broker Falls Heir to $7,000,000 If He Is Married Today

ALL HE NEEDS IS A BRIDE

Girl Who Appears at Broad Street Church In Bridal Costume By 5 O'Clock Will Be the Lucky Winner

JAMES SHANNON, WHO MAY BE WORTH

Buster Keaton plays a young lawyer who will inherit $7 million at 7 o'clock on his 27th birthday--provided he is married. Long before discovering this, Keaton has pursued a lifelong courtship of Ruth Dwyer, whose refusals have become ritualistic over the years (the passage of time is amusingly conveyed by showing a puppy grow to adulthood). He proposes again, but this time she turns him down because she thinks (mistakenly) that he wants her only so that he can claim his inheritance. The doleful Keaton is thus obliged to spend the few hours left before the 7 PM deadline in search of a bride--any bride. He has no luck whatsoever until his pal T. Roy Barnes prints the story of Keaton's incoming legacy in the local newspaper. As a result, literally hundreds of women, bedecked in veils and bearing bouquets, chase Keaton through the busy streets of Los Angeles. When Keaton's producer Joseph M. Schenck bought the film rights to the Roi Cooper Megrue stage play Seven Chances, Keaton opted to forego most of the play's plot complications, devoting his energies to the bride-hunting vignettes and the climactic slapstick chase. The final scenes originally laid an egg with preview audiences--until the sequence was saved by "three little rocks." During the closing moments of the chase, Buster accidentally dislodged three small stones in the ground, which rolled after him as he escaped the thundering herd of would-be brides. The audience laughed immoderately at the tiny rocks, thereby inspiring Keaton to reshoot the ending, utilizing scores of huge, rolling boulders. The extra effort worked beautifully; while not his best silent feature, Seven Chances contains one of Keaton's most hilarious finales. Watch for Jean Arthur in a bit as a receptionist. Hal Erickson, *allmovie.com* *https://www.allmovie.com/movie/v43834*

SEVEN CHANCES

Buster Keaton production released through Metro-Goldwyn-Mayer. Presented by Joseph M. Schenck and made from the Roi Cooper Megrue farce, dramatically produced by David Belasco. Screen version by Jean Havez, Clyde Bruckman and Joseph A. Mitchell. Reviewed at the Capitol, New York, week March 15. Running time, 57 minutes.

James Shannon.....Buster Keaton
His Partner.....T. Roy Barnes
The Lawyer.....Snitz Edwards
The Girl.....Ruth Dwyer
Her Mother.....Frankie Raymond
Hired Man.....Jules Cowles
The Clergyman.....Erwin Connelly

A chase, probably one of the best ever screened, is the big thing of Keaton's latest release. It may seem this chase stuff is as old as the first motion-picture comedy, but it is done here with a novelty touch which makes the picture stand up as something exceptional.

The plot concerns a man who must marry by 7 o'clock to inherit $7,000,000. His own girl turns him down when he pulls an awkward proposal. Then his partner walks with him into a hotel dining room. Asking him how many girls he knows, the comic says "seven." Thus the seven chances. But one by one they are crossed out and things look tough, until the partner causes the afternoon newspapers to print a phoney yarn stating that the first girl in town to arrive in the church by 5 o'clock wins the millionaire. From the far sections they come scurrying—and the church is mobbed. So is Shannon, when they get a flash at him. After escaping from them temporarily the hird man of his girl's family tells him that the girl has reconsidered and if he can get there by 7 o'clock, getting married will be a cinch.

But the outraged dames start a chase that carries far out into the country, through and in rivers, over hills and down them, until at last one dislodged boulder sends hundreds of other boulders chasing the fleeing bidegroom. This boulder stuff is magnificently done. Large ones are dodged, small ones scare him to death, but, with all his troubles, the fadeout happy ending gets around. It's papier mache, of course, but great.

Keaton works straight here, minus tramp clothes and low-comedy methods. Therefore he isn't so effective in the early part of the film. But once it all gets underway—and the plot is really developed with celerity—laugh follows laugh in rapid succession.

"Seven Chances" doesn't look like it cost a million to make. Nine-tenths of the scenes are exteriors, and the interiors aren't expensive looking. Keaton himself directed.

Where the comedian draws regularly this one will satisfy. Considered by itself, the film is first-run material. *Sisk.*

Variety, March 18, 1925, p. 40

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The Girl.....Ruth Dwyer
Her Mother.....Frankie Raymond
Hired Man.....Jules Cowles
The Clergyman.....Erwin Connelly

A chase, probably one of the best ever screened, is the big thing of Keaton's latest release. It may seem this chase stuff is as old as the first motion-picture comedy, but it is done here with a novelty touch which makes the picture stand up as something exceptional.

The plot concerns a man who must marry by 7 o'clock to inherit $7,000,000. His own girl turns him down when he pulls an awkward proposal. Then his partner walks with him into a hotel dining room. Asking him

ket. But as he starts out of the er she is back on the job and vers him with her gun, takes the vels away and locks him in a set.

She, in turn, is trapped by two dirty crooks who pose as friends f the owner, there on a visit while e is abroad. The twist comes when he young woman crook announces to them that she is the new housekeeper who arrived that day with new butler, releasing Brook from he closet to pose in the role she assumed.

From that point the complications ntinue with the introduction of a ple of rough working crooks, the urn of Miss Prevost's original rtner who then poses as the cook. They are all locked in the home through the policeman arriving and setting the alarm so that no one can leave.

In the finish when the youngsters are caught as they are escaping, the older crooks decide to turn square and give themselves up if the D. A. will be lenient to the youngsters.

Charles Conklin has a wow of a comedy role as a hick crook, while Claude Gillingwater, as the smooth old-timer, stands out like a diamond.

The direction is working, which may be accounted for through Milestone being co-author of the story and knowing what it was all about.

From a cost standpoint the picture does not appear a whole lot, but it should on the strength of its laughs be one of the big money-makers of the year for the Warners. *Fred.*

PRIMROSE PATH

Independent picture, produced by Arthur P. Beck from original story by Leah Baird. Released by Arrow. Clara Bow and Wallace McDonald featured. At Loew's New York, with Miss Bow starred on picture's paper. One-half double bill, one day, Dec. 4, at Loew's New York. Running time, about 60 minutes.

Too good a picture to have been split up on a Loew's New York's double bill, although the other half of the program certainly did need assistance. Written and looking like an original story by Leah Baird.

Variety, December 9, 1925, pp. 42-43

"Seven Chances"

Buster Keaton's Newest Is a Hilarious Adaptation of a Stage Farce That Is a Riot of Laughs

Reviewed by C. S. Sewell

In producing Buster Keaton's newest feature comedy for Metro-Goldwyn, David Belasco's successful stage farce, "Seven Chances," was used as a basis and elaborated with a multitude of gags devised by such experts as Jean Havez and Clyde Bruckman, who have outdone all their previous efforts, with the result that this picture is a hilarious comedy with a riot of laughs.

The idea behind "Seven Chances" is the sure-fire comedy situation of a chap who suddenly learns that he must be married within a few hours in order to secure an inheritance. This opens up almost unlimited possibilities for highly amusing situations and not one has been overlooked here.

The picture starts off with laughs where Buster is shown trying during the four seasons to propose, the lapse of time being indicated by the growth of the girl's dog. Then the lawyer with the will is mistaken for a man with a summons and there is an amusing chase. Buster proposes to "the" girl but gets so mixed in his language that she indignantly refuses him. Here the title comes in, for he takes advantage of the chances by proposing to seven girls he knows. Each one turns him down and each refusal is good for another laugh.

Then begins a free-for-all fun fest. Buster starts to proposing to everything in skirts, including a kid masquerading in long skirts, a negress, a dummy in a store and even a Scotchman. The "only" girl changes her mind and a slow-moving negro on a slower-moving horse starts to do a Paul Revere. Buster's chum gives the story to the press and Buster, waiting at the church, finds himself mobbed by hundreds of prospective brides.

The fun gets faster and faster as Buster finally gets the note and starts out to reach the girl's house with the mad mob of women after him, using every means to stop him. He gets hauled up in a steam shovel, jumps into a lake, climbs a hill, leaps a chasm and finally starts an avalanche of stones which chases him all the way down, but to no avail, as another mob of women await him at the bottom. Finally he reaches the house, but gets caught in the gate and drags it after him, winning out at the last minute.

This only gives an idea of the amusing situations, every one of which are good for a number of laughs.

Buster is excellent as the prospective groom and has not overlooked a bet in directing this picture. Snitz Edwards as the lawyer and T. Roy Barnes as the friend are also good for a number of laughs. Ruth Dwyer is attractive as the girl.

Cast

James Shannon.....Buster Keaton
His Partner.....T. Roy Barnes
Lawyer.....Snitz Edwards
The Girl.....Ruth Dwyer
Her Mother.....Frankie Raymond
Hired Man.....Jules Cowles
Clergyman .....Erwin Connelly

Based on play by Roi Cooper Megrue and J. A. Mitchell.

Directed by Buster Keaton.

Length, 5,113 feet.

Adaptation by Jean Havez and Clyde Bruckman.

Story

James Shannon, junior partner in a brokerage firm tries hard to propose to his girl but lacks the nerve. His company is in need of money to save themselves from ruin and thinking he is serving a summons they seek to evade a lawyer who wants to tell Jimmie he has fallen heir to a fortune. Finally he succeeds, but there is a provision that he must be married by seven o'clock that night. Jimmie proposes to the girl and she accepts but when he gets rattled and tells her he must marry any girl she turns him down. His partner and lawyer are desperate and they pick out seven girls he knows in the club, Jimmy proposes but they all turn him down. Then he starts out and tries to propose to everybody in skirts, including a negress and a Scotchman. In desperation, his partner gives the story to the papers. Jimmie goes to the church as arranged, and soon the place is flooded with prospective brides. The girl has relented and sent a note. Jimmy manages to get out and starts for her home with the mad mob of women behind him. They chase him all over the place and he meets with all sorts of exciting adventures. Going down hill he starts a shower of rocks and has a hard time dodging them when faced by the women at the bottom. Finally he arrives at the girls house and gets caught in the gate and drags it into the house, arriving just in time to get married.

Moving Picture World, March 28, 1925, p. 353

WANTED, A BRIDE

James Shannon, Prominent Young Broker Falls Heir to $7,000,000 If He Is Married Today

ALL HE NEEDS IS A BRIDE

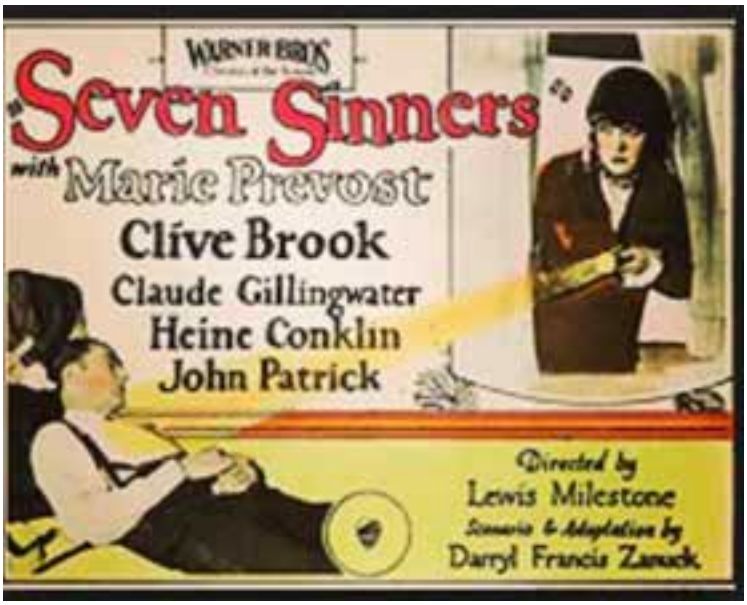
Girl Who Appears at Broad Street Church In Bridal Costume By 5 O'Clock Will Be the Lucky Winner

Status: Print exists in the film holdings of Cohen Media Group (Raymond Rohauer collection).
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

Seven Keys to Baldpate (1925)
Female Reporter is now the publisher's daughter. No journalists involved in this version of the novel and play.

Seven Sinners (1925)
Newspaper article reveals that the private police on Long Island have gone on strike. The story is read by a variety of criminals who descend upon the exclusive colony.



When all the private guards on Long Island go on strike, seven crooks make their separate ways to the deserted Vickers mansion. Molly Brian and Joe Hagney, the first to arrive, immediately loot the safe. As they are about to make their getaway, they are held up by Jerry Winters, a debonair thief who poses as the owner of the house. Just then, two more crooks, the McDowells, arrive, announcing themselves as houseguests; Jerry and Molly then pose as the butler and the maid. Two more crooks show up (one poses as a man of the cloth; the other as a scarlet fever patient), and the house is quarantined. Molly and Jerry, who have fallen in love, decide to go straight and hand themselves over to the police. After serving a short jail term, they are released and go into the burglar alarm business.
American Film Institute Catalog of Feature Films

Complications arise in Lewis Milestone's crime comedy, *Seven Sinners* (1925), when newspaper stories announce that the private police force of an exclusive community has gone on strike. The news brings a horde of burglars and safecrackers to the wealthy homes, including female thief Marie Prevost and dapper Clive Brook. Brook interrupts her and her assistant trying to break into a safe. The man escapes, but Brook, posing as a guard, forces her to open the safe and then lets her escape. As he places the jewels in his pocket, she returns and gets the drop on him. The remainder of the film concerns a series of mix-ups as various crooks arrive on the scene, many of them posing as legitimate citizens.

Larry Langman, *American Film Cycles: The Silent Film,* pp. 89-90

694 MOVING PICTURE WORLD December 19, 1925

"Seven Sinners"—Warner Brothers

Marie Prevost and Clive Brook in Exciting Picture in Which All Characters Are Crooks

Reviewed by C. S. Sewell

WARNER BROTHERS' "Seven Sinners is well-named, for with the exception of the minor role of a lone policeman and a flash of the district attorney, everyone of the characters, seven of them, are crooks

The picture opens with a flash of a newspaper story concerning homes of the wealthy being unguarded because of a strike of private detectives. The action immediately gets under way with the appearance of Marie Prevost and John Patrick stealthily entering one of these houses. Marie runs into another crook portrayed by Clive Brook and before they get away an aged and dignified pair, Claude Gillingwater and Mathilde Brundage who are cast as a religious crook and his wife come on the scene posing as friends of the owner. Marie introduces herself as the housekeeper, Patrick as the cook and Brook as the butler. The action also introduces Charles Conklin in the character of a real crook and Dan Mason as his pal posing as a doctor. A policeman sets a burglar alarm which keeps them prisoners and the fake doctor adds to their dilemma by quarantining the house for scarlet fever. Two of the crooks get away, Brook and Marie are so impressed by the old man's faith that they admit theft of the jewels and the old fellow gives himself up to save them. They find happiness going straight as man and wife, selling burglar alarms.

None of the characters know until the action is well under way that the others are crooks, though this is disclosed to the audience. This adds unusual suspense and tension to the events that transpire in the house. The earlier reels hold the spectator's interest taut, although there is a slight let-down later on. While highly improbable, the idea is decidedly out of the ordinary and with its effective comedy relief should prove pleasing especially to patrons who like crook stories.

Cast

Molly Brian	Marie Prevost
Jerry Winters	Clive Brook
Joe	John Patrick
Saunders	Charles Conklin
Holy Joe	Claude Gillingwater
Holy Joe's Wife	Mathilde Brundage
Doctor	Dan Mason

Story and Scenario by D. P. Zanuck and L. Milestone.
Directed by Louis Milestone.
Length—4,927 feet.

Moving Picture World, December 19, 1925, p. 694

Motion Picture News, November 7, 1925, Coverff

SEVEN SINNERS

Warner Brother Photoplay. Story by Louis Milestone and Darryl Francis Zanuck. Directed by Louis Milestone. Length, 6,927 feet.

CAST AND SYNOPSIS

Molly Brian .....Marie Prevost
Jerry Winters .....Clive Brook
Handsome Joe Hagney .....John Patrick
Scarlet Fever Saunders .....Charles Conklin
Pious Joe McDowell .....Claude Gillingwater
Mamie McDowell (his wife) ....Mathilde Brundage
Policeman .....Fred Kelsey

Molly Brian and Joe Hagney, expert safe riflers, are surprised while working on the Vicker's strong box, by Jerry Winters. Joe escapes to the cellar and Molly is about to escape with the booty when both are interrupted by the arrival of the McDowells, who pose as guests of the household, but are in reality crooks. Molly and Jerry pose as servants. Two others turn up, also crooks, all after the Vicker jewels. The saintliness of the elderly McDowells has a reformative effect on Molly and Jerry, who have fallen in love, and they give themselves up to the police, serve a jail term, and on release, start in business selling burglar alarms, living happily ever after.

By Michael L. Simmons

THIS is what can be truly called good, wholesome fun. A smooth-running story, built up on a structure of preposterous incidents, yet none the less entertaining on that account. It bubbles over with good nature and mirth, and should give audiences a pleasant, diverting time in which to forget the world's troubles. A good box-office prospect.

The action is easy-going, smoothly unraveled, never hurried to get things "pepped" up. In fact, one can really say the action is slow. But it is not the draggy kind of slowness that gets on your nerves. Simply an easy pace compatible with the style of story.

The humor doesn't depend on the slamming of doors, figures dodging around alcoves, mysterious effects, as most crook farces do. In this respect "Seven Sinners" is different, and this difference can be succinctly summed up as a virtue. It means a grateful change from hackneyed, "chase-about" types of crook drama.

So the film starts off by being original in treatment at least. And then there are Clive Brook and Marie Prevost, both of whom do very well as a pair of crooks marooned in a house they originally intended to rob. That they reform, and settle down to an honest business of selling burglar alarms, gives you at once the satirical note that is rendered throughout the story.

Claude Gillingwater, as Holy Joe McDowell, a crook masquerading in the robes of piety, does an exceptionally clever bit of character work. All in all you have here six reels of satisfactory entertainment, for the most part amusing piffle, and never in the realm of poignancy or pathos.

Tie up with hardware stores on burglar alarms, advertise in strong language the good time in store for your audiences, and you need fear no come-back.

Exhibitors Trade Review, December 12, 1925, p. 15

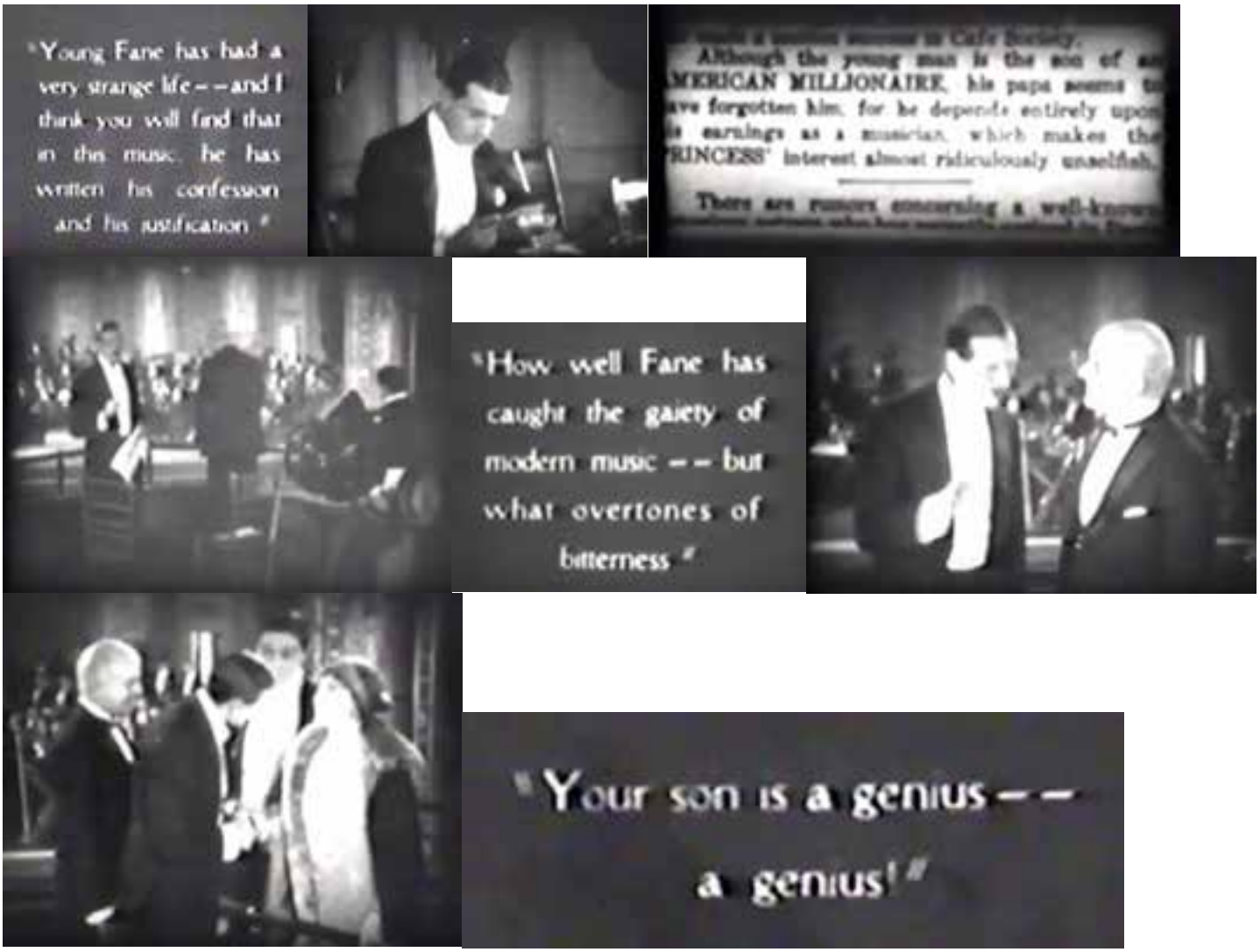
Status: Print exists in private collection
Unavailable for Viewing

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

Soul-Fire (aka Soul Fire) (1925)
Music Critic Swann (Percy Ames). Music Critic (Charles Esdale).

In order to study music, Eric Fane goes to Paris, where he becomes infatuated with a Russian princess. Eric writes popular songs, earning enough money from several successes to lead a wild and rich night life. Eric soon tires of the superficiality of his music and turns to serious composition--living a life of poverty which the princess refuses to share. Eric eventually drifts into Port Said, where he plays the piano in a low dancehall; he gets into a fight with a drunken sailor, shooting him and assuming his identity. He sails to the South Seas, where he jumps ship and is found by Teita, a beautiful young English girl whose parents have died. Eric and Teita find love and happiness, but the night before they are to be married in a native ceremony, Eric finds a mark on her shoulder that he believes to indicate leprosy. He sends for a Christian doctor, and, while he is waiting, composes a great concerto. The doctor arrives and informs the couple that the girl suffers only from a minor ailment. Eric's music is later performed in London, where it is received enthusiastically by the people and the critics. *American Film Institute Catalog of Feature Films*

In the end one of the music critics congratulates Fane's mother and father on the musical genius of their son. It is a distinctly novel idea to have the scenes in which the parents are listening to the son's symphony inserted at different points. Mordaunt Hall, *New York Times,* May 6, 1925.
https://www.nytimes.com/1925/05/06/archives/the-screen.html


"Young Fane has had a very strange life – – and I think you will find that in this music he has written his confession and his justification"
Although the young man is the son of an AMERICAN MILLIONAIRE, his papa seems to have forgotten him, for he depends entirely upon his earnings as a musician, which makes the PRINCESS' interest almost ridiculously unselfish.
There are rumors concerning a well-known
"How well Fane has caught the gaiety of modern music – – but what overtones of bitterness"
"Your son is a genius – – a genius!"

SOUL FIRE

Presented by Inspiration Pictures, Inc., released by First National. Adapted from the play, "Great Music," by Josephine Lovett, directed by John S. Robertson. Starring Richard Barthelmess. At the Strand, N. Y., week May 3. Running time, 88 mins.

PROLOGUE

The Critics: Percy Ames and Charles Esdale
Howard Fane.....Lee Baker
Mrs. Howard Fane.....Effie Shannon
Conductor.....Carl Edouarde

ITALY

Eric Fane.....Richard Barthelmess
The Princess Rhea.....Carlotta Monterey
Howard Fane.....Lee Baker
Mrs. Howard Fane.....Effie Shannon
The Old Musician.....Gus Weinberg

PARIS

Eric Fane.....Richard Barthelmess
The Princess Rhea.....Carlotta Monterey
The Prima Donna.....Rita Rossi
The Orchestra Leader....Edward La Roche
The Dancer in the Music Hall.Ellalee Ruby
Fleurette, a manikin.....Aileen Berry

PORT SAID

Eric Fane.....Richard Barthelmess
San Francisco Sal.....Helen Ware
Herbert Jones, a sailor.....Walter Long
Dancers.....Leah La Roux and Zebaida

THE SOUTH SEAS

Eric Fane.....Richard Barthelmess
Teita.....Bessie Love
Ruau.....Harriet Sterling
Dr. Travers.....Arthur Metcalfe

Here is a corking box-office picture, screen entertainment that will get money almost anywhere with a star name to draw 'em in and something on the celluloid to entertain after they are in their seats. It doesn't matter that the star is overshadowed by Bessie Love, who only comes into the picture after about three reels of it have passed, for the audience is getting real entertainment out of the picture.

The role that Richard Barthelmess has—that, virtually, of a pander—is not one that will win any sympathy for him, albeit he plays it for its full worth.

The picture is built in a series of four sequences, each with its own love affair between "the kid" and some woman. There is an introductory prolog in which Carl Edouarde, musical director of the New York Strand, makes his debut as a screen artist. It is in a concert auditorium where the concerto from the pen of Eric Fane is to have its initial rendition. The various phases of the composition are supposed to interpret an episode in the life of the composer as he lived his earlier days in search of the indefinable something that would awaken his genius.

First he is shown in Italy, where he has been studying for a year and has failed to succeed. Refusing the aid of his father, who wants him to forsake music and enter the commercial field, the boy runs off to join a mistress in Paris. He lives with her for a time, but finally, when she comes to the realization that he is in reality an idealist and will not prostitute his gifts in the composition of popular music, she casts him off.

The second sequence is one that shows a soubret in a cabaret and a revue prima donna who are ready to fall if the composer will only say the word. But instead of turning to either of them he leaves Paris flat, and is next seen in the dive section of Port Said, where the madame of a girl-and-booze joint falls for him. And what a performance Helen Ware, as San Francisco Sal, gives in this episode! She just about walks away with everything that there is in the picture at this point. He flees that section of the world because he believes he has murdered a sailor in defense of Sal, and next shows up on a tramp steamer lying in a harbor in the South Seas. He makes his escape over the side of the boat and swims ashore, falling exhausted on the sands, to be found there the next morning by an orphaned half-breed girl. Her father was an Englishman and her mother a native. She has him brought to her hut and falls in love with him. It is the night before the native marriage ceremony is to be celebrated, when it is discovered that the girl has been infected with what is suppose to be leprosy. During the next reel there is sufficient suspense to hold the audience until it is discovered that it isn't the dread disease, and then for the happy ending.

At last the concert ends, and the most dreaded of all the metropolitan music critics turns to the parents of the composer and informs them that their son is a genius, and the final fadeout still shows the boy on the South Sea isle with the half-and-half girl. Whether he ever came back and whether he brought her with him are items that are left to the audience to interpret as they please.

"Soul Fire" is a picure for the money. It is sexy, but not to the extent to arouse the censors.

In the first two sequences Carlotta Monterey plays the role of the Princess that is enamored of the musician. She looks the part and plays it remarkably well, but John Robinson should never have shot her profile. Helen Ware walks away with the third sequence, although Walter Long provides a very good heavy.

Then, in the final sequence, Bessie Love manages to take the picture entirely away from the star. She is a delight and looks like a million dollars.

Robertson direction carries the picture along in good shape. At this house, where the audience recognized Carl Edouarde, musical director, he was accorded a decided reception when appearing on the screen.

Fred.

Variety May 6, 1925, pp. 46-47

"Soul Fire"

Originality of Theme and Emotional Intensity of the Drama Make This One of Barthelmess' Best

Reviewed by C. S. Sewell

"Soul Fire," Richard Barthelmess' newest starring vehicle for First National, is a stirring drama of great emotional intensity and decided originality and should prove one of his best box-office attractions.

Adapted from a stage play by Martin Brown entitled "Great Music," not only the theme but the treatment of this picture is unusual. The opening shows two critics at a concert listening to and discussing the composition of a new musician. Then the scene fades into a recital of the composer's life history, with every now and then a fade-back to the orchestra and the critics.

While the pictured story is continuous it is somewhat episodic in nature, depicting the high lights of the hero's career and his continual search against odds to give vent to the great music that he feels he is capable of writing. We see him in Italy rebuffed by his parents who desire him to take up commercial life; next in Paris mixed up in night life, the author of popular successes that bore him. The refusal of his sympathetic friend, a Russian princess, to share his poverty causes him to disappear and next he is among the low dives of Port Said where in a brawl he shoots a man. Escaping on a vessel he deserts and swims to a tropical island where he finds peace and love and almost tragedy, and it is the shadow of the latter which enables him to compose his great work.

Right up to the very end there is a note of sadness in the hero's struggles against almost overwhelming odds to really find himself, and as we watch him, our interest is held. None of the action is obvious; there is continual suspense as to what will happen next and as each situation unfolds there is an increase in the dramatic intensity and a heightening of the suspense up to the tremendous emotional climax where on the eve of his wedding day he discovers his sweetheart is afflicted with what he believes to be leprosy.

The various shifting of the scenes from Italy to Paris, to the dives of Port Said and the South Sea Island makes this picture unusually colorful. John S. Robertson's direction of this story is superb, his backgrounds are pleasing; he has kept the interest continually mounting, and we do not recall having witnessed a more intensely dramatic effect than the climax; the horror of the hero at the thought of his fiancee's affliction, his playing the piano all night with the girl at his feet and in his unselfishness composing his great music, with the natives keeping up their continual beating of drums outside and then, the sudden shifting of the scene to that of the drummers in the orchestra playing this composition.

As the musician, Barthelmess has a congenial role and gives a notable performance, making you feel the depth of the character. The supporting cast is high-class. In each episode there is a different woman. In the Paris scenes, Carlotta Monterey is extremely effective as an adventuress type. As the keeper of the dive in Port Said, Helen Ware gives a very fine portrayal of the dramatic role of the dive-keeper who aids the musician. The leading feminine role, however, falls to Bessie Love as an English girl raised by the natives. Miss Love's work is excellent and she makes every situation register. Her simplicity and lack of affectation as the island girl is in striking contrast to her horror when she believes she has leprosy and attempts to take her own life.

We believe that the majority of patrons will find "Soul Fire" deeply moving and impressive and consider it one of Barthelmess' best.

Cast

Critic .....Percy Ames
Critic.....Arthur Esdale
Howard Fane.....Lee Baker
Mrs. Fane.....Effie Shannon
Eric Fane.....Richard Barthelmess
Princess Rhea.....Carlotta Monterey
Attorney.....Geonre Pauncefort
Sal.....Helen Ware
Sailor.....Walter Long
Teita.....Bessie Love
Ruau.....Harriet Sterling

Based on play "Great Music" by Martin Brown.

Scenario by Josephine Lovett.

Directed by John S. Robertson.

Length. 8,262 feet.

Story

Two critics at a concert are discussing the music of a new composer. As the orchestra plays the music the scene fades into the story it is depicting and show how young Eric Fane went to Paris to study music and then how his parents lose patience with him and want him to return and go into business. Encouraged by a Russian Princess he goes to Paris and swept away by the night life writes popular successes, but his soul rebels. The Princess however, refuses to share his life of poverty while striving for artistic success. Eric disappears and is again seen at Port Said almost a derelict, playing in a low dance hall. Feeling the urge of his music he suddenly starts a beautiful number. A sailor resents this, a fight ensues and Fane shoots the sailor. With the aid of the woman who runs the resort he escapes assuming the sailor's identity. In the South Seas he deserts the ship and lands on an island where he is found by Teita an English girl whose parents have died. There he finds peace and happiness and love. As the natives are preparing for the wedding feast and playing their weird music, Eric discovers a mark on Teita's shoulder. Horrified, and believing it leprosy he sends for a doctor, and all night long he plays the piano with Teita at his feet and determines to stick by her no matter what happens. From his unselfishness comes his great music. The doctor arrives and pronounces it only a minor ailment. Fading back to the concert the critics call the music the work of a genius.

Soul Fire

Distributor: First National

Producer: Inspiration Pictures, Inc.

Length: 8,262 feet

DIRECTOR.....JOHN S. ROBERTSON
Author .....Martin Brown
Adaptor .....Josephine Lovett
Cameraman .....Roy Overbaugh

PLAYERS

Eric Fane.....Richard Barthelmess
Teita .....Bessie Love
San Francisco Sal.....Helen Ware
Princess Rhea.....Carlotta Monterey
Howard Fane.....Lee Baker
Mrs. Howard Fane.....Effie Shannon
The Old Musician.....Gus Weinberg
Herbert Jones.....Walter Long
Critics....Percy Ames and Charles Esdale
Mr. Simpson.....George Pauncefort

TYPE: Drama of rich youth struggling with his soul in order to compose music.

HIGHLIGHTS: Italian and Parisian sets. . . . Youth's break with the princess. . . . Fight scenes in Frisco Sal's room. . . . Sequence of love episode with Teita. . . . Discovery of leprous appearing spot on girl's shoulder. . . . Native dances.

STORY: Eric Fane's wealthy father gives him one year to succeed in composing music while studying in Paris. The youth fails at the end of the year and is requested to go into business. A Russian princess, Rhea, is interested in him. With her he composes some light pieces; and his father's attorney arrives to offer him 500,000 francs to return and give up music. He refuses. Rhea is disgusted and dismisses him. He wanders to Port Said, where he lives among the wretched natives. After shooting an American sailor in defence of the woman who had befriended him he escapes to a South Sea Island, where he meets Teita, a white girl. He loves her and with her goes through the terrors of leprosy when he finds a white spot on her shoulder. He is inspired by her and writes soul-stirring music. They find she has only a slight tropic ailment. They return to New York, where he performs great concerts. He returns to Teita.

Moving Picture World, May 16, 1925, p. 316 – *Exhibitors Herald,* May 23, 1925, p. 131

Soul-Fire

(Inspiration-First National—Six Reels)

(Reviewed by Laurence Reid)

BECAUSE of the greater scope of the camera this adaptation of a play (which didn't succeed on the stage) becomes an interesting picture.

It is a picture which gives Richard Barthelmess an unusually fine acting part. The star appreciated its range of expression in buying the play and his enactment of the role is just about the best work he has contributed to the screen—and this includes his acting in "Tol'able David." Sympathy is his from the moment that he defies his father and struggles for inspiration. He commands it through the suffering which comes to him as he roves in different climes. He gives a spiritual quality to his performance which lends reality to the characterization. His acting takes on strength too. It is when love comes to him in the South Seas that he finds inspiration to complete the symphony. And like a symphony his life is carried on a major theme—with minor themes embroidering it with color and adventure.

The director, John S. Robertson, has taken a well-knit script and kept its vitals intact. He shows intermittent flashes of the symphony being played while between its movements its themes are explained by a music critic who has knowledge of the hero's struggles. When the plot shifts from one episode to another it is done easily and convincingly. There is plenty of color—plenty of action—the crescendo being reached in the Port Said scenes when the hero becomes a derelict. He drifts to the South Seas—and these scenes furnish a vivid romantic appeal as the hero falls in love with an English waif. The girl teaches him that real achievement can only come through great suffering. This love interest is finely expressed by Bessie Love and the star. There is suspense when the youth imagines he has contracted leprosy. The other acting parts are well emphasized with Helen Ware and Carlotta Monterey providing excellent support.

THEME. Drama of young musician who struggles to express his musical genius. It is only after he has undergone terrific hardships that he is able to write a masterpiece.

PRODUCTION HIGHLIGHTS. The water front incident in Port Said. The South Sea episodes. The potent scene when hero is frightened into beliving himself a leper. The romantic moments with the heroine. The acting by Richard Barthelmess and Bessie Love. The subtitles.

DIRECTION. Knits the four sequences together without losing the thread of the story. Extracts sympathy for central character and provides some potent scenes in hero's hardships. Brings out fine romantic appeal. Gives it good mounting.

EXPLOITATION ANGLES. Bill as star's most exacting role and play up the idea that genius cannot be expressed until one has experienced suffering and humility. Emphasize the South Sea atmosphere by presenting a prologue of it.

DRAWING POWER. Should do well in first runs. suitable for any type of house.

SUMMARY. While lacking the simple, rugged plot of "Tol'able David," this picture does succeed, however, in holding the interest with its melodramatic and romantic episodes. Characterization well brought out. Is capably acted, well directed and the captions are ably written.

THE CAST

Eric Fane	Richard Barthelmess
Teita	Bessie Love
The Critics	Percy Ames and Charles Esdale
Howard Fane	Lee Baker
Mrs. Howard Fane	Effie Shannon
The Princess Rhea	Carlotta Monterey
San Francisco Sal	Helen Ware
Herbert Jones, a sailor	Walter Long
Ruau	Harriet Sterling
Nuku	Richard Harlan
Dr. Travers, of the Leper Island	Arthur Metcalfe

Adapted from the play, "Great Music," by Martin Brown. Scenario by Josephine Lovett. Directed by John S. Robertson.

SYNOPSIS. Son of wealthy parents is determined to be a great musician. After his failure to produce any work of consequence in Italy, he refuses his father's offer of money if he will give up his musical ambitions. He sets out for Paris and sinks to the depths in Port Said. It is when he finds a great romance in the South Seas that he becomes a genius. His symphony is widely acclaimed.

Motion Picture News, May 16, 1925, p. 2457

Status: Print exists
Viewed on YouTube

Type: Movie
Genre: Drama
Gender: Male (Music Critic Swann. Music Critic).
Ethnicity: White (Music Critic Swann, Music Critic)
Media Category: Newspaper
Job Title: Critics (Music Critic Swann and Music Critic).
Description: Major: None
Description: Minor: Music Critic Swann, Music Critic, Positive

The Talker (1925)
Freelance Writer Kate Lennox, tired of the home life, looks askance at established ideas of a woman's duty to her husband and home. She writes a newspaper article for the local newspaper advocating freedom for women saying that each woman should have three husbands.

Kate Lennox, the beautiful wife of a modestly affluent suburbanite, considers life a matter of one dirty dish after another and, like a canary in a narrow cage, longs for the life of the sparrow. She preaches the doctrine of woman's freedom and rights, greatly to the displeasure of her husband, Harry, and to the delight of Ruth Lennox, Harry's young and impressionable sister. Ruth eventually decides to test Kate's theories and elopes with a married man; she soon leaves the man, however, and disappears, greatly disillusioned by his criminal life and rough manner. Harry blames Kate for Ruth's misfortunes and leaves her, instituting divorce proceedings. Ruth returns before the final decree, however, and reunites Kate and Harry, regaining for herself the affection of a goodhearted youth named Lonnie, who has always loved her. *American Film Institute Catalog of Feature Films*

The story of "The Talker," Sam Rork's production for First National release, told in pictures; left to right, upper row: Gertrude Short, Tully Marshall and Lydia Yeamans Titus as the Family Next Door, which provides much of the comedy relief; Ned Hollister (Ian Keith), an automobile salesman, makes love to Kate Lennox (Anna Q. Nilsson), who talks a great deal about emancipation for wives, without really meaning it; Hollister's real dishonorable intentions are toward Ruth (Shirley Mason), the sister of Kate's husband, and as he is about to take her out, they are confronted by Lonnie (Harold Goodwin), who loves her; bottom row, left to right: Kate has purchased an expensive automobile from Hollister, drawing a check without telling her husband, Harry (Lewis Stone), who informs her that he has made the last payment on the house. This means an overdraft and Kate begs Hollister to return the money. He puts her off, and as he is bidding her good-bye, her husband enters. He forbids her to see him again. (Continued in next issue.)

Motion Picture News, May 23, 1925, p. 2542

Continuing the story of "The Talker," Sam's Rork's production for First National, in pictures; left to right, upper row: Ruth, having taken Kate's doctrines seriously, elopes with Hallinger, but learning that he is married and a defaulter, leaves him at once; this leads to a break between Harry Lennox and his wife, and his secretary (Barbara Bedford), strives to win him; Kate, meanwhile, is broken-hearted over the disappearance of Ruth and the break with her husband; bottom row, left to right: Harry has been ordered to India and his secretary has begged to be taken along; Harry sends a note to his wife, and she comes to the office determined to ask him to take her back, but finds only his secretary, who tells her that Harry wants a divorce. Heart-broken, Kate goes away to give him his divorce and sell the house. Ruth returns and is reunited with her sister. Harry comes to find out the meaning of her note about a divorce, and mutual explanations follow. Ruth is reunited with Lennie.

Motion Picture News, Mary 23, 1925, p. 2543

Kate Lennox, pretty, spoiled and willful wife of Harry Lennox, is bored by suburban life. As an antidote for her discontent, she preaches a doctrine of woman's "freedom," declaring that woman of today has the courage to take her happiness when and how she pleases; and she writes a signed article to this effect for the small town paper.

Motion Picture News, May 23, 1925, p. 2544

"The Talker"

First National Offers Fine Cast in Excellent Human Interest Story of Modern Life

Reviewed by C. S. Sewell

In "The Talker," based on a story by Marion Fairfax, First National is offering an excellent domestic story of suburban and city life that should please the great majority of theatregoers.

The central figure in this story is a wife, admirably played by Anna Q. Nilsson, who, becoming bored with home life, begins to advocate more freedom for women and to speak rather contemptuously of a wife's duty and obligations to husband and home. Of course she realizes the error of her ways, but not until it not only comes near wrecking her own romance and providing a much greater tragedy for her husband's sister, an impressionable young girl who tried to put the wife's "talk" into actual practice.

It is not the newness of the main idea, for there have been other stories along this theme, but the very human and plausible manner in which it has been developed that gives this story its dramatic force. Everything happens in accordance with real life. All of the players give excellent performances and seem to live their roles. Alfred E. Green has so admirably directed the picture that it is practically without a situation which not only could plausibly happen but would logically develop from the preceding action.

With its theme of everyday life and real people, this gives to the production unusual human interest value, so that you enter right into the problems of the characters and sympathize with them. Another strong point in this production is the fact that none of the characters have been sugar-coated or their actions glossed over to build up sympathy. All do things with which you can possibly find fault, but you realize that their actions are true to life; that is, that they act like real people that you know.

Every situation holds the interest and this writer considers "The Talker" as one of the most human pictures he has seen in a long time. Its only fault is really a negative one; that is that in developing the different characters and rounding out all of the threads there is really too much dramatic meat, and judicious cutting would speed up the action. As it stands, however, it is a thoroughly entertaining picture.

It would be almost unfair to single out some of the players for special mention as all do excellent work and enter thoroughly into their roles. The major role falls to Anna Q. Nilsson and of course Lewis Stone gives a fine performance. We must, however, mention the work of Shirley Mason as the younger sister, especially her performance after she has tasted the dregs of life. Very different from her usual type, but she scores immensely and develops un-

usual sympathy and heart interest. Tully Marshall supplies effective comedy relief as a down-trodden husband.

Cast

Kate Lennox.....Anna Q. Nilsson
Harry Lennox.....Lewis S. Stone
Ruth Lennox.....Shirley Mason
Ned Hollister.....Ian Keith
Henry Fells.....Tully Marshall
Barbara Farley.....Barbara Bedford
Maud Fells.....Gertrude Short
Mrs. Fells.....Lydia Yeamans Titus
Mr. Grayson.....E. H. Calvert
Lonnie Shinston.....Harold Goodwin

Based on story by Marion Fairfax.
Directed by Alfred Green.
Length, 7,861 feet.

Story

In a small suburban town lives Harry Lennox with his wife and sister, and next door lives Henry Fells, with whom boards Barbara Farley and Lonny Whinston, employed in the same office. Mrs. Lennox, tiring of home life, is inclined to look askance at established ideas of a woman's duty to her husband and home and even writes a newspaper article advocating freedom for the woman and saying each should have three husbands. She accepts the attentions of an auto salesman, Hollister, and flirts with him. All this has its effect on Lennox's sister, Ruth, who finally runs away with Hollister, discovers he is a thief and disappears. Her disappearance causes an estrangement between Lennox and his wife and finally he is to be sent by his firm to India. Mrs. Lennox determines to beg his forgiveness as she long ago realized she was in error. Barbara, Lennox's stenographer, makes her believe, however, that Lennox loves her and Mrs. Lennox asks her husband to arrange for a divorce. Finally Ruth returns, ill, saying she has earned her own living in a factory, too proud to come back home earlier. Lennox comes home and there is mutual forgiveness between himself and wife. Lonnie, who has always loved Ruth, takes her in his arms when he hears her story.

Moving Picture World, May 23, 1925, p. 446

The Talker

(Sam E. Rork—First National—7861 Feet)

(Reviewed by Thomas C. Kennedy)

NEVER was a stage play transferred to the screen with less trace of the "stage stagey" and with a greater amount of naturalness than this adaptation of Marion Fairfax's "The Talker," a story based on the theme "it is bad to preach a good doctrine and not practice it; but to advocate a dangerous doctrine which one has too much good sense to practice, is criminal."

One of the most impressive casts ever assembled for a picture of its type has been formed to enact the characters of "The Talker." Lewis Stone, an ideal choice physically and temperamentally for the role of the husband, and Anna Q. Nilsson in the character of the wife who likes to toy with, but is too sensible to practice very modernistic views concerning marriage, bring a tremendous force to vitalize the leading figures in the play. Shirley Mason must be credited with one of the finest performances in her career as the young sister who experiments with ideas advanced by Kate Lennox. Ian Keith, Tully Marshall—who contributes one of his most entertaining interpretations as a somewhat devilish hen-peck—Lydia Yeamans Titus, Gertrude Short, Barbara Bedford and Harold Goodwin, are outstanding members of a uniformly excellent company.

Alfred Green displays his gift for deft and light handling of dramatic incidents. The humor of the scenes in which the hen-pecked Mr. Fells yearns and actually reaches out for adventure to enliven his hum-drum existence, the atmosphere of the small town and the color and vivacity of the scenes, materially enhance the tense drama which is inherent in the situations in which the young sister elopes with the bounder, the poignant appeal of the meeting between Kate and Lennox's stenographer, who is in love with him, and the moving climax in which the young girl returns to her brother's home and is greeted by the contrite Kate Lennox.

THEME: Modern drama concerning a young wife who "talks" advanced ideas; theories which make a great impression on young sister-in-law, who attempts to test them. The girl's elopement with a bounder causes a break between husband and wife.

PRODUCTION HIGHLIGHTS. The vitality of the dramatic situations, the atmosphere and the expert touches of humor. The acting, photography and staging.

DIRECTION. Establishes convincing atmosphere of small town and home life of middle-class families.

EXPLOITATION ANGLES. The cast of well known and popular players should be heavily billed. Feature as adaptation of play with trenchant moral developed in highly entertaining fashion, and as real and amusing as the life which goes on daily about every man, woman and child in this country.

DRAWING POWER. Suitable for big houses. Is certain to be hailed as capital entertainment generally.

SUMMARY. The picture appears to have everything—humor, naturalness, dramatic suspense, appealing characters and atmosphere—that goes to make up a great popular success. Its treatment is flawless and the acting extraordinarily fine.

THE CAST

Kate Lennox	Anna Q. Nilsson
Harry Lennox	Lewis S. Stone
Ruth Lennox	Shirley Mason
Ned Holliister	Ian Keith
Henry Fells	Tully Marshall
Barbara Farley	Barbara Bedford
Lonnie Whinston	Harold Goodwin
Maud Fells	Gertrude Short
Mrs. Fells	Lydia Yeamans Titus
The Stenographer	Cecille Evans
The Detective	Charles West
Mr. Grayson	E. H. Calvert

From the play by Marion Fairfax. Directed by Alfred E. Green.

SYNOPSIS. Kate Lennox, wife of a man in moderate circumstances, preaches the doctrine of liberty, independence and self-expression for wives. Her preachings are taken seriously by young sister of her husband, who elopes with a married man. This drives husband and wife apart. But later the young girl returns, having escaped from the bounder before harm could come to her and in the end there is a reunion.

Motion Picture News, May 23, 1925, p. 2559

THE TALKER

First National photoplay made by Sam Rork. Lewis Stone starred in story by Marion Fairfax. Anna Q. Nilsson, Shirley Mason, Tully Marshall and Ian Keith featured. Directed by Alfred E. Green and reviewed at the Strand, New York, May 10. Running time, 54 minutes.

Kate Lennox.....Anna Q. Nilsson
Harry Lennox.....Lewis S. Stone
Ruth Lennox.....Shirley Mason
Ned Hollister.....Ian Keith
Henry Fells.....Tully Marshall
Mrs. Fells.....Lydia Yeamans Titus
Maude Fells.....Gertrude Short
Barbara Farley.....Barbara Bedford
Lonnie Whinston.....Harold Goodwin

Marion Fairfax, who wrote the story of this film, is the syndicate writer who advises on domestic troubles, and who, in a few paragraphs, prescribes for serious marital ailments. Therefore, this is a picture of domesticity in some of its unfavorable forms, and Kate and Harry Lennox are the principals. Kate and Harry have been married some time, but Kate tires of living in the suburbs. With her is Harry's kid sister, Ruth, and Kate's preachings of "living the way you want" finally touch the kid until she runs away with Ned Hollister, a rounder and roue. But she gets away from him and is given up for lost.

That causes a rift between the married pair until she finally comes back home as things are about to change, and here she reunites Harry and Kate and falls into the arms of her one-time sweetheart, Lonnie Whinston, whom she had refused long before.

Much of this slight plot is advanced through the old procedure of the garrulous child, in this instance Maude Fells of the Fells family next door. The child says things when she shouldn't, and being a close observer, sees things that look bad. Tully Marshall and Lydia Yeamans Titus provide the comedy interest as Mr. and Mrs. Fells, a scrapping old couple.

Much of the footage can be easily eliminated and half of the subtitles can be scrapped, for they are long and preachy as well as uselessly explanatory. It is mostly a Fairfax preachment of a familiar nature.

The cast is excellent and performs well throughout, with the exception of Harold Goodwin as the juvenile. He doesn't seem adapted to movies, and in one melo scene grew ten-twenty-thirt' in his actions. But everyone else is fine, with Stone and Shirley Mason getting the acting breaks. Miss Mason in the final sequences returns home after having worked for a long time in a factory, and as an emaciated girl is wonderfully made up. Her acting here is also above par. The direction is average, with nothing outstanding. One error in casting was putting Gertrude Short, a pudgy grownup, in the kid role, for which she is unsuited on but one score—size.

"The Talker" isn't up to First National's standard, and though the Fairfax exploitation may mean something in some communities, it will never be enough to put this one across. It is just an eight-reeler, and one which will, in its present state, tire audiences. *Sisk.*

Variety, May 13, 1925, p. 37

Vital Theme and Fine Cast In "The Talker"

THE idea upon which Marion Fairfax built her play "The Talker," the screen version of which is offered by Sam E. Rork, veteran stage and photoplay producer, through First National, is that "It is bad to preach a good doctrine and fail to practise it; but to express theories so extreme and revolutionary that even their advocate is too sensible to practise, is criminal."

Kate Lennox, pretty, spoiled and willful wife of Harry Lennox, is bored by suburban life. As an antidote for her discontent, she preaches a doctrine of woman's "freedom," declaring that woman of today has the courage to take her happiness when and how she pleases; and she writes a signed article to this effect for the small town paper.

Harry's pretty, unsophisticated sister, Ruth, lives with him, and takes all of Kate's views seriously. Lonnie Whinston, who boards at the Fells', next door, loves Ruth in a boyish, idealistic way. The other Fells' boarder is Barbara Farley. Fells, Lonnie and Barbara all work at Grayson's, in the city, where Harry is office manager.

Ned Hollister, a handsome adventurer, pays court to Kate as a blind for his intentions toward Ruth, whom he desires evidently. He sells Kate a very expensive car, for which she gives a "family check" for five hundred as first payment. Harry comes home with the news that he has gotten a raise and paid the last two installments on their home. This makes Kate's check an overdraft, and she has to phone Ned. Her article in the paper, and the general disorder of the household, precipitates a quarrel between Kate and Harry, and he goes back to town to get his dinner. Ned seizes the opportunity and takes Kate and Ruth to town for dinner and a dance. Harry, who has changed his mind and comes back, sees them go.

At the cafe, Ned pleads with Ruth to go away with him, and she agrees, using Kate's theories as the excuse for her action. When they get home, Harry is waiting. Kate retracts her radical statements about marriage, and "squares" herself with her husband. But Ruth has stolen away with Ned.

Harry and Lonnie pur-ue and overtake the pair at a mountain hotel. But Ruth has learned that Ned is married, and a fugitive from justice, so she gets out at the back of the hotel and runs away. Lonnie almost kills Ned in a fight, which is stopped by the detectives. Under arrest, Ned tells Harry that Ruth threatened to drown herself. The wood is searched and the lake dragged, without result.

Harry goes to live at his club in town, unable to stay at home, with its memories of his little lost sister. Kate, repentant, can do nothing. Grayson's orders Harry to India to take its office there. Lonnie is to go along, and Barbara Farley, now openly in love with Harry, pleads to have him take her.

Kate comes to Harry's office again to ask forgiveness. He is out, and Barbara intimates that he wants a divorce from Kate. Heartbroken, she leaves a note that she will apply for a divorce.

The afternoon before Harry and Lonnie are to leave, Ruth comes home. Weary, weak and ill, she bitterly upbraids Kate, and vows that she will go away again. But Kate's very aggressive to make amends wins over Ruth. Harry comes to ask Kate about the note, and is reunited with his wife and his sister. Lonnie, uncertain at first of his attitude toward his returned love, learns that she can still honorably be his, and takes her to his heart.

Harold Goodwin and Shirley Mason in one of their love scenes from "The Talker," Sam Rork's production for First National release

Marion Fairfax

WHILE the arrangement is undeniably an ideal one, it seldom happens that the author of a stage play is afforded the opportunity to adapt his work to the photoplay. An instance in which the unusual has happened is "The Talker," successfully produced as a stage play some time ago and now offered in pictures by Sam Rork. The author of the play and the scenario are the same—Marion Fairfax. Miss Fairfax, who in private life is Mrs. Tully Marshall, is a scenarist of established reputation and was therefore selected to make the adaptation of her own play.

Shirley Mason

SHIRLEY MASON is the youngest of three sisters who have made deep impressions as screen actresses—the other two are Viola Dana and Edna Flugrath, who won prominence as a film player in England. Miss Mason, who plays the part of the young girl who is victimized by the rapid talk of Lennox in "The Talker," made her first appearance in pictures when she was 12 years old. She was loaned to Sam Rork for the part of Ruth Lennox because she was judged the ideal choice for the role and her performance proves the wisdom of the selection.

Ian Keith

IAN KEITH, who impersonates the cad-dish Ned Hollister in "The Talker," has made rapid strides as a screen actor. Keith made his first appearance on a New York stage with William Faversham in "The Silver Fox."

Keith was then signed by David Belasco and played for two seasons in "Laugh, Clown Laugh." During the engagement he was given his first screen role, in support of Gloria Swanson in "Manhandled," which he followed with the lead opposite this star in "Her Love Story." He then went to California and played opposite Corinne Griffith in "Love's Wilderness." Then came "Enticement," "My Son," and after that his current work in "The Talker."

Barbara Bedford

BARBARA BEDFORD, one of the most promising of the younger generation of screen actresses who plays a featured role in "The Talker," owes her "discovery" to none other than Bill Hart, who picked her from a crowd of "extras" to play a real acting role.

So delighted was Bill Hart with her response that he boated his new "discovery" to others, as Maurice Tourneur tried her in a role. Since then her progress has been in keeping with her promise.

Gertrude Short

WHILE she is only 22 years of age, Gertrude Short, the busy-body daughter of the Fells in "The Talker," has been called one of the "oldest" actresses on the screen. She started in pictures as a child actress and during her remarkable career before the camera has played in productions of Famous Players, among them "Rebecca of Sunnybrook Farm," and "The Little Princess," both Mary Pickford vehicles, Vitagraph, Warner Brothers, F. B. O., and others.

Cecille Evans

CECILLE EVANS, the clever little actress who plays the part of stenographer in "The Talker," is regarded by the other Hollywood girls as something of an authority on physical culture, exercise and diet. She began building up this reputation while working in comedies, where she became famous as the possessor of the "million dollar pair of legs," an award which was confirmed by a jury of artists and beauty experts.

Harold Goodwin

THE part of Lonnie Whinston in "The Talker" is one of the most sympathetic and moving in the picture. It is played by Harold Goodwin, regarded one of the finest young actors on the screen, of which he is a product. Goodwin became an actor under the direction of D. W. Griffith, for whom he played boy parts in the Old Biograph days. At that famous work-shop he played opposite such celebrated screen artists as Henry Walthall, Lillian Gish, Dorothy Gish, Mae Marsh, Donald Crisp, Norma and Constance Talmadge.

Tully Marshall

TULLY MARSHALL, the hen-pecked Mr. Fells in "The Talker," is a veteran actor of the stage and the screen as well. He was starred in stage productions, and was a producer and director of stage plays, before he entered pictures. Marshall's name has appeared in the casts of some of the most notable screen plays, Griffith's "Intolerance," "The Covered Wagon," "The Hunchback of Notre Dame," for example.

Lydia Yeamans Titus

LYDIA YEAMANS TITUS—the domineering Mrs. Fells in "The Talker"—is famous for her character impersonations in pictures. She is a familiar screen figure, having scored emphatically in roles of the gossipy, commanding and demanding matron type. Mrs. Yeamans was reared in the theatre, her first appearance was at the age of six months, at which time she was carried on the stage in a scene in "Rollo's Child," a melodrama produced in Australia.

Motion Picture News, May 23, 1925, p. 2544

The Talker

Distributor: First National
Producer: Sam E. Rork
Length: 7,861 feet

DIRECTOR.....AL GREEN
Author .....Marion Fairfax
Adaptor .....Marion Fairfax
Cameraman .....Arthur Edeson

PLAYERS

Kate Lenox.....Anna Q. Nilsson
Harry Lenox.....Lewis Stone
Henry Fells.....Tully Marshall
Barbara Leonard.....Barbara Bedford
Lonnie Whinston.....Harold Goodwin
Maude Fells.....Gertrude Short
Mrs. Fells.....Lydia Yeamans Titus
Ned Hollister.....Ian Keith
Ruth Lenox.....Shirley Mason

TYPE: Domestic drama of suburban family.

HIGHLIGHTS: Truthful portrayal of suburban manners. . . . Sister's flight with Hollister. . . . Fight scenes.

STORY: Kate Lenox, dissatisfied with the suburban home she and her husband have purchased, makes first payment on an automobile. Her husband, not knowing of it, with a raise in salary puts all his money towards paying for the home. Kate advocates, in print, three husbands for a woman, one to provide, one to entertain and one to run the house. In reality she is unable to yield to the kiss of another man. Her husband's sister, taking her talk for gospel, runs away with a married man. The man is short in his accounts. The Lenoxes part because of it, but are later reconciled. Ruth returns after a year to find her lover still waiting for her.

Exhibitors Herald, May 23, 1925, p. 131

Status: Unknown
Unavailable for Viewing

Type: Movie
Genre: Drama
Gender: Female (Kate Lennox)
Ethnicity: White (Kate Lennox)
Media Category: Newspaper
Job Title: Reporter (Kate Lennox)
Description: Major: Kate Lennox, Positive
Description: Minor: None

That Royle Girl (1925)
Chicago *Tribune* Reporter helps the heroine disguise self and works with her to get evidence of a gangster's guilt.

Joan Daisy Royle is the daughter of a drunken confidence man and a sickly mother dependent upon drugs. A frail type, she has grown up innocent of the world's evils and finds inspiration in a statue of her ideal, Lincoln. She becomes a model, gets involved with a jazz set, and falls in love with Fred Ketlar, famous leader of a Chicago dancehall orchestra separated from his wife, Adele. Adele is killed, and Ketlar is arrested. Straitlaced Deputy District Attorney Calvin Clarke becomes strangely attracted to Daisy, though she is a witness for the defense. Ketlar is convicted, and as the day of his execution nears, Daisy works frantically to save him. Learning that gangster George Baretta is the real culprit, she attracts his attention, thus arousing the jealousy of his girl. In the resulting quarrel, Baretta confesses, but Daisy is discovered and imprisoned in a cellar. A cyclone wrecks the building; the gangsters are killed, but Daisy is safe. Clarke finds her and they marry, while Ketlar is freed and marries a chorus girl. *American Film Institute Catalog of Feature Films*

THAT ROYLE GIRL

Famous Players-Lasky release produced by D. W. Griffith as his first for the firm. Based on story by Edwin Balmer. Scena is not credited on programs. Carol Dempster, W. C. Fields, James Kirkwood and Harrison Ford featured. At the Strand, New York, week Jan. 10. Running time, 114 minutes.

Joan Daisy Royle.....Carol Dempster
Her Father.....W. C. Fields
Calvin Clarke.....James Kirkwood
Fred Ketlar.....Harrison Ford
George Baretta.....Paul Everton
Adele Ketlar.....Marie Chambers
His Henchman.....George Hagen
Baretta's "Girl".....Florence Auer
Mrs. Clarke.....Ida Waterman
Clarke's Fiancee.....Allen Laidley
Lola Nelson.....Dorothea Love
Ellman.....Dore Davidson
Cliver.....Frank Allworth
Hofer.....Bobby Watson

As "That Royle Girl" was run off at the Strand Sunday it went 114 minutes—a terribly long time to sit through any picture, no matter how good. The compensation for sitting through it all came near the end, when an old-fashioned cyclone scene was staged, better than usual, it is true, but still the old-fashioned, thrill-getting hokum which grew up with James A. Herne.

Aside from that and the performance by Carol Dempster, there's nothing to "That Royle Girl" worth saying much about.

It is just a long-winded film which gets all mixed up in the middle, starting out with a melting pot theme and then forgets all about it. The film also attempts one more explanation of the jazz-mad youngsters of this age. It is the poorest thing Griffith has turned out in a great many years—and one which can hardly be counted upon to stir up box office trade after the crowd drawn by his name has subsided.

Daisy Royle is the daughter of a crook. She meets Fred Ketlar, a jazz orchestra conductor, and falls in love with him. Ketlar's love for her is more or less physical.

Ketlar's wife is killed, actually by a gangster, but Ketlar is accused. In this way Daisy is implicated and meets Calvin Clarke, the district attorney. He falls in love with her, but struggles against showing it, and she finds in him the qualities she has always wanted.

So it works to the point where Daisy must prove to him that she is strictly on the level.

With a Chicago "Tribune" reporter Daisy disguises herself and sets out to trap the gangster who killed Mrs. Ketlar. She gets into a private party at a roadhouse and hears enough to get Ketlar released. As she is phoning a woman grabs her, thereby causing a ruckus, which makes Clarke think she was in danger. She was in plenty of danger, but after eluding everyone, a terrible cyclone came up and destroyed the adjacent buildings. Even after the gangsters had gotten her back and had cast her into a cellar, the storm continued with such fury that a flock of rafters fell on them and disposed of their villainy forever. Then came the district attorney and the clinch finish.

At least 30 minutes should be cut out of this picture before it is distributed generally, for neither the importance of the story nor the treatment it receives merits the extremely long running time.

In a vain effort to make a comedy, Griffith has dragged in W. C. Fields as the girl's father, but he doesn't belong in the picture, no matter how you look at it. He has nothing to do, and does it just like a man with nothing to do would do it. Harrison Ford as Ketlar is good, but James Kirkwood as the district attorney is off key.

With lots of running time lopped off and the whole thing recut in an effort to make the story tighter, "The Royle Girl" would qualify as a good program release, but even then the cyclone and melodramatic finish would be its actual redeeming features. *Sisk.*

Variety, May 13, 1925, p. 37

"THAT ROYLE GIRL"

Paramount Picture. Adapted from Story by Edwin Balmer. Directed by D. W. Griffith.

CAST AND SYNOPSIS

Joan Daisy Royle	Carol Dempster
Her Father	W. C. Fields
Calvin Clarke	James Kirkwood
Fred Ketlar	Harrison Ford
Adele Ketlar	Marie Chambers
George Baretta	Paul Everton
His Henchman	George Rigas
Baretta's Girl	Florence Auer
Mrs. Clarke	Ida Waterman
Lola Meeson	Dorothea Love
Elman	Dore Davidson
Oliver	Frank Allworth
Hofer	"Bobby" Watson

Joan Royle, daughter of the melting pot of Chicago, becomes "chummy" with Fred Ketlar. Ketlar's wife, who is carrying on an affair with George Baretta, an underworld character, is shot by the latter. Fred is arrested and found guilty of the murder. Joan determines to clear Fred, simply because "right is right." She appeals to District Attorney Clarke, who is really in love with her, but says he can do nothing. Joan, disguised, enters Baretta's headquarters with the aid of a venturesome reporter. Together, they get evidence of Baretta's guilt, but not until they have experienced hair-raising adventures, near-destruction by a cyclone, and a rescue by Clarke, who finally takes her in his arms in tender betrothal.

By Michael L. Simmons

GIVE D. W. Griffith a story with the slightest suggestion of plot; let the master do with it as he will; then sit back with the confident assurance that real entertainment will result. You won't be disappointed.

Now, with "That Royle Girl" which has a wealth of red blooded plot, adorned with more climaxes than you can count on your fingers, D. W. didn't have to spend much time thinking up a story. All he had to do was to conceive the screen language with which to tell it. And he does tell a box office eyeful. "Just an old fashioned melodrama," to use the master's own words, but certainly told with the last word in modern effects. The sort of thing that should send the customers away satisfied.

Carol Dempster's versatile portrayal of the title role is one of the highlights contributing to the pleasing result. She is in turn gay, grave; saucy, tearful; vivacious and lovable, with a competence that is entertaining and impressive.

W. C. Fields, that inimitable zigzagging pillar of drollery, might have been used to more extensive advantage. The audience met his every appearance with bubbling murmurs of mirth, but his appearances were all too few.

As though fights, shootings and love conflict are not enough, D. W. caps the climax with a crashing, roaring cyclone in which houses collapse, strong men run riot, and our heroine escapes from a sinister underworld menace into the arms of her lover.

"'Meller' reigns supreme, but it's all good meaty box office stuff."

Exhibitors Trade Review, January 16, 1926, p. 22

"That Royle Girl"—Paramount

D. W. Griffith's Latest with Carol Dempster Is Intensely Thrilling, Gripping Melodrama

Reviewed by C. S. Sewell

CAST:

Daisy Royle	Carol Dempster
Her Father	W. C. Fields
Calvin Clarke	James Kirkwood
Fred Ketler	Harrison Ford
Adele Ketler	Marie Chambers
George Baretta	Paul Everton
Henchman	George Bigas
Marie	Florence Auer
Elman	Dore Davidson
Oliver	Frank Allworth

Based on magazine story by Edwin Balmer.
Directed by D. W. Griffith
Length, 10,253 feet.

INAUGURATING a series of productions which he is making for Paramount, D. W. Griffith's latest picture "That Royle Girl" is a gripping underworld melodrama with fine characterization and human appeal, exceptionally tense drama and suspense, which works up to a tremendously thrilling action and emotional climax in a remarkable reproduction of a cyclone.

"That Royle Girl" is Daisy Royle, a product of the slums, daughter of a lazy drunken morally weak confidence man and a sickly mother who eases her suffering with drugs. A frail, delicate type but forced to look out for herself she grows up into a mixture of boyishness tomboyishness and wistfulness, innocent of the world's evils and finding inspiration and solace in confiding her sorrows to the statue of her ideal, Lincoln. After many hard knocks she becomes a mannequin and gets in with a fast jazzy set, falling in love with Ketler an orchestra leader who has separated from his wife. Mrs. Ketler is murdered, Ketler is convicted on circumstantial evidence and Daisy is involved. Clarke, the district attorney, who looks down on girls of Daisy's type is strangely attracted to her, and although she does not love Ketler she determines to save him as she knows he was with her at the time of the murder. Learning from a rival gangster that Baretta, a gang leader, is the murderer, with the aid of a newspaper friend she attracts Baretta and plays upon the jealousy of his sweetheart until in a quarrel the truth comes out. Daisy and her friend are captured by the gangsters and imprisoned in a cellar. A storm which develops into a cyclone wrecks the building and Clarke finds her. Convinced that he has misjudged her and unable longer to fight down his love, he takes her in his arms, while Ketler, who has proved a cad goes back to his old haunts.

Once the story gets well under way, the interest is held in a vice-like grip. At the beginning the story seems somewhat sketchy and the connection between some of the situation is at times vague, it develops, however, that these scenes are but backgrounds for the action that is to follow and that each has its niche in the story. The murder occurs early in the development and from this point on the dramatic interest and suspense continues to mount higher and higher. Through scene after scene from the time Daisy first goes to Baretta, the murderer, the dramatic tension increases and after she goes to the roadhouse the dramatic effect becomes so gripping that it keeps you right on the edge of your seat. In the handling of these scenes especially, Mr. Griffith again shows that he is a master director, for we have never seen a better example of securing the utmost of dramatic power out of a situation, not only in the way he keeps the tension continually mounting but especially in the way he holds it at an intense pitch through scene after scene without a touch of anti-climax or a moment's let-down. Even without the wonderful cyclone scene which blows houses about and buffets the heroine around, the picture would have a whale of a climax, so strong is the play upon the emotions.

In the title role, Carol Dempster has a part that is ideally suited to her and she gives a remarkable performance, holding your interest and sympathy every second she is on the screen, which is during almost the entire picture. The other characters are of relatively minor importance. W. C. Fields is excellent and contributes his unique type of humor, but has very limited opportunities. James Kirkwood gives a fine portrayal of the rather stiff role of the district attorney and Harrison Ford is able as Ketler. Especial praise is due Paul Everton and Florence Auer for their exceedingly convincing portrayals of the gang leader and his girl.

The gripping climax to "That Royle Girl" should go over big with any kind of audience and "That Royle Girl" looks like a splendid box-office attraction, sure to immensely please the majority, for despite its unusual length it holds the interest right up to the final flash.

Motion Picture News, January 23, 1925, p. 342

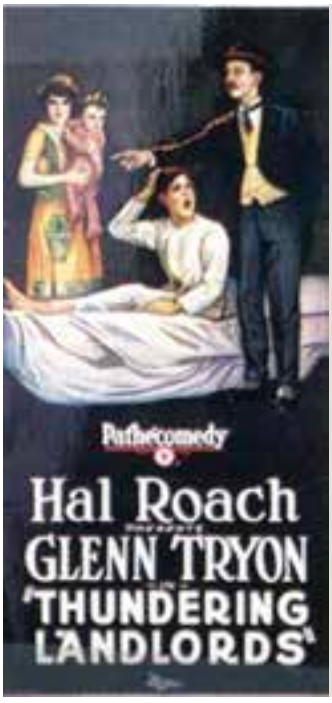
Status: Unknown
Unavailable for Viewing

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

Thundering Landlords (1925)
Reporter (Glenn Tyron) is "The Husband," a weary young newspaperman who has a night beat and is forced to move out of his apartment the morning he comes home from work. His family comes to his rescue.

The Rialto program also includes a new Hal Roach comedy, "Thundering Landlords," with Glenn Tryon. At times a humorous affair, dealing with a weary young newspaper man who has a night beat and is forced to move in the daytime. Newsreels, musical numbers and Leslie and Vandergrift in a new and pleasing song cycle complete.

Los Angeles Times, July 6, 1925, p. 25



"Thundering Landlords"

(Pathe—Comedy—Two Reels)

Moving day for a tired newspaper reporter is the theme of "Thundering Landlords," a Hal Roach two-reeler. Glenn Tryon is featured as the weary scribe. His wife and that of a contractor's are two very pretty women. The cast also includes: Fay Wray, Noan Young, Irene Allen, Marjorie Whiteis, "Husky" Hanes and Jim Finlayson. The comedy has mainly to do with Tryon and his family. A monkey pitching china ware and crockery at a negro maid furnishes a lot of laughs. This occurs while a flivver caravan, groaning with furniture and the family, is on its way from an apartment to a partly constructed bungalow. Housekeeping before the domicile is prepared for a house warming and how Tyron keeps union men on the job until the house is built all go to furnish the circumstances which make this comedy worth while entertainment.—T. W.

Moving Picture World, June 20, 1925, p. 860

"Thundering Landlords"

Pathe 2 reels

Glenn, a newspaper reporter, returns home tired and dejected from work. The landlord forces him to vacate his flat. Glenn packs the furniture on his flivver and his wife, daughter and maid accompany him. They arrive at their home. The house has not been completed but they are forced to move in. The contractor is of a jealous disposition and he finds Glenn with his wife. He attacks the innocent reporter. Glenn defeats him in a fistic battle and takes charge of the workers.

There is plenty of action in this picture and it will prove moderately pleasing to any audience. The monkey will bring forth a good laugh as he taunts the maid by pelting her with statues and vases. There is also a baby in this picture who amusingly persists in disturbing Glenn while he is resting.

The best box office bet in this comedy is the cast, composed of Glenn Tryon, as the dejected father who is forced to move into his unfinished home. Fay Wray, is the demure little wife who consoles him in his great trouble. James Finlayson, as the landlord and flirt who is taught a lesson by Fay. Others in the cast are: Noah Young, Irene Hanes.

* * *

"Thundering Landlords"—Roach-Pathe

Satisfactory Comedy

Type of production....2 reel comedy

Glen Tryon is starred in this comedy which derives its laughs from a constant succession of mishaps involving a family who are forced to move into an unfinished house. Falling through floors and walls, getting hit on the head, fighting with the carpenters who are still working on the house and other accidents too numerous to mention provide the action. Fay Wray is the young wife, James Finlayson the balky contractor, Irene Allen his vamping sweety, and Marjorie White is the colored cook. A satisfactory comedy.

Exhibitors Trade Review, June 20, 1925, p. 70 – *The Film Daily,* June 14, 1925, p. 12

Status: Unknown
Unavailable for Viewing

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

Unnatural History Series (1925)
Cartoonist occasionally shows up in these series.

Lantz's Unnatural History shorts were launched after the Dinky cartoons had become a well-established series. As far as format went, Unnatural History used the typical Bray-Lantz mix of animation and live-action - though this time the two mediums were generally kept separate from one another. Stories tended to involve a child misbehaving or needing to be entertained at which point Walter would intercede and tell the animated story of how an animal obtained its key physical trait. Perhaps inspired by Rudyard Kipling's *Just So Stories* ("How the Elephant Got His Trunk," etc.), the Unnatural History films are perhaps the least well-remembered Lantz titles produced at Bray.

Episodes include *How the Elephant Got his Trunk, How the Bear Got His Short Tail (aka The Bear's Short Trail), How the Camel Got His Hump (aka The Camel's Hump), and The Leopard's Spots.* Whether cartoonists appear in these cartoons is undetermined except for *The Leopard's Spots.*

Unnatural History: Leopard's Spots, The (1925)
Cartoonist dates a girl and to win her child's support draws him the story of how the Leopard got his spots.

Status: Print exists
Viewed on YouTube

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

Wandering Fires (1925)
Newspaper. Scandal.

Guerda Anthony sacrifices her reputation to protect the name of her fiancé, Raymond Carroll, supposedly killed in the war. Norman Yuell, a youth with puritanical ideas, falls in love with her and proposes marriage. She agrees but insists that he first learn all the details of the scandal. They marry, but Norman is haunted by increasing doubts of Guerda's love for him. Raymond shows up, a victim of amnesia from shell shock. Familiar surroundings gradually restore his memory, and he absolves Guerda from any wrongdoing. Guerda and Norman, at last, find happiness. *American Film Institute Catalog of Feature Films*

Constance Bennett, still a very new star in 1925, has a more serious role than her usual light, sophisticated fare in this melodrama. Although Norman Yuell (Wallace MacDonald) is a rather prudish young man, he falls hopelessly in love with Guerda Anthony (Bennett), who has been tainted by scandal. Guerda's reputation was destroyed when she admitted to spending the night with her former fiancé, Raymond Carroll (George Hackathorne). It was just before he went to fight in the World War, where he was lost and presumed dead. When he was posthumously accused of giving information to the enemy, Guerda confessed he was with her to save his name. Yuell finds a lot to admire in Guerda and marries her, but he is tortured by the thought that she may still be pining for the lost Carroll. It turns out that Carroll didn't die, but was shell-shocked and lost his memory. When he finally returns home, he is able to recall his past. He discovers that Guerda has married and goes out of his way to salvage her damaged relationship with her husband. Janiss Garza, *allmovie.com* https://www.allmovie.com/movie/v115906

Wandering Fires
Producer: Arrow Pictures Corporation
Distributor: State Right
Length: 6,300 feet
DIRECTOR.....MAURICE CAMPBELL
Author .....Warner Fabian
PLAYERS
Guerda Anthony.....Constance Bennett
Raymond Carroll.....George Hackathorne
Norman Yuell.....Wallace MacDonald
Mrs. Doremus.....Effie Shannon
Mrs. Carroll.....Henrietta Crossman
TYPE: Romantic melodrama.
THEME: Romantic love.
LOCALE: A metropolis.
TIME: Before, during and after the world war.
STORY: A young woman who is the victim of a scandalous tale involving her lover, believed killed in France, is loved by another young man who, knowing the tale, still urges her to marry him. After they are married the husband becomes jealous of the lost lover, who one day turns up with an arm gone and his mind a blank. His mental balance is restored, however, and he absolves his former sweetheart of any wrongdoing. Thereafter husband and wife are happy again.
HIGHLIGHTS: Acting of the principals. . . . The return of the shell-shocked soldier. . . . His recovery of his memory. . . . Restoration of happiness to husband and wife.

Exhibitors Herald, December 12, 1925, p. 67

"Wandering Fires"—Arrow Film Corporation

Cast of Well-Known Players in a Dramatic Story by the Author of "Flaming Youth"

Reviewed by C. S. Sewell

With a cast headed by Constance Bennett, Wallace MacDonald and George Hackathorne, supported by Henrietta Crossman and Effie Shannon, two stars of the stage who are well known especially to the older generation of theatre-goers, Arrow Film Corporation is offering "Wandering Fires," written by Warner Fabian, the author of "Flaming Youth."

A serious minded young man who rather frowns on jazz and petting, falls desperately in love with a girl about whom there is considerable scandal. She insisted that he know the whole story of how she remained all night in her sweetheart's apartment just before he went to war and when he was accused of treachery told her story to save his memory from dishonor. Admiring her bravery he married her and then was tortured by doubt as to whether she still loved the other fellow. This lad who had wandered about in a daze finally reached home and familiar sights restored his memory. The tortured husband finally found peace in the knowledge that his wife loved him.

The acting of the entire cast is high-class, especially that of Constance Bennett in a rather more serious role than she usually plays. She gets full sympathy and makes you admire the girl's courage. George Hackathorne shows to better advantage as the shell-shocked boy than as the dreamy musician before going to war.

There are several good situations that develop considerable drama but the story is not one that is swept along by the logic of events, the sequences several times giving the impression of having been shaped by the author for dramatic effect. While the story is not spontaneous or entirely convincing it is cleverly worked out to a satisfactory conclusion and should furnish pleasing entertainment for the average patron. The sex angle is prominent in this theme but there are no scenes that are objectionable and the matter is straightened out by a subtitle denying wrong-doing. Up to the marriage of the couple the interest is held tensely, then there is a let-down, but a number of the situations command the attention because of good acting and directing.

Cast

Guerda Anthony	Constance Bennett
Raymond Carroll	George Hackathorne
Norman Yuell	Wallace MacDonald
Mrs. Carroll	Henrietta Crossman
Mrs. Dorrance	Effie Shannon

Based on story by Warner Fabian
Directed by Maurice Campbell
Length 6,300 feet

Moving Picture World, October 17, 1925, p. 565

Wandering Fires

(Arrow—Seven Reels)

(Reviewed by Thomas C. Kennedy)

THIS picturization of Warner Fabian's "Wandering Fires" is cut to the popular pattern and it should register as a box office attraction everywhere. The play introduces the late war and goes into the trodden path by showing a character, who was thought killed in action, returning after several years of roaming as a victim of mental aphasia. But before this happens the action, and as regards the picture the director as well, has so involved the spectator's interest in a situation that is more novel and convincing, that the reaction to the Enoch Arden device is not one of apathy by any means.

Wallace MacDonald has the leading male role, which he does creditably on the whole but overacts considerably in spots. Constance Bennett does splendid work as the heroine and George Hackathorn contributes a telling performance as the soldier. The plot is an interesting one and has been handled very effectively. It is an excellent picture of its type, and we think it will score as a box office attraction.

THEME. Romantic melodrama concerning a girl whose lover was supposed killed in the war, but who returns years after when she is married to another.

PRODUCTION HIGHLIGHTS. Melodramatic power of scene in which heroine exposes herself to scandal to clear the name of her lover. Effective flashes of the war and a genuine air of conviction which pervades the entire work.

EXPLOITATION ANGLES. Play up author, Warner Fabian, who is famous for his "Flaming Youth" and "Sailors' Wives." Cast provides many good names for publicity purposes.

DRAWING POWER. Romantic melodrama of a type that should appeal. Should score in all types of theatres.

SUMMARY. A rather compelling melodrama employing many effective and unusual situations in combination with familiar devices introduced by plays dealing with the war. Well plotted and treated with considerable skill. It is a bit long-winded but has dramatic power.

THE CAST

Guerda Anthony	Constance Bennett
Raymond Carroll	George Hackathorne
Norman Yuell	Wallace MacDonald
Mrs. Carroll	Henrietta Crosman
Mrs. Sartorius	Effie Shannon

By Warner Fabian. Directed by Maurice Campbell.

SYNOPSIS. Despite the scandal connected with her name, Norman Yuell, a youth of Puritan ideas, marries Guerda Anthony. The scandal resulted from her confession that she spent the entire night with Ray Carroll, to whom she was engaged, before he went overseas, where he was reported killed, subsequently. The confession was made to clear his name of a charge of giving information to the enemy, a charge brought by an enemy spy after the boy was reported dead. Ray returns after years of roaming as the victim of mental aphasia and he prevents the marriage of Guerda and Norman going on the rocks, because of a brooding jealousy which the husband develops.

Constance Bennett, feminine lead in "Wandering Fires," an Arrow feature.

Wandering Fires (Arrow)

PRESS NOTICE

A MODERN romance reflecting the late war and written by Warner Fabian, author of "Flaming Youth" and "Sailors' Wives," will be the main attraction at the ——— on ———, when the Arrow Pictures production of "Wandering Fires" will be presented. This story is of the popular type and combines those elements which usually are found in the "best sellers" of the day.

Constance Bennett, one of the most promising of the newer leading women in pictures, plays the role of the heroine.

CATCH LINES

A powerful treatment of a vital theme is presented in this romantic drama of a young woman whose marriage is about to be wrecked when the former sweetheart, whose memory taunts the husband, unexpectedly returns and saves her happiness.

Motion Picture News, October 17, 1925, p. 1829

WANDERING FIRES

Arrow Pictures release and Maurice Campbell production, directed by Campbell. Adapted from a Warner Fabian story. Cast includes Constance Bennett, Wallace MacDonald, George Hackathorne, Henrietta Crosman, Effie Shannon. Running time, 48 minutes.

Warner Fabian's name is allotted most of the billing in that he turned out "Flaming Youth" and is also the pen parent of this one. Whether a novel or not doesn't make much difference, for Campbell has cluttered up the film by permitting Wallace MacDonald to wax overly dramatic, often and consistently. The film's best personal bet is Connie Bennett, and her assignment here amounts to little more than setting up exercises.

It's a story of a serious minded youth who falls in love with a society miss with a blemish against her name. The dark spot is revealed in a flashback, the girl having remained in the apartment of her love the night before he sailed for France to fight.

Reported dead and accused as a traitor, the girl cleared his name by proving an alibi when admitting she had been with him that night, and all night.

The besmirched warrior comes back a shell-shock victim; two niched piano keys restore his memory, and after MacDonald has heaved and acted all over the screen worrying whether his wife still craves her former flance he learns she still dotes on him, so it's okay.

The picture is a bantamweight principally because of the manner in which Campbell has handled it. A subtitle, "The Vacant Chair," preceded a scene of the mother of the supposedly dead soldier dining at a table with her son's picture and his two medals glowing at her from an opposite plate. Touching with grapefruit? Hardly.

Hackathorne is the demented A. E. F. member for an average performance, Miss Bennett rides in on her appearance, and MacDonald is handicapped by the manner in which he has been directed. The remaining characters are secondary.

Limited to the smaller houses, one dayers or double features. *Skig.*

Variety, December, 16, 1925, p. 44

Sunday, October 11, 1925

"Wandering Fires"

Producer: Maurice Campbell
Distributor: Arrow—State Rights

As a Whole....DRAMATIC ROMANCE THAT CONTAINS EFFECTIVE HEART INTEREST AND BUILDS TO GOOD CLIMAX. FIRST HALF NEEDS CUTTING.

Cast.....Constance Bennett stops "flapping" and becomes a much wronged heroine who sacrifices her reputation to save her soldier sweetheart's name from disgrace. Does very well. George Hackathorne well suited as the soldier. Wallace MacDonald good as the young man whose imagination gets the best of him. Others Henrietta Crossman and Effie Shannon.

Type of Story....Dramatic romance. Warner Fabian who wrote "Flaming Youth" is also the author of "Wandering Fires," a story that shows the modern girl in a wholly different light. Constance Bennett, who has "flapped" her way to no little fame of late, for her characterization of the modern girl comes forth in a contrasting role. This time she is not what they say she is and instead of being the guilty one in the scandal she was completely innocent of wrong-doing and had risked ruining her own reputation to save her soldier sweetheart's name from disgrace. The story contains some effective dramatic situations and a climax that carries a first rate heart interest in the return of the soldier reported dead and the fact that he comes to his own home, a wandering singer who calls himself "Joe" and recalls nothing of his past. Director Maurice Campbell has arrived at this point very satisfactorily but his early reels need to be speeded up quite a little. He takes too long to get into the real plot. Production and cast both given good attention.

Story: Believing her sweetheart dead, Guerda Anthony, admits that she spent the night before he sailed with him in his rooms thereby proving that he would not have been implicated in the conspiracy of spies. Guerda marries Norman Yuell who never overcomes his jealousy for her dead lover but when the latter returns, alive, and Guerda proves she loves only Norman he overcomes his fear of losing her.

Box Office Angle....Will appeal to a good majority. Needs tightening up in early reels to give it better sustained interest at the start.

Exploitation...Good names to use and you might play up the fact that the story is by the author of "Flaming Youth." Let them know Constance Bennett is the heroine of this war romance.

Direction ..... Maurice Campbell usually good.

Author ..... Warner Fabian

Scenario ..... G. Marion Burton Maurice Campbell

Cameraman ..... Harry Stradling

Photography ..... Good

Locale ..... New York

Length ..... 6,500 feet

The Film Daily October 11, 1925, p. 10

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

We Moderns (1925)
Critic Oscar Pleat (Carl Miller). A young girl becomes infatuated with a superficial critic and poet who one night becomes too bold in his advances and is thrashed by her childhood sweetheart.

Mary Sundale is a member of a gay London set who call themselves "We Moderns" and scorns the Victorianism of her parents. They, in turn, have nothing but contempt for the ways of the younger generation. Mary is courted by John Ashler, a sane young civil engineer, but she fancies herself in love with a poetic humbug named Oscar Pleat ("God's Gift to Women"), a married man. In the course of a treasure hunt, Mary enters Pleat's rooms but is saved by John. However, she continues to associate with Pleat. During a jazz party aboard a zeppelin, Pleat tries to force his attentions on her; but Mary escapes after a plane crashes into the airship. Mary is glad to fall into John's arms and admits that her parents were right. *American Film Institute Catalog of Feature Films*

We Moderns

Distributor: First National
Producer: First National
Length: Undetermined

DIRECTOR....JOHN FRANCIS DILLON
Author.....Israel Zangwill

PLAYERS

Mary Sundale.....Colleen Moore
John Ashlar.....Jack Mulhall
Oscar Pleat.....Carl Miller
Sir Robert Sundale..Claude Gillingwater
Lady Kitty Sundale.....Clarissa Selwyn
Dick Sundale.....Cleve Moore
Theodosia.....Marcella Corday
Beamish.....Tom McGuire
Johanna.....Blanche Payson

TYPE: Drama of unreckoning youth.

THEME: Youth's finding of wisdom.

LOCALE: London.

TIME: Immediately after the world war.

STORY: A young girl spurns her childhood sweetheart to attach herself to a large group of riotous, semi-artistic young people and becomes infatuated with a superficial poet and critic who one night becomes too bold in his advances and is thrashed by the man who has been rejected. On a later night the group holds a party in a dirigible. The ship crashes and fear grips the revelers. The girl, disgusted with the group and all it represents, mends her manner of living and plans a future with the man who has always sincerely loved her.

HIGHLIGHTS: The confusion of the heroine's parents over her mode of living. . . . Studio scenes. . . . Hero's fight with the heroine's pursuer. . . . Scene in the dirigible. . . . Wreck or the dirigible. . . . The reunion of hero and heroine.

Exhibitors Herald, December 12, 1925, p. 67

"We Moderns"—First National

Colleen Moore Has Another Jazz-Flapper Picture Directed by John Francis Dillon

Reviewed by C. S. Sewell

ISRAEL ZANGWILL'S play contrasting the ultra-advanced ideas of certain members of the younger generation with the staid old-fashioned mode of thought and living of their parents, furnishes Colleen Moore with her newest starring vehicle for First National entitled "We Moderns."

As Mary Sundale, Colleen moves with an extremely gay London set who take pride in referring to themselves as "we moderns" and upsetting the established ideas of conduct. She determines to do just as she pleases, without restraint and to flout her parents' advice. She admires John, a civil engineer, but imagines that she is madly in love with Pleat, a married man and the leader of the set. Her real self is awakened when Pleat attempts to force his attentions on her. She is glad to fall into John's arms and to admit that her parents were right after all.

It will be seen that this story provides Miss Moore with another flapper role. The picture opens with wild jazz doings, this atmosphere is maintained throughout, there being scenes where she is carried to her room by the butler and locked in and climbing down a trellis she goes on a treasure hunt which takes her into Pleat's bedroom, where he finds her hidden under the bed. The climax occurs during another jazz party aboard a dirigible which is struck by an aeroplane just as Pleat is becoming obnoxious. This is a novel touch and the falling of the machine and its burning up is well handled and provides a good punch. The action takes place in London and Miss Moore is seen in a number of shots where places of interest such as Trafalgar Square, Buckingham Palace, etc., serve as the backgrounds.

Colleen has a congenial role and Jack Mulhall does well as the young civil engineer. Claude Gillingwater and Clarissa Selwyn provide fine contrast as the dignified father and mother. Carl Miller effectively suggests the ultra-modern conceited he-flapper.

The action moves forward at a snappy pace and there some sprightly humorous touches. It will probably prove moderately entertaining for the average fan.

Cast

Mary Sundale	Colleen Moore
Sir Robert Sundale	Claude Gillingwater
Lady Kitty Sundale	Clarissa Selwyn
John Ashley	Jack Mulhall
Beswick	Tom McGuire
Dick Sundale	Clive Moore
Oscar Pleat	Carl Miller
Theodosia	Marcella Corday

Based on play by Israel Zangwill.
Adapted by June Mathis.
Directed by John Francis Dillon.
Length—6,000 feet.

Mr. Exhibitor: Ask at the Film Exchanges for the
Theatrical Music Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

Moving Picture World, December 12, 1925, p. 574

WE MODERNS

First National Photoplay. Adapted from Israel Zangwill's Stage Play by June Mathis. Directed by John Francis Dillon. Length, 6609 feet.

CAST AND SYNOPSIS

Mary Sundale ..... Colleen Moore
Sir Robert Sundale ..... Claude Gillingwater
Lady Kitty Sundale ..... Clarissa Selwyn
John Ashler ..... Jack Mulhall
Beamish ..... Tom McGuire
Dick Sundale ..... Cleve Moore
Oscar Pleat ..... Carl Miller
Johanna ..... Blanche Payson
Theodosia ..... Marcella Corday

Sir Robert Sundale and his wife have been so busy contributing to the uplift of humanity, that they've had very little time to attend to the transitions made by their children, Mary and Dick, from a heritage of Victorianism to a sphere of ultra-modernism. Mary, particularly, is cause for disturbance. She carries on a dangerous flirtation with a poetic humbug, Oscar Pleat, already married. In the meantime, there is John Ashler, sane and successful, who adores her. But Mary has to live through the experiences of the moth skirting the flame before she realizes that her parents, despite their old-fashioned idea, are not such bad sports after all, and that John presents a snug, comfortable harbor after the storm, too genuinely desirable to refuse.

By Michael L. Simmons

COLLEEN MOORE, in a story somewhat preposterous, but full of humorous divertissements, "swanks" and skips through this six-reeler in a manner which won her many plaudits in her old "flapper" roles. What results is a film that few showmen need worry about in booking, so far as dishing up entertainment for audiences, is concerned.

One gets an idea of what is meant by ultra-modernism in the very first reel, when Colleen, as Mary the irrepressible daughter dashes into the ornately appointed Sundale parlor—full of distinguished guests—on a prancing horse. This is simply her cute way of showing that the conventions mean nothing to "we moderns." To boot, she collects a ten-pound note from her brother, who had bet that she wouldn't dare.

There are twists in the story that furnish some rollicking entertainment. One of these takes the heroine on a new kind of modernistic treasure hunt, ending up under the bed of a poet who is all the rage with the gushing variety of the younger smart set. This sequence affords some excellent views of London, featuring Trafalgar Square, Westminster Abbey, Buckingham Palace and other places made famous in Cook's Tour pamphlets.

But threading in and out of the story, the moral, and whatever else is intended as the story's object, is the extremely diverting, vivacious personality of the star. She gives a performance that will send the vast majority of picture fans away satisfied.

The finale is put across with an impressive bit of action, achieved through the wrecking of an airship while in mid air. There is a genuine thrill to this, which quickens the pulse, and helps vary the tenor of the story.

Exploitation possibilities loom up in tie-ups with European Tourist Agencies, book shops selling "We Moderns," jewelry shops, cosmetic concerns, gown shops and auto garages.

Exhibitors Trade Review, December 5, 1925, p. 45

We Moderns

(First National—6655 Feet)

(Reviewed by Frank Elliott)

THIS one looks like a ready-made box office success. It has all the ingredients calculated to please the taste of present day picturegoers. It is an adaptation of the Israel Zangwill's play and deals with the "wild" doings of an English flapper and her "set." While the picture hasn't the punch of "Flaming Youth," and the action lacks interest-holding qualities at times, Miss Moore works like a Trojan to put it over and everyone, no doubt, will vote that she succeeds in making her role at least, worth the money to see. One of the highlights of the production is the Treasure Hunt, a fad of the flapper's companions, and which takes her on a tour of London. Here we have some genuine shots of the British metropolis, made during Miss Moore's recent trip to Britain. The other big moment comes when an airplane crashes into a Zeppelin in which a gay party is being staged. The plane falls and the Zeppelin, enveloped in flames, follows. This sequence is done in color and carries a good kick. There are many comedy situations in the earlier reels. Miss Moore is supported by a good cast, including Jack Mulhall as leading man.

THEME. A comedy drama in which an English flapper "has her wings singed" but comes out O. K., and decides to drop her wayward ways.

PRODUCTION HIGHLIGHTS. The "Treasure Hunt." Colleen riding horse into drawing room. Scene when heroine's fiance discovers her in Pleat's rooms.

EXPLOITATION ANGLES. Inasmuch as Flaming Youth was such a box office hit and this one is along the same lines, emphasize this fact in selling it to the public. Boost this as Miss Moore's best work since Flaming Youth.

DRAWING POWER. Will undoubtedly do business because of popularity of star and good box office title.

SUMMARY. Colleen Moore scores once more in this comedy of post-war London. There's a lot of fun, and good punch in the crash and fall of the Zeppelin.

THE CAST

Mary Sundale.....Colleen Moore
John Ashlar.....Jack Mulhall
Oscar Pleat.....Carl Miller
Sir Robert Sundale.....Claude Gillingwater
Lady Kitty Sundale.....Clarissa Selwyn
Dick Sundale.....Cleve Moore
Joanna Herzberg.....Blanche Payson

By Israel Zangwill. Directed by John Francis Dillon. Photographed by T. D. McCord.

SYNOPSIS. Mary Sundale, a product of the post-war period, keeps her parents in a continual state of anxiety with her unconventional ways. She becomes infatuated with Oscar Pleat, egoist, author and "God's gift to women." In the course of a Treasure Hunt, Mary enters Pleat's rooms, but is saved by John Ashlar, who really loves her. But Mary continues to associate with Pleat and accompanies him and a party on a ride in a Zeppelin, which is struck by an airplane and destroyed. Mary escapes. She sees the follies of her ways and reforms. She weds Ashlar.

Colleen Moore, star of "We Moderns" A First National production.

We Moderns (First National)

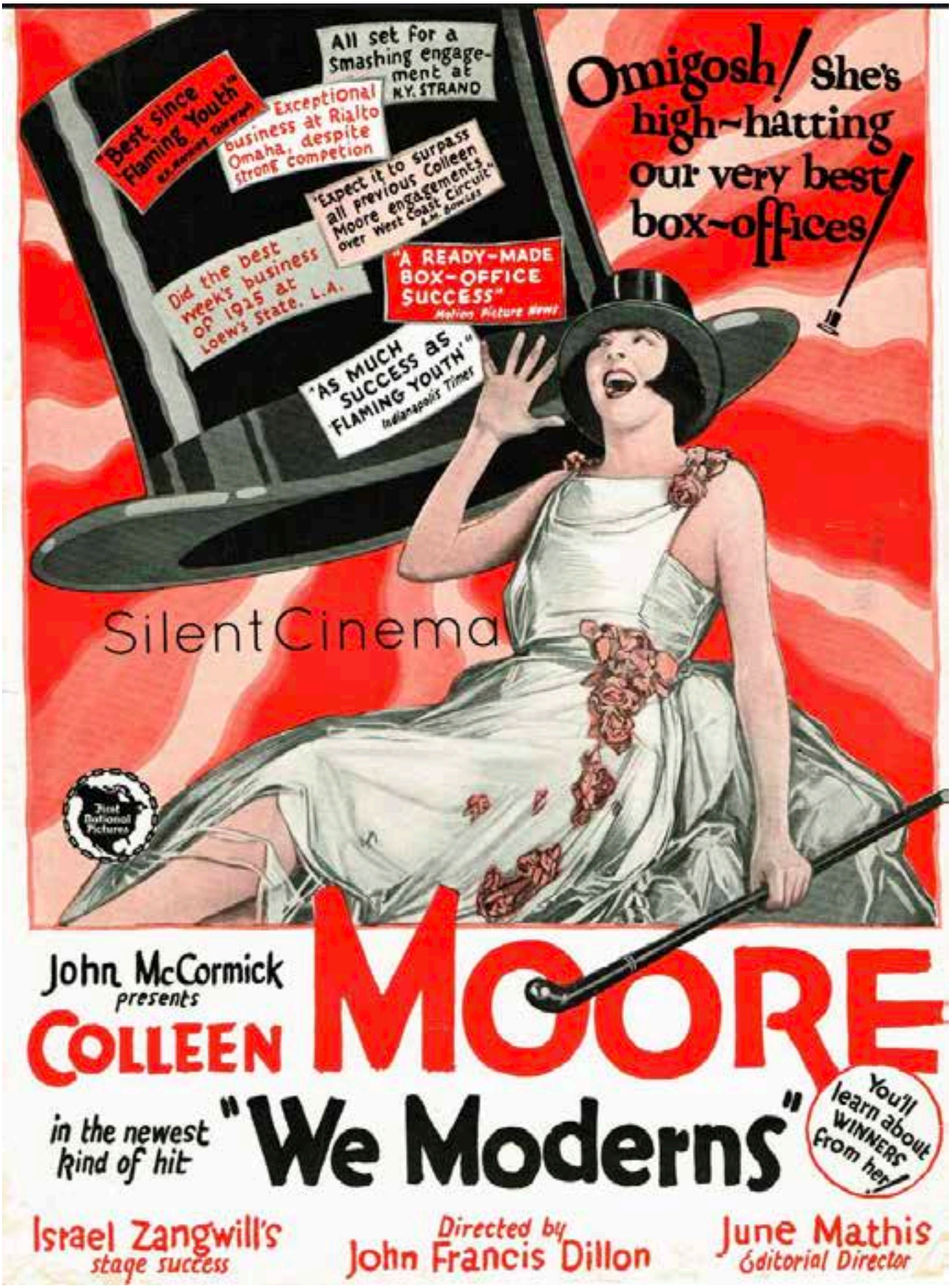
PRESS NOTICE

COLLEEN MOORE out flames "Flaming Youth," in her latest screen vehicle, "We Moderns," based on Israel Zangwill's stage success of the same name, and which will come to the ——— Theatre, commencing ———. This is a story of modern youth in England in the post war period, a younger set throwing aside Victorian conventions and enjoying life no matter where it may lead. Miss Moore is supported by Jack Mulhall, Claude Gillingwater, Carl Miller, Clarissa Selwyn, Blanche Payson and her brother, Cleve Moore.

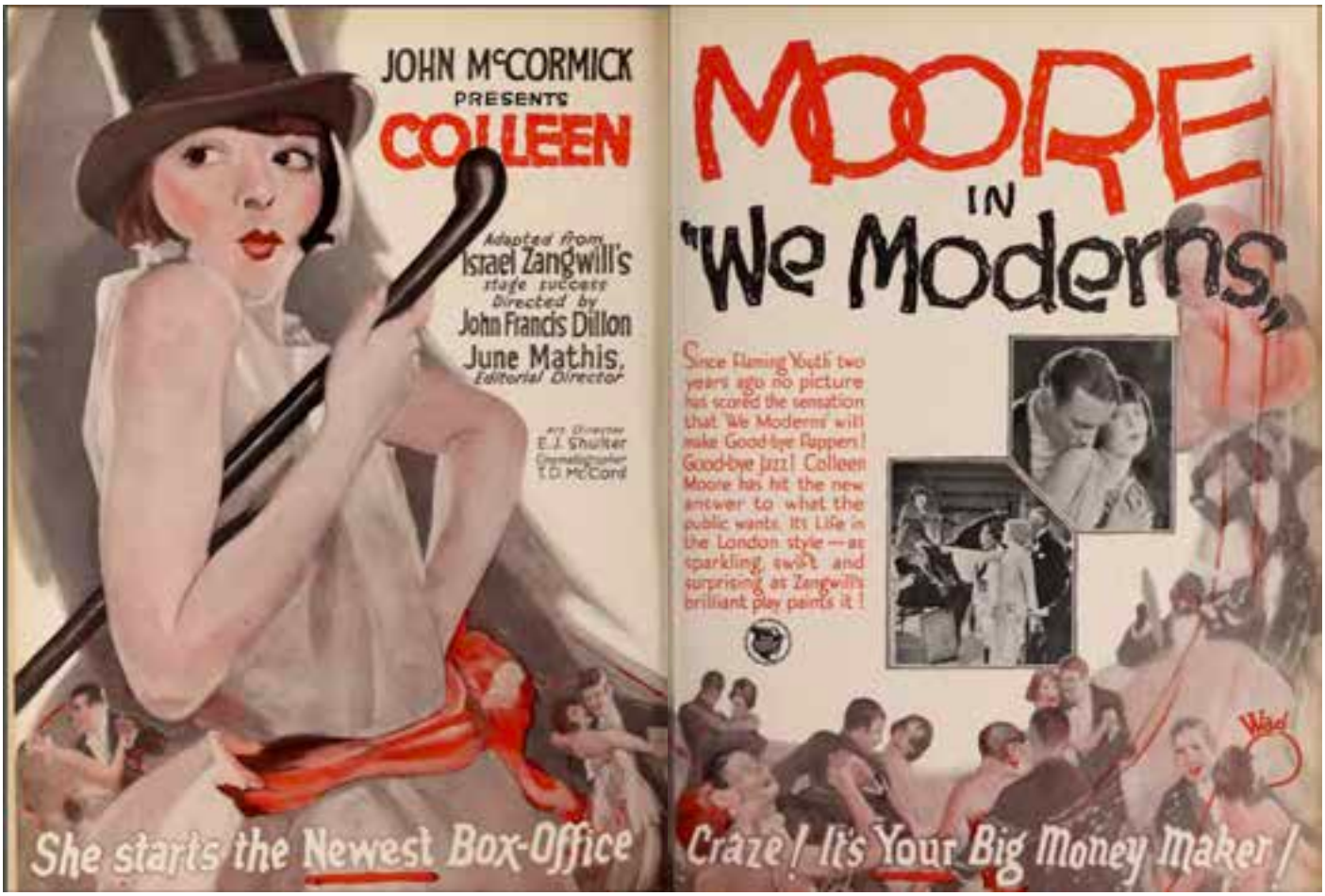
CATCH LINES

A story of modern youth, revolting against Victorian conventions. Out flames "Flaming Youth." Life in Post War London as sparkling, swift and surprising as Zangwill paints it. A laughter, surprise and poignancy. thousand moments of dramatic grip.

Motion Picture News, December 5, 1925, p. 2685


All set for a Smashing engagement at N.Y. STRAND
"Best since Flaming Youth"
Exceptional business at Rialto Omaha, despite strong competion
"Expect it to surpass all previous Colleen Moore engagements over West Coast Circuit" A.M. Bowles
Did the best week's business of 1925 at Loew's State, L.A.
"A READY-MADE BOX-OFFICE SUCCESS" Motion Picture News
"AS MUCH SUCCESS as FLAMING YOUTH" Indianapolis Times
Omigosh! She's high-hatting our very best box-offices!
Silent Cinema
First National Pictures
John McCormick presents
COLLEEN MOORE
in the newest kind of hit "We Moderns"
You'll learn about WINNERS from her!
Israel Zangwill's stage success
Directed by John Francis Dillon
June Mathis Editorial Director

JOHN McCORMICK presents
COLLEEN
MOORE
"We Moderns"
ISRAEL ZANGWILL
JOHN FRANCIS DILLON
JUNE MATHIS
Hot Heels is stepping high!
HERE'S what exhibitors think of Colleen Moore. The Motion Picture News Box-Office Check-Up of Nov. 14th gave her an average of 77.3% on her three current listed pictures, exceeding the average of all other stars! That's performance!
January starts the big New Year
First National Month

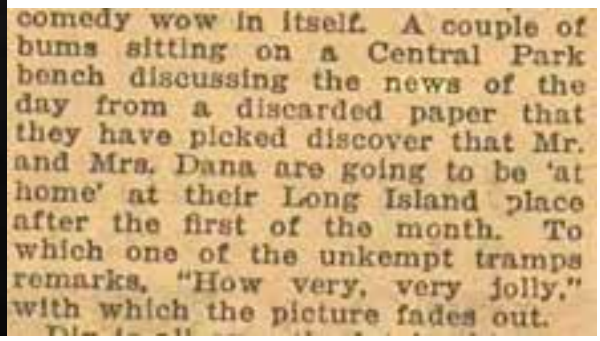

JOHN McCORMICK
PRESENTS
COLLEEN
Adapted from
Israel Zangwill's
stage success
Directed by
John Francis Dillon
June Mathis,
Editorial Director
E. J. Shulter
T. D. McCord
MOORE
IN
"We Moderns,"
Since Flaming Youth two years ago no picture has scored the sensation that 'We Moderns' will make. Good-bye Flappers! Good-bye Jazz! Colleen Moore has hit the new answer to what the public wants. It's Life in the London style — as sparkling, swift and surprising as Zangwill's brilliant play paints it!
She starts the Newest Box-Office
Craze! It's Your Big Money Maker!

Status: Unknown
Unavailable for Viewing

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

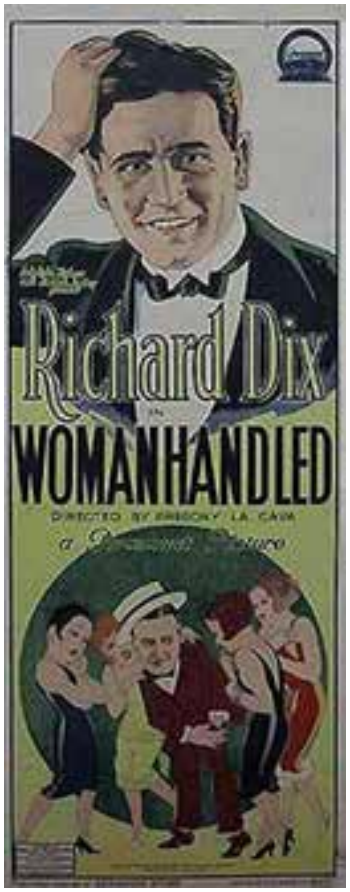
Womanhandled (1925)
Newspaper. Two bums sitting on a Central Park bench discuss the news of the day by reading a discarded paper that they have picked up.

Scene from *Womanhandled* (1925)



comedy wow in itself. A couple of bums sitting on a Central Park bench discussing the news of the day from a discarded paper that they have picked discover that Mr. and Mrs. Dana are going to be 'at home' at their Long Island place after the first of the month. To which one of the unkempt tramps remarks, "How very, very jolly," with which the picture fades out.

Variety, January 13, 1926, p. 42



Bill Dana, a society playboy, jumps into the lake in Central Park and rescues a little boy, winning the gratitude of the boy's beautiful cousin, Mollie. She is at first impressed with Bill, but when she discovers that he is one of the "womanhandled" eastern men she despises, Mollie gives him the cold shoulder. In order to become the kind of strong, silent fellow she wants him to be, Bill heads for the West to make a man of himself, quickly discovering that all the real cowboys have gone to Hollywood and that, for the rest, there is nothing left but dudes and tennis players. Mollie comes west, and Bill bribes some local types to act like real cowboys. Mollie sees through the deception and starts for home. A herd of cattle stampedes, and Bill pulls Molly from under their sharp hooves. Having proven his love and manhood at last, Bill wins Mollie's love. *American Film Institute Catalog of Feature Films*

WOMANHANDLED

Paramount production, presented by Adolph Zukor and Jesse L. Lasky, starring Richard Dix. From the story by Arthur Stringer, adapted by Luther Reed. Directed by Gregory La Cava. Running time, 70 minutes.

Bill Dana.....Richard Dix
Molly.....Esther Ralston
Aunt Abby.....Cora Williams
Gwen.....Olive Tell
The Kid.....Eli Nadel
Uncle Lee.....Edmund Breese
Lucille.....Margaret Morris
The Butler.....Ivan Simpson
Pinky.....Edgar Nelson
Spike.....Tammany Young

"Womanhandled" is Richard Dix's answer to Gloria Swanson's "Manhandled." Both are by Arthur Stringer, and both appeared in the "Sat. Eve. Post," but where Gloria's picture was straight meller this one is a wow for laughs, and it gives Dix a chance to work like a house afire.

Incidentally it is Gregory La Cava's first production directed wholly by him, and it is safe to predict he is going a long way in making the pictures of the future. "Womanhandled" looks like a sure-fire box office bet anywhere, and where they like Dix it is going to knock the audiences for a row of water-towers.

Dix has the role of a wealthy New Yorker who gets his exercise and thrills by playing fast polo. He is a favorite with the ladies, and there have been any number of the ranks of the chorus to the society debs who have unsuccessfully set their caps for him. Then finally he meets a girl in Central Park, through rescuing her little cousin from drowning in the boat lake. She is the type that likes the big rough men from the West. She got that way reading Western novels and seeing westerns on the screen, so Dix as Bill Dana fits right into her scheme of things by doing a little lying and saying that the West is his meat.

He is so much in love that he even takes a rattler to Texas to the ranch of his Uncle Lee. But the old place is changed. All the cowboys have gone to work in the movies and the old place isn't what it was. Cowboys there are, to be sure, but they are boys from New Jolsey, and the Bowery, Noo Ywark, and they do their rounding up of the cattle in flivvers instead of on the backs of a bronc. Even the ranch house has steam heat, a bath, electric light and all the other modern conveniences. Therefore Bill decides that he is going back east, but just then a wire comes from his sweetie that she is on her way west to see the place for herself. That is where the fun begins. The ranch has to be transformed into the idea that she is carrying in her mind, and Bill proceeds to do it.

In the end, however, the girl gets wise to the plot and likewise to herself and all ends happily for both. The finish of the film, however, is a comedy wow in itself. A couple of bums sitting on a Central Park bench discussing the news of the day from a discarded paper that they have picked discover that Mr. and Mrs. Dana are going to be 'at home' at their Long Island place after the first of the month. To which one of the unkempt tramps remarks, "How very, very jolly," with which the picture fades out.

Dix is all over the lot in this one and does everything that his admirers want him to and, in addition, has a couple of comedy scenes that pull laughs. Esther Ralston looked like a million dollars in a couple of close-ups that La Cava shot of her, and played opposite to Dix in a manner that was most convincing. Little Eli Nadel as a precocious youngster was a howl and helped the comedy scenes along in great shape. Edmund Breese in the role of the western uncle contributed a corking performance. And last, and far from least, Tammany Young stuck over a couple of bits that planted him strong in the picture.

From a directorial standpoint La Cava didn't leave a thing wanting in the picture. He carried the story along at a pace that kept the audience either laughing or interested, and the weakest spot in the entire production was the cattle stampede when comparison is made with some of the big stampedes that have come along in the big westerns, but then this isn't a big western, it's a great comedy.

Fred.

Variety, January 13, 1926, p. 42

"WOMANHANDLED"

Paramount Photoplay. From Arthur Stringer's Saturday Evening Post story. Directed by Gregory La Cava. Length, 6 reels.

CAST AND SYNOPSIS

Bill Dana ..... Richard Dix
Molly ..... Esther Ralston
Uncle Les ..... Edmund Breese
Lucille ..... Margaret Morris
The Kid ..... Eli Nade

Molly was born in the wild and woolly west, and lived there until she reached the age of six. Besides, at the time she met Bill, she was reading "North of 36," and so it was to be expected that she would show a preference for a real he-man, not one of the dilly-dallying womanhandled creatures of the East. And so he leaves for the West to become a man, only to find that all the cowboys were in the movies. Some few stragglers, migrated mostly from the East, played tennis for diversion, and did their rounding-up in Ford cars. But since she insisted upon atmosphere, he gave it to her. And, man alive, she got it. What, with all the bathrooms nailed up, and a family toothbrush, and a "take yours and pass the rest" table, it is surprising that even the two days she stuck through did not bring about a nervous collapse.

By Hank Linet

"WOMANHANDLED" can be said to be a better than ordinary picture. It will draw laughs from high-brows, low-brows and "in-betweens." It strums a joyful box-office chord.

Just who should be given the credit for the laughs is hard to say. Honors seem to be about evenly divided between Gregory La Cava, the director, Richard Dix, the star, Esther Ralston, feminine lead, as well as the "pest" and the whole lot of the hard riding "Fordaroos."

Even the titling was uniformly clever. As, for example, when Dana jumps into Central Park lake to make a rescue of the "pest" a strolling policeman comments that "if the lake were three feet deeper, you would have been a hero." This is the byplay that keeps occurring right through the entire picture, and makes it so very entertaining.

The story and its developments are light and unobtrusive, except for a moment at the very finish of the picture where a number of cows were made to pay their bed and board by staging a stampede. But it was exciting and well done, though irrelevant.

Otherwise, we have in "Womanhandled" an adult's picture of the "Wild and Woolly West," where men are men and hard riding is done in Fords. The picture ought to be a great relief to the many who don't believe in Santa Claus any longer.

There is one exploitation angle which is peculiarly adapted to this picture. Put a cowboy outfit in a glass case in your lobby, and in the case include one of the little explanatory cards such as are seen in museum exhibits. Refer to the outfit as a costume of an extinct race of men once roving over the Western expanse.

Exhibitors Trade Review, January 9, 1926, p. 22

Womanhandled

(Paramount—6765 Feet)

(Reviewed by George T. Pardy)

THIS vivacious comedy, based on the contrast between what the West really is and what many admirers of blood-and-thunder Western pictures fondly suppose it to be, registers a laughing triumph for Richard Dix and his director, Gregory La Cava, with much credit also due the star's associate players for excellent support by all hands. One naturally sympathizes under cover of a grin with hero Bill Dana when he pushes for Texas filled with stern determination to do great deeds of daring in the traditional "wide open spaces," only to find gunplay a thing of the past, cowboys riding in flivvers, tennis courts and golf courses in view, houses equipped with modern improvements and nary a redskin or "bad man" in sight. Bill's endeavors to fake all this stuff for his Eastern sweetheart's edification, and the complications that follow are continuous food for mirth, with a real thrill climax of stampeding cattle and a reverse of Molly to wind up matters nicely.

THEME. Western comedy. Bill Dana goes to Texas, finds country tame, fakes Wild West atmosphere to please visiting sweetheart, deception fails, but he wins her.

PRODUCTION HIGHLIGHTS. Smooth fast action, good continuity, clever acting by principals and support.

EXPLOITATION ANGLES. Bill as Richard Dix's best comedy up-to-date. Feature chorus girls' visit to ranch, play up contrast between real and imaginary West.

DRAWING POWER. Sure-fire comedy hit, good for any house.

SUMMARY. Unique comedy, showing actual western ranch atmosphere as opposed to fanciful ideas of Wild West as some suppose it to be. Snappy, bright, amusing.

THE CAST

Bill Dana ..... Richard Dix
Molly ..... Esther Ralston
Aunt Abby ..... Cora Williams
Gwen ..... Olive Tell
The Kid ..... Eli Nadel
Uncle Les ..... Edmund Breese

Author, Arthur Stringer. Director, Gregory La Cava. Photographed by Edward Cronjager.

SYNOPSIS. Spurred by sweetheart Molly's admiration for Western heroes, Bill Dana goes to Texas. He finds the West tamed, the cowboys preferring flivvers to horses and gunplay abolished. Learning that Molly is coming, he provides fake Indians, teaches the cowboys to ride, but she sees through the phoney Bad Lands' settings. They quarrel, Molly is caught in a cattle stampede and rescued by Bill, who thus proves his courage and wins her.

Richard Dix, star of the Paramount production "Womanhandled"

Womanhandled (Paramount)

PRESS NOTICE

RICHARD DIX in his latest screen success, "Womanhandled," will be the big film attraction at the ——— Theatre on ———. This is a screamingly funny comedy in which Dix plays the part of Bill Dana, who goes West hoping to become a hero of the open spaces, such as his sweetheart Molly admires. But he finds the ranch full of modern improvements, the cowboys riding in flivvers, no gunplay, everything tame. Anticipating Molly's arrival he frames a Wild West setting with phoney Indians, etc., but Molly detects the imposition.

However, as he really saves her life in a genuine cattle stampede, she accepts him after all.

CATCH LINES

A speedy story of love, laughs and ladies, a comedy of New York and the great open spaces where men are womanhandled, with Richard Dix a square of dames whom the girls couldn't forget!

Motion Picture News, January 16, 1926, p. 300

264 MOVING PICTURE WORLD January 16, 1926

"Womanhandled"—Paramount

Richard Dix Provided with Amusing Vehicle in Snappy Satire on "Western" Productions

Reviewed by C. S. Sewell

DELIGHTFUL comedy drama which burlesques and pokes good natured fun at the rip-roaring, rough-riding West where men are fearless and are either heroes or villains, such as are pictured in the familiar "westerns" is "Womanhandled," the latest Paramount production starring Richard Dix.

Bill Dana, society idol jumps into a park lake and rescues a little boy, winning the gratitude of the kiddy's beautiful cousin Mollie, who asks Bill if he is a Westerner. He says he is and submits to mauling at the hands of the little fellow while the girl tells him how she admires the great big rough Westerners. Later she is disappointed to find he is one of the pampered petted womanhandled men that she hates. He convinces her of his sincerity and goes West to become the kind of man she wants him to be. He finds the West has changed and is thoroughly up-to-date in every way. The girl wires she is coming out and Bill bribes the boys to fake the necessary western atmosphere. She discovers the deception and forgives him until she misunderstands the appearance of a lot of girls on the scene and leaves in a huff. The cattle unused to the horses have stampeded and when Bill rescues her everything is all right.

"Womanhandled" is thoroughly amusing from beginning to end. The way in which the little kid pesters Dix while he is trying to make a hit with Mollie is good for a number of smiles and chuckles, while his appearance as he walks away is a roar. The western sequences are good farce, broadly burlesquing the situations and atmosphere of the typical western movie ranch and are good for many a laugh. The ranch house has bath rooms and all improvements, there is a tennis court for the cowboys and instead of horses, flivvers are used to round-up the cattle which is really the only familiar thing on the ranch. The cowboys are a nondescript lot of Eastern toughs and when Dix has them stage the kind of western atmosphere the girl expects to find it develops none of them have ever been on a horse. Their efforts to learn furnish more side-splitting comedy. Even the cows turn out to be afraid of the horses and this causes the big situation which furnishes the climax where they stampede and Dix rushes to the rescue of the girl who is directly in their pathway. These stampede scenes are exceptionally well-handled and furnish a real thrill to top off the comedy angles. In keeping with the spirit of the story, the boys have an awful time in rounding up enough horses even after scouring the country and a sorry looking lot of animals they prove to be. Their regalia has to be snitched from a museum and when they appear at the railroad station the train crew think it is a movie outfit filming a serial. Oh, yes the negro family on the ranch are disguised as Indians to round out the atmosphere.

Richard Dix is excellent in the straight comedy and western atmosphere and Esther Ralston is good to look at and does fine work as the girl. Edmund Breese as the old rancher who enters into the spirit of the fun and transforms his ranch and poses as a tough old westerner does especially fine work while little Eli Nadel aids materially in the comedy.

"Womanhandled" has a good story well worked out, is finely directed and with an extremely popular star and an abundance of smiles, laughs and chuckles should prove a popular hit and a big box-office attraction for any type of theatre.

CAST:

Bill Dana	Richard Dix
Mollie	Esther Ralston
Aunt Abby	Cora Williams
Owen	Olive Tell
The Kid	Eli Nadel
Uncle Lex	Edmund Breese
Lucille	Margaret Morris
Butler	Iron Simpson
Pinky	Edgar Nelson

Based on story by Arthur Stringer.
Scenario by Luther Reed.
Directed by Gregory LaCava.
Length, 6,765 feet.

Moving Picture World, January 16, 1926, p. 264

Status: Print exists
Segment viewed on 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 Wrestler (1925)
Newspaper. Reginald Van Bibber (Earle Fox) is mistaken for a champion wrestler because of altered captions in a newspaper. Another Richard Harding Davis story turned into a short silent film.

"The Wrestler"

Fox 2 reels

Reginald Van Bibber ..... Earle Fox
Sylvia ..... Florence Gilbert
Col. Paddock ..... Frank Beal
The Duke ..... Lynn Cowan
Strangler Stranski ..... Lionel Braham

Van Bibber and his friends are visiting the Duke in Russia. Van is forced to rescue Olga, the dancer, from the approaches of Strangler Stranski a champion wrestler. Fate helps him by having a heavy weight drop on the champ's head. Later Van is mistaken for Stranski because of altered captions in a newspaper. He has many adventures, but triumphs accidently over all enemies and remains the hero of his fiancee Sylvia.

This is an exceptionally good comedy based on one of the famous Van Bibber stories written by the late Richard Harding Davis. It does not rely upon slapstick humor to win laughs, but tells a sufficiently logical story, and gets smiles through logically developed humorous situations.

Van Bibber is not the most courageous chap in the world, but he has a faculty for having situations forced upon him that demand heroics on his part.

Thus, when the dancer appeals for protection from the monstrous wrestler, and his own sweetheart urges him to the rescue, he cannot well refuse to take a chance. He does so, and Fate intervenes to help him conquer the strong man.

One of the most humorous episodes is that in which he is mistaken for the Strangler, because of a transposed caption on his picture, and is besieged on all sides by husky Russians who wish to throw him and gain the prize of 10,000 rubles which the Strangler has offered any successful opponent.

Exploit this as one of the Van Bibber series, stressing the name of the author, Richard Harding Davis, and featuring the name of Earle Fox.

* * *

Exhibitors Trade Review, August 29, 1925, p. 28

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

Youth and Adventure (1925)
Managing Editor Reggie Dillingham (Richard Talmadge). Newspaper Publisher Clint Taggart (Joseph W. Girard) is a political boss. Newspaper Secretary Mary Ryan (Margaret Landis). News staff.

Wealthy but irresponsible Reggie Dillingham (Richard Talmadge) bets his attorney he can support himself for six months. He fails at several jobs, but when he snaps an incriminating picture of political boss Clint Taggart (Joseph W. Girard), the latter makes him managing editor of his newspaper. With the help of Taggart's secretary Mary Ryan (Margaret Landis) and a dictograph machine, he exposes Taggart as a bootlegger through Taggart's own newspaper. The staff of the paper proves loyal to Dillington when Taggart tries to throw him out, and Dillington turns the evidence he has collected on Taggart over to the police. The film allows for the usual quota of Talmadge's stunts, including fighting off a whole gang of crooks. Richard R. Ness, *From Headline Hunter to Superman: A Journalism Filmography*, pp. 53-54

Reggie Dillingham, a society clubman who has squandered all but $70,000 of his million-dollar inheritance from his father, is upbraided by his attorney, who bets Reggie that he cannot support himself for 6 months. Reggie hands over the remaining money to the attorney for investment and sets out to find a job. He fails at being a book agent and a motorcycle cop. When, however, he snaps a compromising picture of Clint Taggart, a political boss who likes chorus girls, Taggart makes Reggie the managing editor of a city newspaper to keep him quiet. Reggie immediately liberalizes the policy of the paper and falls in love with Mary Ryan, Taggart's secretary, with whose help he discovers that Taggart is mixed up with bootlegging. Reggie uses Taggart's own paper to expose this fact, and Taggart orders Reggie to resign. Reggie refuses, Taggart brings in a gang of thugs to throw him out, and Reggie resists with the help of the loyal staff of the paper. Reggie obtains documentary evidence of Taggart's criminal activities and holds him for the police. Mary and Reggie make plans to continue their relationship, and Reggie is informed by his lawyer that his money has been doubled by fortunate investments. *American Film Institute Catalog of Feature Films*

"Youth and Adventure"

F. B. O. Offers Peppy Richard Talmadge Picture Filled with Adventure, Stunts and Thrills

Reviewed by C. S. Sewell

A typical Richard Talmadge vehicle, the kind that his rapidly growing list of admirers like to see him in, one that is fast-moving, with an abundance of snappy action and a lot of chances to show his ability in athletic stunts, is "Youth and Adventure," his newest starring vehicle for F. B. O.

As a wealthy chap who squanders his fortune then makes a bet he can earn his own living and unsuccessfully tries out as a book agent, motorcycle cop and other things, finally ending by securing a position as manager of a newspaper and exposing the owner as a crooked politician and bootlegger, Talmadge certainly has a congenial role.

The picture lives up to its title, for it is youth and adventure personified. Even if the idea of the story has been used before and the action not always convincing, the speed at which it moves, the pep that has been injected into it, a pleasing romantic angle, the star's snappy personality and, above all, his athletic stunts more than make up for any shortcoming, for Talmadge gets into enough tight places and by fights, stunts or ingenuity manages to get out of them, to satisfy the most jaded seeker after adventure. There is also good comedy and plenty of villainy.

As usual, Talmadge is practically the whole picture, but we must not overlook the fact that Margaret Landis is attractive as the girl and Joseph Girard effective as the crooked politician.

This star's fans will eat it up, and as it will appeal to those who like speedy action and thrilling stunts it should prove a good box office attraction for the average theatre. It is one of Talmadge's best.

Cast

Reggie Dillingham ..... **Richard Talmadge**
Joe Potts ..... **Pete Gordon**
Clint Taggart ..... **Joseph Girard**
Mary Ryan ..... **Margaret Landis**
Red Mullin ..... **Fred Kelsey**
Phyllis ..... **Katherine Lewis**

Story and scenario by Howard Clark.
Directed by James W. Horne.
Length, Five Reels.

Story

Having squandered a million, all but a few thousand, Reggie upbraided by his old attorney bets he can support himself. He tries various jobs but fails and tries to give up but the attorney tells him the money was lost in bad investment. Seeing Taggart the political boss with a chorus girl he snaps his picture which is published in a rival paper and Taggart to silence him makes him manager of one of his own papers. Taggart soon finds he cannot hold Reggie down. Reggie becomes interested in Mary, Taggart's stenographer and they finally discover with the aid of a dictograph that Taggart is mixed up in bootlegging. While Mary gets the police, Reggie fights Taggaret's rough gang single-handed even following them on a boat while making a getaway. Taggart is finally arrested. Reggie wins Mary and his lawyer informs him that he has not lost the money but doubled it for him.

Moving Picture World, January 24, 1925, p. 370

TALMADGE IN NEW STUNT PICTURE

"Youth and Adventure" Gives Athletic Star Plenty of Thrilling Feats

"YOUTH AND ADVENTURE." An F. B. O. Photoplay. Author, Howard Clark. Director, James W. Horne. Length 5,565 Feet.

CAST AND SYNOPSIS

Reggie Dillingham .....Richard Talmadge
Joe Potts .....Pete Gordon
Clint Taggart .....Joseph Girard
Mary Ryan .....Margaret Landis
Red Mullin .....Fred Kelcey
Phyllis .....Katherine Lewis

Reggie Dillingham, a society clubman, has squandered the greater part of the fortune left him by his father along the Great White Way. Having spent all but $70,000 of an estate of one million, he is upbraided by his attorney, who bets him he cannot turn over the money to him, support himself for six months and make a success. Reggie takes it up, and after trying various jobs without success, and failing at the end of the allotted time to make good, decides to take his money back. His attorney has invested it, however, and has lost it in the stock market trying to make more for his young client. Finally thrown on his own resources, he makes good, securing an offer to manage a paper for Taggart, a power in town. By skillful manouvering he finally shows Taggart up to be a bootlegger and a thief, and rounds things off by marrying his secretary.

FOR those who like action and thrills, "Youth and Adventure" will do well enough, that is if you do not ask for too much plausibility in your film entertainment. However, it must be said that it provides Richard Talmadge with an opportunity to perform enough dare-devil stunts and acrobatics to satisfy the most ardent of his admirers. Any theatre where sensational melodrama is the vogue ought to do good business with "Youth and Adventure," and in spite of the strain that is put on one's credulity and imagination, those who like their thrills spread on rather thick will probably find this picture entertaining.

The film moves at a speedy pace, there are a few touches of comedy to lighten up the melodrama, and the hero executes some remarkable feats of agility and athletic prowess, leading up to a climax that is gripping and exciting in the extreme. Then there is heart interest woven into all these hectic proceedings, and a bootlegging element dragged in toward the end is sufficient proof the producers have resorted to every well-known method of sure-fire screen formula.

It is amazing to what lengths the scenario writer will go in order to provide the action necessary for a real melodrama. In this film there is an excellent example of just such a thing. Talmadge, as a young fellow trying to secure a position harasses a capitalist to such an extent, that in order to be rid of a nuisance, he makes the young pest managing editor of a newspaper which he controls. In open defiance to the owner's wishes he inaugurates a policy entirely at odds with that individual's taste, and even uses the newspaper to expose the unjust dealings of the owner. At last, Taggart, the owner is able to brook such high-handed proceedings no longer and orders Talmadge out of the office. Refusing to go, Taggart brings in a band of roughnecks, and orders them to throw the editor out. In one of those moments so dear to the hearts of all writers of melodrama, Talmadge appeals to his fellow workers to back him up in his stand, and needless to say they respond to a man, fighting with him in the name of righteousness against their employer and their pay envelope.

Of course Talmadge and his men win, making such a wreck out of the newspaper office that it has the appearance of being swept by a cyclone. This is the climax of the picture, and it must be said that never was this done before on the screen. Which may be taken either as a boost or a slam, according to the taste of the spectator.

Talmadge has proved that he is a good drawing card in the box-office of the neighborhood playhouse, and is entitled therefore to his name in the electric lights.

Exhibitors Trade Review, January 24, 1925, p. 49

Youth and Adventure

Carlos Production starring Richard Talmadge. Distributed by Renown Pictures, Inc. Story by Frank Howard Clark. Directed by James W. Horne. Photography by William Marshall. At Loew's, New York, one day (March 7) as half the bill. Runs about an hour.

Reggie Dillingham.....Richard Talmadge
Joe Potts.....Pete Gordon
Clint Taggart.....Joseph Girard
Mary Ryan.....Margaret Landis
Red Mullin.....Fred Kelsey
Phyllis.....Katherine Lewis

In spite of all they say about Norma, Constance, Natalie and the Reverend De Witt Talmadge, Dick is really the high flyer of the genus homo bearing that good old Brooklyn name. Certainly there is no-one in pictures or out who jumps through as many windows, skylights and cubby holes, swings perilously from as many skyscrapers, ocean liners and high fences, and vaults, hurdles and aeronauts through as much space as this athletic young gentleman.

The foreword to "Youth and Adventure," his latest and ineptly named feature bears the information that all athletic stunts have been conceived and executed (possibly it said copyrighted, too) by the star. If trick escapes and feats of agility and strength are all that the public expects from Mr. Talmadge this film will certainly be considered one of his best. The trouble with his stunts, however, is that he injects into them hardly any of the humor that Fairbanks and one or two others put into them. Ease and grace he possesses in full shares but very little of that essential ability to get across the impression that his escapes and fistic triumphs are more in the spirit of fun than of dire necessity.

The present opus concerns Reggie Dillingham, as plutocratic and shiftless as his name, and his gradual regeneration into a three or four-fisted youth. The family lawyer has informed him that his fortune has melted in the stock market and it is up to him to get out and hustle. He battles politics, liquor rings, roughnecks, and finally wins his toughest fight, the love of the little lady who has spurned him at first.

The direction, supporting cast, photography, incidental comedy and romantic interest are all subservient to Talmadge's perpetual gymnastic and bombastic endeavors. If action were heart interest this baby would be "Humoresque," "Broken Blossoms," and "The Last Laugh" combined. But too much of it and too little of everything else palls.

Incidentally, this is said to be Talmadge's last picture for the independent state right's market. He begins soon on a contract with F. B. O., who have starting touting him already on the billboards and in the trade papers. They might do well in using "Youth and Adventure" as a model regarding athletic activity, but if they are wise they will lean more to the human side and less to the physical.

Variety, March 11, 1925, p. 42

Youth and Adventure

Distributor: F. B. O.
Producer: Carlos Productions
Length: 5,565 feet

DIRECTOR.....JAMES W. HORNE
Author.....Howard Clark
Adaptor.....Howard Clark

PLAYERS

Reggie Dillingham.....**Richard Talmadge**
Joe Potts.....**Pete Gordon**
Clint Taggart.....**Joseph Girard**
Mary Ryan.....**Margaret Landis**
Red Mullin.....**Fred Kelcey**
Phyllis.....**Katherine Lewis**

TYPE: Stunt drama.

HIGHLIGHTS: Stunts, fights and automobile mishaps. . . . Talmadge in newspaper office. . . . Cleaning out rum runners.

Story: Having spent all but $70,000 of an estate of one million, Reggie Dillingham is upbraided by his attorney who bets him he cannot support himself. Thrown on his own resources, he makes good, securing an offer to manage a paper for Taggart, a power in the town. By skillful maneuvering he shows Taggart up to be a bootlegger and thief, and rounds things off by marrying his secretary.

Exhibitors Herald, March 21, 1925, p. 51

Status: Print exists in the Gosfilmofond film archive
Unavailable for Viewing

Type: Movie
Genre: Comedy
Gender: Male (Reggie Dillingham, Clint Taggart). Female (Mary Ryan). Group.
Ethnicity: White (Reggie Dillingham, Clint Taggart, Mary Ryan). Unspecified.
Media Category: Newspaper
Job Title: Editor (Reggie Dillingham). Publisher (Clint Taggart). News Employee (Mary Ryan). Miscellaneous (Newspaper Staff).
Description: Major: Reggie Dillingham, Positive. Clint Taggart, Very Negative
Description: Minor: Mary Ryan, Positive. Miscellaneous, Positive.

Supplementary Material
Newsreels

Sees Newsreel Advancement

"The public. . . . has come to look upon the news reel as a necessary supplement to its morning paper," says Edgar B. Hatrick, general manager of International Newsreel Corporation, continuing:

"Of course, the newsreels themselves have educated the public to this state of affairs. Where newsreels formerly were about half news and half novelties, today, newsreels contain more than 90 per cent news pictures. This change has meant energy and enterprise of the most spirited kind on the part of the newsreels, and will continue to mean more and more in the future.

"Speaking for the international Newsreel, which is distributed by Universal, I want to pledge a year of unprecedented efficiency and endeavor, for 1925. This means that International will extend its facilities and go to far greater lengths in order to get all the news first, and get newsreels to the screen first.

"The newsreel game has developed into the greatest game in the world for competitive effort. The struggle to beat the other fellow is far more acute than the newspaper game ever was. A newsreel man not only has to get his pictures first but he has to get the negative back to the home office first, and the home office has to get the newsreel to the exhibitor first.

"That is where International has made every effort in the past to be of prime benefit to the exhibitor. That this efficiency bears fruit is to be judged from the vast jump in our accounts during the past year. In fact, we never had such a surprising year. Our first-run business has increased enormously and our general business has mounted steadily skyward. On one hand this increase is due to the general increase in newsreel showings, but on the other hand, much of International's 1924 increment has been in accounts transferring from other newsreels to Internatoinal.

"This is not strange, considering the remarkable record for news 'beats' and exclusives made by International in 1924, not to mention the constantly occuring instances of highly efficient service. Our outstanding feat of the year was in obtaining, exclusively, the only moving pictures made during the trans-Atlantic trip of the ZR-3. As in the case of all International Newsreel service, no matter how costly nor how difficult to obtain, these pictures were included in our regular newsreel release, at no added cost to our exhibitor patrons.

"Another outstanding feat was the release in the United States of the first pictures of the 1924 Olympic Games in Paris, four days ahead of any other news reel. This feat will go down in newsreel history as an example of enterprise.

"There were many other notable International Newsreel achievements in 1924. In all we had 42 news 'beats' and exclusives, almost one a week. In the present high pressure status of the newsreel industry, this is a noteworthy record. It has much to do with our sales increase. Exhibitors are studying their newsreels more carefully than ever before. They know that their public demands the best and the quickest, and so they 'shop' for the best and the quickest."

Exhibitors Herald, January 17, 1925, p. 33

WANTED:

A Daily Newspicture

Who'll provide a daily newspicture?

Newspictures originally were issued in weekly editions. The change to semi-weekly publication was an improvement.

Why should improvement stop there?

As matters stand, with only four newspictures in the field and much duplication in those, theatregoers attending picture shows twice or more weekly frequently encounter repetition. The tendency of such repetition is to discourage frequent attendance, which is a bad tendency from the viewpoint of everybody concerned.

Is it not better to publish a shorter newspicture (one-half or one-third reel) daily?

Will not the assurance that newspictures seen on one screen yesterday will not be seen on an adjacent theatre's screen today eliminate the feeling that it is not wise to attend motion picture shows frequently?

Is not a daily newspicture an important something for exhibitors to advertise?

Is not a daily newspicture worth more in every way than a semi-weekly newspicture?

Are there any objections to the idea?

Anyone in favor of it?

The daily newspicture will come in due time, replacing the semi-weekly just as the semi-weekly replaced the weekly. Already it is badly needed in the metropolitan centers.

Why not step up the service now?

Who'll lead the procession?

Exhibitors Herald, May 30, 1925, p. 48

Newsreels by Telephone

E. B. Hattrick, general manager of the International Newsreel, last week received a photograph of Marion Davies. Not that a photograph of a film star is unusual in such a case, but this particular photograph was received through a telephone instrument. It was sent from San Francisco to New York, transmission entirely by telephone wires. Which is said to be the first successful effort to transmit a photograph by this method.

The success only points more clearly to the efforts and diligence of newsreel men to expedite news service. It brings newsreel men just one step nearer the goal where newspictures will be used as speedily as newspapers to relate events.

They are determined to attain that speed.

Watch them!

Exhibitors Herald, May 16, 1925, p. 76

News Reels Are Showing Big Gains Abroad

THE news reel is coming into its own abroad, according to a letter just received by E. W. Hammons, president of Educational Films, from Forrest Izard, managing editor of Kinograms News Reel.

Izard, who has been in England, France, and Italy for several weeks writes in part as follows:

"I was very much gratified to find that at last the news reel seems to be coming into its own in European countries. On my last trip here five years ago I found that the exhibitor looked upon the news reel as somewhat of a necessary nuisance. Two hundred feet was then the average length, and the pictures were either cut so short as to be flashes, or the photography poor.

"Now, however, I find a great improvement. In some of the English houses I discovered combination reels such as are made up in our Broadway and other big houses throughout America. Also in France there was marked improvement shown, and in my talks to several exhibitors I found that they are finally beginning to realize the intense interest attached to this product of our industry."

Motion Picture News, September 5, 1925, p. 1158

BELIEVE WHAT YOU SEE

"Don't believe everything you read in the papers," is an ancient admonition. Long ago, and in a much lesser degree today, newspapers didn't tell the news accurately

Newspictures are different. The camera cannot make mistakes, and it cannot distort facts.

You can believe what you see in the newspapers, and you see the best in the world at The Strand."

Exhibitors Herald, October 31, 1925, p. 50

NEWS SERVICE PLUS

LAST week patrons of this theatre saw Flying Ebony win the Kentucky Derby. The newspicture account of the great turf classic made newspaper accounts of it seem insignificant.

Every week patrons of this theatre see world events in the happening, gaining a knowledge obtainable through no other medium.

The theatre news service is news service plus. It not only tells—it shows. It cannot bear false witness. It doesn't bring you the news—it takes you to the news in the making.

Sounds like a miracle, doesn't it?

Exhibitors Herald, June 6, 1925, p. 51

Steiner Films Paramount's Greatest Production

(Special to Exhibitors Herald)

NEW YORK, Nov. 3.—William Steiner, Paramount cameraman, goes to Times Square here every morning and films a bit of the company's most costly production —the Paramount building, which when completed will represent an outlay of $13,500,000.

Steiner maintains a permanent setup on the roof of the Criterion theatre, across the street from the new building. He began filming when the work of razing the Putnam building, which formerly occupied the site, started, and will record each day's progress until the new structure is completed. Each day's footage of film will be made part of the celluloid chronicle of the fall of the old structure and the building of the new.

November 14, 1925, p. 37

THE Film DAILY
nday, September 20, 1925 31

HOW NEWS REELS SUPPLY SERVICE

Fox

he apparent desire of the powers t control the destinies of Fox to der prompt and efficient service xhibitors is borne out by the fact t among the agencies that conte toward the compiling of their vs reel, is the Fox News airplane. his recent addition to the number l mechanical devices that are in ration for Fox News day and ht has more than once demonstrated its value as a time-saver in transporting of cameramen to es of importance, in the return of exposed negative to the Fox oratories, and in the conveying of nts to branch exchanges for quick ribution to first-run accounts.

Fox News, according to Truman Talley, director-in-chief, points h pride to its achievements as a vs-gathering agency during the t year, the general make-up of h issue of the News and the manr in which the wants of the exhibitors have been carefully anticipated.

"We feel that the exhibitor who s Fox News is entitled to the e service that a newspaper gives readers," says Talley, "and with a ective staff of thoroughly trained spapermen in our editorial dertment, a force of competent cammen that covers the world and most complete laboratory equipnt, we are in a position to render h service".

A careful check of many of the re important theaters in the coun, that make up current event reels m two or more of the prints disuted by companies engaged in the duction of news reels, has been in ny instances flattering to Fox. is check, covering a period of apximately a year, has shown a ger percentage of Fox subjects n any other competitive reel, acding to Fred C. Quimby, sales nager.

Fox News, in addition to its director-in-chief and those immediately cerned in the compiling of its ni-weekly reels, boasts an editorial rd that comprises a number of n who have had long experience the editorial departments of many the country's leading newspapers. This counsel is composed of John Spurgeon, chairman; Edwin C. ; Charles Sarver; Ray Hall; Elizath Pickett; Gerald K. Rudolph; lliam A. White and James E. rst.

Directly under Talley are William White, associate director; James Darst, associate editor and Harry wenson, foreign editor.

Jokes Basis of New Series

Los Angeles—The Standard Prod. of Jefferson director, T. I. Daniels, duction manager and Ray Garon, mera man, are producing "Screen niles," a series of illustrated jokes th stars interpreting them. In the st series, Wanda Hawley, Pauline rson, Gladys Brockwell, Marguerite La Motte, Carmel Meyers, John wers and little Thelma Doll Anws appear.

International

International News reel prides itself upon the large number of its exclusive pictures or "beats" and also upon extreme measures taken by the agents of that company to give special service to the theater owner.

Discussing the plans International has for the coming year, E. V. Anderson, sales manager says:

"In the news reel game we cannot promise a rapid succession of great news pictures any more than the weather man can promise a year's supply of good weather, or the newspapers promise startling front page stories from month to month. Our news depends upon actual events.

"The past has proven, however, that startling and interesting news events come along with regular frequency, and the theater owners can be assured of plenty of interesting newsreel material for his screen week in and week out.

"What we can promise, however, and what International does promise for the coming twelve months, is a 100 per cent break on every important news event which takes place, whether it happens around the corner from the International office or in far-off Timbuctoo. We are all set to cover the world's news and rush it to the screen of every American theater.

"We also promise the highest possible service in getting this news to the screen. This service will include the pre-release of important news subjects as soon as they can be turned out of the laboratory. This phase of the newsreel business has taken on large proportions. American fans want to see newsreel news while it is hot, and we are in a position to give it to them. Air mail, special aeroplane service, and other forms of high speed transportation are used to rush prints to the various parts of the country when a big news event breaks. This type of service is what makes International Newsreel valuable to the exhibitor. We frequently have been able to reach the screen with news pictures before the newspapers can reach the streets with pictures of the same events. This is service in its highest form.

"We do not stop with perfecting our arrangements for handling big news stories. The International Newsreel is constantly searching the world for unusual subjects, organizing expeditions to unusual places for pictures of more than ordinary interest and otherwise assuring a steady supply of high grade news pictures. In the year 1924 we had exactly 100 important exclusive newsreel features. This year we will go far above that mark. Our work in getting on the screen far ahead of all others with the Shenandoah wreck pictures alone is felt to be a glorious achievement for the year 1925.

"Our new posters, illustrated with three news photographs from the by International for the new year," another great forward step just taken by International for the New Year."

Kinograms

Kinograms, the news reel released by Educational, announces that it has the most ambitious year of its career at hand, most important of which is a guarantee to exhibitors that at no time will they be subjected to any extra tax for "news specials" no matter what they may be.

In fact it is Kinograms' boast that in its six years' career no exhibitor has ever been asked to pay extra for "specials". Some of these specials which have been given gratis in addition to the regular release have been special editions on the Japanese earthquake, Coolidge's inauguration, the Knox disaster, Kentucky Derby, Indianapolis Speedway races, Shenandoah crash. In the case of the Kentucky Derby and Speedway races a special crew was sent to Chicago to cut and title and make the prints in that city to expedite the delivery of the pictures. While the extra cost of these specials ran into the thousands, not one cent was asked of regular Kinograms exhibitors above their regular contract.

Kinograms comes to exhibitors this season with a highly augmented staff of editors and cameramen. Forrest Izard remains as managing editor, with J. V. Fitzgerald and Herbert E. Hancock, as associate editors. Fitzgerald is a newspaper man of wide experience, having been attached for ten years to the staff of the New York Morning World. He comes to Kinograms from the Washington Post, where he held the positions of sporting editor, city editor and acting managing editor. Hancock is well known as the organizer of Fox News, of which he was director in chief for four years, as well as organizer of the Fox educational departments. Izard has been connected with Kinograms since its inception six years ago and is one of the most experienced editors in the news reel field.

Mr. Izard recently returned from a three months' tour of Europe, where he greatly strengthened and added to the Kinograms foreign staff of cameramen. Arrangements for completely covering news happenings of the British Isles were made first. Then, with a headquarters established in Paris for Continental Europe, other connections were made in Berlin, Stockholm and Italy. Contracts were signed with some of the leading gazettes in Europe whereby Kinograms is given the services of several cameramen in each country. Kinograms believes that its foreign service is now the best that could be had by any news reel. Through the Paris office, which consists of a manager and camera staff, connections have been made with points in Asia and the Orient. Staff representatives in Australia and South America complete the list of foreign cameramen.

Mid-West Educ'l Changes Name

Kansas City—The Mid-West Educational Film Exchange has changed its name, dropping the word Midwest.

Pathe

"Service to Exhibitors" is the watchword of Pathe News, according to Emanuel Cohen, its editor who says:

"Service to exhibitors means covering thoroughly the news activities of the entire world. Service to exhibitors means rushing shipments on special stories by ocean liner, by express and by airplane to the editorial rooms. Service to exhibitors means dispatching news prints with the utmost speed to the theaters so that the exhibitor may show the pictures while the news is still hot.

"These are the aims of the Pathe News—the fundamentals of its relationship with exhibitors.

"In the first place genuine service to exhibitors constitutes getting the news. It necessitates a great worldwide organization with hundreds of cameramen posted at every important spot on the globe. It requires constant and immediate contact with all these cameramen by telephone, by wire and by cable. It means increased alertness on the part of the entire 'Pathe Army,' from editor down to the last outpost of a cameraman. In short, it means keeping faith with the exhibitor by photographing in motion pictures all current events in order that the exhibitor, in turn, may keep faith with his patrons.

"To serve exhibitors thoroughly the newsreel must also deliver the news with greatest possible speed. Pathe cameramen must do more than film news events—they must rush the pictures on to the exhibitor. Every effort must be made to deliver the news film "fresh," while it's still news.

"Take the record of the recent Santa Barbara earthquake, as covered by Pathe News cameramen. News of the quake at 11 a. m. Monday. From Los Angeles to Santa Barbara by plane—on to San Francisco by plane (and by auto when the plane crashed) —then 3,000 miles across the continent by airplane to flash pictures of the disaster on New York City screens at 6:30 p. m. on Wednesday —a feat never accomplished before in newsreel history. This was done to live up to the motto of service to exhibitors.

"A similar record-breaking effort was made when President Coolidge was inaugurated. The President took the oath shortly after 1 p. m. In ten minutes' time the film with pictures of the ceremony was in the air on its way to New York. It was transported over 230 miles in 1 hour and 28 minutes—the plane averaging 150 miles an hour. Before 7 p. m. complete pictures of the inauguration were delivered to Broadway exhibitors—a remarkable bit of service.

"Service to exhibitors actuates every department of the Pathe News. It is an underlying principle. In a condensed form it amounts to this:— Get the news—rush the film at top speed always—deliver to the exhibitors at the earliest possible moment put out specials on all big events."

The Film Daily, September 20, 1925, p. 31

SHORT SUBJECTS

Window of the May Department Store, Los Angeles, advertising International News air survey of Death Valley by army and International fliers. Right, crowd gathered around window. Below, wording used on canteens in window to identify display with news reel. (See story.)

The Money in Newspictures

Are you getting out of your newspictures the money that's in them?

If not, why not? (If so, good.)

Two items arriving at this desk this week combine to tell the big story about the money in newspictures. One comes from Fred Hinds, Cresco theatre, Cresco, Ia., and the other from Los Angeles. Fox and International are the newsreels concerned.

Mr. Hinds states definitely that Fox News No. 39 holds the business record at his theatre. This was the reel showing the first scenes of rescuers at work at Cave City, Ky., in behalf of the entombed Floyd Collins. Mr. Hinds' years of newspaper experience told him the value of the scenes and he advertised the newsreel.

Attendance that night exceeded the former high marks held by "The Kid" and "North of 36." (You read about that "North of 36" record in a recent issue of this paper.) "Secrets" was the feature picture on the program, but the business done was three times as large as averaged with former Norma Talmadge first nights, and practically all the Norma Talmadge pictures ever made have been shown at the Cresco. Mr. Hinds gives the newsreel credit for two-thirds of the business done.

That's the way to get out of the newspictures the money that's in them—by advertising. But how to advertise? That's the question answered by the second of the above-mentioned items.

C. J. Hubbell, West Coast representative of International News, and Harry C. Arthur, of West Coast Theatres, Inc., saw the news value in the air survey of Death Valley made by army fliers and International News cameramen. They used it to get the window display shown above, which appeared in one of the largest windows of the May department store while the news reel was being shown at Loew's State. (Photos show the window display, the crowd it drew, and close-up of the wording used to identify the project.)

That's one of the ways to advertise news reels, and there are more ways to advertise them than any other kind of pictures. That's because they're news and it's always easier to get tie-ups on a live topic than a dead or staple one.

Together, these items constitute a campaign book for the exploitation of the news reel. Exploitation of the news reel is a sure money maker. More of it should be practiced.

Walter, Spare That Horse

Walter Hiers, robust and riotous hero of "A Ravin' Romeo," as funny a comedy as has come out of the West lately, is announced as rehearsing with lariat and chaps for "Tender Feet," wherein he will ride a horse.

Now "A Ravin' Romeo," which they ran at McVicker's recently to gales of laughter, is the kind of thing for Hiers. It's one of those amateur theatrical things, and nothing ever made a better comedy plot than that. But what in the name of fun justifies this cruelty to animals? Please, Walter, make another like "A Ravin' Romeo" and spare that horse.

Exhibitors Herald, April 18, 1925, p. 47

News Reels in Speedy Race for Scoop on Inauguration

Storm Between Washington and Chicago Delays International and Pathe Airplanes—Pictures on Screens Day After Event—New York Gets Early Views

Last week saw the newsreel companies in a great race.

They were fighting as "friendly enemies" for supremacy. Each sought to give the millions of people who could not be in Washington, their first view of the inauguration of President Calvin Coolidge.

Pictures of Inauguration on Screens at 11 a. m.

Two companies, Pathe and International, arrived in Chicago almost "neck and neck." Both had their pictures on the screens of Chicago theatres at 11 o'clock Thursday morning. Kinograms, which was brought through on the Broadway Limited by Harvey Day, was on the screens by noon. Fox made no effort for an early Chicago showing.

Pathe and International undoubtedly would have been shown in Chicago on the day of the inauguration, but for a storm near Cleveland, O., which forced down their planes. Efforts were made at Dayton, O., to get new planes, but because of growing darkness and snow no pilots were available.

Pathe had a Curtiss non-stop biplane to bring through its reel, but a broken rudder made it impossible to complete the trip until the next day.

Companies Report Inaugural

The following reports from the news reel companies tell of their efforts to give the country first views of the inauguration:

INTERNATIONAL: The International News Reel Corporation wrote a new and brilliant chapter in the history of news reel enterprise and service this week in connection with news pictures of the inauguration of President Coolidge. By the establishment of an International Newsreel—Pennsylvania Railroad Special Train, completely equipped with a film laboratory, developing rooms, cutting rooms, editing rooms and printing rooms. International News broke all existing records for speedy newsreel service between the Capital and New York. The pictures were in the Broadway theatre at 4 p. m. The special train received right of way all along the line, and actually cut down the running time to three hours and thirty minutes between Washington and New York running at more than 70 miles per hour.

PATHE: Pathe News had at Washington on Wednesday, March 4, a force of fifteen cameramen to cover the inauguration and three airplanes to dispatch negatives to laboratory points for general distribution. The first airplane, with views of everything from the early morning preliminaries up to and including the administration of the oath of office to President Coolidge and the start of the president's speech, left the Washington flying field at 1:22 p. m. and arrived at West Side Park, Jersey City, which is near the Pathe News factory at 2:48 p. m., having maintained an average of 150 miles an hour during the flight. Below is given the actual times indicated by the official receipts as marking the arrival of the Pathe News film at the various Broadway theatres mentioned: Rialto, 6:15 p. m.; Palace, 6:25 p. m.; Strand, 6:28 p. m., and Capitol, 6:35 p. m.

FOX: Fox News covered the inauguration of president Coolidge with care and detailed thoroughness and had the pictures of the ceremony on the screens of Broadway within a few hours after the event. The day before the inauguration a Fox News associate editor with ten picked cameramen and their assistants left New York for Washington, D. C., to be on hand for the ceremonies. Immediately following the taking of the oath of office by the president the cameramen's assistants delivered the exposed negatives to the Associate editor, waiting in a fast automobile, who proceeded under special police escort to Bolling Field where the two Fox News airplanes were in readiness for takeoff. One plane left at once. The plane was met at Mitchell Field by a special Fox News messenger who proceeded, again under police escort, to the laboratories De Luxe, 55th street & 10th avenue, where the negatives were developed. The entire time consumed between the arrival of the negatives of the inauguration in New York and the screening of the pictures at the Broadway theatres was only the minimum time possible required for the actual handling of the film and the mechanical processes of printing, etc.

Plans Are Elaborate

KINOGRAMS: Working with the precision of clockwork on plans carefully made weeks in advance, Kinograms, Educational's news reel, carried through successfully one of the most elaborate plans for handling a news event since the inception of this reel, in the manner and speed with which it "covered" the news views of the inaugural at Washington on March 4. Every cameraman of the Kinograms eastern force was mustered at Washington twenty-four hours before the event, and choice locations were secured for the filming of the inaugural. At convenient fields two airplanes waited for the cargo of negative, and at 1:32 p. m. one of the planes hopped off bearing the first consignment of negative to the Kinograms laboratories in New York. The plane landed at Curtis field at 3:28, and this negative was rushed through the waiting laboratory.

The second plane took the air at 3:20 and landed at 5:15, bearing views of the parade and the review. At 6:28 p. m. the Kinograms matter was showing in the big Broadway houses in New York. By midnight on the night of March 4, Kinograms had shipped to every first run house in the country an inaugural special.

Vets' Free Show Lifts Ban on Sunday Laws

(Special to Exhibitors Herald)

GLOUCESTER CITY, N. J., March 10.—With the showing of a patriotic feature for the Veterans of Foreign Wars last Sunday it is believed that a wedge has been driven which will ultimately open up the bars shutting out Sunday shows here. Many requests were received for a repetition of last Sunday's show. No admission will be charged and it is said that the performances will continue weekly.

Exhibitors Herald, March 21, 1925, p. 33

Riesenfeld Sees Coming of Individual Newsreel

(Special to Exhibitors Herald)

NEW YORK, March 17.—"The morning newsreel to accompany our grapefruit!" Dr. Hugo Riesenfeld, managing director of the Vivoli, Rialto and Criterion theatres, here, foretold the coming of the "day of the Newsreel" in a speech before the regular fortnightly meeting of the Fox News Cameramen's College last week. "The newsreel will replace the morning paper," he said. "Each home will have its personal projector to review the happenings of the preceding day."

March 28, 1925, p. 41

News Reel Companies Broke Speed Records With Shenandoah Films

INTENSE rivalry between the leading news reel organizations for speed in the presentation of hot news events, led to some extraordinarily fast work on the wreck of the navy's dirigible, "Shenandoah," in Ohio last week. Emanuel Cohen, of Pathe, wired five cameramen in the nearby fields to cover the event. All started in airplanes to the scene of the wreck but mishaps prevented four of them from arriving. Ralph Lembeck, starting from Columbus, Ohio, succeeded in reaching the "Shenandoah" early Thursday morning. The Pathe shots were shown on Broadway on Friday, the next day.

Kinograms did the fastest work on its records. Two cameraman were dispatched from Pittsburgh, with the first news flash of the disaster. They rode in a high powered auto over 130 miles of rough roads; secured their shots, and rushed the film to Steubenville, O. There it was placed on a fast train, reaching New York Friday at 2:45 p. m. Complete prints were delivered to Broadway theatres by 6:30 p. m. Friday. By 10 o'clock Friday, every "Shenandoah" print for the middle and far western accounts was out of the laboratory and on the way. J. V. Fitzgerald, H. E. Hancock, associate editors, and Harvey Day, sales manager, were responsible for the good work.

Norman Alley, Chicago representative for International News, rushed to New York and Chicago, with actual scenes of the wreck delivered to theatres in both cities simultaneously on Friday noon, about 12:15, apparently the first of the actual scenes to be shown anywhere.

Nothing Would Surprise Him

SPRINGFIELD, MINN. — To the EDITOR: As I was reading last week's HERALD, I ran upon one certain article that appealed to me to be one of great importance. It was an article stating what Dr. Hugo Riesenfeld says about the morning News Reel with the people's breakfast.

I personally think that if such a thing occurs that it will be the ruination of all the theatre owners in the world. For if a family has its personal projector they certainly will get pictures from some company to show in their homes to entertain parties and friends and if such a thing occurs the people will quit going to shows. So, if the people quit, the theatres will be ruined and we had just as well close up and let the people that can afford it have their private shows and invite their friends in.

There are thousands of people throughout the world that will go to their neighbors and see a show even if it isn't a good picture just because they are too stingy to pay out a few cents to go to a theatre.

Now, many of you exhibitors may think that the people won't get a hold of any pictures, but there are many companies throughout the world that will make up cheap pictures just to sell or distribute among the people for a small rental just as they are now doing by going from one town to another and tying the merchants up on a contract and running free shows in the towns and running the exhibitors out of business during the summer months.

Now, you exhibitors don't want to think that these News Reels will get into the homes for at least a couple of years. At least, that is the way I look into it.

But why let them get started? Why not get together and stop it before they start? —GRAND THEATRE, Springfield, Minn.

Exhibitors Trade Review, September 19, 1925, p. 46 – *Exhibitors Herald,* April 4, 1925, p. 52

Maypoles and Newsgetters

A Maypole dance is seldom a news item. If the "New York Post" devoted one-tenth of its space in a single edition to a children's frolic on the lawn it would soon cease to be called a newspaper.

Which is an idea that may suggest to the editors of various news reels that space often is wasted upon events that have little or no news value. Such events have value, of course; and perhaps a value that may be utilized by the producers of short subjects. It is certain that a May Day celebration is often a beautiful spectacle. Culturally it may be termed an educational film. But all things in their proper places.

If a reel is called a news reel it should carry news. The sun sinking at the end of a Summer day is rarely news whether it sink in Times Square or on the peak of Vesuvius. There arises a suspicion that a deal of matter presented in the news reel is filler.

The Associated Press has been established with the view of gathering news throughout the country. Is not a similar agency in order for the newsreels? By co-operation of exchangemen and freelancers as well as full time cameramen news of unexpected events could be photographed with more wide-reaching scope than at present.

Exhibitors Herald, May 2, 1925, p. 56

Bill to End Newsreel Censorship Made A Law; Efforts of Biechele Rewarded

(Special to Exhibitors Herald)

TOPEKA, KAN., March 17.—To Kansas exhibitors goes the honor of having successfully sponsored the first "anti-censorship" bill of its kind in the country—an amendment to the state censorship law providing for the prohibition of the censoring of news reels. The bill, any publicity on which has been withheld by exhibitors for fear of arousing unjust opposition, was signed Wednesday by Governor Ben S. Paulen and today is a law.

Individual credit for the successful passage of the measure belongs to R. R. Biechele, president of the M. P. T. O. Kansas-Missouri, who worked night and day and made several trips to the state capital, Topeka, in behalf of the bill. The measure, which was House Bill No. 411, was introduced by Representative Endress.

The law now permits the board to disapprove of scenes that are immoral or indecent: "PROVIDED, HOWEVER, That the provisions of this act shall not be construed to apply to any reel or film which is strictly pictoral news of the day and commonly called 'news reel,' and no such examination or approval shall be required by said board to the release or circulation of any such 'news reel.'"

Exhibitors Herald, March 28, 1925, p. 42

SHOOTING AN EARTHQUAKE is no idle moment's business. Here are the newscameramen who shot the Santa Barbara affair. Left to right: R. B. Nichol, Kinograms; L. C. Hutt, Pathe; J. C. Brown, International; B. Walker, Fox. When you say "The Studio" you aren't accurate unless you include the far flung and active blue canopy beneath which these tireless contributors to the entertainment of the world labor.—T. O. SERVICE.

Exhibitors Herald, August 1, 1925, p. 24

Fox Newsreel

Eclipse Brings Out Fleet of Fox Planes

(Special to Exhibitors Herald)

NEW YORK, Feb. 17.—It is said that the thoroughness with which Truman Talley, director-in-chief of the news reel for Fox, covered the story of the eclipse was little less fascinating than the eclipse itself.

Truman Talley

A fleet of airplanes is said to have been used by the cameramen. Some were required to soar above the clouds to get a better view, while others remained near the ground to get the effect produced there. One news reel cameraman was aboard the navy dirigible, Los Angeles, from which the government scientists made their observations. Specially constructed long lens cameras had been devised for the occasion.

Exhibitors Herald, February 28, 1925, p. 64

Fox News cameraman on top of the New York studio of William Fox with the specially built camera for photographing the eclipse of the sun.

Exhibitors Herald, March 7, 1925, p. 70

Eclipse Phenomenon Had Nothing on Fox Cameramen

FOX News scored another notable achievement in filming the total eclipse of the sun on January 24th, and issuing a special symposium of this most unusual astronomical event.

The thoroughness and rapidity with which the natural phenomenon was covered enabled Fox News to put a graphic and comprehensive reel on the rare occurrence on the screen of a number of the big Broadway houses the same afternoon. At the same time the photographic records were sent speeding to the various Fox exchanges all over the world.

The way Truman Talley, director-in-chief of the news reel, handled this big story was only slightly less fascinating than the eclipse itself. Appreciating the tremendous national and international interest, both scientific and popular, in this phenomenon, every member of Fox News was utilized to ensure the accurate and most instructive filming of every significant phase of the darkening of the sun.

Four months of preparation and study, not to mention the construction of special cameras, etc., preceded the actual picture taking, which, as is known, had to be done in the very limited space of 117 seconds.

In order to get the best possible pictures both from a scientific and entertainment point of view, Fox News employed a fleet of airplanes capable of soaring above the clouds for an unobstructed view. In one of these planes was a technical adviser, and a Fox News cameraman, each equipped with special long lens cameras for observing the eclipse itself.

In the other airplanes there were Fox News cameramen who took pictures of the effect of the eclipse on the ground below. A news reel with a cameraman was aboard the U. S. Navy dirigible Los Angeles from which the government scientists made their observations of the eclipse. The picture taken aboard the giant airship were included in the release shown on Broadway.

At the request of Dr. David Todd, Professor of Astronomy and Navigation at Amherst University, Fox News supplied a cameraman to cooperate with the distinguished scientist in a plane he used to photograph the heavenly phenomenon. These observations were also included in the special release.

In all Fox News had a score of cameramen risking their lives in airplanes to assure the public a comprehensive and graphic picture record of the rare event, which occurs every 117 years.

In addition to the above Fox staff cameramen were stationed at all strategic points where the best pictures could be obtained. On the roof of Fox New York studios, a special built camera, unique in motion picture annals, was set up for observation of the eclipse from the earth. This camera consisted of gigantic 36 inch lens, placed in a special housing, with a motion picture camera built into the back of it, in such a way that what was to be seen through the powerful lens was transmitted into the motion picture camera and to the film. Thus by the ingenuity of a staff cameraman, the attributes of this great lens, made primarily for still cameras, was transmitted to the motion picture camera and into motion pictures.

Fox News had a cameraman at New Haven and Middletown, Conn., where Yale and Wesleyan astronomers had constructed probably the largest still cameras for their observations. Cameramen also were stationed on all high buildings in New York, in such places as the Zoo, to observe the effect on animals, on the New Jersey shore to record the effect of the sudden darkening of the sky-line on New York, and various other places where the effect of a total eclipse could best be caught by a motion picture camera.

Fox cameraman on top of the New York studio with special camera, covering the eclipse. This camera has a 36-inch lens, with a motion picture camera attachment, and was built by a staff cameraman

Motion Picture News, February 7, 1925, p. 601

FOX NEWS FIRST AS USUAL

with

ACTUAL PICTURES OF SUN'S ECLIPSE

FOX NEWS served every one of its first-run Exhibitors throughout America with a Six Hundred-Foot Special Subject covering every scientific and popular phase of this sensational event immediately after it took place.

FOX NEWS issued only real, actual motion pictures of the Sun's eclipse - - - - - made during the eclipse, not in advance!

Fox News Is Always First With News When It Is News

Exhibitors Herald, February 7, 1925, p. 19

FOX NEWS

SCORES

TWICE IN THE SAME WEEK!

The Palm Beach Fire

FOX NEWS achieved one of the most notable scoops in newsreel history with its exclusive presentation of the $7,000,000 conflagration that swept two of the big hotels and threatened to destroy society's famous playground on the coast of Florida.

The Mid-West Tornado

FOX NEWS rendered another notable service to all its exhibitors and the public with its complete pictorial account of the nation's worst storm disaster, employing the air-mail and fast trains to rush these graphic pictures to the screens of America.

This Is The Service That Makes

Fox News Best

FOX FILM CORPORATION

Exhibitors Herald, April 11, 1925, p. 10

New Emblem for "Fox News"; Cameramen's College Opens

Laura LaPlante of U's "Winnie

Motion Picture News, January 10, 1925, p. 162

More Staff Men Added to Camera Corps in America

Every Important Center Covered—Great Strides in South and West

"Know where hell is going to break loose next—and have a man there," was the recipe for journalistic supremacy advanced by a famous editor. The editors of Fox News endeavor to go farther. They place their best cameramen at strategic points throughout the United States to get motion pictures of things as soon as they "break loose."

These star staff cameramen are men of proven initiative and imagination. Their territory extends many miles beyond the cities in which they are stationed. When a hot tip comes to their ears—and their ears are attuned for such tips—they rush away to the place where the news is.

Staff Cameraman Roy Anderson of St. Louis, one evening last March, learned that many towns in Southern Illinois were being devastated by a tornado. Anderson had the tip as soon as the newspapers. He grabbed his camera, caught the Red Cross relief train to the scene, worked three days without sleep and got his pictures to Broadway hours in advance of his rivals. All in the day's work for Anderson.

Recently Fox News has greatly augmented its staff in this country, particularly in the South and West. Among new appointees are Tracy Mathewson, the veteran, in Atlanta and the South, and Jack McFarland in Texas and the long stretches along the Rio Grande. There is now no section of the United States that cannot be reached by a Fox News cameraman, in a matter of one or two hours. When "hell breaks loose" a man is there or gets there—fast.

The others were forced down. The Fox News pilot persisted. Near Gary, Indiana, he came down in the night. Battered, he walked to a farm house, hired an automobile and drove into Chicago. At dawn, he delivered the negative to Talley and the cutters. Two hours later, the first prints were on their way by air mail to New York. Other prints went to all parts of the country. Millions saw the Derby on Sunday afternoon, 24 hours after it had been run in Louisville. Competitors did not reach the screen in some cases until two days later.

This is but one example. The international polo matches in London are another. Also the English Derby, the inauguration of President Hindenburg of Germany, the Indianapolis Auto Races, etc., etc., etc.

A box containing a partial list of Fox News scoops appears at the bottom of this page.

Exhibitors Herald, August 29, 1925, p. 22 -

Save Big Game With Camera, Says Akeley

(Special to Exhibitors Herald)

NEW YORK, April 7.—Wild animals should be shot with a camera instead of a gun, Carl Akeley, big game hunter, said at the Fox News Cameramen's College, in a plea to preserve wild life.

The naturalist said he evolved the camera that bears his name to be able to photograph animals in their lairs without stopping for readjustment for changed direction. He warned that wild beasts in Africa are threatened with extinction by rifle.

April 18, 1925, p. 61

Covering the World

"FOX NEWS, Mightiest of All!" This slogan, according to Fox, was adopted when it became apparent that the semi-weekly reel of current events issued by the company had attained its present enviable position. Since the adoption of the slogan, says the company, a record of achievement has been established during the past two years.

Today Fox News literally covers the world. Its army of staff and field cameramen, says the company, is the largest maintained by any organization of its kind. Every event of news interest is covered with the same precision and care that are observed by the leading press associations and newspapers . Also, every cameraman and every member of the editorial staff is constantly on the lookout for the unique and unusual subject.

That Fox News covers the world is an established fact. With cameramen in the British Isles, Continental Europe, the Far East, Africa, Australia, South America, Mexico, the Philippines, Japan and China and a corps of staff and field men located in every important center in the United States, nothing of importance escapes Fox News. Thousands of feet of negative film arrive at the New York office every day. This negative is screened and considered for its news and entertainment values by a thoroughly trained staff of editors.

Heading this staff is Truman H. Talley, director-in-chief; William A. White, associate director; James E. Darst, associate editor; Harvey Smith, news editor, and Harry Lawrenson, foreign editor. The editorial advisory board is composed of the following persons, who have had long experience in newspaper work: Edwin C. Hill, Gerald K. Rudolph, Elizabeth Pickett, Ray L. Hall, Charles Sarver and John Weier.

Because of the rapid strides made by Fox News, Mr. Fox decided to appoint Fred C. Quimby, one of the leading sales executives in the industry, to the position of sales manager of Fox News and Fox Varieties. Mr. Quimby assumed his duties about three months ago and ever since has been engaged in the development of plans for the coming season.

William Fox, president of Fox Film Corporation, and Winfield R. Sheehan, general manager, have issued explicit instructions to Mr. Talley and Mr. Quimby to leave no stone unturned in their respective and co-operative efforts to continue to produce the best news reel in the industry and to see that it is presented in the greatest number of theatres possible.

Exhibitors Herald, May 9, 1925, p. 54

Here's Shot He Didn't Expect

When Edmund Reek, Fox News cameraman, planted his machine in the infield at batting practice of the Philadelphia Nationals at Bradentown, Fla., he wanted to get the ball coming at him. He did. He got it right in the eye.

April 25, 1925, p. 55

Fox Starts Airplane Service

Newsreel Launches the First Plane for Gathering and Distribution of Pictures

FOX NEWS is to operate its own airplane service. It will be operated solely in the interest of Fox News and dedicated to the gathering and distributing of pictures for news reels.

The first step in this direction was taken when Mrs. William Fox christened the first airplane in the new service at Curtiss Field, Mineola, Long Island, during the week. On either side of the christening plane flew a squadron of eight other Curtiss machines.

Speed is the requisite in News gathering, but safety has been added to speed in this Fox machine. It is equipped with three parachutes for pilot and cameraman passengers, flares for night landings, compass, speed and altitude indicators and balloon tires on landing gear. A radical improvement has been made through the installation of an extra "gas" tank which broadens the cruising radius from 400 to 750 miles. Thus equipped, the "Fox News" can make a non-stop flight from New York to Chicago in seven hours, or cross the continent with but two stops for "gas" and oil.

Though news reels and newspapers have hired airplanes on a few special occasions when extra speed was necessary, the purchase of its own plane by Fox News marks an unusual appreciation of the results that can be thus obtained. The decision to establish a hangar and buy a plane was reached only after a check-up of instances in which airplanes achieved news beats.

Much of the success of such a service will rest upon the skill and daring of the pilot. A seasoned and skillful military aviator has been secured by Fox in the person of Lieut. George A. Wien, Jr., who received his training at the United States Air Service flying school at Brooks and Kelly Fields in Texas.

Stromberg Will Direct "Winning Futurity"

Hunt Stromberg has been engaged by J. E. Chadwick, president of Chadwick Pictures Corporation, to direct "Winning the Futurity," a race track special to be released by Chadwick organization probably in December. Stromberg only recently completed "The Romances of an Actress" for Chadwick.

"Winning the Futurity" is an adaptation from the well known stage success of two generations ago. Several of the race track scenes have already been made with some of the biggest turf events of the season as the background. The cast for the picture has not yet been announced.

Stuart Holmes Has Comedy Role in "Heir Loons"

Stuart Holmes, screen heavy who has played villain roles in many feature productions, has been cast for a comedy part in "Heir Loons," the feature comedy which Spitzer-Jones are making for distribution by Pathe. Others who will be seen in the play are: Ralph Lewis, Frank Campeau, Edith Roberts, Stan de Grasse, William MacDonald, and others. Grover Jones is to be the director of "Heir Loons."

Motion Picture News, August 1, 1925, p. 547

Fox News Pictures of Burning 'Lenape' Seen Same Day on Screen

Speeding on its own airplane, Fox News brought pictures of the burning Clyde liner "Lenape" from the scene of the catastrophe off the Delaware coast to Broadway in time to be shown in all the Broadway motion picture theatres at 8:30 o'clock the same evening (November 18). This extraordinary feat was possible because of the coordination of the Fox News staff in New York and Philadelphia and the staff aviator at Michell Field.

The Fox News reel delivered to the theatres showed the burning ship as photographed from the airplane circling about the flaming hulk. Included in the reel were also pictures of the 366 survivors on the rescue train at Wilmington, Delaware.

When the first tip on the disaster was received by J. N. Donahue, assistant news editor of Fox News, he at once dispatched Carl Larson, a staff cameraman, to fly in the Fox News airplane to "shoot" pictures of the burning liner. The Fox News staff cameraman at Philadelphia was sent to get photographs of the survivors as they reached Wilmington, Delaware.

Exhibitors Herald, December 5, 1925, p. 58

FOX NEWS

MIGHTIEST OF ALL

FOX NEWS is a box office asset. That is what exhibitors tell us. They know that everybody who goes to a theatre likes a news reel.

Live-wire exhibitors give their patrons the best news reel. That is why FOX NEWS is growing in popularity week by week — making thousands of new friends among theatre-goers.

SERVICE to all its clients, dependability, speed, entertainment are the qualities that have put FOX NEWS in the foremost position in the news reel field.

GEORGE M. KRUPA

says:

"When it comes to originality I take off my hat to Fox News. Exhibitors who are not running it are missing something which I consider a BOX OFFICE ASSET."

MR. KRUPA OWNS
the
HAMILTON
THEATRE
LANCASTER, PA.

FOX FILM CORPORATION

Exhibitors Herald, April 18, 1925, p. 11

The Greatest News Reel Scoop of the Year

FOX NEWS IS FIRST

With a complete pictorial account of the great

KENTUCKY DERBY

first on Broadway!

first in Chicago!

first in the South!

first on the Pacific!

First All Over the United States

From the New York Telegraph, May 19

Fox News Scores Remarkable Beat

Although the Kentucky Derby was run Saturday afternoon at Louisville, it unexpectedly appeared in the Fox News Sunday night at all the Broadway houses, at within twenty-four hours of the actual finish of the great classic.

This "beat" was recorded even earlier in Chicago where the pictures were seen at the Sunday matinee performances.

So far as can be ascertained none of the other news reels has yet included this event despite its great appeal.

Exhibitors Herald, May 30, 1925, pp. 12-13

Fox News Claims Service Feat on Louisville Derby

(Special to Exhibitors Herald)

NEW YORK, May 18.—Fox News claims a notable achievement on the filming of the Kentucky Derby.

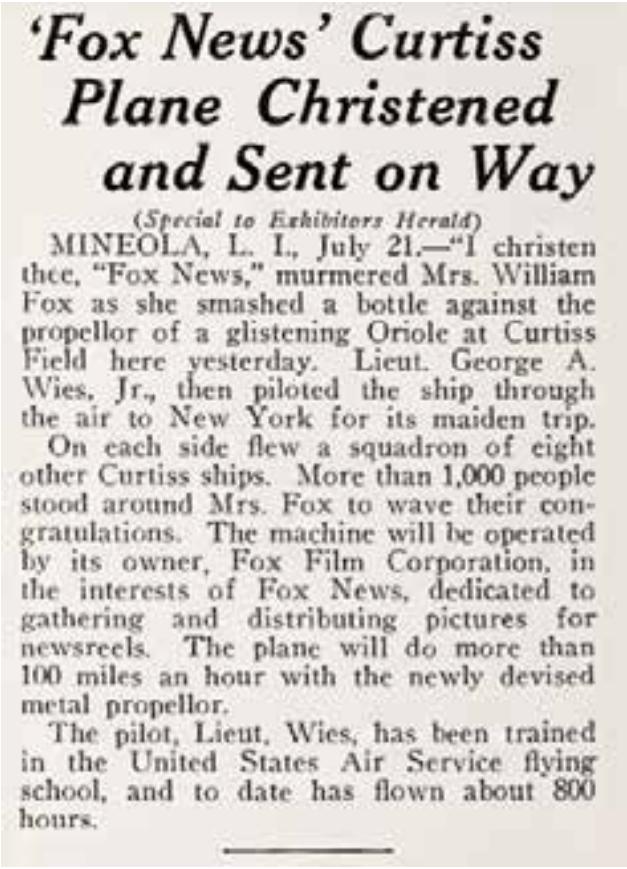
The negative covering the famous race left Churchill Downs by airplane immediately after the race. The air pilot, encountering a gale, was forced down several times but finally succeeded in reaching Chicago at 5 a. m. Sunday.

At 7:30 a. m. 11 complete prints, of 250 feet, showing a complete pictorial record of the race, were finished in Chicago and immediately delivered to Chicago theatre, McVicker's and the Orpheum. The Fox News Derby Special was shown at these theatres at the opening performance of the day.

Between 8:03 and 8:13 on Sunday evening prints were delivered to the following theatres on Broadway: Rialto, Rivoli, Strand, Capitol, Cameo, Piccadilly and Colony.

Following the printing in Chicago the films for New York were sent by U. S. Airplane Mail and arrived at Brunswick, N. J., at 6:05 Sunday evening. They were rushed by automobile, conveyed by a police motorcycle escort, to Newark and there they were received by messengers who entered the Hudson Tubes and brought them to Manhattan."

It was announced the Fox News Derby Special was to be shown in San Francisco Monday evening, May 18.



'Fox News' Curtiss Plane Christened and Sent on Way

(Special to Exhibitors Herald)

MINEOLA, L. I., July 21.—"I christen thee, "Fox News," murmered Mrs. William Fox as she smashed a bottle against the propellor of a glistening Oriole at Curtiss Field here yesterday. Lieut. George A. Wies, Jr., then piloted the ship through the air to New York for its maiden trip.

On each side flew a squadron of eight other Curtiss ships. More than 1,000 people stood around Mrs. Fox to wave their congratulations. The machine will be operated by its owner, Fox Film Corporation, in the interests of Fox News, dedicated to gathering and distributing pictures for newsreels. The plane will do more than 100 miles an hour with the newly devised metal propellor.

The pilot, Lieut, Wies, has been trained in the United States Air Service flying school, and to date has flown about 800 hours.

Exhibitors Herald, May 30, 1925, p. 31 – August 1, 1925, p. 38

336 MOVING PICTURE WORLD May 16, 1925

Fox News Literally Covers the World

FOX NEWS, "Mightiest of All," was adopted as a slogan when it became apparent that the semi-weekly reel of current events issued by the Fox News division of Fox Film Corporation had attained its present enviable position. Since the adoption of the slogan which so clearly defined the role which Fox News was to play in order to maintain its position, a record of achievement has been established during the past two years which has clearly demonstrated the fact that "Fox News, Mightiest of All," was a phrase well coined.

Today Fox News literally covers the world. Its army of staff and field cameramen is the largest maintained by any organization of its kind. This particular branch of the department is handled so thoroughly that every event of news interest is covered with the same precision and care that are observed by the leading newspaper press associations and newspapers.

And in order that each issue of the news reel may contain a diversity of subjects, every cameraman and every member of the editorial staff is constantly on the lookout for the unique and unusual subject. It has a name for presenting subjects that would seem to the layman to be unobtainable by the camera.

That Fox News covers the world, as is asserted in all advertising, is an established fact. Cameramen are located in the British Isles, Continental Europe, the Far East, Africa, Australia, South America, Mexico, the Philippines, Japan and China and a corps of staff and field men in every important center in the United States. Thousands of feet of negative film arrive at the New York office every day. This negative is screened and considered for its news and entertainment values by the most thoroughly trained staff of editors in the industry.

Heading this staff is Truman H. Talley, the director-in-chief, with William A. White as associate director, James E. Darst as associate editor, Harvey Smith as news editor and Harry Lawrenson as foreign editor.

The Editorial Advisory Board is composed of the following persons, who contribute their ideas and suggestions and comprise this imporant body because of long experience in newspaper work: Edwin C. Hill, Gerald K. Rudolph, Miss Elizabeth Picket, Ray L. Hall, Charles Sarver and John Weier.

Because of the rapid strides made by Fox News during the past two years, Mr. Fox decided to appoint Fred C. Quimby, one of the leading sales executives in the motion picture industry, to the position of sales manager of Fox News and Fox Varieties. Mr. Quimby assumed his duties about three months ago and since has been engaged in the development of plans for the coming season. He has already visited a number of branch exchanges and is enthusiastic over the future possibilities for greatly increased distribution. A number of special salesmen handling only Fox News and Fox Varieties will be sent into all sections of the United States and Canada.

William Fox, president of Fox Film Corporation, and Winfield R. Sheehan, general manager, have issued explicit instructions to Mr. Talley and Mr. Quimby to leave no stone unturned in their respective and cooperative efforts to continue to produce the best news reel in the industry and to see that it is presented in the greatest number of theatres possible.

During the past two years Fox News has scored a great number of exclusive "beats" on competitors, and hundreds of letters have been received from exhibitors over the country complimenting the staff upon the superior quality of the reel in general.

"Kentucky Pride" Is Thoroughbred Story

Never before has the racehorse been shown in all of its beauty, its almost human intelligence and devotion as in the romantic production "Kentucky Pride," released as one of its leading specials by Fox Film Corporation for the coming season.

In company with an exciting story of love, the lure of the racetrack, and dramatic situations throughout, the life of the racehorse from birth to old age is portrayed. All the outdoor scenes are laid in the country of the Kentucky blue grass, so the horses are shown in their natural surroundings.

In addition to the thrilling race scenes, the Fox company believes the world-wide love of the horse will prove an irresistible lure for picture audiences.

Motion Picture World, April 16, 1925, p. 336

Vivid Stories of News Reel Exploits Told At Opening of Fox News Cameramen's College

MANY of the problems which confront the camera-bearing reporter who serves a motion picture news reel were entertainingly discussed at the recent session opening the second season of the Fox News Cameramen's College.

Truman H. Talley, director-in-chief of Fox News, presided and the principal talks were given by Clyde W. Eckhardt, assistant to the general manager of Fox Film Corporation, and Fred C. Quimby, short subjects sales manager. Following the suggestion of Messrs. Eckhardt and Quimby, Mr. Talley called on the field men for their own impressions of the best manner of "shooting" a picture and getting it back to the lavoratory.

Vivid stories followed the dashes to the scenes of sport, disaster or famous gatherings to record the events photographically.

Mr. Quimby astonished nearly all present by telling of the amazing growth of the Fox News Reel in seven months. He quoted figures to show that the increase has passed 37 per cent in that short period, and that over 4,200 theatres show this reel each week.

This Camera College is one of the most interesting features of the entire Fox organization. Twice each month Director Talley and his staff assemble with all of the members of the College and listen to addresses from departmental heads, scientists, archaeologists, world travelers and men distinguished in other walks of life. Some of the greatest thinkers in the land have discussed various problems and voiced their suggestions for the betterment of news reels.

"We all know," said Director Talley, "that the producing of a news reel is a continuation of the producing of a newspaper because its purpose is to place before the public a record of the most stirring events of the day. That our work presents that record in a more vivid, and, I believe, more interesting manner than it can be presented by a newspaper, may be denied by newspaper editors, but a motion picture certainly puts an event before the public in a more convincing entertaining way.

"Your responsibility, therefore, is great. Yours is the task of speeding by the most rapid means of transportation to the scene and there picturing an event which millions will be eager to see. The more judgment you use, the more vision you bring to your task, the better will be the results. It's our duty, as it is the duty of the newspaper reporter, to get all of the news, and the best man is the one who gets it in most entertaining form and gets it first."

Moving Picture World, December 12, 1925, p. 567

FOX SHORT SUBJECTS

On the job every minute!

FOX NEWS

MIGHTIEST OF ALL

SCREEN SCOOPS SCORED by FOX NEWS

A VIVID, stirring, gripping presentation of the great events of the world unfolded before your eyes. The scenes of today that will be the history of tomorrow, caught by the all-seeing eye of the camera, brought to you with speed, sincerity and truth—and a wonderful feeling for the human angle.

And—always first and foremost—*Fox News Service* to the Exhibitor!

EVERYWHERE ON EARTH

THE FOX NEWS CAMERAMAN IS ON THE TRAIL OF EVERY NEWS EVENT — YOUR SCREEN GETS

FOX NEWS FIRST

FOX $2,000,000 SHORT SUBJECT PROGRAM

Fox Film Corporation

Exhibitors Herald, July 15, 1925, p. 52

International Newsreel

Exhibitors Trade Review, December 26, 1925, Coverff

The Film Daily, March 15, 1925, p. 43ff

Beat the Heat with the Big Beats

International News has scored some of the biggest scoops in newsreel history. Whenever something big, or new, occurs —whenever there is something that the public wants to see in a hurry—International News is on the spot. It is this well-known dependability to get the news FIRST that accounts for its pull at the box office in all kinds of weather. Advertise it and get them in.

These Great
INTERNATIONAL SCOOPS
At No Extra Cost!

The struggle of the U. S. Coast Guards with the liquor smugglers along the Atlantic Coast. Exclusive pictures.

The Olympic Games at Paris—four full days ahead of competition.

The tribute to the dead Communist leader, Lenine, at Moscow. Exclusive pictures.

The Coolidge inauguration at Washington—many hours ahead of other newsreels.

The flight of the ZR-3 from Germany to America. An International exclusive.

And More Coming!

International News

Released thru
UNIVERSAL

Exhibitors Herald, June 27, 1925, p. 144

Motion Picture News, July 4, 1925, Coverff

An Avalanche of Praise

Greets International News' LIFE'S GREATEST THRILLS

"Remarkable speed and service makes International the outstanding newsreel." —*Wisconsin Theatre, Milwaukee, Wis.*

"Immensely interesting to our audiences. These pictures reached our theatres far in advance of all others."—*West Coast Theatres, Los Angeles, Cal.*

"Thrilling in the extreme. Created a profound impression on our audiences!" — *Capitol Theatre, New York City.*

"Featured it in our advertising and feel that it did much to swell the receipts."—*Missouri Theatre, St. Louis, Mo.*

"As good as any one could want. Business has picked up since we began these."—*Ozark Theatre, Ozark, Ala.*

"There have been numerous occasions when both theatres have shown important events fully 48 to 96 hours before any other theatre." — *Alhambra and Garden Theatres, Milwaukee, Wis.*

Twice Every Week

Acclaimed by the Leading Showmen of the Nation

Marcus Loew of Loew's Incorporated, New York, says:

"Made a decided hit in my theatres. It certainly enhanced the value of our programs."

Hugo Riesenfeld of the Rialto, Rivoli, Criterion Theatres, N. Y., says:

"My audiences as well as myself were very much pleased. Excellent . . Should be enthusiastically received by everyone."

Max Balaban of the Balaban & Katz Corp., Chicago, says:

"Our audiences got a real and lasting thrill. I have seen millions of feet of film, but it took me right off my feet."

J. L. McCurdy of the S. J. Gregory Theatrical Enterprises, Chicago, says:

"It has no equal or counterpart in the whole realm of films. Stands head and shoulders above anything presented to the exhibitors and public."

Arrange With Your Universal Exchange for This Great Two-Reel Feature Without Cost to You!

INTERNATIONAL NEWS

Released by UNIVERSAL

Exhibitors Herald, October 3, 1925, p. 61

Almost beating the newspapers with the news–

International News

was showing on the screen 12 hours after the great disaster!

Special exclusive photos of Santa Barbara Earthquake dispatched to New York by American Telephone and Telegraph.

At left: view of State St. in ruins. Center: ruins of famous Arlington Hotel. Right: ruins of city's largest structure, San Marcos building.

Santa Barbara Earthquake Scooped by International

"We are showing Santa Barbara Earthquake day after it happened."
Hoyt's Theatre, Long Beach, Calif.

"Congratulations to International. Showed pictures 12 hours after disaster!"
Florence Theatre, Pasadena, Calif.

"International pictures on screen 12 hours after—complete scoop over all other newsreels!"
Loew's State, Los Angeles, Calif.

While "extras" were being sold by news boys crowds were seeing International's Pictures!

That's SERVICE—*at* NO *EXTRA COST!*

Released by UNIVERSAL

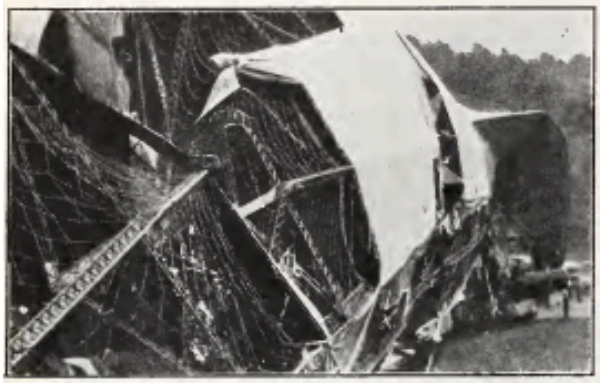
Exhibitors Trade Review, July 11, 1925, Coverff

INTERNATIONAL NEWSREEL

scores complete scoop

on pictures of

SHENANDOAH DISASTER



WRECKAGE OF THE FRONT HALF OF THE Shenandoah, which drifted for nearly twelve miles after the keel had broken away and fallen.

ALL THAT REMAINED OF THE CONTROL CAR in which most of those who perished were caught in the fall of the giant dirigible.

A GENERAL VIEW OF THE WRECKAGE OF THE ill-fated Shenandoah which broke and crashed at Caldwell, Ohio.

FIRST ON THE SCREEN IN NEW YORK, BOSTON, CHICAGO, COLUMBUS, CINCINNATI, DAYTON, PACIFIC COAST —

FIRST EVERYWHERE!

Motion pictures of the wreck of the U. S. Navy dirigible, Shenandoah, were on the screens of Broadway, N. Y., theatres at 12:30 noon, Friday, Sept. 4. In Columbus, O., the pictures were shown at 10 p. m. Thursday, the same day the tragedy occurred—even ahead of the newspapers! In all other cities International Service brought these pictures to theatre screens hours and days ahead of all other newsreel services.

AN ABSOLUTE, COMPLETE SCOOP ON THE MOST SENSATIONAL STORY OF THE YEAR — WITHOUT EXTRA COST TO EXHIBITORS

RELEASED BY

UNIVERSAL

Exhibitors Herald, September 19, 1925, p. 24

222 MOVING PICTURE WORLD March 21, 1925

A new world's record for service!

Above—Entrance to special train platform in Washington station.

Below—International cameramen loading cameras and negatives on train.

To right—Cutting and titling the prints on board.

International Pennsylvania Special Train which made the record run of 225 miles from Washington to New York in 3 hours, 40 minutes.

INTERNATIONAL SCORES TREMENDOUS SCOOP ON COOLIDGE INAUGURATION

"This quick service establishes a record for taking, development and showing of news reel pictures."—The N. Y. World.

Every exhibitor showing International News scored scoops on their competitors. "Showed the ceremony three hours after—Scooped the other first-run houses who are using other news reels."—Rialto Theatre, Washington, D. C. "Our business jumped. We scooped every other house in town."—Poli's Theatrical Enterprises, Hartford, Conn. "Shown at Stanley Theatre 7:25 same night. Splendid best." —Stanley Co. of America, Philadelphia. "Showed film Thursday night. Anticipate good results from this scoop!" —Ascher's Merril Theatre, Milwaukee, Wis.

At no extra cost to exhibitors!

HOW IT WAS DONE

International cameramen rushed their cameras and negatives to a special train. Prints were developed and dried, cut and titled, ready to be shown, while the train sped on to a new world's record run to New York City in 3 hours and 40 minutes. At 1:10 the Coolidge inauguration was flashed upon Broadway screens—many hours before any other news reels were shown. And on that same afternoon aeroplane shipments carried prints to Boston, Philadelphia, Washington, Hartford, and all first-run houses within a similar radius, where it was shown the same day. THAT'S SERVICE!

Entrance to Loew's State Theatre, just one of the theatres on Broadway, N. Y., where the film was shown to overflow audiences at 7:15 p.m.

INTERNATIONAL NEWS

Twice every week *Released thru Universal*

Moving Picture World, March 21, 1925, p. 222

"We consider the International News the very last word in news weeklies!"

Writes The Bijou Theatrical Enterprise Co., Detroit, Mich.

THE record of International is full of sensational scoops. It showed the Olympic Games at Paris four full days ahead of all competition, and was the sole news reel to show the impressive tribute to the dead Communist leader, Lenin, at Moscow, Russia. It is such great achievements as these that have made International News a vibrant box office power. They are indicative of the spirit of this great news reel which has made possible such exhibitor service. It is particularly noteworthy that such great features are included in the regular service of International News subscribers—*at no extra cost!*

TWICE EVERY WEEK

RELEASED BY UNIVERSAL

Exhibitors Herald, April 11, 1925, p. 40

104 International News

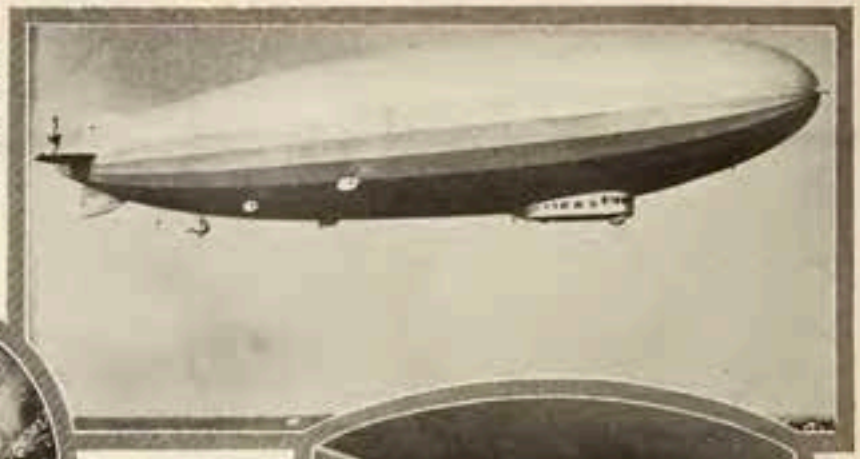
2 ISSUES EACH WEEK

International News is weekly rendering extraordinary service to exhibitors in giving them exclusive features at no extra cost. Scoop after scoop attests its dominance in the field. And it is advertised daily to more than twenty million readers in all Hearst newspapers. When you book International you know you will receive the utmost in service and box office power.

Released by Universal

Exhibitors Herald, April 23, 1925, p. 10

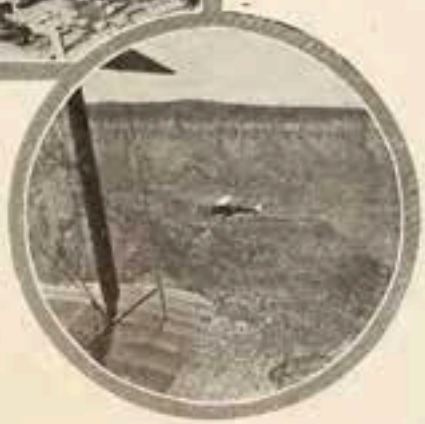
A splendid view of the ZR-3 arriving at the air station at Lakehurst, N. J. She was towed into the hanger by the ground crew of marines and sailors. International showed pictures of this event the same afternoon, which was considered a record beater.



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

Cameramen Risk Their Necks Shooting These Scenes

Exhibitors Trade Review, December 27, 1924, p. 82

They, Too, Serve

At the instigation of International Newsreel the navy department at Washington has permitted cameramen to photograph the dirigible, "Los Angeles," while airplanes laid a smoke screen about it. The purpose of the event was to demonstrate the method which would be pursued in war when it is necessary to protect a dirigible from attack.

Fourteen representatives of International Newsreel, including cameramen, went to Washington. Some of them were in airplanes, from which to photograph the demonstration, while others were scattered about the city photographing from every vantage point.

The actual smoke screen was laid by a Martin bomber, operated by Lt. Stanley E. Ridderhoff. In another Martin bomber, piloted by Lt. Frank G. Cowie, was U. K. Whipple, cameraman, who followed in the wake of the dirigible. In another bomber was Norman Alley, cameraman, piloted by Lt. N. D. Palmer. The "Los Angeles" was commanded by Capt. George Steele.

Which demonstrates the recognition of value newsreels have won in the regard of the government.

International Makes Record With Dirigible Crash Pictures, Claim

(*Special to Exhibitors Herald*)

NEW YORK, Sept. 9.—International Newsreels of the Shenandoah disaster were shown in upward of 125 motion picture houses here 30 hours after the crash, it is claimed. Newspapers throughout the country also were supplied with pictures of the wreck in record time.

The newsreel men flew the pictures here from the scene of the accident and are said to have wrecked five planes during the trip.

Exhibitors Herald, September 19, 1925, p. 31 June 20, 1925, p. 45

NEWSREEL CAMERAMAN ASSISTS MRS. COOLIDGE

PLYMOUTH, Vt., Sept. 5.—Experimenting recently with a German-made camera given to her by a friend, Mrs. Coolidge soon found she knew little about it. The President, who was with her in front of the family homestead, spied "Dick" Sears, a Boston movie man whom he has known for years, now staff camera man with International News Reel, standing behind the dead line.

President Coolidge appealed to Mr. Sears for help and after the photographer had loaded the camera with film, he coached Mrs. Coolidge as she took several pictures of the President. As a reward, Mr. Sears was permitted to take pictures with his own machine of her doing this.

* * *

A veteran of the air. John A. Brockhorst is well known among newsreel people for his service for the International Newsreel. He won a First Lieutenancy in the Officers' Reserve Corps after photographing the World Fliers trip.

Exhibitors Trade Review, September 5, 1925, p. 36 – *Exhibitors Herald,* May 2, 1925, p.44

International News Reel Has Rapid Service on Eclipse

THE covering of the recent eclipse of the sun for the International Newsreel is regarded by executives of the International Newsreel Corporation as one of the most thorough jobs ever done by that organization. Every phase of eclipse, and the many activities brought on by it, were remembered in making out the assignment sheet for the International cameramen. As a result, the current issue of the International Newsreel has a complete record of what happened in the Heavens, in the observatories and in the streets.

Edgar B. Hatrick, general manager of the big newsreel organization, explaining how many-sided was International's work during the eclipse, said:

"We had to cover the affair from every conceivable angle. Two of our best staff men we sent to the observatory at New Haven. Others went to Mount Beacon. Several were assigned to take pictures of crowds in the streets and in the parks of New York and other places.

"One cameraman, in cooperation with the Navy Department, took eclipse pictures from the great dirigible Los Angeles, flying thousands of feet in the air off Montauk Point, Long Island. Two other International cameramen went aloft in planes and took special pictures at a 5,000 foot altitude.

"At Yale University, our staff men worked in one of the big observatories by special arrangement with the authorities of the University. Elaborate preparations were made and long focus lenses were used to bring the eclipse image, even larger than it appeared in the telescope.

"In fact, we did everything possible to make our record of the eclipse a perfect survey of the entire situation, not only the eclipse itself, but its effect on the people in the zone of the moon-shadow.

"This material we have edited and assembled in International Newsreel No. 11, which was spooled to all parts of the country in advance so that theatres from Maine to California might show the eclipse as soon after the actual event as possible.

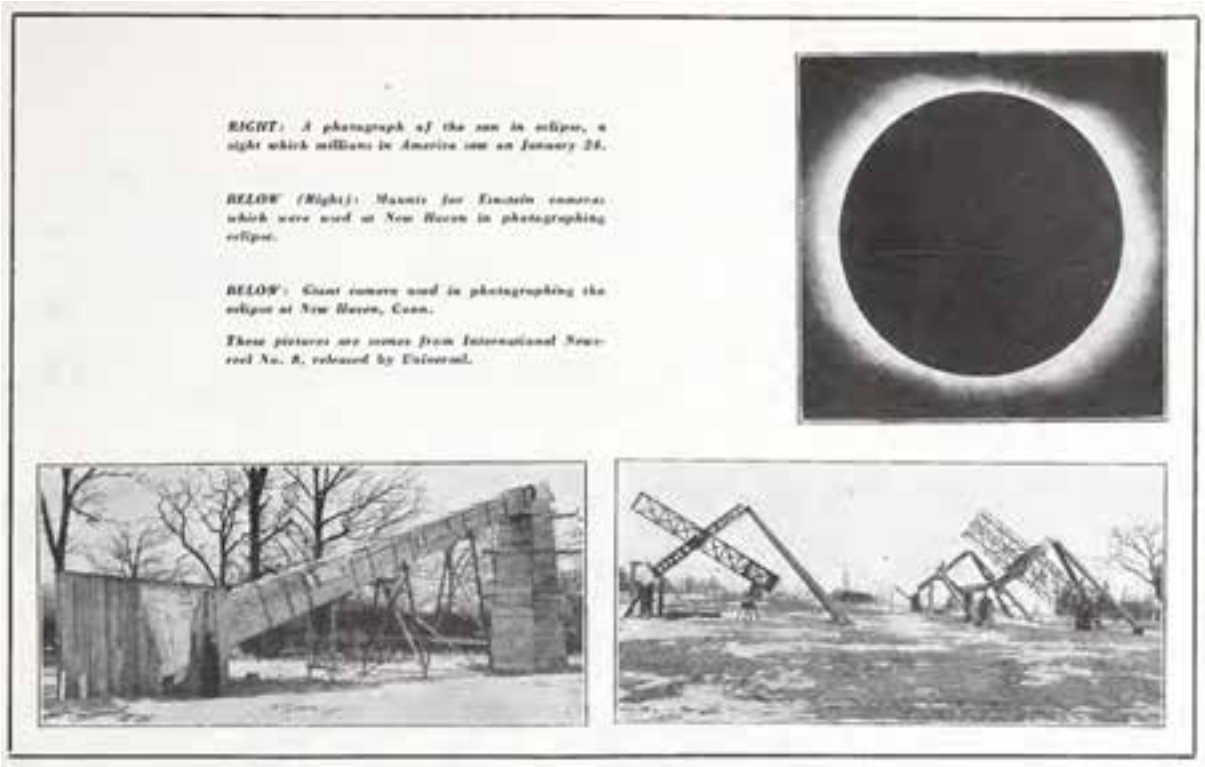
"In New York we rushed advance prints to the Broadway screen on Saturday, within a brief period after the eclipse took place. Our main efforts, however, were directed towards the wide dissemination of International Newsreel No. 11, to all of our big first-run accounts throughout the country."

Begins "The Night Club"

"The Night Club," an adaptation of William De Mille's play, "After Five," has gone into production at the Paramount West Coast studio.

The production is being directed by Fran Urson and Paul Iribe.

Moving Picture World, February 7, 1925, p. 603



RIGHT: A photograph of the sun in eclipse, a sight which millions in America saw on January 24.

BELOW (Right): Mounts for Einstein cameras which were used at New Haven in photographing eclipse.

BELOW: Giant camera used in photographing the eclipse at New Haven, Conn.

These pictures are scenes from International Newsreel No. 8, released by Universal.

Exhibitors Herald, February 28, 1925, p. 85

The current issue of International News contains shots of the rum runners at work, obtained by a daring photographer. At the left is the crew of a typical Coast Guard 75-footer; center, the cameraman with the gyroscopic camera which enabled him to get the shots; and right, the runners loading a rum ship.

Motion Picture News, May 2, 1925, p. 1927

Newsreel of Smoke Screen on Broadway

(Special to Exhibitors Herald)

NEW YORK, June 16.—The spectacular news reel picture of a navy aeroplane throwing a smoke screen around the big dirigible Los Angeles, as she flew over Washington, D. C., arranged and obtained exclusively by the International Newsreel, was featured this week in various Broadway theatres.

At the Strand this subject was used to start the show. It proved exceptionally popular with the audiences. At the Capitol it was emphasized in the program and handled as one of the outstanding newsreel pictures of the year. Roxy, in his weekly broadcasting by radio, called special attention to this subject, praising it as one of the most spectacular and beautiful film subjects ever made. At the Rivoli, too, it was given prominence in the program.

Exhibitors Herald, June 27, 1925, p. 135

Radio fans recently were given a treat when S. H. MacKean, News Editor of International Newsreel spoke on "How the Newsreel is Made."

Exhibitors Trade Review, November 21, 1925, p. 24

The Camera Conquered Mount Blanc—Europe's highest point, rising more than 15,000 feet in the Pennine Alps, almost on the Franco-Italian border, has been ascended by an International News reel expedition for the first time in more than a decade. (Above) At the base of Mt. Blanc. (Right) Umberto Romagnoli, International staff cameraman, and Leon Bron.

Up Among the Clouds

Varges Trekking

Wandering Cameraman Expects to Get Pictures of Big Game Hunting

Somewhere in the Sudan, astride a mule, is Captain Ariel Varges, intrepid cameraman of International Newsreel. Varges is trekking through the Sudan from Abyssinia, and hopes to photograph big game hunting.

After having secured some excellent exclusive pictures of strange people of Abyssinia, Varges left for the Sudan. The start was made from Addis-Ababa, Varges being accompanied by Flight Lieut. A. Rickards ,of the British Royal Air Force.

"We are taking twenty mules with us", writes Varges, "and fifteen men and a boy, the latter from the Christian school at Aden. Of the fifteen men eight are soldiers.

"With good luck we may get through to Rosaries in six weeks. However, it will probably be two months before we reach there, but don't get excited if you don't hear from me then. If we continue to be unheard from, the Intelligence Department at Kartoum will send out agents to search for us".

Before he left for the Sudan Varges laid in a big supply of bright yellow airplane streamer ribbons, and several coils of soft, copper wire. Armed with this junk, he will probably buy everything in the Sudan. The yellow ribbon is considered by the dark-complexioned native women the last word in costume material, and two feet of it, four inches wide, is an abundance, according to their way of thinking, for an elaborate dress! Varges will trade off the copper wire to the black chiefs for diamonds and beaten gold.

Exhibitors Herald, January 17, 1925, p. 25 – *The Film Daily,* June 21, 1925, p. 35

Special Exploitation, Advertising and Publicity section
"FIRST AS USUAL! ALL NEWS SCOOPS AND SPECIAL SERVICE AT NO EXTRA COST"
INTERNATIONAL NEWS
TWICE EVERY WEEK
Released by UNIVERSAL

ELEPHANTS and TROMBONES
THE BIG IDEA
Another Step

Bass Drums and A Cop

WHAT WAS YOUR GREATEST THRILL?
Contest Is Adaptable To Any Sized Town
Your Own "Extra" Edition
BIG SMASH UP

Call The Ambulance
THAT LADY PASSED OUT!
MANY WAYS TO GET ADVANCE PUBLICITY
The Stretcher Parade

UNPRECEDENTED
LIFE'S GREATEST THRILLS

Use Plenty of Publicity Cuts

GREAT PANEL IDEA

For Heaven's Sake

(No. 452 Straight from the Shoulder Talk by Carl

I AM WRITING THIS FROM PARIS WHERE I HAVE just seen a special print of "Life's Greatest Thrills" which was shipped to me from New York.

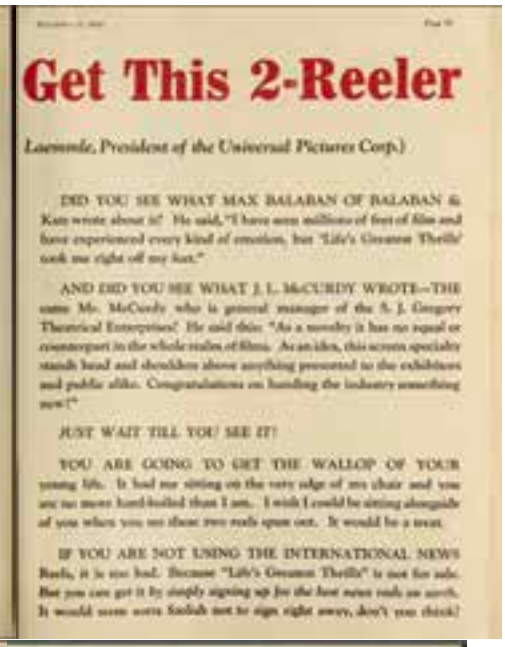
I AM STILL GASPING, AFTER SEEING WHAT IS PROBAbly the most amazing picture ever assembled.

JUST IMAGINE THE MOST THRILLING WORLD'S EVENTS of the past fourteen years boiled down from sensational news reel shots and condensed into two reels! Action is what the picture business demands, but it never gets so much in so little footage since the first crank was turned on a projection machine!

YOU CANNOT BUT THIS PICTURE FOR LOVE OR MONEY!

YOU ARE TO GET IT FREE AS AIR AS A PART OF YOUR International News Service! The whole idea is to give you something that will make your theatre more popular than ever and thus make International News Reel more popular than ever with you.

HERE IS NOVELTY ON WHICH A TREMENDOUS exhibition value has been placed—and it would have been fully warranted by the returns of the box-office. But it comes to you with a smile and a lot of good wishes, if you are a regular user of International News Reels.



Get This 2-Reeler

Laemmle, President of the Universal Pictures Corp.)

DID YOU SEE WHAT MAX BALABAN OF BALABAN & Katz wrote about it? He said, "I have seen millions of feet of film and have experienced every kind of emotion, but 'Life's Greatest Thrills' took me right off my feet."

AND DID YOU SEE WHAT J. L. McCURDY WROTE—THE same Mr. McCurdy who is general manager of the S. J. Gregory Theatrical Enterprises? He said this: "As a novelty it has no equal or counterpart in the whole realm of films. As an idea, this screen specialty stands head and shoulders above anything presented to the exhibitors and public alike. Congratulations on handing the industry something new!"

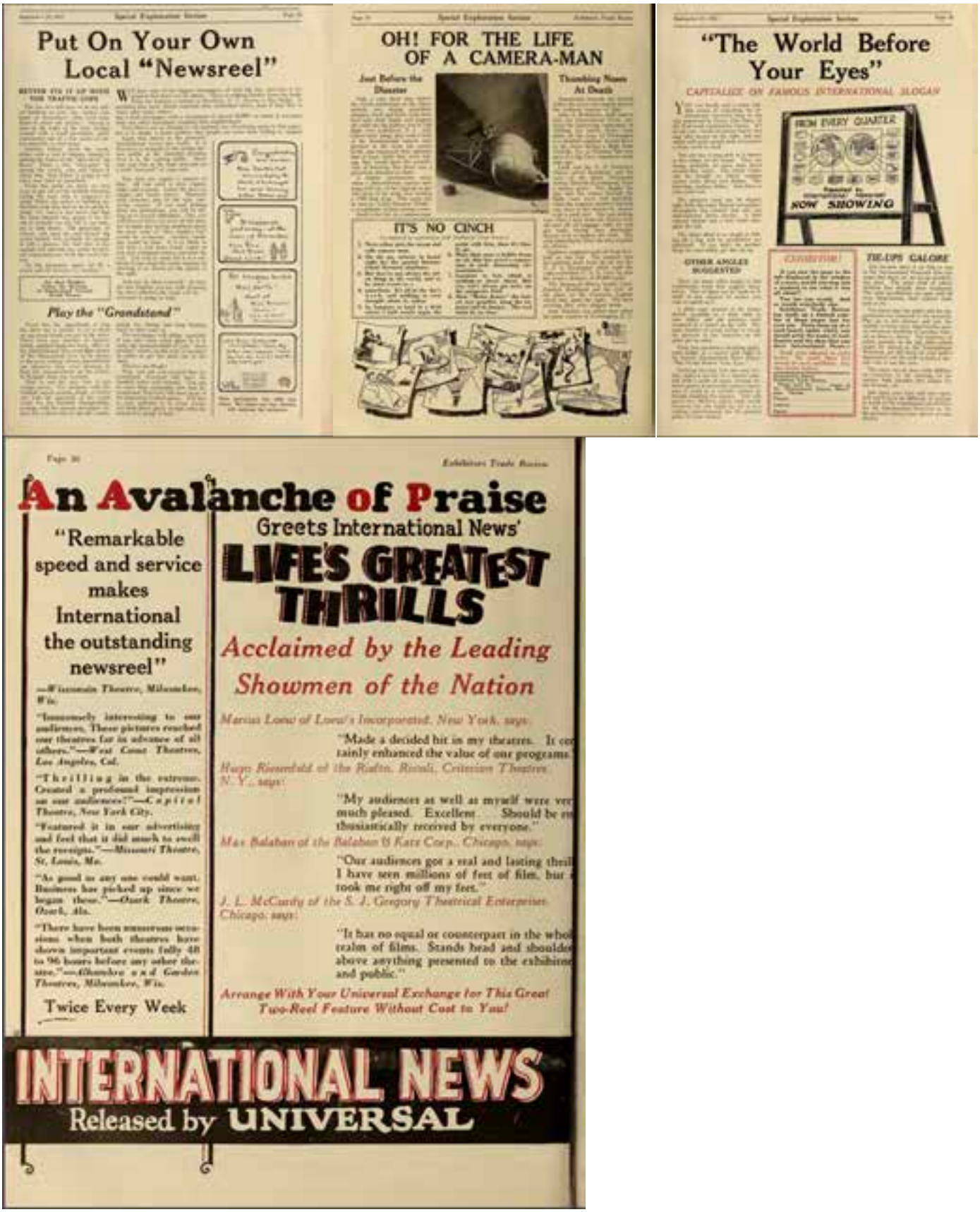
JUST WAIT TILL YOU SEE IT!

YOU ARE GOING TO GET THE WALLOP OF YOUR young life. It had me sitting on the very edge of my chair and you are no more hard-boiled than I am. I wish I could be sitting alongside of you when you see these two reels spun out. It would be a treat.

IF YOU ARE NOT USING THE INTERNATIONAL NEWS Reels, it is too bad. Because "Life's Greatest Thrills" is not for sale. But you can get it by simply signing up for the best news reels on earth. It would seem extra foolish not to sign right away, don't you think!

Fifty-seven Varieties

"International" Service



Put On Your Own Local "Newsreel"

Play the "Grandstand"

OH! FOR THE LIFE OF A CAMERA-MAN

Just Before the Disaster

Thumbing Noses At Death

IT'S NO CINCH

"The World Before Your Eyes"

CAPITALIZE ON FAMOUS INTERNATIONAL SLOGAN

FROM EVERY QUARTER

NOW SHOWING

OTHER ANGLES SUGGESTED

TIE-UPS GALORE

An Avalanche of Praise

Greets International News'

LIFE'S GREATEST THRILLS

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"Thrilling in the extreme. Created a profound impression on our audiences!"—Capitol Theatre, New York City.

"Featured it in our advertising and feel that it did much to swell the receipts."—Missouri Theatre, St. Louis, Mo.

"As good as any one could want. Business has picked up since we began these."—Ozark Theatre, Ozark, Ala.

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INTERNATIONAL NEWS

Released by UNIVERSAL

Exhibitors Trade Review, September 21, 1925, pp. 21 to 36

Kinograms Newsreel

Exhibitors Herald, June 27, 1925, Coverff

KINOGRAMS

TELLS YOU THE TRUTH
IN PICTURES. FINDING IT
EASY WITHOUT TRICKERY
TO PROVIDE YOUR SCREEN
WITH ENTERTAINMENT

HONESTY

IS THE BASIS OF OUR
EDITORIAL POLICY
IT PAYS --- BOTH YOU
AND OURSELVES

In Newsreels truth is not only stranger than fiction but far more interesting

The Greatest

NEWS REEL

Kinogram Publishing Corporation, 120 West 41st Street, New York City

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL
FILM EXCHANGES, Inc.

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

Exhibitors Herald, May 2, 1925, p. 7

KINOGRAMS

Built Like a Newspaper

Brings The Radio Fans Into Your Audience

Adopting another newspaper idea, KINOGRAMS recognizes the vast popular enthusiasm for the newest scientific wonder. In KINOGRAMS 5069 appear exclusive pictures, the first ever made, of the making of the binocular coil and straight line frequency condenser, the latest improvements in radio reception.

101,000 radio fans will receive mail announcements of this KINOGRAMS subject. Through the air, for two weeks, millions more will be advised to look for it. Be ready for them.

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL
FILM EXCHANGES, Inc.

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

Exhibitors Herald, April 11, 1925, p. 3

SERVICE!

When Mr. Asher Levy recently opened the new Diversey Theatre in Chicago a Kinograms News Reel cameraman photographed the first audience to enter the doors

Before The Spectators Had Left Their Seats They Were Looking At Their Own Pictures On The Screen!

So Mr. Levy, who believes in giving credit where credit is due wrote us the following ---

> We have only the highest praise to offer for your services at the opening of our new Diversey Theatre, Chicago, when the motion pictures showing the first audience enter the theatre were projected on the screen one hour and five minutes after being taken. It was a remarkable feat in service and workmanship.
>
> (Signed) *Asher Levy*

This same service is yours for the asking

BOOK KINOGRAMS

The News Reel Built Like a Newspaper

Educational Pictures "THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

Massive, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

Motion Picture News, September 5, 1925, Coverff

THE MAGIC CARPET of TODAY

--- IS ---

KINOGRAMS

Prince Houssain's magic carpet of oriental fable that flew with its owner from place to place at his slightest wish, never ran out of gasoline or got a puncture

It was a pretty good invention of the story teller of those times, and he could hardly be expected to foresee another kind of a magic carpet that brings the world to you and saves you the trouble and expense of travelling

KINOGRAMS the news reel in its latest issue whisked its audiences from New York to Japan, to Sweden, to Buenos Ayres, to California, and back again in the twinkling of an eye

KINOGRAMS is faster than lightning

Its scope is world-wide and its cameramen will be found in the out-of-the-way places as well as the big centres

See the news of the world with KINOGRAMS

BOOK KINOGRAMS

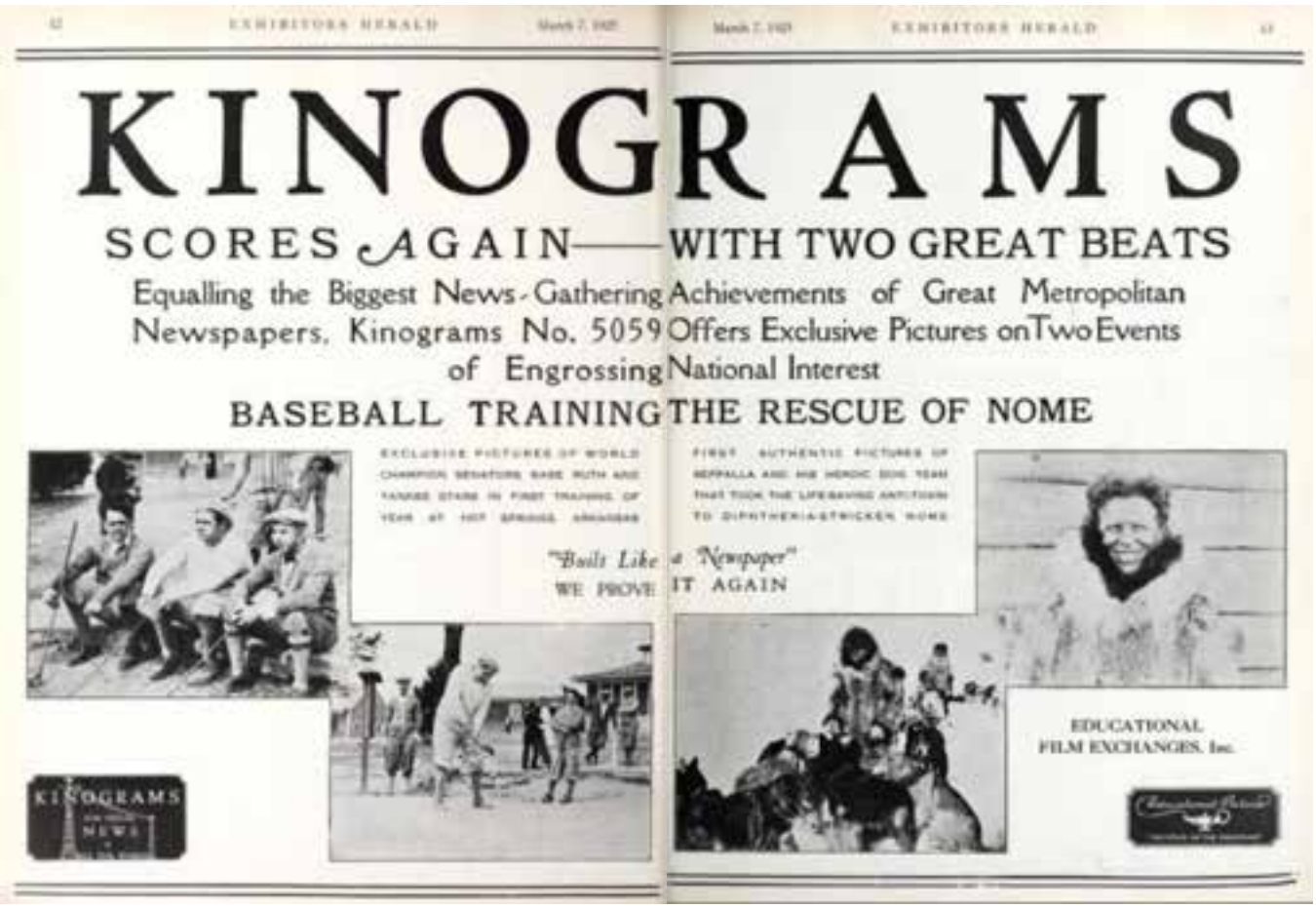
The News Reel Built Like a Newspaper

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL
FILM EXCHANGES, Inc.

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

Exhibitors Herald, September 19, 1925, p. 49



KINOGRAMS

SCORES AGAIN—WITH TWO GREAT BEATS

Equalling the Biggest News-Gathering Achievements of Great Metropolitan Newspapers, Kinograms No. 5059 Offers Exclusive Pictures on Two Events of Engrossing National Interest

BASEBALL TRAINING THE RESCUE OF NOME

"Built Like a Newspaper"
WE PROVE IT AGAIN

EDUCATIONAL FILM EXCHANGES, Inc.

Exhibitors Herald, March 7, 1925, pp. 12-13

News Reel Beats Death

The news reel has finally beat an Alaskan dog race. Kinogram announces that its Reel No. 5052 scooped everything. This release shows the much-heralded dog race, bearing dyptheria serum to Nome, the stricken city. The film pictures dogs leaving Nenana, the last outpost, over 650 miles of ice and snow, to save a plague-infected community. It pictures scenes showing how raging blizzards failed to halt the dash of the gallant dogs in the race with death.

Exhibitors Trade Review, February 14, 1925, p. 15

Kinograms on Job

Fast work on the part of Kinograms cameramen and technical and laboratory staff in handling the news views of the big fire which swept the waterfront district of Jersey City last week, enabled this news reel to beat all competitors to Broadway screens by two hours.

Long before the fire was under control the first scenes of the big conflagrations were in the laboratory and following shots were rushed to the developing tanks as fast as messengers could carry them. The entire New York staff of Kinograms cameramen was detailed to the fire and the views of Jersey City's biggest fire are remarkably complete.

Exhibitors Trade Review, December 6, 1924, p. 33

SHOOTING AN EARTHQUAKE is no idle moment's business. Here are the newscameramen who shot the Santa Barbara affair. Left to right: R. B. Nichol, Kinograms; L. C. Hutt, Pathe; J. C. Brown, International; B. Walker, Fox. When you say "The Studio" you aren't accurate unless you include the far flung and active blue canopy beneath which these tireless contributors to the entertainment of the world labor.—T. O. SERVICE.

Exhibitors Herald, August 1, 1925, p. 24

Kinograms Sets Mark At Diversey Opening

Kinograms, Educational news reel, gave a concrete evidence of speed in pictorial news service at the opening of the Diversey theatre, an Orpheum circuit house in Chicago. Kinograms cameramen shot motion pictures of the crowd and of the purchaser of the first ticket, rushed the films to the Rothacker Laboratories, and patrons at the first show saw themselves on the screen one hour and five minutes after the pictures were taken.

August 15, 1925, p. 37

Fast News Reel Work

Kinograms Rushed by Aeroplane for New York Evening Shows

A squad of sixteen camera men covered the presidential inauguration in Washington for Educational's news reel, Kinograms. Every point of interest and every possible news event connected with the inauguration was covered under the most carefully arranged plans laid out under the personal supervision of Captain George McL. Baynes, head of the Kinogram Publishing Corporation, who also took personal charge of the preparation of the reel in New York.

Two airplanes waited to carry the negative from Washington to Curtiss Field. One plane took the air immediately after President Coolidge took his oath of office, bringing negative covering the events of the day up to and including this climax of the ceremonies. The second plane waited to receive all other negative completing the story of the day's events and including the items of interest which followed the taking of the oath.

At Curtiss Field automobiles awaited the arrival of the Kinograms airplane and rushed the negative from that point to the Kinograms headquarters in the Times Square district, where the first prints were immediately prepared for the Broadway showings. These prints were in the theatres subscribing for Kinograms early in the evening.

Before midnight the entire issue of Kinograms had been printed and the prints had been mailed to every account in the country.

Kinograms Feat Stirs Chicago

News Reel Shows Pictures of Crowds Entering Diversey at Opening Performance of New House

VIEWS of the crowds entering the new Diversey Theatre, in Chicago, were shown on the screen at the opening performance of that house in a special film made in record time by Kinograms, Educational's news reel. Spectators were astonished to see flashed on the screen pictures of themselves entering the theatre just an hour and five minutes previously, the reel having been photographed, developed, printed and titled in time for screening before the first performance had been completed.

The remarkable feat, which is believed to set a record for fast developing and printing, was accomplished by Kinograms as part of its free service to Mr. Adolf Levy, manager of the Diversey Theatre, which is a unit of the Orpheum Circuit.

Though several surprise events were prepared for the opening of the theatre, the Kinograms stunt created the greatest comment and applause. The special reel showed exterior views of the theatre with the crowds collecting on the sidewalks and filing into the lobby. As few of the patrons noticed the news cameraman taking the scenes, the pictures came as a great surprise to the bulk of the spectators, who, midway through the performance, witnessed the pictures of the formal opening.

The following day Mr. Dave Lubin, of the Chicago Educational Exchange, received the following letter from Mr. Levy:

Moving Picture World, March 14, 1925, p. 182 – *Motion Picture News,* September 5, 1925, p. 1156

Kinograms Enters Seventh Big Year

KINOGRAMS, "the newsreel built like a newspaper," will again be distributed by Educational Film Exchanges, Inc., on a twice a week basis.

This popular newsreel is entering its seventh year of existence, bigger and better than ever and showing a surprising increase in circulation with every new year. The producer of Kinograms lays this remarkable growth to the practical idea back of this newsreel—the idea that a newsreel should resemble, in all important points, the big newspapers of the day.

Today Kinograms enjoys one of the top places in the news reel field and its representation numbers the largest and finest houses in the country.

Among other features, Kinograms incorporates an appeal to the women of the motion picture audiences by employing a well known newspaper woman on its staff of editors.

Kinograms ranked among the leaders in securing for its subscribers up-to-the-minute views of all of the great news events of the past year.

Exhibitors Herald, June 27, 1925, p. 115

Remarkable Effects Produced by New Use of Slow Motion Camera

A DISTINCT novelty in news reel subjects is contained in Educational's news reel, Kinograms, No. 5103, in a picture showing slow motion and regular motion on the screen at the same time.

This remarkable effect is shown, it is claimed, for the first time in film history, and was accomplished with the aid of a specially designed camera.

The picture was taken by John J. Blythe, Kinograms cameraman for the southeastern district, and concerns a series of views of cadets from the Citizens' Military Training Camp of Atlanta, Georgia, in cavalry practice at Fort Oglethorpe, Ga. Colonel Meyer, of the Signal Corps, U. S. A., in command at the Fort, staged the scenes for Blythe, which consisted of expert riders in daring equine stunts, and a series of hurdle jumps.

Blythe, who has been working on his special camera for some time, took it with him as well as a regulation camera. In the exhibition over the hurdles he first exposed the film on the upper half of the screen showing regular motion. Then he wound back the film and this time exposed the lower half in slow motion, using a special device that allows him to obtain any speed desired.

The effect on the screen is truly startling, it is claimed, and gives more than ever before a real chance for analysis. Here you can see simultaneously a horse jumping naturally and also eight times slower than normal. The picture is easy on the eye and the spectator is given plenty of time to take in the whole effect. Of course the horse in the top half of the picture in regular motion disappears from the screen before the slow motion horse has departed, but in order not to leave a blank space on the top half of the screen the cameraman had other horses follow the first one.

The only manner by which this effect could have been accomplished before the appearance of Blythe's invention would have been by double printing. In this case, however, no trickery or juggling with the film has been done.

The scope of this invention is enormous in providing all kinds of screen entertainment, and Kinograms is planning to produce many surprises along these lines in the near future.

$100,000 House for West Allis, Wisc.

Plans have been announced for the erection of a $100,000 motion picture theatre to replace the present Allis Theatre at Sixty-Fourth and Greenfield Avenues, West Allis, Wisc. The new structure will be of brick and tile and will be constructed on a site 60x120.

Motion Picture News, August 15, 1925, p. 859

News Reels Taking Their Place in All Theatre Programs

By **FOREST IZARD**

(Managing Editor Kinograms News Reel)

It is my personal opinion that the vogue of the news reel on the exhibitor's program will be more in evidence during the coming season than ever before. The enormous popularity of the tabloid newspaper is in itself proof enough that the public likes to visualize news rather than read about it. Also they would rather be entertained by news than wade through heavy masses of type in order to get a mental picture of what the story tells.

I have just returned from an extended trip abroad in countries where up to now the news reel has held a small place on the exhibitor's program. This state of affairs has already begun to change and the foreign exhibitor is being forced by public demand to give the news reel the importance and dignity that it deserves.

Kinograms to keep pace with its increased business, early this year obtained the services as associate editor of J. V. FitzGerald, for ten years connected with the New York *Morning World*, and for several years city editor of the Washington *Post*. Later Herbert E. Hancock joined us in a similar capacity. Hancock is so well known in the news reel field as organizer of Fox News, over which he reigned as director in chief for four years, that he needs no introduction to exhibitors or others in the trade.

With the aid of these two brilliant editors we have been gradually expanding our staff so that within a few months there will not be any country in the civilized globe uncovered by a Kinogram news reel camera man. Already our scope is enormous, reaching into Asia, South America and several remote districts, besides fully covering Europe, Mexico and Japan. In the United States and Canada our staff is about complete, and numbers cameramen whom we consider unrivalled in their fields.

Kinograms' aim for the forthcoming season will be *news with entertainment value* at all times. The day of the dry or hackneyed news reel subject has passed. Pictures of lively interest, fresh and crisp, interspersed with a sparkle of humor if possible, are what the public crave. And this is what Kinograms aims to supply during this Greater Movie Season.

Exhibitors Trade Review, September 5, 1925, p. 33

Pathe Newsreels

Motion Picture News, May 30, 1925, p. 2652ff – Also *Exhibitors Herald,* June 6, 1925, p. 42ff

The 1400 Go-Getters of the News

It takes specialists to make the best, whether it's shoes, soap or sauerkraut.

A cameraman can be a nine days' wonder when it comes to shooting a feature; but turn him loose on a news assignment and he's pretty apt to lose himself.

A good news cameraman has got to be a zippy combination of newspaper reporter, newspaper photographer, diplomat and expert crank turner. They are more often born than made.

Pathe News has been thirteen years in selecting, training and developing the largest and most widely scattered staff of cameramen in the business. There are 1,400 go-getters, placed where the news is apt to happen.

That's why you get the *best from everywhere* in the

PATHE NEWS

Exhibitors Herald, January 24, 1925, p. 76 (also *Motion Picture News,* January 10, 1925, p. 171

Experience!

Nothing can take its place in producing quality

It takes more than one picture to make a Griffith.

It takes more than a few cameramen and a title to make a news reel.

Pathe *invented* the news reel. Pathe has been producing the Pathe News for thirteen years. For thirteen years the work of developing the world wide Pathe News news-getting force has been going on.

The editor of the Pathe News has been its editor for *ten years.* His assistant has been serving the News for twelve. Records of eight, nine, ten and eleven years of service among its cameramen are common.

A novice cannot make a watch. Neither can green men secure great news pictures. The Pathe News staff is made up of *specialists,* men whose fitness has made them survive a hard game. There is *no* substitute for the

PATHE NEWS

Compare!

Compare the actual performance of

PATHE NEWS

with the claims and the performance of any other.

Compare the quality of every number with the quality of any other.

Remember the numbers of times when you've had it in the Pathe News *days and weeks* before it was in any other. In one instance a "scoop" was claimed by another news reel *six months after it was shown in the Pathe News!*

Performace is the only thing that counts; performance day after day, week after week, month after month.

Compare! That's all!

Moving Picture World, January 31, 1925, p. 487 February 2, 1925, p. 597

News or "Filler,"—Which?

Pathe believes that when an exhibitor books a news reel he wants a *news* reel and not one that's padded out with scenics and other "magazine" material.

If you want scenics and the like, the Pathe Review gives you the best obtainable, but Pathe News is *all* news all the time.

It's often a lot easier, and it saves money, to pad out a news reel. But when you're through you've got a hybrid thing, neither fish, flesh, fowl nor good red herring.

You can buy cheaper news reels. *But you get what you pay for when you book the*

PATHE NEWS

Moving Picture World, January 17, 1925, p. 277

News-Getting Speed Plus Laboratory Speed

That's why you "get it best and first" in

PATHE NEWS

Pathe News cameramen are everywhere.

They are trained to get the news while it's happening. The negatives are rushed with all possible speed to the Pathe News' own laboratory which works night and day. Then the prints are rushed out by airplane, fast train, motor-car or special messenger.

Pathe News is never scooped on any important happening.

It even rivals the newspapers in its swift presentation of news.

It shows the pictures the people like to see at the time they like to see them.

It belongs in your house.

Twice a Week

Exhibitors Herald, February 14, 1925, p. 80

FIRST AND EXCLUSIVE!

Pictures of the

PN9 No. 1

Landing in Kauai

(The U. S. Navy Plane which became disabled and disappeared in the Hawaiian Flight)

were shown in

PATHE NEWS

in New York, Chicago and Newark on Sunday, Sept. 20. Prints for the rest of the United States were shipped to the rest of the country the same day.

So great was the speed with which these most fascinating and timely pictures brought to New York, that the metropolitan newspapers used enlargements from the film for their first pictorial record of the event.

The PN9 No. 1 landed at Kauai, Hawaiian Islands on Sept. 11. Pathe News cameraman Hutt *flew to meet her* when she arrived, the only news cameraman on the job.

Only *nine days later*, the pictures were on the screen, many thousands of miles away.

PATHE NEWS WAS FIRST. THERE WAS NO SECOND!

Motion Picture News, October 3, 1925, p. 1595

Pathe News

TRIUMPHANT!

WITH ACTUAL MOTION PICTURES OF THE

SANTA BARBARA EARTHQUAKE

Earthquake came the morning of Monday, June 29.

Pathe News shows the pictures in Los Angeles *the same afternoon.*

Pathe News shows the pictures in San Francisco the next day, and *ships prints for all the coast territory that same morning—Tuesday.*

Pathe News shows the pictures in Chicago *the first show* on Wednesday, July 1, *and prints for the Middle West are shipped that same morning.*

Pathe News delivers the pictures to leading New York theatres on *Wednesday evening.* At time of going to press it is expected they will be in time for *the first show.*

Anybody can be first with a backyard parade, but on an event of national importance

Performance Counts!

Exhibitors Trade Review, July 11, 1925, p. 39

Fifteen Years with the Pathe News Camera

The 15th anniversary of the founding of the Pathe News will be celebrated November 14 when a list of distinguished men will gather at the Hotel Plaza, New York, to pay tribute to the "Fifth Estate." Scenes here taken by the Pathe camera each year beginning with the expedition of Ex-President Roosevelt to Africa in 1910, to the departure of the ZR-3 for United States, 1925.

Roosevelt in Africa, 1910

Coronation of King George, 1911

Indian Durbar, 1912

Dayton Flood, 1913

Belgian infantry going to front, 1914

San Francisco Pan Pacific Exposition, 1915

Mexicans-Villa Launching Border Raid, 1916

Outbreak of Russian Revolution, 1917

Armistice Celebration, New York City, 1918

Germans Receive Treaty, Versailles, 1919

Irish Free State Troops Fighting Rebels, Dublin, 1920

Burying Unknown Soldier, 1921

After the Fire, Smyrna, Asia Minor, 1922

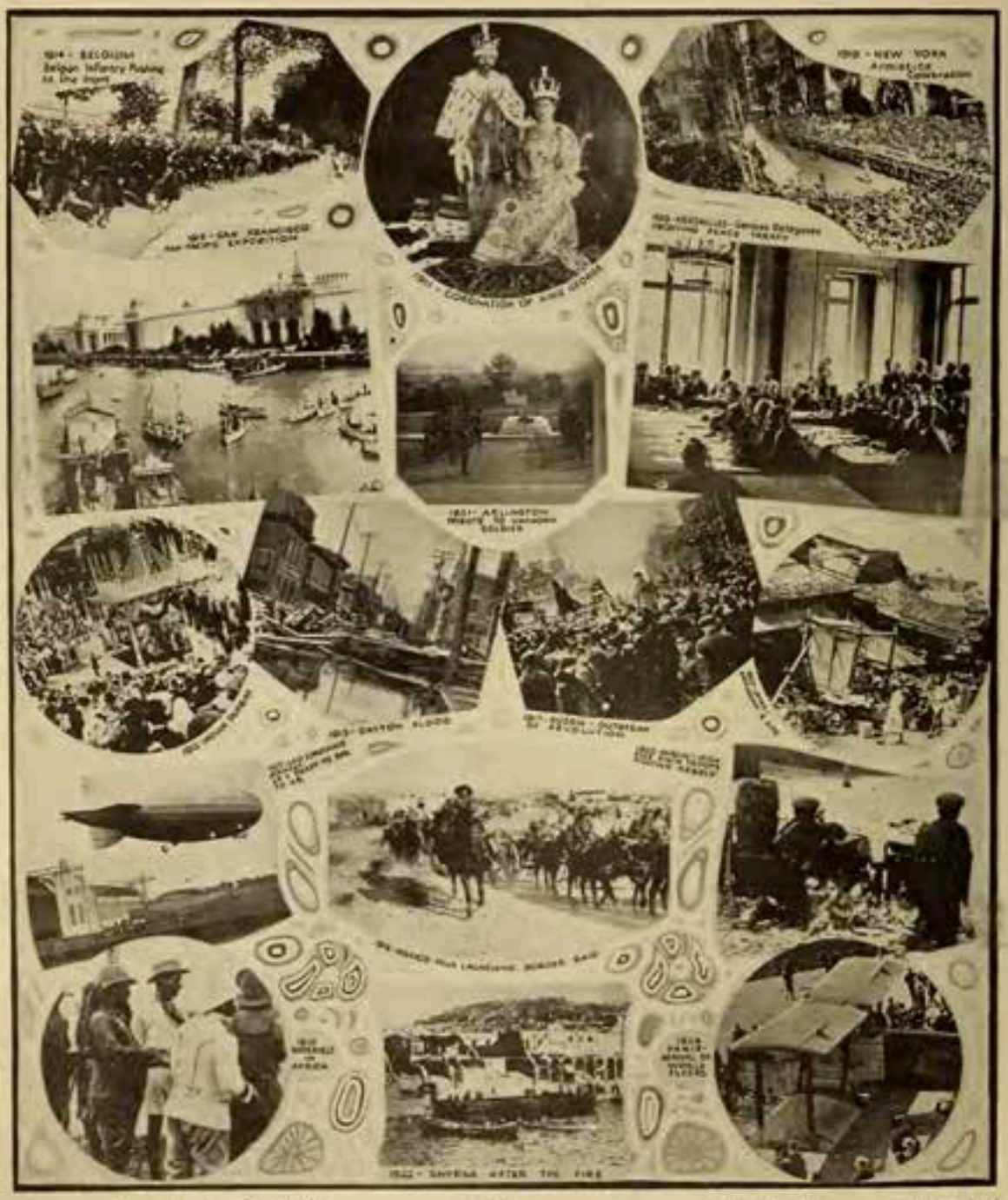
After the Earthquake, Fire, Japan, 1923

Arrival of World Flyers, Paris, 1924

ZR-3 Ready to Sail to United States, 1925

Exhibitors Herald, October 31, 1925, p. 30

Progressing With Pathe News



A memorable anniversary for Pathe News reel. Fifteen years of world events are shown on this page.

— 15 Years —

At the Pathe Anniversary next November 14, these years will be discussed by American leaders of industry and finance.

Exhibitors Trade Review, October 24, 1925, p. 18

Dawes Will Attend Pathe Dinner for News Reel's 15th Birthday

Nation's Leaders Will Help Observe Event on Nov. 14

NEW YORK, Oct. 20.—The tribute paid the fifth estate by the large and representative list of distinguished men, headed by Vice-President Charles G. Dawes, who have accepted invitations to attend the dinner marking the fifteenth anniversary of news reels, which will be held under the auspices of *Pathe News* at the Hotel Plaza in New York November 14, is one of the most significant and outstanding events in the history of the screen.

That so many leaders in public affairs outside the motion picture industry as the Vice-President, cabinet members, foreign ambassadors, governors of states, senators and congressmen, and renowned financial, scientific and professional men of the nation, including chief executive officers of the army and navy, should realize the import of this occasion and the notable achievement in screen journalism which it commemorates, proves conclusively the prominent place the news reel holds in the minds of the people of the United States.

List of Dinner Guests

The list of illustrious men who have announced their intention of paying tribute to the news reel on November 14 includes, in addition to the vice-president, such notables as Curtis D. Wilbur, secretary of the navy; Hubert Work, secretary of the interior, Senor Don Manuel C. Tellez, Mexican ambassador to the United States; Baron Ago von Maltzan, German ambassador; Ralph O. Brewster, governor of Maine; Alfred E. Smith, governor of New York; E. Lee Trinkle, governor of Virginia; United States Senator Coleman Du-Pont; United States Senator Royal S. Copeland; Thomas A. Edison, pioneer film inventor; Chauncey Depew; Owen D. Young; Frank Hedley, president of Interborough Rapid Transit Company; W. W. Atterbury, Pennsylvania railroad; P. C. Crowley, New York Central lines; William Greene, president American Federation of Labor; Dwight F. Davis, newly named secretary of war; Mayor James M. Curley of Boston; Frank D. Waterman, Republican mayoralty candidate for New York; James J. Walker, Democratic mayoralty nominee for New York; Dr. L. W. Rowe, director-general of Pan-American Union; Franklin Adams, counsellor of Pan-American Union; John Olive LaGorce, associate editor of National Geographic Society, and Melville E. Stone, counsellor of the Associated Press.

The United States navy will be represented by Rear Admiral Charles P. Plunkett, commandant of the First Naval District; Admiral Robinson, chief of naval operations; Rear Admiral W. A. Moffett, chief of the bureau of aeronautics; Admiral Leigh Palmer; Rear Admiral William S. Benson, retired; Major General John A. Lejeune, commandant, Marine Corps; Captain Walter Cherardi, aid to the secretary of the navy; and Mr. T. V. O'Connor, chairman of the United States Shipping Board.

The army will be brilliantly represented by Major General John L. Hines, chief of staff; Major General Mason M. Patrick, chief of the air service; Major General Charles P. Summerall, commanding the Second Corps Area, which includes New York City.

(Copyright, Underwood & Underwood)

Vice-President Charles G. Dawes, who has accepted an invitation of Pathe News to attend a dinner Nov. 14 at the Hotel Plaza, New York, marking the fifteenth anniversary of news reels.

Special Train Chartered

A special train on the Pennsylvania railroad has been chartered by *Pathe News* to convey the cabinet members, ambassadors and other prominent officials to the dinner. This train will leave the Union Station in Washington at 1 p. m., November 14. It will return the following day. Two floors have been engaged in the Hotel Plaza for the convenience of the distinguished guests.

Emanuel Cohen, editor of *Pathe News*, announced that the dinner at the Hotel Plaza is intended to emphasize the importance of the fifteenth anniversary of news dissemination by motion pictures.

"Twenty-five years ago the flickering and uncertain cinematograph showing the horse-drawn fire engine responding to a fire aroused a wave of enthusiasm," declared Mr. Cohen. "Ten years later science had eliminated the eye-tiring, uncertain and cloudy projection of moving pictures. Charles Pathe was the pioneer in the news film field. He was the first to perceive the miraculous possibilities of the motion picture camera as the world's most accurate reporter. It was then that the first attempt was made to organize a world-wide news film service.

Every Corner of World Reached

"The development of the ordinary camera into motion picture portrayal had made the African jungles almost as familiar to the peoples of the world as the Strand in London or Broadway in New York. The news film has reached every corner of the world during the last fifteen years. The news film serves millions of subscribers in the farthest corners of the world. It speaks the universal language. It reaches all grades of mentality with the same perfection of accuracy. It has become the most accurate reporter of news and events that the world has ever known. It has ceased to be merely an entertainment. It is now an institution. It is to emphasize and honor this achievement that the dinner is tendered."

Recalling the history of the news reel, Mr. Cohen said:

"Since the inception of the news reel fifteen years ago, when news in motion pictures was first systematically assembled and released on the screen, the news reel has grown tremendously in importance as a disseminator of up-to-the-minute news to the public. Originally, the *Pathe News* was known as the *Pathe Weekly* and issued once a week. Eleven years ago, when I took charge, the camera staff consisted of five men, all located in the United States. For foreign news events we depended upon our contact with the *Pathe Journal* of France, but this proved highly unsatisfactory. News events photographed by foreign cameramen were entirely lacking in the American viewpoint, as might be expected, so it was necessary for us to establish a staff of cameramen working under our own instructions throughout the world. Today we have a grand total of approximately 1,100 cameramen—staff, semi-staff and correspondents—stationed in all parts of the world.

Trains, Steamers, Airplanes Used

"The task of turning out two issues of *Pathe News* each week—104 each year—is of a magnitude that few outside the business appreciate. The mere directing of the activities of 1,100 cameramen is one that requires a detailed knowledge of travel and communication conditions in the remote parts of the earth as well as in well settled countries. The sensing of a big story in some apparently minor preliminary manifestation and the task of getting men on the job rapidly enough to cover it thoroughly from all angles are things that can be gained only by experience and study.

"Further more it is not enough merely to photograph these events. We must have means of rushing the negative immediately to New York in order that it may be distributed to the public. In order to insure this rapid delivery and handling, it has been necessary for us to take the matter of communication into our own hands. If trains or steamers are not available, airplanes are called into service. Sometimes all three are called upon to provide speedy work.

"Through the combined efforts behind the news reel as exemplified by *Pathe News*, the public today may see events of the moment on the screen of their local theatres as soon and often sooner than the daily newspapers can show pictures of the happenings. So great a factor is the news reel in the field of motion pictures that no program is considered complete without a news reel of topical events."

Neilan, Blanche Sweet, In Chicago on Way East

Marshall Neilan, head of Marshall Neilan Productions; Blanche Sweet, who has just signed to star for First National, and Benjamin Glazer, screen writer for Metro - Goldwyn - Mayer, stopped off in Chicago October 19 on their way to New York from the West Coast.

Exhibitors Herald, October 31, 1925, p. 31

Dawes Will Attend Pathe Anniversary Dinner

Most notable guest list ever assembled has signified its desire to attend gala celebration marking the fifteenth anniversary of the Pathe News Reel

ONE of the most significant and outstanding events in the history of the screen is the tribute paid the fifth estate by the large and representative list of distinguished men, headed by Vice-President Dawes, who have accepted invitations to attend the dinner marking the fifteenth anniversary of news reels, which will be held under the auspices of Pathe News at the Hotel Plaza in New York on November 14th.

That so many leaders in public affairs outside the motion picture industry, such as the Vice-President, cabinet members, foreign ambassadors, governors of states, senators and congressmen, and the most renowned financial, scientific and professional men of the Nation, including chief executive officers of the Army and Navy, should realize the import of this occasion and the notable achievement in screen journalism which it commemorates, proves conclusively the prominent place the news reel holds in the minds of the people of the United States.

Celebrities Will Attend

The list of illustrious men who have announced their intention of paying tribute to the news reel on November 14th, includes, in addition to the Vice-President of the United States, Honorable Curtis D. Wilbur, Secretary of the Navy; Honorable Hubert Work, Secretary of the Interior; Senor Don Manuel C. Tellez, Mexican Ambassador to the United States; Baron Ago von Maltzan, German Ambassador; Ralph O. Brewster, Governor of Maine; Alfred E. Smith, Governor of New York; E. Lee Trinkle, Governor of Virginia; United States Senator Coleman DuPont; United States Senator Royal C. Copeland; Thomas A. Edison, noted pioneer film inventor; Chauncey Depew; Owen D. Young; Frank Hedley, President of the Interborough Rapid Transit Company; W. W. Atterbury, Pennsylvania Railroad; P. C. Crowley, New York Central Lines; William Green, President American Federation of Labor; Dwight F. Davis, newly named Secretary of War; Mayor James M. Curley of Boston; Frank D. Waterman, Republican Mayoralty Candidate for Democratic Mayoralty nominee for City of New York; Dr. L. S. Rowe, Director-General of the Pan-American Union; Franklin Adams, Counsellor of the Pan-American Union; John Clyde La Gorce, Associate Editor of the National Geographic Society, and Melville E. Stone, Counsellor of the Associated Press.

The United States Navy will be represented by Rear-Admiral Charles F. Flaherty, Commandant of the First Naval District; Admiral Robinson, Chief of Naval Operations; Rear-Admiral W. A. Moffett, Chief of the Bureau of Aeronautics; Admiral Leigh Palmer; Rear-Admiral William S. Benson, retired; Major General John A. Lejeune, Commandant Marine Corps; Captain Walter Gherardi, Aide to the Secretary of the Navy; and Mr. T. V. O'Connor, Chairman of the United States Shipping Board.

The Army will be represented by Major General John L. Hines, Chief of Staff; Major General Mason M. Patrick, Chief of the Air Service; Major General Charles P. Summerall, Commanding the Second Corps Area, which includes New York City.

Special Guest Trains

A special train on the Pennsylvania Railroad has been chartered by Pathe News to convey the officials to the dinner. Two floors have been engaged in the Hotel Plaza for the convenience of the guests.

In discussing the forthcoming celebration with a representative of this paper, Emanuel Cohen, Editor of Pathe News, announced that the dinner is intended to emphasize the importance of the fifteenth Anniversary of news dissemination by motion pictures.

"Twenty-five years ago the flickering and uncertain cinematograph showing the horse drawn fire engine responding to a fire aroused a wave of enthusiasm," declared Mr. Cohen. "Ten years later science had eliminated the eye-tiring, uncertain and cloudy projection of moving pictures. Charles Pathe was the pioneer in the news film field. He was the first to perceive the miraculous possibilities of the motion picture camera as the world's most accurate reporter. It was then that the first attempt was made to organize a world-wide news film service.

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News Reel History

Recalling the history of the news reel, Mr. Cohen said:

"Since the inception of the news reel fifteen years ago, when news in motion-pictures was first systematically assembled and released on the screen, the news reel has grown tremendously in importance as a disseminator of up-to-the minute news to the public. Originally, the Pathe News was known as the Pathe Weekly and issued once a week. Eleven years ago, when I took charge, the camera staff consisted of five men all located in the United States. For foreign news events we depended upon our contact with the Pathe Journal of France, but this proved highly unsatisfactory. News events photographed by foreign cameramen were entirely lacking in the American viewpoint, as might be expected, so it was necessary for us to establish a staff of cameramen working under our own instructions throughout the world. Today we have a grand total of approximately 1100 cameramen—staff, semi-staff and correspondents—stationed in all parts of the world.

Emanuel Cohen, Editor of Pathe News, assumed the responsibilities shown years ago, and still does it.

Equals the Daily Newspapers

"The task of turning out two issues of Pathe News each week—104 each year—is of a magnitude that few outside the business appreciate. The mere directing of the activities of 1100 cameramen is one that requires a detailed knowledge of travel and communication conditions in the remote parts of the earth as well as in well settled countries.

"Furthermore, it is not merely to photograph these events. We must have means of rushing the negative immediately to New York in order that it may be distributed to the public. In order to insure this rapid delivery and handling it has been necessary for us to take the matter of communication into our own hands. If trains or steamers are not available, aeroplanes are called into service. Sometimes all three are called upon to provide speedy work.

"Through the combined efforts behind the news reel as exemplified by Pathe News, the public today may see events of the moment on the screens of their local theatres as soon and often sooner than the daily newspapers can show pictures of the happenings. So great a factor is the news reel in the field of motion pictures that no program is considered complete without a news reel of topical events."

Exhibitors Trade Review, October 24, 1925, p. 19

EVENTS THAT HAVE MADE HISTORY DURING FIFTEEN YEARS OF NEWS REELS

Emanuel Cohen, Editor of Pathe News (center), selected some outstanding news items of the last fifteen years, among them (at top, left) the great Dayton flood in 1913 when more than 700 lives were lost and many millions in property damaged; the German delegates at Versailles, 1919 (center, at top); four American flyers circumnavigate the globe, 1924 (right, at top); General Villa, 1916, whose raids led to the General Pershing expedition to the Mexican border (middle, left); Belgian soldiers trudging to meet the German invasion, 1914 (middle, right); England's King and Queen, in 1912, amid the splendor of the Coronation ceremonies in Bombay, India (lower, left); scenes in Japan following the earthquake in 1923 (middle, bottom), and crowds at armistice celebration, outside the New York Public Library, Fifth avenue, near Forty-second street, New York City, in 1919.

Pathe News to Celebrate Fifteenth Anniversary of Its Foundation

ONE of the most significant and outstanding events in the history of the screen is the tribute paid the fifth estate by the large and representative list of distinguished men, headed by Vice-President Dawes, who have accepted invitations to attend the dinner marking the fifteenth anniversary of news reels, which will be held under the auspices of Pathe News at the Hotel Plaza in New York on November 14.

The list of illustrious men who have announced their intention of paying tribute to the news reel on November 14th, includes, in addition to the Vice-President of the United States, such notables as the Honorable Curtis D. Wilbur, Secretary of the Navy; Honorable Hubert Work, Secretary of the Interior; Senor Don Manuel C. Tellez, Mexican Ambassador to the United States; Baron Ago von Maltzan, German Ambassador; Ralph O. Brewster, Governor of Maine, Alfred E. Smith, Governor of New York; E. Lee Trinkle, Governor of Virginia; United States Senator Coleman DuPont; United States Senator Royal S. Copeland; Thomas A. Edison, noted pioneer film inventor; Chauncey Depew; Owen D. Young; Frank Hedley, President of the Interborough Rapid Transit Company; W. W. Atterbury, Pennsylvania Railroad; F. C. Crowley, New York Central Lines; William Greene; President American Federation of Labor; Dwight F. Davis, newly named Secretary of War; Mayor James M. Curley of Boston; Frank D. Waterman, Republican Mayoralty Candidate for City of New York; James J. Walker, Democratic Mayoralty nominee for City of New York; Dr. L. W. Rowe, Director-General of the Pan-American Union; Franklin Adams, Counsellor of the Pan-American Union; John Olive LaForce, Associate Editor of the National Geographic Society, and Melville E. Stone, Counsellor of the Associated Press.

The United States Navy will be represented by Rear-Admiral Charles P. Plunkett, Commandant of the First Naval District; Admiral Robinson, Chief of Naval Operations; Rear-Admiral W. A. Moffett, Chief of the Bureau of Aeronautics; Admiral Leigh Palmer; Rear-Admiral William S. Benson, retired; Major General John A. Lejeune, Commandant Marine Corps; Captain Walter Gherardi, Aide to the Secretary of the Navy; and Mr. T. V. O'Connor, Chairman of the United States Shipping Board.

The Army will be brilliantly represented by Major General John L. Hines, Chief of Staff; Major General Mason M. Patrick, Chief of the Air Service; Major General Charles P. Summerall, commanding the Second Corps Area, which includes New York City.

A special train on the Pennsylvania Railroad has been chartered by Pathe News to convey the cabinet members, ambassadors, and other prominent officials to the dinner. This train will leave the Union Station in Washington at one o'clock on the afternoon of November 10th. It will return the following day. Two floors have been engaged in the Hotel Plaza for the convenience of the distinguished guests.

In discussing the forthcoming celebration

(Continued on page 728)

Pathe News to Celebrate Its Fifteenth Anniversary

(Continued from page 725)

with a representative of this paper, Emanuel Cohen, editor of Pathe News, announced that the dinner at the Hotel Plaza is intended to emphasize the importance of the fifteenth anniversary of news dissemination by motion pictures.

"Twenty-five years ago the flickering and uncertain cinematograph showing the horse-drawn fire engine responding to a fire aroused a wave of enthusiasm," declared Mr. Cohen. "Ten years later science had eliminated the eye-tiring, uncertain and cloudy projection of moving pictures. Charles Pathe was the pioneer in the news film field. He was the first to perceive the miraculous possibilities of the motion picture camera as the world's most accurate reporter. It was then that the first attempt was made to organize a world-wide news film service.

"The development of the ordinary camera into motion picture portrayal has made the African jungles almost as familiar to the peoples of the world as the Strand in London or Broadway in New York. The news film has reached every corner of the world during the last fifteen years. The news film serves millions of subscribers in the farthest corners of the world. It speaks the universal language. It reaches all grades of mentality with the same perfection of accuracy. It has become the most accurate reporter of news and events that the world has ever known. It has ceased to be merely an entertainment. It is now an institution. It is to emphasize and honor this achievement that the dinner is tendered."

Moving Picture World, October 31, 1925, pp. 725, 728

Pathe News Continues Brilliant Record

THE opening of the 1925-1926 season will find Pathe News more firmly entrenched than ever before as a leader in the field of screen journalism. This place of honor has been securely maintained by Pathe News throughout the season just closing both by reason of its marvelous record in the covering of news events at home and abroad and by virtue of its consistent service to its exhibitor patrons throughout the country. A partial list of the special features in Pathe News during the 1924-1925 season follows:

Pathe News secured a feature in being the first to bring to America views of the Funeral of Lenin, the late Russian dictator.

Running the Rum Blockade, an exclusive and impartial camera investigation released in May of 1924, provided a series of sensational scenes, including closeup views of operations taken from specially chartered ships.

The Nomination of Calvin Coolidge as Presidential candidate was not only completely covered but Pathe is credited with having the first pictures of this notable occasion shown in New York and Chicago theatres.

The pictures secured of the Round the World Fliers were of particular interest, exclusive pictures being taken at Port Moller, Alaska, at the Aleutian Islands, and at Shanghai, China.

Striking pictures were presented of the Middle West Tornado Disaster, in less than twenty-four hours following the catastrophe.

Films of the Inauguration of President Coolidge were secured in record time. For the very first time in history people living in New York and other Eastern Cities were able to see pictures of the Presidential Inauguration the same day it happened.

Another outstanding Pathe News special was the exclusive pictures of the Funeral of Sun-Yat-Sen. Sensationally dramatic views of the new Bulgarian Revolution, were a feature of recent Pathe News issues.

In addition to pictures of news nature, Pathe News has shown a striking list of spectacular scenes of interesting current events.

Among these are views of the aerial maneuvers of the Aircraft Squadrons at San Diego; Kilauea in eruption was filmed in both day and night scenes; colorful sea views of the Japanese Naval Ship "Kwanto" Pounding To Pieces on a Reef.

Death-defying Air Stunts undertaken by Aviator E. S. Daugherty furnished spectacular thrills in several issues of Pathe News; while marvelous underground scenes were revealed in the Torchlight Exploration of the Hans-sur-Lesse Grottoes.

Exceedingly entertaining thrills were provided in such scenes as those included in Painting the Eifel Tower, Cameraman Speeds Down A Chute On Lumber, and A Girl Looping the Loop Atop a Plane.

Motion Picture News, May 30, 1925, p. 2677

Pathe News Is Leader Say Executives

THE opening of the 1925-1926 season will find Pathe News more firmly entrenched than ever before as leader in the field of screen journalism, according to Pathe executives. This place of honor, they continue, has been securely maintained by Pathe News throughout the season just closing because of its marvelous record in covering new events at home and abroad and by virtue of its consistent service to exhibitor patrons. A statement gives the following as a partial list of Pathe News' more prominent achievements during 1924-25:

"Pathe News was first to bring to America views of the funeral of Lenin, the late Russian dictator. John Dored, cameraman, was held in a Moscow prison for his violation of the Soviet prohibition against the use of cameras during the funeral.

"Running the Rum Blockade, an exclusive camera investigation released in May of 1924, showed closeup views of operations taken from specially chartered ships. No detail of this strange traffic was overlooked by the alert cameraman.

"Pathe had the first pictures of the nomination of Calvin Coolidge in New York and Chicago theatres.

"The scoops secured of the Round the World Fliers were of particular interest, exclusive pictures being taken at Port Moller, Alaska, of Major F. L. Martin who narrowly escaped with his life when his plane crashed; at the Aleutian Islands exclusive views were photographed of the flyers before their hop-off to Japan; at Shanghai, China, views of the unusual welcome accorded the aviators were recorded.

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PATHE NEWS

(Continued from page 48)

"Pathe News showed unusually comprehensive pictures of the Total Eclipse of the Sun.

"First pictures were presented of the Middle West Tornado Disaster. In less than 24 hours following the tornado Pathe News distributed pictures of the disaster to theatres of the bigger cities throughout the Middle West and some of the key cities in the West.

"For the very first time in history people living in New York and other Eastern cities were able to see pictures of the presidential inauguration, at Washington, D. C., the same day it happened.

"Another outstanding Pathe News scoop of great news value was the exclusive pictures of the Funeral of Sun-Yat-Sen. Sensationally dramatic views of the new Bulgarian Revolution, including view of the bomb-stricken Sofia Cathedral, were a feature of recent Pathe News issues.

"In addition to pictures of news nature, Pathe News has shown a striking list of spectacular scenes of interesting current events, which in many cases were photographed at great risk of life and limb on the part of the cameraman."

Exhibitors Herald, June 6, 1925, pp. 48, 50

Anniversary of Pathe News Brings Out Array of Notables

A LARGE and representative gathering of national celebrities, headed by Vice President Charles G. Dawes, paid tribute to Pathe News at the Fifteenth Anniversary Dinner held at the Hotel Plaza in New York City on Saturday evening, November 14th, in celebration of the founding of news films.

Never before has such a notable assemblage of the Nation's leaders and distinguished men rendered such tribute to the fifth estate. Such a demonstration is a marked honor to Pathe News and its popular editor, Emanuel Cohen, who has for eleven years commanded the army of cameramen covering the world for this great pictorial disseminator of news. The event further emphasizes the high place the pioneer news film holds in the minds of the people of the United States.

Vice-President Dawes paid glowing praise to Pathe News in his talk, as did Governor Ritchie of Maryland. The Vice-President devoted the larger part of his address to a discussion of the Senate rules. Editor Cohen related the history of the pioneer news film.

The surprise of the evening was presented on the screen in "Flashes of the Past," a comprehensive news film of historic events from 1910 to 1925. Musical interpretation for this film was provided by a symphony orchestra under the direction of Doctor Hugo Riesenfeld. As proof of the speed with which Pathe News covers and screens events, scenes of the Yale-Princeton football game played in New Haven Saturday afternoon were shown. Then the guests had the pleasure of seeing themselves actually at the banquet in scenes photographed earlier in the evening. "Flashes of the Past" will be presented serially in the semi-weekly issues of Pathe News so that the public may see this remarkable film.

Frederic R. Coudert, attorney for Pathe, presided at the dinner in the absence of President Paul Fuller, Jr., who is in Europe on business for the firm. Following his introductory remarks, Mr. Coudert introduced Emanuel Cohen, Editor of Pathe News, who spoke in part as follows:

"On behalf of the Pathe News, I, as its editor, want first to thank you, our distinguished guests, for joining with us this evening in the celebration of the fifteenth anniversary of the origin of news presentation by motion pictures. This illustrious audience, representing, as it does, every avenue of life which the newsfilm has trod, Pathe News welcomes not only as an honor to itself but as a tribute to the deeper significance of the occasion—the increasing recognition of the newsfilm as a new institution in the dissemination of world news. I can add nothing to the brief eloquence of our guest of honor, Vice-President Dawes, who, when honoring us by accepting our invitation, wrote of the newsfilm:

"'It is the newspaper of film literature. It has become a necessity in our national life, and its accuracy in daily presentation of world news has made it a national institution. It fosters good will between the peoples of the world and greater tolerance of other nations' problems has been taught through its penetrating eyes. All peoples, irrespective of thought, find instantaneous expression and common understanding in the newsfilm.'

"Like the great news syndicates, the Associated Press, the United Press, International News, of whose tremendous service the public is so fully aware, the Pathe News is now world wide, its tentacles reaching into every nook and corner of the earth—civilized and uncivilized—its thousands of lenses focussed on every political development, witnessing the pageantry and the tragedy of every people; peering into the customs and habits of every land; holding the mirror to every phase of human activity everywhere.

"Although its purpose is similar to that of the newspaper, the newsfilm plays a different role. Its objective is to bring its readers to the very scene of an event, making them eye witnesses, so that they not only see what transpires but can feel its pulse. The deadly accuracy and the vivid realism of the newsfilm has brought it to the heights of purpose and the utility which it now occupies. It has reeled its way into the confidence of millions of persons. One might say that it has won a place of affection as well as of trust. Supplementing the service of the country's great newspapers, this graphic portrayal is enabling the public to form clearer judgments of world events and guiding it to more intelligent understanding. The excursion 'round the world on which it takes its readers in the fifteen minutes of each issue, as if on the wings of time, has made it possible for them to see and to become acquainted with other lands. The lions of Trafalgar Square are just as familiar to American audiences as the Woolworth Building to the Englishman. The sufferings of Japan in the tragic hours following the earthquake were felt from the screens of the globe.

* * *

New York's Theatres Total 434,595 Seats

New York City's motion picture theatres have a total seating capacity of 434,595, according to a report of License Commissioner Quigley. There are 548 licensed picture houses in the city, divided as follows:

Brooklyn has 224 houses, 168,226 seats; Manhattan, 174 houses, 137,143 seats; Bronx, 71 houses, 66,743 seats; Queens, 67 houses, 55,887 seats; Richmond, 12 houses 6,596 seats.

* * *

New Name

Baltimore.—The Exhibitors League of Maryland, Inc., has changed its name to the Motion Picture Theatre Owners of Maryland.

* * *

Loew-Red Seal Booking

Loew's, Inc., through David Loew, signed a contract this week with Edwin Miles Cadman, whereby the entire series of Ko-Ko Song Car-Tunes will play in all the Loew houses in New York City.

Vice-President Dawes headed the list of notables attending the fifteenth anniversary of Pathe News at the Hotel Plaza, New York.

Exhibitors Trade Review, November 25, 1925, p. 21

300 Guests of Pathe News Hear Dawes at Celebration

Present

Following is a list of those who were in attendance at the Pathe News dinner.

Ernest H. Abbott, Franklin Adams, John W. Alcoate, Dr. Alexander Altschul, H. H. Arnold, J. T. Battrell, S. Barbanell, James H. Barrett, E. Ross Bartley, Edmund Barnett, J. Bartone, Herman Beary, W. P. Beardi, Fred J. Beckett, Robert J. Bender, Spencer Benner, Rear Admiral W. S. Benson, Bernhard Benson, H. Dunnan Bergere, David Bernstein, Joseph E. Bernstein, Joe Bickle, Edw. Binberg, H. D. Blanvelt, Harry Blinderman, Louis F. Blumenthal, S. G. Bock, MacGregor Bond, Henry A. Botjer, J. Bourgeois, George Bradley, Peter J. Bradley, Harry Brandt, William Brandt, Leo Brecher, Hon. Ralph O. Brewster, Sol Brill, E. Oswald Brooks, A. Brouset, Colvin W. Brown, Emory R. Buckner, Henry W. Bulkley, Nathan Burkan, Capt. Charles B. Burns.

Wm. H. Cadoret, Pat Campbell, Commander George Creighton Carmine, P. L. Carroll, J. H. Case, Howard W. Casler, M. P. Cassidy, Boyd D. Chamberlain, Ziang Ling Chang, C. L. Chaney, C. T. Chapman, C. Charlton, William L. Chenery, O. H. Chenery, William M. Clark, George H. Cobb, S. W. Cobb, Emanuel Cohen, Louis Cohen, Samuel Cole, Barron Collier, James S. Collins, Lieutenant Commander R. M. Comfort, Major General Fox Conner, J. E. Coolidge, Philip Coolidge, Rear Adm. R. E. Coontz, Oscar Cooper, Kent Cooper, Royal S. Copeland, A. J. Corn, George B. Cortelyou, Frederic R. Coudert, Frank J. Cragg, J. R. Cowan, Kemper F. Cowing, Paul D. Cravath, Merritt Crawford, Luigi Criscuolo, R. C. Cropper, Merle Cowell, P. F. Crowley, Herbert K. Cruikshank, James M. Curley, C. W. Y. Currie.

John J. Dacey, Joseph Dannenberg, J. Darrock, Charles Davis, George Davis, J. Stanley Davis, Royal J. Davis, George W. Davison, Trubee Davison, Charles G. Dawes, W. Derke, S. M. del Toro, Sam Denbow, Jr., Chauncey M. Depew, J. De Rosa, H. De Sirma, Rogers de Vaulline, L. S. Diamond, J. S. Dickerson, Dr. Hans H. Dieckhoff, Bruce P. Duque, Robert Donahue, J. Donnelly, Everett Drennen.

Joseph J. Early, Herbert R. Ebenstein, Lucien A. Eddy, Jr., William M. Erb, Richard P. Ernst, E. A. Eschmann.

A. M. Fabian, K. Fanold, Felix F. Feist, Fred S. Ferguson, Harry Field, Chas. J. Fisher, Franklin Fisher, J. J. Fitzgibbons, James Montgomery Flagg, Abe Flaum, Leon A. Fox, W. B. Frank, Harold B. Franklin, E. N. Freyberger, Daniel Frohman.

Gilbert E. Gable, H. Gainsboro, Charles E. Gardner, E. H. Gauvreau, John H. Gavin, E. S. Gaylor, Jr., L. Geisler, Lewis Geller, Irving P. Gerber, Henry P. Gerhauser, George Gesten, Captain Walter R. Gherardi, Miles F. Gibbons, Charles Dana Gibson, Michael Glynne, Louis H. Gold, Louis Goldberg, Ralph Graves, George Gray, Captain Samuel A. Greenwell, A. Griffith Grey, Stanton Griffis, Barney Grob, Lt. Richard W. Grunlick, Toby Gruen, H. F. Gunnison.

Major C. L. Hall, John S. Hamilton, Pitt P. Hand, Charles A. Hanna, Major General J. G. Harbord, H. Hardy, John N. Harman, Major W. F. Harrell, Alfred L. Harston, E. B. Hatrick, Jack Hatten, Dr. George Heller, Herman S. Heller, Richard Hellmann, Chas. Henriet, Aaron S. Hibbard, C. C. Hibbinger, Milton Hirshfeld, Morton Hocky, A. H. Hodges, Kenneth R. Howard, Arthur M. Howe, W. C. Howe, W. F. Howell, Hewitt H. Howland, John Hamm, James N. Hyman.

Lewis Innerarity.

Albert F. Jaeckel, Arthur James, Wm. A. Johnston, Casey Jones.

Maurice Kann, Boris Kaplan, J. G. Krale, M. Kallermann, Arthur W. Kelly, D. F. Kelly, E. Thornton Kelly, Monmouth Kendall, Wm. V. Kibbe, Capt. C. S. Kilburn, Commander J. H. Klein, Jr., George Kleiner, Benjamin Knobler, Frank J. H. Kracke, S. H. Fred, Sebastian S. Kresge, E. H. Krom, J. E. Kyle.

William E. Lake, F. Lamb, Thomas W. Lamont, Wm. J. LaPorte, Philip Larker, Jesse L. Lasky, Edwin G. Lauder, Jr., Chandler S. Lerman, Major Gen. John A. Lejeune, Jack Lee, S. Leonbaum, Irving Lesser, C. S. Levin, Harry Lewis, Walter Lippmann, Vincent Lopez, Lt. A. J. Lothe, Mark A. Luescher, Norbert Lusk, Edmund C. Lynch, Walter Lyon.

J. McCarron, S. S. McClure, S. Barret McCormick, A. W. McDonald, Charles McDonald, Ros-

(Continued on page 40)

Film Traces 15 Years of News Reel History

Ambassadors, Congressmen and Leaders of Military and Senate Join in Birthday Dinner

(Special to Exhibitors Herald)

NEW YORK, Nov. 17.—The Pathe News fifteenth anniversary dinner with Charles M. Dawes, vice-president of the United States, as the headliner, took place last Saturday night at the Hotel Plaza and is being acclaimed as the greatest event of its kind that ever was given in the film industry.

More than 300 men, prominent in the industry and the official and business life of the country, were the guests of Emanuel Cohen, editor of Pathe News, while at the speakers' dais foreign ambassadors, governors of various states, United States senators and representatives, and nearly a dozen major generals of the army and admirals and rear admirals of the navy were seated.

Relative's Death Forces Hays' Absence

Of the twenty-eight celebrities who had accepted invitations and were expected to occupy seats at the speakers' table, all but three were there. These three absentees were General Will H. Hays, who at the last minute was called to his home in Indiana by an accident to his father-in-law, Judge Albert D. Thomas, which resulted in the aged man's death just before the assembling of the party at the Plaza; Chauncey M. Depew and Senator Rice W. Means of Colorado.

The huge grand ballroom of the Plaza was tastefully decorated with the flags of many nations, and illuminated during the speaking and picture making by four giant Sunlight Arcs. Music was provided during the evening by two orchestras, one personally directed by Vincent Lopez and the other by Dr. Hugo Reisenfeld. Motion pictures of the guests and speakers were taken early in the evening and later shown on a screen placed at one end of the ballroom.

History Traced in Picture

One of the big features of the evening was the showing of a remarkable film illustrating in a striking manner the growth and scope of the Pathe News since its beginning fifteen years ago. This constituted a pictorial record of the highlights of the world's history during that period, beginning with a number of interesting pictures showing Theodore Roosevelt on his famous hunting trip into Africa in 1910, and closing with the pictures taken but a couple of hours before.

Frederic R. Coudert, international lawyer and general counsel of Pathe, presided as toastmaster, and with him at the speakers' dais were the following:

Major General Mason M. Patrick, Rear Admiral W. A. Moffett, Major General Fox Conner, Major General Charles P. Summerall, Admiral S. S. Robison, Elmer R. Pearson, Ogden L. Mills, United States representative from New York; E. Lee Trinkle, governor of Virginia; Albert C. Ritchie, Governor of Maryland; Edmund C. Lynch, Richard P. Ernst, United States senator from Kentucky; Emanuel Cohen, Senor Don Manuel C. Tellez, ambassador from Mexico; Frederic R. Coudert, presiding; Vice-President Charles G. Dawes, A. Van de Vyvere, Belgian minister of state; Curtis D. Wilbur, secretary of the navy; Royal S. Copeland, United States senator from New York; Charles E. Merrill, Ralph O. Brewster, governor of Maine; George Silver, governor of New Jersey; Jansen Noyes, McKenzie Moss, assistant secretary of the treasury; Major General John A. Lejeune, Rear Admiral Charles P. Plunkett and Rear Admiral R. E. Coontz.

Coudert Pays Tribute to News Reel

In introducing Mr. Cohen, editor of Pathe News, as the first speaker, Toastmaster Coudert paid a tribute to the news reel, which he described as a new instrument of public opinion. He said in part:

"If the modern world is made by public opinion, public opinion is made by the instrumentalities of the press and communication, and now we have a new instrument of public opinion, that great instrument which enables us to see things actually as they are. You read something and you think you have a description of an event. What have you, really? The event seen by some individual of what passed through his mind, which must be necessarily biased if he is a human individual and distorted by every prejudice, by every fancy, by every feeling that he has. He conveys that to paper, and that distorted image you have to take into your own mind to try to visualize the event. That is getting a very secondhanded view of it, whereas by the new, modern, extraordinary method of immediately getting the events of the day, that impression may be transferred immediately to the human mind, so that what was mere description becomes a thing itself.

Latest News Circulator

"The battle that you read of through the eyes of a partial spectator, you see yourself, and that has been a revolution in the modern world. It has had an immense influence upon public opinion, and that is the reason that we are here tonight, not merely

to have a good time. That in itself is a good reason, but the fundamental reason why notable men of this land, from Maine to California, gathered right here tonight to hear one or two of our great leaders in America, in the world, that is because into the instrumentality of public opinion has come a new, a great, modern method of news organization and of circulation.

"It makes what we may well call in the intellectual world a real revolution, and it is because of that great epoch making development in our modern society that we are here tonight to celebrate the fifteenth anniversary of the Pathe News, and on that occasion it is most fitting that the able and capable editor who has developed it from a small and very infant industry, to a great, powerful organ of opinion, should tell us in a few words something about its origin and its genesis. He will be too modest to speak of it himself, but in that great development he has had a major part. I introduce to you Mr. Emanuel Cohen."

Cohen Cites Dawes' Praise

Mr. Cohen was greeted with a long round of applause as he arose to speak and during his address his words were listened to with rapt attention. He said:

"On behalf of the Pathe News, I, as its editor, want first to thank you, our distinguished guests, for joining with us this evening in the celebration of the fifteenth anniversary of the origin of news presentation by motion pictures. This illustrious audience, representing as it does every avenue of life which the news film has trod, Pathe News welcomes, not only as an honor to itself, but as a tribute to the deeper significance of this occasion, the increasing recognition of the news film as a new institution in the dissemination of world news.

"I can add nothing to the brief eloquence of our guest of honor, Vice President Charles G. Dawes, when honoring us by accepting our invitation. He wrote of the news film:

> ***'It is the newspaper of film literature. It has become a necessity in our national life, and its accuracy in daily presentation of world news has made it a national institution. It fosters goodwill between the peoples of the world and greater tolerance of our nation's problems has been brought through its penetrating eyes. All peoples, irrespective of thought, race or creed, find instantaneous expression and common understanding in the news film.'***

"Vice President Dawes has thus splendidly epitomized its service and value. The evolution of the slow camera into the motion picture machine has challenged the art of Michelangelo, for it paints the drama of moving life with the bright brush of a realism within the understanding of all concerned.

Traces History From 90's

"When in the early '90's the new art of motion picture was developed, mainly due to the inspiring genius of one of our distinguished friends who unfortunately could not be with us this evening, Mr. Thomas Edison, its purpose and scope was conceived largely for the entertainment of the masses. Here and there at that time, the pioneers of the industry went beyond this scope and directed their lenses on some news events, but only in the sporadic fashion, an occasional glimpse of new possibilities.

> ***"It was in 1910 that there came the fuller realization of this newly discovered but unexplored field of motion picture usefulness when Charles Pathe presented for the first time a regular and systematic medium of news dissemination by films.***

Hays Extends Warm Tribute to Pathe News

NEW YORK, Nov. 17.—Will H. Hays, who was unable to attend the Pathe News dinner owing to a fatal accident to his father-in-law, sent the following telegram which was read to the assemblage by Toastmaster Frederic R. Coudert:

It is with very sincere regret that I find I cannot be with you tonight. . . . I congratulate you on the great occasion itself and on your splendid commemoration of it. It is indeed an occasion of unusual significance. No story ever written for the screen is as dramatic as the story of the screen itself, and no point of its development has been greater nor any element of its tremendous value more potent than the news weeklies. In this magnificent progress of usefulness Pathe News has played a most distinguished part. To that splendid service I pay tribute. For the last seven years of your fifteen my knowledge of your efforts has been intimate and my appreciation of your accomplishments has been very great. The record of Pathe News is itself a scenario of success with a continuity of uninterrupted and increasing usefulness.

The News weeklies are the taste of figure portions of motion picture entertainment everywhere, and such appreciation measures exactly their consequent usefulness. And make no mistake about the importance of the motion picture in the fabric of our society. Motion pictures are doing three things as no other instrument today can do them. First, they provide the chief amusement of a great majority of all our people and the sole amusement of millions and millions, and just as you serve the leisure hours of the people, so do you meet the gardens of society. Second, they instruct, and that is indeed a precious power. And, third, they are making an immeasurable contribution to the cause of international amity. The motion picture knows no barrier of distance, it knows no barrier of language. Thousands of feet of celluloid film in metal in containers are sent to the ends of the earth to speak the language of pictures. Under the benign influence of familiarity with each other, no matter where we may dwell or how we may speak, the world is bound to grow better, and that is one of my greatest hopes for the motion picture. If more understand each other they do not hate; if they do not hate, they do not make war. In all of this service the news weeklies are invaluable.

Again I pay tribute to Pathe News and assure you of my gratitude for what it is doing and your own splendid part in it.

"Public recognition of this usefulness has steadily increased, and I personally, in my eleven years of editorship of the Pathe News, have had the opportunity of seeing the news film grow from a mere exhibition in a few hundred scattered theatres throughout the country where it was used mainly as a filler on the program, down to the present day when the combined circulation of all news films reaches almost 90 per cent of the 18,000 motion picture theatres in this country.

> ***"It is conservatively estimated that the news film is now seen by upwards of forty millions of people in the United States every week. Also we find it not merely a filler, but a vital part of the program, an institution recognized by theatre and public alike as playing an important role in news communication and in the life of the nation.***

"Like the great news syndicates, the Associated Press, the United Press and the International News, of whose tremendous service the public is so fully aware, the Pathe News is now worldwide, its tentacles reaching into every nook and corner of the earth civilized and uncivilized, its thousands of lenses produced on every political development, witnessing the pageantry and the tragedy of every people, peering into the customs and habits of every land, holding the mirror to every phase of human activity everywhere.

Brings Readers to Scene

"Although the purpose is similar to that of the newspaper, the news film plays a different role. Its object is to bring the readers to the very scene of an event so that they not only see what transpires but can actually feel its pulse. The deadly accuracy and vivid realism of the news film has brought it to the heights of purpose and utility which it now occupies. It has reeled its way into the confidence of millions of persons. One might say that it has won a place of trust as well as affection.

"Supplementing the service of the great newspapers, this graphic portrayal is enabling the public to realize and to become acquainted with events the world over, to form clearer judgments of these world events, and guiding it to more intelligent understanding. The excursion 'round the world on which it takes its readers in the 15 minutes of each issue as if on the wings of time, has made it possible for them to see and to become acquainted with other lands. The lions of Trafalgar Square are just as familiar to the American audience as the Woolworth building to the Englishman. The sufferings of Japan and the tragic loss following the earthquake were felt from the screens. The remarkable achievements of America's 'round the world flyers were witnessed by Pathe News readers in every hamlet.

> ***"Am I presuming when I refer to what the news film has accomplished and has the power still to accomplish in the way of fostering that understanding and amity between the peoples which statesmen are so eagerly striving for as the basis for international goodwill and tolerance?***

"The news picture is within the grasp of every one; all peoples irrespective of thought, race or creed find instantaneous expression and common understanding in the news film.

Most Big Events Filmed

"The Pathe News in 15 years has filmed practically every important event in the world. We shall produce the living proof before you this evening. The great poet who sighed in hopelessness, 'Oh, God, turn back the universe and show me yesterday,' had never seen a news film.

"Tonight we shall turn back the universe and show you yesterday. The value of the news film is going to be written on your minds forever after you have traveled back over the years with us. We shall see the world before the Great War, we shall view the personalities of the world's greatest men who have passed into the Great Beyond. We shall see epoch making events, some of which have changed the map of the world. When these pictures were taken they were simple matters. Now, after surveying the world's changes, they have a new significance which makes them the stage centers of the most gripping drama ever known.

"Just suppose we had camera men at Valley Forge, and we could sit here and watch Washington and his freezing army of ragged patriots starving and bleeding for the wealth and freedom which we are enjoying tonight. One hundred years from now our dependents will feel the horror of the great war and the undying heroism of all who fought in it.

"Suppose we had the news film at Bunker Hill, at Lexington and at Yorktown, what an imperishable history for us! Can you imagine being able to witness John Hancock signing the Declaration of Inde-

Interest at the dinner at the Hotel Plaza, New York, November 14, celebrating the fifteenth anniversary of the Pathe News, centered in (left) Elmer R. Pearson, general salesmanager of Pathe; Charles G. Dawes, vice-president of the United States, chief speaker, and Emanuel Cohen, editor of Pathe News.

pendence, or Abraham Lincoln signing the Emancipation Proclamation? It would impress you, would it not?

History Recorded for Posterity

"Even if we could witness our beloved Theodore Roosevelt thundering up San Juan Hill, we might feel as though we were being gifted by Providence with an earthly sight.

"Since 1910, however, such events have been recorded for posterity. The news film has come to be the greatest historian of all. Our presidents, our soldiers, and our public men, from now on will live forever.

"When our grandchildren read in their histories of some great political event, some bitter struggle, some great victory now, they will look up from the letter and from the printed word and see as real as in the living presence the men who did these things.

"How much better they will be able to understand. It is because of these things that we feel the greatness of the news film, and why we wish to celebrate its achievement tonight, and as we view this film which we have entitled "The Flashes of the Past," it makes us wonder what the flashes of the future will be, what destiny will inscribe on those celluloid pages of history.

"As the progress of human events marches on, perhaps this very method of news recording will itself be further perfected so as to do still greater service to the public. Time and space in the transportation of films will be reduced and minimized.

"Who can foretell if in our own lifetime we will see the day when motion pictures will be transmitted by the ethereal waves of the radio, so that the public will be able to sit in its favorite theatre and watch the events throughout the world, even as they are transpiring, when the whole world will be linked together in instantaneous understanding."

Governor Ritchie Hits Dry Laws

Albert C. Ritchie, governor of Maryland, was the next speaker introduced by Mr. Coudert. Governor Ritchie paid his respects to the prohibition question and the attitude of his state and that of New York on the question, with the following remarks:

"I regard it as a very real privilege to be present on this notable occasion, and to take some brief part in the exercises of this evening. Indeed, to tell the truth, I feel very, very much at home in the great State of New York tonight. According to the newspapers of the country during the last few days, in Chicago, in meeting assembled, the prohibition forces of the country have announced a demand that Maryland and New York be expelled from the United States of America. Well, if that is going to happen, I expect that Maryland will have to join hands with New York and do the best we can under the leadership—because no matter what our politics, we ought to admit it—under the leadership of America's foremost governor, Al Smith.

"But perhaps that may not happen. There is a feeling of conciliation that I have with regard to it. It is not inconceivable that the people of the other states of the country may come over to the way of thinking of the people of Maryland and New York and that the day may yet come when the people of the other states of this country may stand with the people of New York and the people of Maryland in the simple, old fashioned but sound belief that when it comes to personal matters which don't concern the other states, each state has a right to settle its own affairs for itself, and we don't want the federal government to tell us how to do it."

Demands Sane Censorship

After the applause over Governor Ritchie's remarks on prohibition had died away, he touched on the censorship question, which he made clear he does not favor, even though his is one of the states where censorship obtains. He said:

"In the honest examination to give the public the cleanest and best, Maryland exhibitors are not surpassed by exhibitors or producers anywhere. I believe that as a class they regard their business as impressive with a public press, and as a class they are entirely faithful to that trust.

"Maryland, it is true, is one of the states where censorship exists. When it comes to Pathe News service, no censorship is necessary and there ought not to be any. But in any event, it is Maryland's policy to insist on a sane censorship, enough to protect the public where that may be necessary, but never enough to impair the responsibility of the producers and exhibitors for the pictures which they show.

"That is the balance which ought to be struck in all public regulation. That is the balance, that is the line which ought never to be lost sight of, whether regulation is in the field where it is concededly necessary, such as railroads and public utilities, or whether it is in the field where the necessity for it is by no means so clear, and in that field I would put the moving picture industry.

"But if regulation is necessary to protect the public, then let it be confined to what is needed to protect the public and nothing else, and let it be administered in a way that recognizes that the men in charge of this great industry want to run it and are capable of running it cleanly and decently, and do not let us have interference anywhere which will take from the owners of the industry the responsibility for the operation of their own business and for the character of the pictures which they show.

Opposes State Interference

"The moving picture industry cannot succeed, cannot merit or hold public approval any more than any other industry can unless its product has character. That is the great thing in life, for an individual in public service or in business—character. The owners are the ones who ought to be most interested in giving it character. Certainly, the vast majority of them are. So state interference should never be permitted to go to an extent which might lessen the obligation and lessen the authority of this great right-thinking majority of your industry who will be satisfied with nothing less than the best, themselves to compel the small minority in their industry to live up to their high standards or else to get out of the

(Continued on page 38)

300 Pathe News Guests Hear Dawes at Dinner

(*Continued from page* 37)

business and to go into some other one where the standards are not so high.

> ***"I am, of course, speaking only of state regulation. A good deal of the state regulation, goodness knows, is bad enough. And if the Maryland legislature ever passed a bill such as the Connecticut legislature passed, I don't believe I could be too quick in getting them back again to repeal it.***

"And so I take it for granted that you will agree with me that to the extent that any public regulation may be necessary it ought to be confined to the states, and that in no event ought Congress to be permitted to pass the Federal Censorship Bill.

"Gentlemen, I appreciate more than I can say the opportunity of being here. I appreciate the opportunity of congratulating Mr. Cohen upon the splendidly constructive work which has marked the recent years of his life. I can, of course, add nothing to what he has told you, and to what others who are to speak will tell you as to the value of the Pathe News Service. I am simply one of the millions who recognize in Pathe Service a development as marvelous as any other thing in this marvelous age. I am simply one of the millions who recognize in it a development which, above all others, helps to give the whole world a common language and to make the whole world akin."

Dawes Attacks Filibusters

Vice President Dawes was, as was to be expected, the headline act of the evening, and while he paid no attention to or had anything to say about motion pictures, those present listened to his long address with close attention. His entire address was devoted to arguments for the abolition of the filibuster rule in the United States senate, which he has been advocating throughout the country since his induction into the position which makes him the presiding officer of the senate.

Mr. Dawes was greeted with prolonged applause when he was introduced by Mr. Condert, and several times during his address he was interrupted by cheers. At the close of his talk the assemblage arose and cheered the vice president for several minutes.

Mr. Dawes' address was one of the typical ones which have made him famous as a vice president who refuses to be sent into oblivion by his election to that office. Vigorous, straight-from-the-shoulder plain language in everything he has to say has made Mr. Dawes one of the conspicuous figures in public life, but Saturday night, on the eve of the reassembling of Congress, he outdid himself in vigor and aggressiveness in pointing out the present defects of the senate system and in paying his respects to that body and to a number of senators in particular.

Attendant Holds Back Flag

Several times during the heat of his argument Mr. Dawes appeared annoyed at a flag which hung directly behind and with which his hand came in contact as he gestured. He pushed it out of his way several times, and once turned around and glared at it as if he was of a mind to pull it down. One of the hotel attendants came to the rescue of the flag and held it out of the way until the vice president had finished and sat down.

Another annoyance to the vice president was one of the sunlight arcs which was turned directly on him while he was talking in order that a Pathe News man could make a picture.

After shading his eyes for a moment with his hand, Mr. Dawes turned impatiently towards the electrician operating the light and said:

"Turn that infernal thing off."

And it was turned off forthwith, while the vice president continued his address. Several times when he was crucifying the United States senate, he turned to Senators Copeland of New York and Ernst of Kentucky and shouted:

"Stand up, you senators, so that the people here can get a look at you."

And they stood up, as did also later a number of the officers of the army and navy when Mr. Dawes asked them to do so in order that the assembled guests could judge for themselves the class of men who were in charge of those two important branches of the government.

Exhibitors Herald, November 28, 1925, pp. 35-38

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PATHE SCOPES FILM FIRST ON BROADWAY

Opening of Scopes Evolution trial at Dayton, Tenn., was photographed by Pathe News and shown the same night at Atlanta, Georgia; while prints reached Broadway theatres in New York in time for the first shows the following afternoon.

These Pathe News scenes of the opening of the trial were the first on Broadway.

Pathe News used fast airplanes to transport the films, as Dayton, Tennessee, is located in the mountains off main rail lines. One plane flew north to Cincinnati, another to Cleveland, and another flew south to Atlanta, Georgia. From these points prints were gotten out in record time for national distribution.

The Scopes trial and events preceding it have been covered by Pathe News in Issues No. 56 and 57. In "Evolution on Trial," which appears in No. 56, William Jennings Bryan presented his views in an exclusive pictorial interview with a Pathe News staff man. Mr. Bryan not only exploited his views verbally in titles, but he also drew several diagrams which the News reproduced in cartoon form. The theory of evolution was also picturized. A picture of the "line of life" prepared by the American Museum of Natural History was also shown.

Pathe News Shows Films of French-Riff War

Pictures of the French offensive against the Riff tribesmen in Morocco are a feature of Pathe News No. 52. The war in Morocco is being covered by Pathe News by Andre Glattli of the Paris staff of the organization. Glattli has shown great daring and resource in obtaining first-hand views of the hostilities, frequently facing the greatest dangers to make photographs of the clashes between the armed forces.

Among the views which are shown in this issue of Pathe News are the following:

Troops advance to launch fierce attack upon Riff tribesmen in Astar village; the French artillery opens up with full force to shell the nest of the Moors as the bombing of Astar continues; Scores of wounded—some at the cameraman's very side—the Red Cross workers give heroic aid; some of the desperately injured are rushed to ambulances in the rear by airplane; behind the lines at Fez, Marshal Lyautey, in charge of war against the Riffs consults with General Hoecht, his chief of staff.

Exhibitors Trade Review, July 25, 1925, p. 15 – *Motion Picture News,* July 11, 1925, p. 204

"Pathe News" Scoops New York on Floyd Collins Funeral

What is considered one of the most remarkable accomplishments in the history of photo news service is credited to the Pathe News, the pictorial semi-weekly news reel, when at enormous expense photos of the Floyd Collins funeral at Cave City, Kentucky, were rushed to New York City in time to catch this morning's editions of newspapers. But what is considered more marvelous was that the Pathe organization were able to show these same motion pictures to theatre patrons on Broadway last night.

The average motion picture fan on viewing a news reel in his favorite theatre has little or no idea of the energy, money and time spent in gathering the scenes that appear before his eyes. One of the most brilliant of these motion-picture news-gathering stunts was accomplished yesterday by the Pathe News in connection with the funeral services held for Floyd Collins at Cave City, Kentucky, yesterday morning.

The services were held at noon at the spot where Collins met his untimely death. Pathe News had made prior arrangements to cover the event pictorially. In a nearby field stood two airplanes ready to take off as soon as the motion pictures were completed.

At advantageous spots around the mound under which lies the body of Collins, four Pathe News cameraman stood ready to grind as early as eight o'clock yesterday morning. Each had an assistant whose duty it was to rush the exposed film magazines to the nearby planes. As the funeral services closed, and the final blessing over the victim's body was given by the clergyman, the planes took to the air. One of them flew in the direction of Chicago and the other Eastward to New York.

The planes took flight at 1.45 P.M. and the Eastbound plane driven by Charles A. Jones arrived at 5.35 P.M. at West Side Park, N. J., where autos picked up the negatives and rushed them to the Pathe News laboratory for printing. The finished prints were dispatched to Broadway theatres in time for presentation at the evening's performance.

Exhibitors Trade Review, February 28, 1925, p. 27

Pathe Uses Radio Nationally to Publicize News Reel

Talks Will Be Broadcast from Ten Stations Throughout Country—Said to Be First Company to Adopt Plan

(Special to Exhibitors Herald)

NEW YORK, January 13.—Through an arrangement put into operation last Thursday, Pathe News is broadcasting radio talks from ten of the principal stations of the country in connection with its semi-weekly news reel services to exhibitors. Interesting radio talks based on the current releases and human interest phases of the news reel service will be sent out over the air to radio listeners in all parts of the country.

THE ten stations already definitely tied up are WEEI at Boston, WHK of Cleveland, WHO at Des Moines, WCK at St. Louis, WLW of Cincinnati, WKY at Oklahoma City, WCBE at New Orleans, KFRC of San Francisco, KFOA at Seattle, and WCAY at Milwaukee.

This line up, in view of the tremendous scope of even the average broadcast station, already assures the dissemination of the message of Pathe News to every city, town, and village of the United States. The additional stations to take part in the national broadcast system will be announced as soon as arrangements are definitely closed.

The first of these radio talks was broadcast by Station WLW last Thursday, when Pathe News No. 4 furnished the basis. WCK of St. Louis broadcast the first of its Pathe News talks last Saturday. The other stations already lined up will follow with their initial talks during the latter part of this week. The details of the schedule are being worked out in conjunction with the radio stations as fast as possible.

* * *

This is said to mark the first time that a motion picture enterprise has attempted to use the radio nationally as a medium of exhibitors service, and the experiment is being followed closely by those interested in the relations between the motion picture theatre and the radio industry. Under the Pathe News' system of broadcasting, it is planned to direct the attention of the radio listeners to the current news reel program being actually shown at the theatres and thus encourage wider and more frequent attendance at the theatres themselves. A feature of the plan is that the small town and neighborhood house will share in the publicity benefit to be derived as much as the first run theatre.

The radio talk to be broadcast twice a week will not be a dry resume of the news reel's contents, but an interesting description of the edition's highlights and the story of the actual experiences of the cameramen in securing the shots.

* * *

Probably no modern profession is beset with as many hazards and thrilling adventures as that of the knights errant of the screen who day after day face danger and even instant death to procure closeups of interesting news events. Amid the smoke and flame of some great conflagration, on the shell-stricken battlefield, in the midst of riot while shot and knife play havoc, on the edge of a belching crater or waist-deep in the swirling waters of a disastrous flood, the news reel cameraman takes his stand risking life and limb "to write his news story with the camera lens."

It is the purpose of those responsible for the Pathe News broadcasts to inject into these radio talks such personal narratives as will convey to the "listeners in" some of the adventures and strange experiences that befall the news reel cameramen in their round of duties. It is felt that such talks built up around the highlights of the current Pathe News issues will add an interesting and diverting unit to the broadcast programs and at the same time prove invaluable in centering the interest of the millions of radio fans in the local theatres presenting the Pathe News reels.

Mountan Closes With Gelabert for Product of Richmount Pictures

(Special to Exhibitors Herald)

NEW YORK, Jan. 13.—As a fitting conclusion of the highly successful year David J. Mountan, president of Richmount Pictures, Inc., announces the closing of a deal entailing 100 pictures, two serials and twelve comedies to Pedro Gelabert for Porto Rico, Santo Domingo, Haiti and Venezuela. This deal gives to Gelabert practically the entire output of Richmount's pictures for the next twelve months, including all productions to be produced by Rayart Pictures; six pictures to be produced by Gerson Pictures starring Richard Holt; thirty subjects to be distributed by Clifford S. Elfelt Productions: "Broken Hearts of Broadway", "Three o'Clock in the Morning", "Restless Wives", "Youth for Sale", "Lend Me Your Husband"; three subjects starring Ora Carew and six semi-Westerns starring J. B. Warner.

Other important sales are the Rayart special, "For Another Woman", for the United Kingdom and the first Reed Howe special, "Lightning Romance", and "Youth for Sale", for the United Kingdom.

Mr. Mountan states that the foreign conditions are in a very healthy state and is especially delighted with the greater interest being shown in England, which has been more or less dormant for the past seven or eight months.

Low Water Mark Cited Cause for Low Profits

(Special to Exhibitors Herald)

ALBANY, N. Y., Jan. 13.—Low water in several rivers in New York state is playing havoc these days with motion picture theatres in villages located along their banks. In Greenwich, the Battenkill is very low at the present time, with the result that the paper mills and shirt shops are running only on part time. Business at the Star theatre, run by Dennis Regan, has slumped accordingly.

In the neighborhood village of Schuylerville a big wall paper plant burned to the ground last week with the result that business at the Broadway theatre run by Mr. and Mrs. A. E. Milligan, took a drop.

Fradkin to Direct Orchestra

NEW YORK.—Fredric Fradkin, widely known exponent of the violin, has accepted the appointment to the directorship of music at the Piccadilly theatre where he will conduct the orchestra and assume full charge of the musical programs.

Exhibitors Herald, January 24, 1925, p. 26

Pathe News Harnesses Radio in Exhibitor Service Plan

PLANS have been perfected by Pathe News for a national tie-up of radio broadcast stations in conjunction with its semi-weekly news-reel service to exhibitors in all sections of the country. Under the arrangements that have been worked out with important broadcasting stations across the continent, an intere-ting radio talk based on the current Pathe News release and human-interest phases of the news-reel service will be broadcast twice a week. It is planned in this way to bring the message of the news-reel to millions of radio listeners throughout the country and focus their attention on the presentation of the Pathe News issues at neighboring theatres.

Arrangements already have been definitely made by Pathe News with ten of the most important broadcasting stations, representing every section of the country. Negotiations are under way which assure a large number of additional stations coming in within the next few days. The ten stations already definitely tied up are WEEI at Boston, WHK of Cleveland, WHO at Des Moines, WCK at St. Louis, WLW of Cincinnati, WKY at Oklahoma City, WCBE at New Orleans, KFRC of San Francisco, KFOA at Seattle and WCAY at Milwaukee. This line-up, in view of the tremendous scope of even the average broadcast station, seems to assure the dissemination of the message of Pathe News to every city, town and village of the United States. The additional stations to take part in the national broadcast system will be announced as soon as arrangements are definitely closed.

The first of these radio talks was broadcast by station WLW on January 8, when Pathe News No. 4 furnished the basis for an interesting radio story. WCK of St. Louis will broadcast on January 10.

Moving Picture World, January 17, 1925, p. 224

Pathe News to Broadcast

Will Send Message Through Air Twice Each Week

PLANS have been perfected by Pathe News for a nation-wide tie-up of radio broadcast stations in conjunction with its semi-weekly news-reel service to exhibitors in all sections of the country. Under the arrangements that have been worked out with important broadcasting stations across the continent, an interesting radio talk based on the current Pathe News release and human-interest phases of the news-reel service will be broadcast twice a week. It is planned in this way to bring the message of the news-reel to millions on the presentation of the Pathe News issues at neighboring theatres.

Arrangements for this semi-weekly broadcast have already been definitely made by Pathe News with ten of the most important broadcasting stations, representing every section of the country. Negotiations are under way which assure a large number of additional stations coming in within the next few days. The ten stations already definitely tied-up are WEEI at Boston, WHK of Cleveland, WHO at Des Moines, WCK at St. Louis, WLW of Cincinnati, WKY at Oklahoma City, WCBE at New Orleans, KFRC of San Francisco, KFOA at Seattle, and WCAY at Milwaukee. This line-up, in view of the tremendous scope of even the average broadcast station, already assures the dissemination of the message of Pathe News to every city, town, and village of the United States. The additional stations to take part in the national broadcast system will be announced as soon as arrangements are definitely closed.

The first of these radio talks was broadcast by Station WLW on Thursday, January 8, when Pathe News No. 4 furnished the basis for an interesting radio story. WCK of St. Louis broadcast the first of its Pathe News talks on January 10. The other stations already lined up will follow with their initial talks during the latter part of this week. The details of the schedule are being worked out in conjunction with the radio stations as fast as possible.

This marks the first time that a motion-picture enterprise has attempted to use the radio nationally as a medium of exhibitor service, and the experiment is being followed closely by those interested in the relations between the motion-picture theatre and the radio industry. Under the Pathe News' system of broadcasting it is planned to direct the attention of the radio listeners to the current news reel program as being actually shown at the theatres and thus encourage wider and more frequent attendance at the theatres themselves. A feature of the plan as perfected by Pathe News is that the small-town and neighborhood house will share in the publicity benefit to be derived as much as the first-run theatre.

Pathe News Shows Subway Mishap Scenes

Patrons of Broadway, New York, picture houses saw scenes of the Eastside subway accident of last Tuesday four hours after it happened, according to the Pathe office. Pathe News was on the job with the first flash of the mishap and Editor Emanuel Cohen detailed three cameramen to the Lexington Avenue subway. They were grinding cameras eight minutes following the disaster, in which one hundred persons were injured.

Pathe Shows Subway Panic in Four Hours

(Special to Exhibitors Herald)

NEW YORK, May 26.—Pathe News showed scenes of the subway accident of May 19 in Broadway theatres four hours after the panic followed a short circuit. Three cameramen, rushed by Emanuel Cohen, editor of the News, were grinding out film eight minutes after he was notified of the mishap, Pathe says.

Exhibitors Trade Review, January 24, 1925, p. 16 – *Motion Picture News,* June 30, 1925, p. 2532 – *Exhibitors Herald,* June 6, 1925, p. 27

Pathe News Eclipse Shots Seen at Matinees Same Day

WHAT is considered the most rapid handling of a screen news subject happened on Saturday, when the Pathe News supplied pictures of all the interesting angles of the total eclipse of the sun, in time for the matinees at Broadway's four leading central theatres.

Four prints of the film were actually delivered to the Rialto, Rialto, Capitol and Strand theatres at 1:30 P. M. Saturday in the regular Saturday release. This was exactly five hours after the actual happening at New Haven, the central point of observation. Airplanes were a big factor in the gathering and the distributing of the eclipse film.

At New Haven, the Pathe News cameramen were working under the direction of Swathmore College instructions. As fast as a film magazine was exposed it was immediately rushed to New York and then relayed to the Pathe factory at Bound Brook, New Jersey.

Cameramen working in New York sent their film to the Pathe headquarters by special messenger. At Bound Brook a score of film editors and title writers were on hand cutting and titling negative as quickly as it arrived, and at 12:30 P. M. prints began leaving the factory to be shown in theatres all over the Eastern section of the country on Saturday evening.

The first four prints were rushed immediately to the Broadway theatres while the next batch of prints was shipped by fast auto to the Curtis Flying Field where a plane was waiting ready to take them to Chicago and other points west. The second airplane to leave carried a sufficient number of prints to supply exhibitors in all the first-run theatres in all directions from Cleveland. The Cleveland plane arrived at 2:45 P. M.

This is one of the many times of recent date that Pathe News has come to the assistance of science in the making of permanent photographic records.

After months of research and the manufacture of special camera equipment the Pathe News organization was ready on Saturday morning to cover every phase of the rare phenomenon. In its preparations to cover the event the Pathe News staff had been greatly aided by the experience acquired in recording the eclipse, which took place last year at Yerbania, Mexico.

A feature of the extensive plans made by this news reel organization was the stationing of a group of cameramen at New Haven who worked under the direct supervision of the astronomers of Swathmore College. As New Haven lay midway in the path of totality some of the most important news reel records of the eclipse were made at this point. Charles Curtiss and Maurice Kellerman, Pathe News staff cameramen who accompanied the Swathmore University expedition to Mexico last year to cover the eclipse at this time, were again working in conjunction with the Swathmore astronomers at New Haven in recording the eclipse. In addition to these two cameramen three others were posted at the New Haven location to take interesting sidelight motion pictures of the event.

In addition to the camera group at New Haven, more than fifteen Pathe News cameramen were scattered at various points across the path of totality all the way from the Atlantic Coast to Minnesota. Harry Hardy went aloft from the Curtis Flying Field in Long Island, aboard an army airplane and covered the initial stages of the event along the Coast. Ludwig Gieskop, another staff cameraman, also took off from the Metropolitan district and proceeded inland.

When the giant navy dirigible "Los Angeles" sailed out to sea a Pathe News cameraman was aboard the ship with a group of scientists. This cameraman took pictures of the eclipse at sea as the great ship floated aloft following the course of the eclipse's path.

In addition to covering the major phase of the phenomenon, elaborate arrangements were made to cover the event locally. Pathe cameramen took posts on vantage points in Manhattan and on the Jersey side of the river to get the skyline effect of the eclipse as the shadow band passed over New York City. Four cameramen were assigned to work in the city streets to catch interesting sidelights as New Yorkers observed their first total eclipse of the sun. So comprehensive were the plans made by Emanuel Cohen, Editor of Pathe News, to cover the event that a staff cameraman was assigned to take his post in the Bronx Zoo and observe the effects of the eclipse on the animals.

Mr. Cohen, who had been busy for weeks mapping out the camera campaign with all the care and skill of a general mapping out a major offensive, stated: "It was the purpose of my organization to cover the rare solar phenomenon as thoroughly as motion picture facilities would permit. Our camera records will not only serve as the chronicle of a rare news event, which occurred here for the first time since the 16th century, but has also furnished scientifically correct evidence for the study of celestial phenomena in the future. The camera records of the eclipse, which we made last year in Mexico, have been used repeatedly by astronomical bodies in their scientific studies."

International Newsreel (Universal) has snapped this shot of A. K. Peterson, Chief Photographer, U. S. Navy, at his post atop the naval dirigible "Los Angeles." Views of the eclipse were taken at a great height, and used in International Newsreel

"After Six Days" Will Play Tudor Again

So successful was the ten-day run of "After Six Days," the massive Artclass Biblical feature, at the Tudor Theatre, New Orleans, La., early in January, that Manager J. Eugene Pearce has rebooked the attraction for a week's showing in April, barely two months after the original presentation, according to an announcement by Louis Weiss, executive head of Weiss Brothers' Artclass Pictures Corporation.

The picture opened to first class business on January 18, an intensive advance exploitation campaign having been put on by Manager Pearce, who used more than two hundred twenty-four sheets alone in billing New Orleans and surrounding territory, and this steadily increased in volume right up to the last day.

The fact that the Tudor had advertised the opening of another feature prevented the management from holding "After Six Days" on for an indefinite run.

"Sea Hawk" in Philadelphia

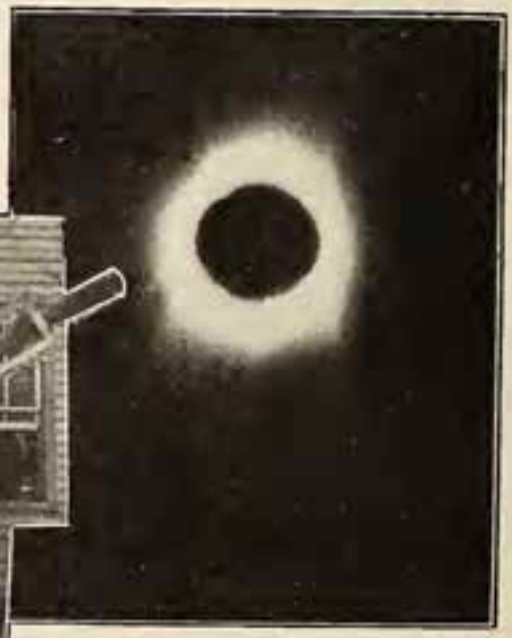
At the conclusion of its ten weeks' run at the Aldine, Philadelphia, at $1.50 top admission scale, "The Sea Hawk" was transferred to the Arcadia Theatre for a four weeks' run at the regular scale of admission prices. The Aldine engagement of "The Sea Hawk" was one of the most successful the theatre has known, and its business continued big after its transfer to the Arcadia Theatre.

"Heart of a Temptress"

Barbara LaMarr's second Sawyer-Lubin First National picture, now being made at Universal's Fort Lee studios, with Phil Rosen directing, will be called "Heart of a Temptress."

Moving Picture World, February 7, 1925, p. 606

tire industry. The wires that came in from points as far away as Labrador and Kansas breathed messages of renewed support for the aims and purposes of the screen leader., coupled with a new realization, born of the closer contact of the radio, born of the ideals behind motion picture production.



Here's why Pathe News had such interesting eclipse pictures. Their staff photographers actually brought the sun down to earth.

Exhibitors Trade Review, February 14, 1925, p. 24

Scene from Pathe News, Nos. 52 and 53, showing the first pictures of the atrocities and fighting in the French war with the Riff tribesmen. Andre Glattli of the Paris staff of Pathe News was assigned by Emanuel Cohen to cover the war.

Exhibitors Herald, July 18, 1925, p. 35

Cohen Discusses News Service

By EMANUEL COHEN
Editor of Pathe News

"Service to Exhibitors" is the watchword of the Pathe News.

Service to exhibitors means covering thoroughly the news activities of the entire world. Service to exhibitors means rushing shipments on special stories by ocean liner, by express and by airplane to the editorial rooms. Service to exhibitors means dispatching news prints with the utmost speed to the theatre so that the exhibitor may show the pictures while the news is still hot.

These are the aims of the Pathe News—the fundamentals of the relationship with exhibitors.

In the first place genuine service to exhibitors constitutes getting the news. It necessitates a great world-wide organization with hundreds of cameramen posted at every important spot on the globe. It requires constant and immediate contact with all these cameramen by telephone, by wire and by cable. It means unrelaxed alertness on the part of the entire "Pathe Army," from editor down to the last outpost of a cameraman. In short, it means keeping faith with the exhibitor by photographing in motion pictures all current events in order that the exhibitor, in turn, may keep faith with his patrons.

To serve exhibitors thoroughly the news reel must also deliver the news with greatest possible speed. Pathe cameramen must do more than film news events—they must rush the pictures on to the exhibitor. Every effort must be made to deliver the news film "fresh," while it's still news.

Take the record of the recent Santa Barbara earthquake, as covered by Pathe News cameramen. News of the quake at 11 a. m. Monday. From Los Angeles to Santa Barbara by plane—on to San Francisco by plane (and by auto when the plane crashed)—then 3,000 miles across the continent by airplane to flash picture of the disaster on New York City screens at 6:30 p.m. on Wednesday. This was done to live up to the motto of service to exhibitors.

A similar effort was made when President Coolidge was inaugurated. The President took the oath shortly after 1 p. m. In ten minutes time the film with pictures of the ceremony was in the air on its way to New York. It was transported over 230 miles in 1 hour and 26 minutes—the plane averaging 150 miles an hour. Before 7 p. m., complete pictures of the inauguration were delivered to Broadway exhibitors—a remarkable bit of service, accomplished despite enormous cost and infinite labor.

Thirdly, rush the news pictures to the exhibitor. This rule is always followed but most especially in the case of "specials" or "extras." The entire organization is swung in line to make new records in speedy delivery. On any big story, such as the recent Shenandoah disaster, Pathe News does not rely upon mere express train delivery. Prints showing this tragic event are rushed to the exhibitor by airplane—thus saving hours and days for the exhibitor and enabling him to show pictures even as his patrons are reading about it. The same process was followed on the great Middle West tornado which swept Illinois and Indiana. Prints of the trail of devastation were sped, both westward and eastward, by fastest planes and delivered to the exhibitors in startling quick time. This was done at huge expense but the telegrams of congratulations received from enthusiastic exhibitors proved the effort was justified. It is this spirit which urges the Pathe News to outdo itself on each new event in rushing prints to the exhibitors.

Service to exhibitors thus actuates every department of the Pathe News. It is an underlying principle. In a condensed form it amounts to this:—Get the news—rush the film at top speed always—deliver to the exhibitors at the earliest possible moment—put out specials on all big events. This is the substance of what the exhibitors want in a news reel and it is this service to exhibitors which the Pathe News strives to render at all times.

Exhibitors Herald, October 17, 1925, p. 48

Supplementary Material:
Motion Picture Critics and Reviews

CRITICS MUST LIVE

CRITICS must live. They are human. They eat, sleep and have all the other expensive habits. Readers should not feel too harshly toward them when their criticisms are all wrong. Most of them think they are right.

The proper way to read a review of a motion picture is to assume that you have asked the critic, as a mortal, how he liked the picture in question. His review of it is his answer, nothing more, and the reader should remember that the critic is not likely to be mistaken any more often than other individuals.

(Turn to page 45)

(Concluded from page 43)

The notion that a critic cannot be mistaken is poppycock. Just take their reviews as that many more opinions and remember that they must live.

Exhibitors Herald, March 18, 1925, pp. 43, 45

Critical Quotes Losing Punch

QUOTING motion picture critics in advertising and exploitation is becoming a dud. The public is getting wise to the tricks, the deletions and the abridgements, as you'll know if you stand in front of any well situated theatre displaying such on its lobby stands. If the critical quote ever carried weight, which is doubtful, it was way back when. Nowadays photos, paintings and original copy are getting more attention on the stands and bringing in more shekels.

BAD NEWS FOR REVIEWERS

REVIEWERS will be displeased to learn that the Spring edition of THE BOX OFFICE REVIEW shortly will go to the trade. THE BOX OFFICE REVIEW is bad medicine to reviewers. It embarrasses them so.

I have just glanced over some proofs of the Spring edition and again am impressed with the futility of reviewing. I have read, for instance, a great many reports on "The Spirit of the U. S. A.," which make the reviewers, who expertly camouflaged their forecasts that it would die standing up, look ridiculous. It didn't die, but it did stand up. It must be terrible to be a reviewer in a case like this.

Nothing printed is so valuable to picture people as the REVIEW. There are too many occasions for exultation but that one that impresses me most is the fact that, by referring to the REVIEW, a HERALD writer was able to tell HERALD readers months before it happened that Mr. Zukor's committee would award his $10,000 picture-story prize to Rafael Sabatini for "Scaramouche."

Digest that.

Exhibitors Herald, November 21, 1925, p. 47 – April 4, 1924, p. 44

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

FROM week to week the wonder recurs to us—what do photoplay fans think of metropolitan picture criticism in many of its examples? We feel that there is a subject for a Briggs cartoon there—or, perhaps, there would be more inherent humor in a strip called, "What a daily newspaper critic thinks of while watching the screen."

We wonder, and the problem grows vexatious. Do some of the critics spend their time wondering how long it will be before their vaunted superior intellects will earn them a job on some scenario staff? Perhaps the critic feels that the reader is interested in learning just how much HE knows about the inside photographic tricks of picture making. More likely the job of photoplay critic is merely a post-graduate in college English, an opportunity to show how cute, clever, and cynical a bright young man can be.

New York has its Quinn Martin; Chicago its Mae Tinee.

And weekly the wonder grows on us that newspapers of outstanding fairness and sincerity can, when dealing with one particular industry, place its great investments and those of its associate bankers, at the mercy of "Show-Offs."

With sincere criticism there is no fault to find. Harriett Underhill, Louella Parsons, George Gebhardt and others in New York; Rob Reel, Virginia Dale, and many others in Chicago, can state their views honestly and clearly and lose naught of self-respect nor of appreciation.

But will the Fates save us from the critic who reaches the state of mind that foolishly believes Mr. and Mrs. Public are more interested in HIM than they are in the picture?

THERE is a picture on Broadway at this moment that took some seven years in preparation, many hundreds of thousands in money, and REAL courage on the part of those responsible to bring it to the screen. And if business courage isn't as real as the physical sort then we miss our guess.

Aside from its spectacular features, the outstanding quality of the picture in question is a continuing, admirably handled vein of comedy. Nine out of ten reviewers commented on this phase.

But when one of our bright young men sits down to his typewriter he must have his "last line" in mind. "Send 'em away smiling" is the motto of his school, and the only means known is to jab somebody.

So we read: "A subtitle appears in which the reporter says, 'I have no opportunity to see big events or do big things.' This is the only laugh in the picture."

What's a man's labor, worry, and investment—compared to a "last line?"

Nothing at all.

Fortunately, and perhaps this is the measure of this type of criticism, the picture in question is selling "Standing Room Only." This of our own knowledge, and not from the lips of the press agent.

OH, well, perhaps we should turn to more pleasant subjects. It would have been easier, and perhaps more soothing to the feelings of all concerned, if we had filled this page with the customary dissertation on "the whichness of the why."

Here is a cheering thought to take you away from some critics, and some crickets.

The New York World is leading an admirable crusade to clean up the New York stage. It has been long overdue, and the only fear is that the crusade will pass, and the dirt remain.

But in all the columns of discussion, and the dozens of "Letters From Readers" we have failed to find a mention of motion pictures.

That's improvement. Had this crusade taken place a few years ago it might have started as a stage clean-up but it would have finished with two bricks aimed at us for one tossed in the direction of the "legit."

We are getting along. Nicely, thank you.

Robert E. Welsh

Moving Picture World, February 28, 1925, p. 865

THE film criticisms in some of the New York newspapers are getting pretty close to the absurd. We'll have to be more specific and say the morning papers; and to be still more definite, we'll eliminate *The New York Times*, whose reviews are uniformly painstaking and intelligent.

We have an idea that some women reviewers are in a break-neck race to see who can say the smartest things. Perhaps the object is no more serious than to attract attention to themselves among themselves; or to feed self-conceit; or to attract the eye of the film producer. In any event, the competitive coining of cute sentences may be a sport; but what about the readers of the paper? Who really want to know what kind of a picture the film in question is—and that's all. We won't speak of the hapless producer—often an experienced one—who at heavy expense has gotten together a piece of entertainment, and would be quite happy to get his money back plus, if possible, a fair wage for himself.

It looks like a little schooling in journalism would not be amiss in this matter of newspaper reviews. The late Joseph Pulitzer insisted that accuracy was the basis of newspaper work—and details. Well, why not be accurate with film reviews?

We are not, as a paper of the trade, defending the films. We're defending the readers of the newspapers.

We do reviewing, too. And it's a tough job. It is mostly difficult because we review pictures for all classes and kinds of theatres, from the little one-show-a-week house of the mountains or prairies all the way to the downtown theatre of a metropolis—let alone a small army of foreign buyers. And so it is hard to prescribe pictures for all kinds of theatres and buyers, but at least we can try to give an accurate, thoughtful, impersonal appraisal and then let the buyer choose for himself.

The very same idea applies to people as well as to theatres. Theatres vary because audiences vary. The people who go to pictures are not of one mind, training and taste—even those in one city who read the same newspaper. They are not of the same mind as the reviewer—that's certian. They take pictures pretty seriously for one thing; they pay to see them. They are considerably interested in the pictures and not at all in the reviewer. The fair thing to do, the intelligent thing from the standpoint of journalism, is to tell them simply and thoroughly all about the picture—its theme, characters, appeal, etc., and let them shop for themselves. They're probably quite able to make up their own minds once they get a fair statement about the picture.

Motion Picture News, June 13, 1925, p. 2900

THE constitutional privilege of freedom of the press, plus the ignorance and indifference of various newspaper publishers, is allowing quite a number of newspaper critics of motion pictures to make piteous spectacles of themselves.

New York City, the great metropolitan center where something different might be expected, is singularly cursed with a group of phrase-makers, signing motion picture reviews, who demonstrate regularly an absolute minimum of fitness for the duties assigned to them. This, of course, does not apply to all of the New York City newspaper reviewers, but unfortunately it does apply to the larger number. A conspicuous exception is Mr. Mordaunt Hall of the *New York Times* who stands out brilliantly among his contemporaries and is, in fact, just about the ablest newspaper critic of motion pictures in the United States.

An appalling example of newspaper reviews of motion pictures which recently came to our notice is a thousand word ramble about "The Big Parade," appearing in the *New York Sun*. The author of this treatise of incompetence has a considerable ability to assemble words of apparent significance. In reality, however, under his direction and with his lack of knowledge of his subject matter, the words amount to the rhyme of the flowers that bloom in the Spring, tra la, that have nothing to do with the case.

In the review noted, the critic speaks of the director as "one of the painfully few admirable American directors." If there are "painfully few admirable American directors" it might be wondered where all the good directors the writer has in mind may be—and why they don't make a few pictures. And then to make the case a very plain one and to show just how familiar he is with "American directors" and their works, he ascribes "Scaramouche" to King Vidor.

A real gem from this review is the statement that "The Big Parade" has "no sense of form." What, under heaven, could a man be talking about when he says that a motion picture has "no sense of form?"

And then in Chicago we have the *Tribune* critic, writing under the pen name, "Mae Tinee." This critic has been the source of alternate amusement and terror to the industry for years. She is a veritable Peter Pan; although she has had years of experience in seeing motion pictures and writing about them, she shows absolutely no signs of growing up. Recently she bitterly condemned "That Royle Girl," and in a reckless moment announced that she was calling upon the author, Mr. Edwin Balmer, to join with her and castigate Mr. D. W. Griffith for what he had done to the story.

When Mr. Balmer's reply arrived she probably gazed at it with childish amusement because it pointed out to her the primary grade lesson that the novelist and the director are each working with an entirely different form of expression and that exact similarity between a story as done in a novel and as done in a picture is hardly ever either attainable or desirable.

Exhibitors Herald, December 5, 1925, p. 28

Unfair Review of Photoplay in N. Y. Daily Condemned

"News" Staff Member Answers "Sun" Critic

CERTAIN reviewers on the New York dailies—and this by no means includes them all—have within recent months condemned several pictures as being "inartistic" which later proved to be box-office successes. One of the most flagrant examples of picture condemnation from the mere viewpoint of the critic, without any attempt at finding out whether the public would like the film in question, occurred the other day in The New York Sun in connection with the showing of "Drusilla With a Million" at the Capitol Theatre.

"The Moviegoer" in *The Sun* wrote a review which apparently pivoted on the statement that "it didn't entertain me" and branded "Drusilla" as a bid for box-office popularity, as if that were a crime of some sort. His remarks were so unfair to the picture, which almost all the other New York newspaper reviewers recognized as possessing real appeal to the public, that J. S. Dickerson, Associate Editor of MOTION PICTURE NEWS, wrote a letter to the critic in question.

This letter and "The Moviegoer's" reply were printed in full by *The Sun* in its issue of May 29, and given prominent display.

MOTION PICTURE NEWS prints the correspondence in full below, because this publication believes it is time the attention of the trade is called to the ideas of that school of newspaper critics who condemn pictures merely because they do not measure up to their standards of "art."

The matter assumes real importance when it is remembered that reviews in the New York dailies influence the booking of pictures. Mr. Dickerson's letter to the *Sun* critic follows:

"I once heard an exasperated lawyer tell a very new and arrogant judge that a Supreme Court Justice was supposed to know some law. It suggests itself to me that I might say that a motion picture critic is supposed to know something about pictures, not only from his own personal likes and dislikes, but from the angle of the public.

"This letter is inspired by your review of 'Drusilla With a Million.' I have no interest in this picture, either financial or otherwise, and it does not make any difference to me what you or other reviewers say about it, but I want to make the prediction that this picture will please more people, perhaps of a certain sort, than anything of its kind released since 'Over the Hill.'

"If my prediction is true then you have done a great injustice to the firm producing this picture and to the director who made it. Unfortunately for the trade, sales of pictures in New York territory are largely influenced by the New York dailies' reviews.

"You must remember that pictures are not an art, in spite of the fact that press agents and some critics try to make them so, but are merely entertainment designed to suit the average persons as they are scattered over the United States. So my advice to any reviewer, and that includes those on our own publication is to go into the theatre and view productions from the angle of the person who pays admission. It seems to be the fact that all the biggest box office flops of the last few seasons have been praised almost unanimously by you fellows who are reviewing for the New York papers, and the real hits have been passed up with the kind of a review you have given Drusilla. For instance, some very unkind things were said about 'The Talker,' playing recently at the Strand. In a measure these were justified, but, on the other hand, while old fashioned and orthodox, it will gross more money over the country than all the Peter Pans that ever have been made.

"Referring again to 'Drusilla,' I am going to try to remember to send you the record of box office reports on this picture some three or four months from now, just to convince you that from the angle of the public you are about as far wrong as you can possibly be, and if I do this I hope you will keep in mind that pictures are presented not for the benefit of critics and reviewers, but for the public, who pay their money and are satisfied on an average with what they get.

"We who make our living in the motion picture business know that better and more artistic pictures could be made, according to the highbrow viewpoint, but we also know that the business is a financial one, and that in order to make pictures we must make those which prove financial successes."

The reply of "The Moviegoer" shows, better than any comment by us could, the workings of the mind of a critic who is not interested in giving the readers of his paper information about pictures from their own viewpoint, but from his own ideas of "art." "The Moviegoer" answered thus:

"To J. S. Dickerson, MOTION PICTURE NEWS. *Sir:* I am very glad to hear from you on the subject of 'Drusilla With a Million' and the review of it which appeared in these columns. Quite frankly, I consider 'Drusilla' the cheapest, most obvious bid for box office popularity that has been seen on the screens of Broadway this season. I strongly object to the film on the grounds that it is (1) illogical, (2) badly acted with the possible exception of Mary Carr, (3) filled with the stalest bakum, (4) and mawkish.

"Indeed, Mr. Dickerson, I left the theatre in the middle of it for a breath of fresh air. I returned immediately, however, my irritation having cooled by the drizzly rain. Contrary to what you think, I know a great deal about motion pictures. Any one would, after acting as a motion picture critic in New York for over six months. I concede that 'Drusilla' may have a box office appeal in certain communities. It did not entertain me, however, and I don't think that persons who have or even pretend to have any cultivation of mind will like it.

"I write what I think and my writings are only my opinions. Nothing more. I rarely, if ever, attempt to predict whether a photoplay has potency at the box office. That is what trade journals are for. Motion picture critics, if they are worth anything as critics, are concerned principally with the artistic merits of a film. If, however, a film which they recognize as miles below art entertains them, they should so state. To me 'Drusilla' offered nothing.

"You are trying to tell me that motion pictures are not an art. I choose to consider them so. At any rate, I seem to think more of the movies than you do. The 'Last Laugh' and 'Greed' proved to me that the motion picture can be as ennobling in its own way as literature and drama. 'Drusilla' seemed to me to be bogus and false to life, as it is lived in almost every particular. Throughout I sensed the author and director standing by, deliberately shoving the characters into certain situations—situations in which they would never have been found as a result of their characteristics. That, of course, is all opinion on my part. Other critics have found 'Drusilla' good.

"When you say that the critics have unanimously praised all the biggest box office flops of the last season you are wrong. The only photoplay of the past year which they have praised unanimously was 'Peter Pan.' And that was not a box office failure at either the Rivoli or the Rialto. If 'The Talker,' as you predict, grosses more money than all the 'Peter Pans' ever made (a prediction that seems to me preposterous), well—what of it? Things like 'The Talker' have always grossed more money than the Peter Pans.

But—the producers of the Peter Pans may be allowed to enter heaven. Have you thought of that?

Please send me the record of the box office reports on 'Drusilla' during the next three

(*Continued on page 2914*)

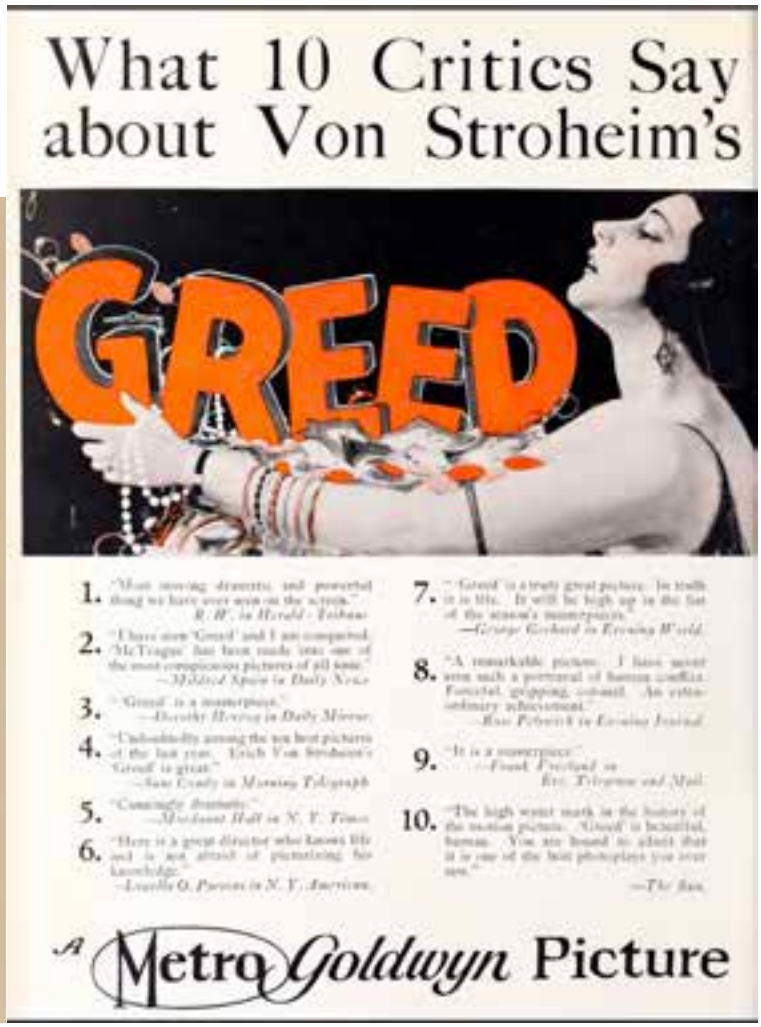
Unfair Review of Picture Condemned

(*Continued from page 2909*)

or four months. I shall scan them with the greatest interest. Those reports will constitute one of the greatest commentaries on the films (and on the progress of civilization) that could be made. 'Abie's Irish Rose' has made millions. Therefore I suppose it has done more good in the world than all of Ibsen's plays. People have never been wild about Ibsen's works. Everywhere they have been wild over 'Abie.' Well and good. I can't help it, and neither can you.

"Great works of art, so runs the platitude, show us ourselves and thereby criticize us. And we should be better people after sitting before them. I think Caesar and Cleopatra and Candida make the world a better place. Rosmersholm (provided it is performed well) does the same thing. Don't you agree with me? And don't you think (honestly now) that motion picture critics should encourage those who try to make masterpieces, rather than those who gaze longingly at the box office? And don't you think that motion picture critics who commend things like 'Drusilla' retard the progress of the *art* of the motion picture? Thank you for your letter.

Very sincerely,
THE MOVIEGOER.



Motion Picture News, June 13, 1925, pp. 2909, 2914

Is the Movie Editor of Your Paper a Necessary Evil or Inspiration?

Can't Exhibitors and Newspaper Men Co-operate to Better Advantage?

By MURRAY POWERS
Dramatic Editor the Dayton, Ohio, Evening Herald

THE average small town exhibitor—by that we mean the exhibitor in cities up to 200,000 population, perhaps larger— usually looks upon the dramatic and movie editor of his community's newspaper as a necessary evil, a pass hound, a perpetual worry and a fellow that can ruin his week's business in three inches of newspaper space.

But does the exhibitor ever stop to think that this same movie editor might be able to bolster up his business at times? Does he ever consider that by coming over and gossiping a bit about his attraction with the man handling the dramatic desk he might pick up ideas and suggestions that would mean better results from his newspaper publicity? In most cases the office boy is sent over with the readers and notices.

These dramatic and movie editors are often queer chaps—we will admit that—but they do read a lot and see a lot of pictures and absorb quite a few ideas. And they are often like the small time vaudeville actor; they look toward New York as the spot where the sun rises and sets and they read the theatre and picture news with glutton-like intensity, hoping that some day they too will be advising hundreds of thousands just which pictures and plays to see.

These editors keep fairly good tab on the openings and criticisms of pictures. They know whether or not a picture is good, average or a flop; whether or not a star is up to standard. They usually know all this before the picture reaches their own city. They know what would be the best angle to play up from a box office and publicity standpoint.

Motion picture news builds circulation for newspapers—this is being conceded daily by the big minds in both the picture business and the newspaper business. Such news is as important as real estate, court and police news. And, daily, more newspapers are finding it necessary to have some person on the staff with at least a little knowledge of the stage and screen.

This writer has been dabbling in small town theatre and picture news for several years, first in a town of 70,000 population where there was a legitimate, a vaudeville, a musical tabloid and four first-run picture houses and a vaudeville booking exchange; and later in a city with more than 175,000 population with a wider theatrical field. Papers in these cities and in dozens of other cities of similar size go in heavily for news of the film world. Exhibitors usually can "get away with murder."

In the smaller city, above referred to, a column or more a day was devoted to theatres, while on Sunday three pages were given to the same class of news. The papers in the larger city give a page a day to news and readers and usually four pages on Sunday.

Real stories and plenty of special art, punchy art, could be landed by the exhibitors if only they tried. In most of these papers pictures are reviewed, but very, very seldom panned if they are not above average. The advertising department usually sees to it that boundary lines are not overstepped by the paper's dramatic editor.

And yet you will find these same exhibitors failing to take advantage of the opportunities offered them.

The readers are the same dried-out affairs week in and week out. All pictures are wonderful, magnificent achievements of the cinema, the outstanding photoplays of the year and patrons must consider themselves extremely fortunate that Manager So-and-so is able to bring this picture to Goofsville.

This writer sees examples of dumb publicity every week. Undoubtedly other motion picture editors meet the same situations. Sometime ago the manager of a local house was to show Betty Compson in "The Female." What did his weekly publicity consist of? A story of a dress that Miss Compson was to wear in the picture. Not a line about the role of Betty Compson. Not a line about the other members of the cast. Not a line about the plot. Not a line about the author of the story from which the picture was taken. Just a stock story about Betty's dress and not an unusual dress was it, either.

A week later the same manager came along with the same cut and dried stuff for "Sandra"—gowns brought over from Paris for Barbara LaMarr. Nothing about the picture.

"Hot Water" came to town and another manager passed by a whole publicity book of fairly good yarns to send in a story that didn't add one iota to the value of the picture at the box office.

A theatre manager the other day sent us a picture of the leading woman in the road company of "Rain," which was coming to his theatre. When we opened the reader—lines to go with the art—that he had sent along, we found not a line about the star, not even her name, only a story of how much water was used in the three acts of the play.

Every week the paper carries a lead story on its movie page, giving in short paragraphs the coming attractions and describing the cast, story and authorship of each production. Knowing that the managers of the houses fail to bring or send in any enlightening information about the pictures, the editor clips the reviews from trade papers and New York pages and files them away. However, when a picture is brought in that is new and has not yet been shown in either New York or Los Angeles—as often happens—then he is "up a stump" and has no information on hand.

So why should the movie editor worry if the manager himself doesn't? As a result, it is the manager who suffers through his wasting of valuable space.

When he sees himself left out on Sunday or given only a few lines he usually comes around Monday morning to the advertising department and raises a howl, claiming that the other

(Continued on page 66)

Mr. Powers addresses exhibitors on a subject he knows a lot about. Not many exhibitors are getting the fullest value out of the space that newspapers fill with moving picture reading matter. The men at the desks where this valuable space is apportioned, are real fellows; if you don't understand them, don't get personally acquainted with them, don't co-operate with them in making their pages brighter, you can't expect them to do more than "shove your stuff through," when it could be made to add dollars to your box office receipts. But read and reap.

Is the Movie Editor a Necessary Evil?

(Continued from Page 17)

fellow is getting more than him and that he advertises as much and sometimes more than the other fellow. And the row goes on.

We know of one instance where the dramatic editor was giving the exhibitors short features on their current or future attractions. One manager failed to see the possibilities and failed even to send in anything outside of his regular reader. Instead, he went to the advertising department and complained. Result—the dramatic editor soon received orders not to give any extra readers unless exhibitors increased their advertising. This shortsighted exhibitor not only ruined his own but every other exhibitor's chances for some valuable free publicity.

One exhibitor solved the problem. Always he was having trouble in getting his wants satisfied. The movie editors suffered from his contributions as the writer has suffered from those mentioned above. Finally, the movie editor went to the managing editor and the advertising manager and explained the kind of publicity the exhibitor was furnishing. And, likewise, finally, the exhibitor went to these men and wanted some kind of satisfaction.

The situation was gone over and explained and the exhibitor in the end turned over his newspaper publicity to the movie editor and agreed to pay him so much per week for getting it out right. It was stipulated by the managing editor that the movie editor must hand his publicity to the city editor before publication, in order that there would be a check on the editor and that the desk would not be commercialized.

Thereafter, that movie house began to get worthwhile publicity, stories that had a news value and did the exhibitor some box office good. The editor would take in the pre-views and in the theatre's publicity would play up the salient features. When the picture was released and shown to the public the editor wrote his usual review. Whenever the manager booked a new picture of note or a series of pictures there were stories for all the papers on the booking. The names of the theatre was constantly before the public.

This is not a plea that exhibitors turn over their publicity to the motion picture editors. The editors usually have enough to do as it is. But these same exhibitors could talk with the editors, find out what stories had news values, furnish them with sufficient information about their pictures, let them in on a pre-view occasionally and find out what photos make the best newspaper cuts. And, ten to one, the movie editors would be tickled to death to help the exhibitors out.

We know of one case where a good picture was falling down at the box office for some unexplainable reason. The manager came over to the movie editor, told him that his picture was dopping and asked him to give him some help. As a result the manager received extra, worthwhile publicity during the week. We will not say that the business showed a tremendous improvement, but it did improve and proved one fact—that the editors are more than willing to cooperate. They want better pages. And they know better publicity will help them to better pages and better news mean more interest in pictures—and that is what every exhibitor wants.

Moving Picture World, January 3, 1925, pp. 17, 66

THE CASE OF The People *vs.* The Movies

The Court Reviews the Evidence

By FREDERICK ROCHE

THE main question is whether or not the plaintiffs are mentally competent. If the people are sane, if they have intelligence enough to know what they want, then the defendants are guilty of slander and of cruelty. Indeed, there is a question in the mind of the court whether or not the defendants could not be adjudged guilty of assault and battery with intent to maim.

For some time the defendants have had their day in court. Through the press they have pleaded; and pleaded not only in a manner to prejudice the case of the plaintiffs, but in a manner to actually influence the latter often against their judgment.

It is now the plaintiff's day in court. And the case is complicated by the fact that one D. W. Griffith, responsible for the very being of the defendants, appears as chief counsel for the plaintiff.

It is a world-old question which has given rise to this state of affairs, a question which kings and priests, soothsayers and sages, writers, painters, musicians and men of the stage have propounded from the earliest ages:—

"What do the people want? And do they know what they want?"

And it has been the history of mankind from the earliest ages that kings and priests, soothsayers and sages, writers, musicians, and men of the stage, deciding the latter question in the negative, have conspired to keep the people first from saying what they want, and second from getting it.

In the course of time, however, the people have not only made known their wants, but have also seen them fulfilled by kings and priests, soothsayers and sages, writers, painters, musicians and men of the stage. Today these gentry, old in experience, and wise in the ways of the world, bend an anxious ear to the desires of the people.

THE movies, however, are very young and have not yet learned the lessons which are common knowledge among others who cater to the public. With the impetuous carelessness of youth, they rush in where wiser heads fear to tread. Ignorant of the law to which older arts and sciences have learned to bow, they yet conceive that either the public does not know what it wants, or that they know better than the people what the people want. They tacitly conspire to keep from the people anything they don't care to have the people have, by declaring that it is something the people don't want. They treat the people as one would treat an imbecile. Therein lies the ground for the present indictment.

The people are busy. They have many affairs on their minds. Therefore to select for them motion picture productions which they would appreciate and enjoy from the vast collection which the movies press upon them, they have chosen a set of supposedly discerning minds known as critics. Newspapers employ these critics as part of the service they render to the people. Some are more expert than others; but they all are honest, and perform their public service function conscientiously. Experience has shown that their judgment is usually sound and correct.

Certain journals, published to circulate among the motion picture trade also employ critics. It has grown to be their function, in addition to reporting the effect of a given film on their own minds and that of the audience, to hazard an opinion as to its "box-office appeal."

By this term is meant the degree to which they believe a picture will or will not attract patrons into a movie house.

It is upon this that the present indictment is based.

For when the critic of a trade paper devotes much space to lavish praise of a picture, and then declares that its "box-office appeal," is a matter of doubt, something must be very rotten not only in Denmark but much nearer home.

IF the critics of fourteen daily newspapers, printed for service to the public, declare with a startling unanimity that a picture—Griffith's "Isn't Life Wonderful!" for example—is a work which sets a new pace, a work which will sweep folks off their feet in a whirl of emotion, a work which will live; if the critics of the trade papers make the same declaration—what in the world can the latter mean by questioning its box-office appeal, unless they mean:

1—That the people who go to the movies are such morons that they cannot appreciate works which those hard working, honest representatives of the people, the critics, appreciate; or,

2—That the people who run movie theatres are such morons that they cannot appreciate such works; or

3—That the men who run movie theatres refuse to believe that the people have passed the imbecile stage, and will know something worth while when they get a chance to view it.

The first two premises are easily disposed of. Whether one blames it on night schools or cross word puzzles, the fact remains that the American public today is probably the most exacting and the most discerning public in the world in the matter of entertainment in the way of literature, art, music, and drama. Its taste may be eclectic: it may evince an equal joy in Mr. Zeigfeld's "Follies," and the dramas of Eugene O'Neill, in the performance of Jazz bands, and those of the maestri of the Metropolitan; in the art of the comic supplement and that of the Louvre; in the stories of two-penny newspapers and those of the best writers of every nation on earth. But no one can deny that it has taste—that it knows a good thing when it sees it.

For any papers to come boldly out and declare that such and such a thing is supremely good, and in the same breath express a doubt that because it is good it will lack appreciative audiences in this country is a gross libel on the American people.

THAT certain movie men have amassed fortunes by peddling inferior pictures to the public of Kokomo, Kalamazoo, Wellfleet, Mass., and even our leading cities, is no excuse. It is the misfortune of the citizens who frequent certain movie houses and the movie houses of certain towns that their movie men, who, mark you, gentlemen of the jury, pick the pictures they think the public still like, have an inferior taste, if indeed, they may be said to have any taste at all.

As for the second premise—the very fact that the movie men from the smallest exhibitor, so called, to the most magnificent magnate, self-designated, have amassed fortunes through shrewd dealing among themselves, and by imposing to a very large extent on the good nature and helplessness of the people, shows they are far from morons, although it must be freely admitted that most of them are of a type unable to appreciate literature, art, music, or drama, which would appeal to the most humble of our rural citizens. If "by their works you shall know them," the people who patronize the movies probably have no desire for an intimate acquaintance with the movie men.

To come to the specific case upon which the indictment is drawn:

Having given birth to the whole movie business by making the first long picture ever made; and done his paternal duty by inventing the elaborate technique which every movie director still follows faithfully, D. W. Griffith, in the sincere belief that the people were entitled to some thing better than they had been getting, that the people were exacting and discerning in their entertainment demands, that the people were dissatisfied with the artificiality, the melodrama, the false emotions which had become the gods of the movie men, and the punishment of the public, decided to do something new and different.

He found a simple story of life, pregnant with human laughter, human tears, human joy, human suffering. It was a great story because it was a simple, human story. It dealt with the love of a lowly boy and a lowly girl—and some potatoes. That was its plot—love and potatoes.

THAT was his first mistake in the eyes of the movies. Why, in the name of all the gods at once, they cried, should a man take a story about love and potatoes—low, common, humble, everyday, uninteresting things of life—when he might just as well get a take of passion and pate-de-foi-gras? As everyone knows the people will pay to see passion, especially when it is the sort of passion which they think goes with pate-de-foi-gras. Why bother with life when one can have theatrics? One loves but once, or possibly twice in a life-time—but passion! Ah, that's an everyday experience—in the movies, they shouted.

The story selected by Griffith was written by Major Geoffrey Moss, recently brother officer of the Prince of Wales in the Grenadier Guards, and, at the moment, the sensation of the literary year in England and the Continent.

The scene of the story was laid in Germany. The author, an eye witness to it in the post-war days, when he was in the British secret service, laid it there, because it happened there. Griffith had nothing to do with the locale. But he wished to follow the story closely. In

fact, he was obliged to, in order to preserve the point of the tale.

So he took a company of players and went to Copernick, Germany, to film it.

Whereupon those movie men of malice who because its author was English, had hinted British propaganda. As a matter of fact the story deals with a family of Poles, driven into alien Germany, by the fortunes of war. While their lot is similar to that of many Germans, it is the harder for them to bear because neither they nor their nation had any part in bringing the conditions which oppress them about. However, one must not expect fine distinctions from movie men as a whole.

The picture, called "Isn't Life Wonderful?" because that was the title its author had given his story, was duly finished. We admit Mr. Griffith made a grievous error in his title. It is very bad form in the movies to have your picture called by the same title as the tale from which it is taken. It really isn't done in the best movie circles. He should have called it "Women and Potatoes," or "Passionate Spuds." A movie title without the word "woman" or the word "passion" or "passionate" has no box-office appeal. (See any motion picture trade paper.)

IN due course of time the critics of the fourteen New York daily papers saw the picture. Some of them were women; some were men. All of them went back to their offices and wrote. Their sacred duty was to tell the people what they as indirectly paid servants of the people thought of the picture. They told the people in no unmistakable terms that they thought it was the greatest picture they had ever seen. Several of them used a phrase to the effect that here at last was no story—but life itself on the screen. They praised its comedy, they praised its pathos, they praised its beauty, they praised its action. In fact they praised everything about it. And mark you, their praise was unanimous. For perhaps the first time fourteen different critics agreed.

The public served by the New York newspapers apparently believed them, for it patronized the theatre where the picture was shown in such generous numbers that standing room was at a premium.

Writers from the trade papers saw the picture. Their praise was as lavish as that of the daily papers. Yet each of them appended a warning that "Isn't Life Wonderful?" might not be a good box-office attraction. This warning was addressed to the movie men—was it, perhaps, inspired by the movie men themselves? Inspired by their continued cry for pictures bearing the labels "Women" and "Passion"; inspired by their belief that the people are zombis and half-wits?

There is nothing mystic, nothing high-brow about "Isn't Life Wonderful?" It is a story so simple that any child could understand it. Its author will tell you that he never employs words of more than two syllables; that he thinks in the same terms. Children who saw the picture on Broadway laughed spontaneously during its moments of comedy; went consciously of their own accord during its moments of pathos. If hundreds of children of eight and ten years found entertainment in the picture, are the movie patrons of the rural hinterlands so absolutely brainless that they won't be able to get its comedy, and feel its pathos? The court will absolve the movie men themselves from any charge of visible emotion during anything but a pie-throwing contest. Crossed comedy has been their fare so long that anything more subtle would probably result in acute indigestion. And so, too, an appreciation of pathos over human loves, woes, destinies, is far beyond their ken. The only moments of pathos they have experienced is when some other movie man outdid them at their own game. Their ideas of love are reflected on the screen. It is a look which a man casts at a painted doll in a cafe in one of their "big sets."

THE trade paper critics sounded their box-office warning, we suppose, principally on behalf of the small towns. Which makes the slander all the greater. For if there is any place where such homely things as love and potatoes are understood as ingredients of life, it is in our small towns. The court wonders how a many small town exhibitor would dare the consequences of explaining that he would not show "Isn't Life Wonderful?" because he feared his audience would not understand it? Or that it pleased Broadway, and fourteen New York critics, but wouldn't please them? He had rather offend the Ku Klux Klan. And it would probably be safer. Yet behind the backs of his patrons this is exactly what the small town exhibitor is saying, if, as usual, he bases his judgment on these trade papers.

That the reporters for the trade journals did their work honestly, fearlessly and faithfully, is best shown by the fact that the manager of a large chain of movie palaces declined to show the picture. He has tried to keep himself in the public eye by raising a cry of better pictures.

Yet when Griffith makes a picture which fourteen newspaper critics unanimously declare is the best ever, when Griffith deliberately tosses the old technique he himself originated into the ash can, and going back to first principles translates wonderful acting to the screen with beautiful simplicity, when Griffith turns out a piece of work, which critics declare will revolutionize the material, the methods, and the aims of the screen, this man declines to show it in his big chain of theatres.

Why?

Because, says he, it is not entertainment!

THIS, indeed, is assault and battery. But it is assault and battery on fourteen men and women employed by the people of New York City through the newspapers, to tell the people what is what and why in motion pictures. It cannot be tried in this court. It is for the critics, their judgment sorely bleeding, to seek their own redress. Or possibly for the newspapers which employ them to seek new critics. For if they, who see every picture unfolded in New York don't know entertainment when they see it, how can they advise the public what and what not to see?

Not entertainment!

Why?

Because it is a simple story of human people? Because it is life itself? Because its actors have been warmly commended? Because its comedian has been likened to Charlie Chaplin? Because big audiences on Broadway laughed with it, wept with it, felt with it?

Not entertainment!

Are the plays of the season which make people laugh, cry, feel, which show life as it is, bringing its highlights into poetic relief, not entertainment?

What is entertainment?

The dictionary tells us that it is that which entertains. And what in life doesn't entertain—outside of some of the movies? And what is better entertainment than the little comedies and tragedies which come so close to everyone of us that we feel our breasts stirring with the tears, and our muscles of risibility trembling at the joys of such people as ourselves?

Does entertainment mean only a series of custard pies, thrown in rapid succession? Or a million dollar cabaret scene? Or the lengthy embrace of a demi-mondaine and a lounge lizard?

Not entertainment!

WHO but the people have the right to say what they consider entertainment? And how will they have the chance to consider at all, if the movie men insist and persist on considering for them?

Does the public prefer the judgment of fourteen public servants, or that of the movie men?

Not entertainment!

No box-office appeal!

If those are the alibis, and they are the only alibis presented in the court on behalf of the defendants, there can be but one verdict—guilty of the following charges:

1—Slandering the mentality of the people of America.

2—Slandering and verbally assaulting fourteen New York critics.

3—Gross ignorance, wilful malfeasance in office.

4—Attempting to throttle the advance of the motion picture at the expense of the American public.

5—Unconsciously making D. W. Griffith, counsel of the people in this case, the most courageous figure in the American entertainment world.

And the sentence for these grave offenses is from ten to twenty years in the same hole of erroneous judgment in which you have groped for years, with financial failure at the end, and abandonment by the people.

Only the defendants, the long suffering, hopeful, patient public can appeal this sentence. You must appeal to them for clemency, and the court would suggest that the best way of doing so, would be to convince them of your intention to follow the right path in the future by beginning to give them what they are entitled to now.

Kings and priests, soothsayers and sages, writers, musicians, and men of the stage, have found that eventually the public will enforce its demands for what it wants. They have all complied with the demands of the public. Now is your time to do the same.

The Public Wants—

What does the public want? Especially in the way of entertainment. The question is vital to your life as a showman. The ultimate test of your success as an exhibitor lies in your ability to please the public with your attractions.

Read what Frederick Roche has to say about this important question, and let us know whether or not you agree with him—and why. By discussion of the matter much good may be accomplished for the benefit of the industry in general.

Exhibitors Trade Review, January 10, 1925, pp. 10-11

The Public Is The Boss

By
Cecil B. De Mille

BECAUSE motion pictures will always be mass amusement, a form of entertainment reaching into all branches and gradations of society, there is but one standard by which to intelligently criticize and value a picture—they should be judged, not upon isolated personal likes and dislikes but on a basis of their percentage of appeal to the theatre-going public as a whole.

"None of us, therefore, have the right to say 'that is a poor picture' or that it is 'a good picture' if the yardstick is merely that of our own surroundings, education, background or prejudices. More of us, I feel, should view pictures on the broad basis of their general appeal. If we took this attitude our judgment would be correct more often than it is at present. For in the end the public at large makes its desires known in definite and firm form no matter what the initial and individual criticisms may have been.

"Time and time again pictures have met with scant favor at their start only to roll up amazing gross receipts. And of course that sister of the screen, the stage, has the most remarkable example of all in 'Abie's Irish Rose,' a play universally 'panned' on its debut but which is now playing in its third year to packed houses.

Criticism as an Aid to Production

"There is no doubt, successful production can be increased and speeded up if criticism could be universally geared as a guide rather than a goad. We don't all have the same tastes. There are, however, certain fundamental likes and dislikes which appeal to every one in greater or lesser degree. It is quite easy to imagine one person only mildly amused at a bit of comedy which would cause another to laugh uproariously. The question of the entertainment value of that offering should not be based on either extreme but an effort should be made to strike a mean average where the greatest number of people are entertained to the greatest extent.

"This is the viewpoint I think we should all hold when turning our attention to judgment of motion pictures. Personally I always try to crowd out any individual thoughts and to view the offering not as one but as one hundred people, all in different walks of life. Try this idea sometime. You will be surprised to find out how it will broaden your vision and alter your opinion as to the worth of a specific bit of entertainment.

"Most certainly we who make motion pictures have erred in our 'projection room' judgments. Time after time I have seen pictures which every one classed as 'failures' in a cold projection room, go out and make a marvelous success. One specific instance is a picture which appeared about five years over the protest of ninety per cent. of the officials of the company that released it. This picture has grossed to date over $1,500,000.

"There is only one real judge of pictures, the public. There is no one who can always guess accurately what that strange public is going to do, but we can get closer to their thought if we make our own judgment more general and less personally prejudicial.

"We hear of 'art' in motion pictures. What is art? Certainly it is an attainment of a destiny by some special force. And the destiny of motion pictures can never be an isolated or individual thing. The destiny of the motion picture is to provide cheap, easily understood entertainment not only to those who are able to be entertained by the more limited opportunities of the novel and stage, but to hundreds of thousands more who would be denied any realization of art were it not for the great invention of the cinema.

"The motion picture, therefore, provides mass entertainment and the artistic picture is, in my opinion, the picture which has the ability to please and entertain the greatest possible number of people.

"A good motion picture must, first of all, have a good, logical clean cut, human story. The recent contest I ran to secure a new idea which resulted in "The Ten Commandments," showed that the public are no longer content merely with a peppermint boy and butterscotch girl love story. They demand more substantial fare. The demand that photoplays delve deeper than the surface; must get down into the souls and lives of real people.

"Good motion pictures have been made with only one outstanding part. Such stories, however, are rare. Normally the good story is a mosaic of several fine parts which can reach the height of their excellence only when skilfully dovetailed one into the other.

"A good motion picture must give the illusion of reality. Subterfuges in settings and costumes which are permissible on the stage can make the best of screen stories look tawdry if used without discretion. Settings and costumes, incorrectly and inharmoniously done, can do much to throw 'off key' the most delightful of stories.

Proper Lighting a Big Factor

"A good motion picture must be deftly lighted. It is marvelous how the quality of a photoplay can be enhanced by proper lighting, how the nuances, the hidden meanings, the lights and shades of a role, can be brought out by thoughtful use of an illuminating medium. An excellent example of this is seen in that sequence of 'The Ten Commandments' where Moses comes to Pharaoh in his castle after the son of Pharaoh has been killed by the Plague of the Death of the first born. The sombreness of the lighting, the menace of the shadow, all of these drew the beholder immediately into the spirit of that portion of the story.

"Those of us who make pictures consider all these things. We have a definite objective in the creation of each picture. We are constantly endeavoring to produce pictures that will appeal not to the few but to the greatest number of people and our success is measured by the public at large when it reaches the screen and the verdict comes from the box office."

Moving Picture World, February 28, 1925, p. 870

Too Many Stars, Says Harry Warner

Studio Workers All Gods in Their Own Minds and Think Only of Their Own Fame, He Declares

EXCESSIVE individualism and the insatiable desire for self aggrandisement on the part of those engaged in making pictures, is responsible for inefficiency in motion picture studios and at the bottom of many of the pleasingly failures which come from them, according to Harry M. Warner in a statement this week, in which he says that the most glaring fault in the studios today is that too many stars think they are gods.

"The 'star' attitude of mind," he says, "permeates the entire studio organization of every company producing pictures today. Instead of an organized force of specialists, each contributing a part to the work of turning out good pictures and functioning with that harmony which is essential to the achievement of an artistic end composed of several widely different elements, we have in the studios a mass of individuals, concerned mostly with their own personal advancement and entirely blind to the fact that their professional welfare and that of the producer can best be served by co-operative effort in which they give their best and permit their fellow worker to give his best.

"From the office boy in a studio up to the very top of the organization there is but one idea, 'self.' Each individual in the organization regards himself as the most important personage in the studio, and considered that he is 'IT,' thinks only of becoming more famous and more brilliant as a star.

"It is as though the star actor or actress, or star director or cameraman, or star scenarist or continuity clerk, alone counted when the picture had been completed. As a matter of fact no star can continue long as a real star if he or she appears in pictures which are not entertaining as a whole. The star's performance, no matter how brilliant the part may have impressive the acting, cannot hold an audience if other important elements of the play are subordinated or entirely sacrificed for the sake of glorifying the star.

"If the Yale football team this year goes in for individual glorification as intensely as directors and actors are going in for it in the studios, I pity the chances at New Haven. It is a little bit humorous to watch the film makers at work on the account.

"Most of the assistant directors know more about picture-making than the directors in charge. The assistants get from $100 to $125 a week, while the directors draw salaries ranging from $1,000 a week to $5,000. In one case a director I know sent a prospective script on to his $125 assistant, who happened to be in New York. It was rejected by the assistant, and so the director refused to take it.

"The stars are laudable in many instances. It is impossible to overlook them, that they are anything less than gods. We need a new crop of them, and we need them badly.

"The same idea is spreading beyond the studios. Today we have 'star critics' who think their own opinions on pictures are greater authority as to the merits of a screen production than the public for which it has been made. Critics have the right to express their own views of the pictures, but they have no right to tell the people they are crazy for liking these same pictures.

"A way will be found some day to bring organized effort into the making of pictures and the attitude now prevalent that 'I will make a picture' will be changed to one in which the producer, scenarist, director and players will proceed with the idea that 'we will make a picture,' and then more consistent work will be accomplished and the motion picture will be rid of many of the evils which beset it at present."

Harry M. Warner, president of Warner Bros.

Pathe Beauty Contest Winners Named

THE national beauty contest conducted by Pathe in conjunction with the showing of the company's serial, "Sunken Silver," has been concluded and the winner is Miss Irene Whipple of Freeport, Maine. The release of the ten chapter serial was accompanied by a nation-wide newspaper and magazine advertising campaign built around the national beauty contest, which involved $3,000 in prize awards, as well as affording the winner an opportunity to play in a Pathesertial.

The selection of the winners was made by a board of judges on the basis of photographs of candidates and letters written by them. The winners were determined on the basis of good looks, expression, intelligence and apparent screen effectiveness.

The winners, in addition to Miss Whipple were:

Laura Lacefiede, N. Y. C.; Myrtle M. Cain, Miami, Fla.; Gay Coulton Ingold, Minneapolis, Minn.; Velta Lane, Griffin, Ga.; Hazel Fay Davis, Portland, Ore.; Helen M. Lambert, Seattle, Wash.; Marion Hill, Miami, Fla.; Gladys Tinker, Hollywood, Cal.; Carlena Johnson, Dallas, Tex.; Pauline Christy, N. Y. C.; Doris Dumas, Jonesboro, Ark.; Florence Grote, Cincinnati, Ohio; Eugenia L. Lemcke, Washington, D. C.; Cornelia Reid, Hattiesburg, Miss.; Vera de Give, N. Y. C.; Annabelle Ross, Washington, Ind.; Edna Farrington, Sioux City, Iowa; Margaret Cage, Hutchinson, Kans.; Alma Kirch, Willoville, Ill.; Alvina Holscomer, Breese, Ill.; Zelma Sanders, Cushing, Okla.; Gladys Snider, Cleveland, Ohio; Margaret Conway, Decatur, Mich.; Lucille Gray, Omaha, Neb.

Washington M. P. T. O. Sets Convention

The third annual convention of the Motion Picture Theatre Owners of Washington was called for Wednesday, November 4, in communications sent out to all members last week by J. M. Hone, executive secretary with offices in Seattle. The convention will again be held in Seattle, and is expected to be attended by at least one hundred exhibitor members from the state.

John Hendrick, general manager of the Blue Mouse circuit, and president of the M. P. T. O. W. will preside, and active chairmanship will be taken over by Mr. Hone. Business meetings, entertainment features and a large banquet are already listed as the principal details of the program now being completely arranged.

Weaver Productions Are Reorganized

H. C. Weaver Productions, Inc., of Tacoma, Wash., was reorganized last week when a new executive board was chosen and officers elected. The personnel of the new board includes some of the most prominent financiers of the Northwest.

H. C. Weaver was chosen president of the company, with W. H. Rust, vice-president and Geo. James M. Ashton, secretary and treasurer. These three men, with Charles Thorne and J. T. Gregory constitute the board of trustees.

Plans for the company as announced by President Weaver include the production of about eighteen pictures, contracts for which already have been authorized by the Vital Exchanges and Associated Exhibitors.

Invites Wyoming to Join National Organization

A letter congratulating the Wyoming exhibitors upon the formation of a state organization and inviting the body to join the National organization of theatre owners, has been sent to Jesse Lynch, president of the Wyoming association, by Eli Whitney Cullen, head of the Arkansas M. P. T. O.

Mr. Cullen extends his congratulations to an "exhibitor who has noted organizational," and declares that the Wyoming exhibitors may enjoy National protection only through an alliance with the National organization.

Motion Picture News, October 31, 1925, p. 2027

A STAR, A CRITIC AND A DIRECTOR

Douglas Fairbanks, Louella O. Parsons, noted motion picture critic of the "New York American," and Christy Cabanne, photographed at the Culver City studios of Metro-Goldwyn-Mayer, where Cabanne is now completing "The Midshipman," Ramon Novarro's first starring vehicle. Miss Parsons is one of the best informed, most exacting and wholly charming of all the feminine authorities on motion picture matters. She visited the big studios in Hollywood for several weeks and wrote entertainingly of them in her column in the "American."

Moving Picture World, September 26, 1925, p. 343

Publicity and Exploitation

ONCE INTERESTING THE NEWSPAPERS

ONCE every so often some exploitation stunt, engineered by a scheming press-agent, catches the eye of the city editors on the leading metropolitan newspapers. It awakens their news interest and brings a host of eager reporters hot-footing it to the scenes of "battle" to unconsciously spread the word about the new motion picture which makes its bow to the public a few days later.

"Fifth Avenue Models" was the picture responsible for the latest "break" in newspaperdom. Joe Weil, the Big U exploiteer, New York, engineered the stunt which caught on and made papers like the Herald-Tribune, the New York Times, and World, open their columns generously to the idea.

It all came about because "Fifth Avenue Models" was booked into the Piccadilly Theatre on very short notice. It was impossible to line up the proper kind of fashion show in a few days so that Weil was forced to seek other channels of publicity. He hit upon the idea of arousing talk about models by forming a Fifth Avenue Models Association to protect the poor little working girl who show the latest in What-this-is to the admiring throngs of shoppers. As time was very pressing he had to enlist the young ladies of the Universal home office to aid the idea.

Motion Picture News, July 18, 1925, p. 310s

January 31, 1925 MOVING PICTURE WORLD 453

50 WAYS TO BOOST BUSINESS FOR "THE FIGHTING RANGER"

1. BLOTTERS

Select a good action cut from the press book and have a quantity of inexpensive blotters printed in red with copy similar to the following: "This is just one of the many thrills in 'THE FIGHTING RANGER,' the Adventure Picture of Thrills. See it at the CAMEO THEATRE every Tuesday and Wednesday." These blotters should be placed in banks, schools, offices, etc.

2. MILK BOTTLE TAGS

Small size shipping tags printed up like this: "Purebest milk is healthy. Use plenty of it! Also try our Meadowgold butter and other dairy products. For good, thrilling entertainment see 'The Fighting Ranger,' Cameo Theatre, Tonight." Arrange with a local dairy to attach these tags so that they will appear the morning of your showing.

3. TELEPHONE TAG

A similar tag only in bright colors can be easily hung over the mouth piece of telephones. Copy as follows: "The voice with the smile wins. A show full of thrills pleases —see 'The Fighting Ranger,' Cameo Theatre, Now."

4. LIGHT HANGER

Light-weight cardboard with a hole punched in one corner for string. Print the copy so that the whole card, when hung up, will appear in "diamond shape." The copy should be short, like: "If you want all the thrills of the West see 'The Fighting Ranger,' Cameo Theatre, Tuesday and Wednesday of each week."

5. STREET BALLYHOO

A cowboy dressed in true western style with large hat, chaps, revolver belt and loud red flannel shirt should be engaged to distribute circus heralds on each day you have an episode of "The Fighting Ranger" playing in your theatre.

6. THRILLS OF THE EPISODES

Episode	1.	Airplane wreck. Fall over cliff of horse and wagon.
Episode	2.	Fight on side of mountain. Dynamiting entrance to gap.
Episode	3.	Drop by rope ladder from airplane to motorcycle.
Episode	4.	Fight on rocks and fall into river. The arrest of the rustlers.
Episode	5.	The trial of Marshall. The stolen check.
Episode	6.	Getting the secret service man out of the way. The cattle theft.
Episode	7.	Parachute jump from crippled airplane. Cabin pushed over precipice into water.
Episode	8.	The cattle stampede.
Episode	9.	The map to the hidden mine is found. Trapped in the well.
Episode	10.	The map is stolen again. The topaz in evil hands.
Episode	11.	Discovery of treasure. Airplane wreck.
Episode	12.	The fight in the cave. The capture.

7. PAPER NAPKINS

An old stunt but it never fails to ring the bell. The paper napkins are very inexpensive and every drug store, soda fountain and small confectioner will be glad to get them; also small restaurants.

8. LAWN STICK-UPS

Print cards about 10x5 inches with the following copy: "'Good Morning!' see 'The Fighting Ranger' at the Cameo Theatre tonight." Tack these cards on a sharp pointed stick and have them stuck on lawns at night.

9. PAPER SACKS

The small grocer and fruit dealer will be glad to get paper sacks and furthermore will use them. A pair of tickets will see to that. Print the sacks with billing of "The Fighting Ranger," play date, and also use a good thrill ad-cut from press sheet.

10. AUTO STICKERS

A small sticker about 2 inches square printed in red can be sniped on windshields of autos that are parked along the streets. This sticker should read: "A Summons! — to see 'The Fighting Ranger' at the Cameo Theatre Tonight."

11. MISSPELLED WORDS

Arrange a tie-up with your local newspaper to run a misspelled word contest. A special page of ads with one or two misspelled words in each merchant's ad will make the readers root out the words to win free tickets. Run your ad in the center. The newspaper will be glad to co-operate, as they will get to sell the extra space.

12. HERALDS IN NEWSPAPERS

Get all your newsdealers to insert heralds in the papers they have for sale on the day of your showing. This can be fixed, usually, for a pairs of tickets. Arrangements with the circulation manager of your daily paper might also furnish an opportunity to insert them in all locally delivered papers.

13. LAUNDRY BOARDS

The cheapest grade of pasteboard cut 17½ x 8½ inches is used by most laundries to wrap shirts around before returning them to the owner. Offer to furnish these boards for the privilege of the ad. Use a scene cut or thrill cut from the press sheet with complete billing. Copy: "Our good work no doubt thrills you, but for real western thrills see 'The Fighting Ranger' at the Cameo on Tuesdays and Wednesdays of each week."

14. KODAK TIE-UP

Take some of the best stills to stores selling kodaks and offer to help them arrange a good window display. A card should accompany the display, reading: "These pictures were taken by an Eastman Kodak. They are the thrills from 'The Fighting Ranger,' Now Playing, Cameo Theatre."

15. RED OVERPRINT ON NEWSPAPER

Get a quantity of old newspapers and have them overprinted in large red type: "EXTRA! EXTRA! AUTOMOBILE GOES OVER CLIFF! AIRPLANE WRECK! CABIN FALLS OVER PRECIPICE WITH GIRL INSIDE! See All These Thrills in 'The Fighting Ranger,' Now Playing, Cameo Theatre."

(Continued on page 455)

(Adv)

(The exploitation suggestions in this campaign book were prepared under the supervision of Tom Waller, of Moving Picture World's staff.)

(Continued from page 453)

16. This is exploitation still No. 61, which can be obtained at your exchange. It is a tie-up with Crisco, which is sold by every grocery store under the sun.

17. A tie-up still No. Ex. 84 shows Eileen Sedgwick mixing cake batter with Aunt Jemima pancake flour.

18. Exploitation still No. 67 is a tie-up with "LUX," and will get into drug windows as well as groceries.

19. Vacuum cleaners are sold in furniture, hardware and department stores. Exploitation still No. 60 shows Eileen Sedgwick operating a "Royal" Vacuum.

These four stills are to be had in a special exploitation set. Ask your exchange.

20. CATCHLINES

Thrills—nothing else but.

Fifteen episodes of two reels each—one episode each week.

A great all-star cast including Jack Daugherty, Eileen Sedgwick and Al Wilson, world's champion stunt aviator.

A double action serial of the Western plains.

A novel adventure picture of the big West.

Each episode contains new thrills.

Start at the beginning and see each episode.

21. AUTO STREET BALLYHOO

Arrange with a local automobile dealer to send out a new car with three-sheet cut-outs of the Fighting Ranger on each side. The banner to read: "Here is the newest model Chevrolet. The newest Western Serial, 'The Fighting Ranger,' is now playing at the Cameo Theatre."

22. SHADOWBOX

Obtain a large box and insert a set of lobby cards in the back. Cut a large hole in the front of box and place box in a vacant window with a card on front. The card copy to read: "Stop! Look at the thrills encountered by the 'Fighting Ranger,' now playing, Cameo Theatre."

23. MAIL CARD

Send out regulation 1 cent Government postal cards printed on back to your regular mailing list. These cards should carry short copy like following: "T*H*R*I*L*L*S (in very large type) (in small type) 'The Fighting Ranger,' the greatest Western adventure picture ever shown at the Cameo Theatre. Every Tuesday and Wednesday."

24. DANCE HALL

Tie-up with a dance hall to pull off a "Fighting Ranger" ball, where every one is to come in real wild west costume. Offer a suitable prize for the best costume and several pairs of tickets for honorable mention prizes. Decorate the hall with "Fighting Ranger" paper.

25. STETSON HATS

Arrange with men's stores selling Stetson hats to make a neat display of same, and place a large Western hat in center with a photo of Jack Daugherty and thrill still. Card copy: "This is the kind of a hat that is worn by Jack Daugherty in 'The Fighting Ranger,' Cameo Theatre, Now."

26. SIDEWALK STENCIL

Have a local sign painter make up a stencil about the size of a No. 11 shoe, and stencil the sidewalks of your town with all the tracks from each direction leading to your theatre. The curious public will soon find where they are leading to. You can tie-up with the stunt by mentioning it in your ads.

27. MILK BOTTLE TOPS

Obtain round gummed stickers and get the permission of a local dairyman to paste them on top of the paper tops of his milk bottles. Copy: "Order an extra bottle of milk! See more good shows! See 'The Fighting Ranger' at the Cameo Tuesdays and Wednesdays of each week."

28. CHILDREN'S CARDS

Print up a small card with fifteen numbers on the sides and billing in the center. Offer a suitable reward to every child who sees every episode of "The Fighting Ranger." Each time they come to see an episode they are to bring the card, which is punched by the doorkeeper.

29. KID'S COWBOY —INDIAN PARADE

Offer the grade school boys a prize for the best cowboy or Indian makeup, which must be of his own origin. Assemble the crowd at your theatre in the morning, take their picture (for paper), then parade them through the main streets with banners announcing "The Fighting Ranger." Offer a toy cowboy suit as first prize and an Indian suit as second prize, and let the gang see the show free.

30. UMBRELLA BALLYHOO

A man dressed as a cowboy should be seen on all the principal streets, with an umbrella lettered in white paint: "Rain or shine 'The Fighting Ranger' is the best Western Adventure Picture ever shown at the Cameo Theatre. Every Tuesday and Wednesday."

31. INSERT IN BREAD

Insert a slip in every loaf of bread turned out by some large baker. The insert should read as follows: "Let the children eat plenty of Bakeright bread—it is good for them. Also, let them see 'The Fighting Ranger' at the Cameo Theatre. This slip will admit one child free when accompanied by a parent with paid admission."

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32. SPECIAL NEWSPAPER SHOWING

Get your local newspaper men steamed up on this great adventure serial. Show them a couple of episodes or more, give them a little smoker and get real chummy with the whole gang. Incidently think up a few news angles and have them ready for the boys so that you can get a story out of them.

33. WANT AD DEPARTMENT

Get in touch with the promotion man of the Want Ad Department of your daily paper and plan a stunt whereby you will admit a certain number of people daily and the people are to be notified through the Male Help and Female Help Wanted columns. The newspaper will give publicity to the stunt. The want ad should read: "Wanted—Miss Elizabeth Murphy is requested to call at the Cameo Theatre Box Office and Receive Two Tickets to 'The Fighting Ranger'."

34. TELEPHONE CALLS

Make arrangements to have a girl call up residential numbers on the phone and simply say: "You must see 'The Fighting Ranger' at the Cameo Theatre." More girls can be employed if necessary—it is just a question of how extensively you may wish to use this stunt. One girl can call many numbers in two or three days.

35. TOY DEPARTMENTS

Tie up with 5c. and 10c. stores, toy stores and toy departments of department stores to make displays of cowboy and Indian play suits, toy guns, etc. Card to read: "Boys will need this equipment to play 'The Fighting Ranger.' See 'The Fighting Ranger' at the Cameo Theatre every Tuesday and Wednesday." Use stills from the picture also.

36. AMERICAN BOY

The American Boy magazine will carry National Advertising on "The Fighting Ranger," advertising the games and the picture. Place a copy of this ad in your lobby and get your newsdealer to make a display in his window alongside of stills from the production. Card copy: "'The Fighting Ranger,' advertised in The American Boy, is now being shown at the Cameo Theatre."

37. PUNCH LINES

A thrill a minute.

The greatest serial adventure picture ever made.

Each episode better than the one preceding it.

Tonight is "Fighting Ranger" Night at the Blank Theatre.

Are you a "Fighting Ranger" Fan?

Every thrill in "The Fighting Ranger" is a new one.

Take the family—tonight is "Fighting Ranger" Night.

38. SNIPES

Have snipes printed about the size of ½ sheet dates or about 18 inches long and 7 inches high. Copy: "'The Fighting Ranger,' Cameo Theatre. Every Tuesday and Wednesday." Snipe these on fences, lumber, building material, back ends of wagons, along curbs, or any small available space.

39. BOYS' CONTEST

Offer a suitable prize for all boys in the grade schools who can make the best lariat and who can show the most skill in its use. Hold a separate contest in each school and then an elimination contest to see who is the winner. It will be an easy matter to get some one to judge this contest that understands the use of the lariat. This contest will furnish you no end of material from which you can get good, live newspaper stories, for this is real news. Most newspapers will also run a cut of this stunt.

40. GIRLS' CONTEST

A special prize for the best original story about a horse, not to exceed 500 words, can be offered to girls in the grade schools. Appoint a committee of teachers and one newspaper man to act as judges and you will get some good publicity. It will be a good idea to run a picture of the winner as well as the story in the newspaper.

41. REWARD

Have plain hand bills printed, black ink on white paper; use scene cut showing Daugherty's head. Copy: "$1,000 reward for the capture of John Marshall, fugitive from justice; also for half portion of map showing road to hidden gold mine. For further particulars see 'The Fighting Ranger,' Cameo Theatre."

42. TOOTHPICK CARDS

Have small cards printed with three toothpicks tipped on with glue; distribute to small restaurants. Copy to read: "Pick out a good show for tonight. See 'THE FIGHTING RANGER,' Cameo Theatre."

43. DRINKING CUPS

Distribute a quantity of paper drinking cups of the cheaper kind to offices and public places with this copy printed on them: "Drink up! Then go to see 'The Fighting Ranger,' Cameo Theatre."

44. SLIDE

45. RAILWAY TICKET OFFICE

Arrange with your city ticket office to place a large card in their window with stills of "The Fighting Ranger" and folders of their line. Copy: "If you are going West take the Mo. Pac. Line. If you want to see a good Western picture of thrills, see 'The Fighting Ranger,' Cameo Theatre, Now."

46. SPECIAL NIGHTS FOR ADVENTURE PICTURES

Play "The Fighting Ranger" on the same night each week so that you can plug that night in the people's mind. Let the night be known as "Fighting Ranger" night.

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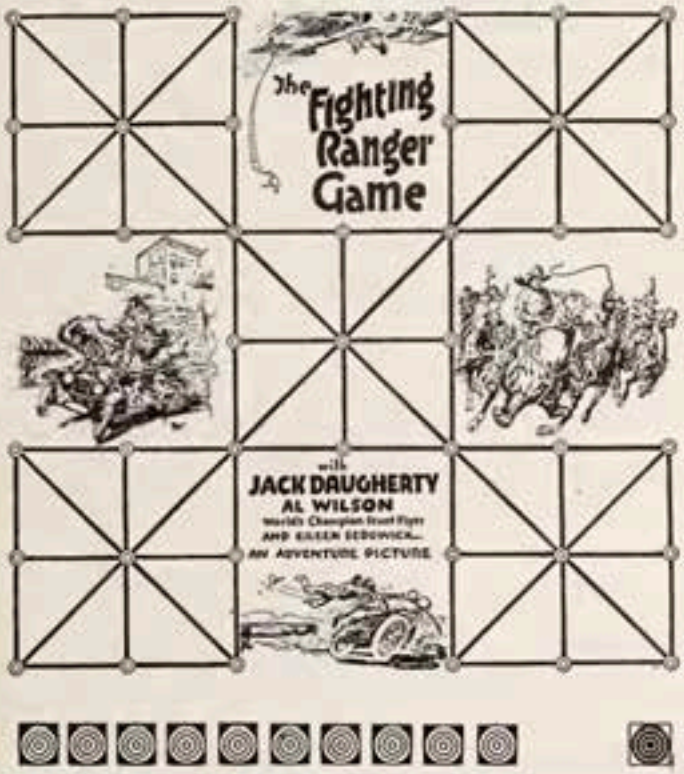
(Continued from page 457)

47 A "FIGHTING RANGER" GAME NOVELTY



HERE is one big novelty that will put over "The Fighting Ranger" with the kids. This game has been carefully prepared by a game expert and is one that furnishes much amusement to those playing it. At the same time it keeps "The Fighting Ranger" idea in front of the players. Cuts of some of the thrills illustrate the front as well as the title and complete billing. The game is about the size of the circus herald and is easy to distribute.

If you give out a few of these around the schools in the afternoon it will not be long before you have a mob of children coming to your box-office asking for them.

Your exchange will be supplied with these games in ample time for your distribution. The price is $3.00 per thousand.

48 A CIRCUS HERALD WITH A WALLOP!

AS a good showman you know what you can do with a circus herald. Here is one that packs an awful wallop. Some of the real big thrills have been illustrated with all their speed and action. The size is 8x11½ and the herald is printed in two colors. Order enough of these heralds to cover your entire city. The copy sells them on the idea that this is a chapter-play and that they should follow it through from the start; it is therefore advisable to cover your city well in advance of the showing of First Episode.

Get these heralds from the nearest Universal Exchange. The price is $2.50 per thousand.

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(Adv.)

(Continued from page 463)

49 A SIX-SHEET CUT-OUT THAT'S NEW

THIS special cut-out will pull customers into your lobby and sell them the thrills that they are to see in the Fighting Ranger. It has been adapted from one of the smashing six-sheets showing the great explosion thrill. Cut this poster out and mount on beaver board or similar material. Place a strong electric light back of flame effect and let it flash by simply attaching a "Skiddoo" flasher which can be obtained at any electric store. The whole thing will look like a series of explosions. You may also cut out the flames as much as possible and insert red tissue paper so that the light will show through.

50 THREE-SHEET CUT-OUTS

Moving Picture World, January 31, 1925, pp. 453, 455, 457, 463, 466

Picture of the lobby displays on the ends, and in the center the ballyhoo devised by Joe Weil, Universal Exploiteer, for the showing of "Fifth Avenue Models" (Universal) at the Piccadilly theatre, New York.

Motion Picture News, July 18, 1925, p. 310

Carefully prepared notes were written to all the leading city editors who were addressed as "Manager of Reporters." These letters laid stress on the fact that Fifth Avenue Models were being mis-represented in the news—that they did not smoke or drink or marry millionaires, but were home-loving girls. The letters were hand-written on violet paper and a bottle of perfume was spilled over them. The letters informed the editors that a meeting would be held at the Breslin Hotel to organize the girls. Miss Dorothy Pensel headed an aggregation of Universal girls at the meeting at which there were twelve girls present, one dozen reporters and ten photographers. The newspaper response was wonderful. All the New York papers, without exception, carried stories on the Fifth Avenue Models Association the next day and the day after. Rotogravure sections flashed the pictures. Columnists kidded the models. The NEA Service, United, Universal and other syndicates covered it.

Weil tied up the publicity by a card flash in front of the Piccadilly lobby and also by snipping the town with novel window cards reading:

MASS MEETING! Bring Your Friends—FIFTH AVENUE MODELS—Piccadilly Theatre—Saturday, May 9th."

This was further tied-up by a pretty "ballyhoo-ess" who paraded the streets with a minature sandwich sign outlined in flowers, carrying the above message.

Accompanying photographs of the lobby display and the ballyhoo may be seen at the botom of this page.

Motion Picture News, June 18, 1925, p. 310

Memphis Manicurists See "Manicure Girl"

When "The Manicure Girl" played the Strand theatre, Manager Walter Longue invited the manicurists of Memphis to attend a private showing of the picture.

A card with clever copy and attractive lay-out was issued to each girl, inviting her and an escort to attend the preview. The screening was well attended by the manicurists, their companions, and the press. Result was enviable word-of-mouth advertising and newspaper publicity.

In addition, every beauty parlor in the city had a framed 11 x 14 photo on their manicure tables.

The News Scimitar also furnished a lady reporter to cover the beauty parlors, interviews resulting in a feature story.

One of the strongest selling forces of the campaign was the exhibition of photos of Memphis manicurists held in the theatre lobby. This was the work of a local photographer who did same gratis in exchange for the advertising accorded his display.

Motion Picture News, September 12, 1925, p. 1252

MEET MR. BOX OFFICE

WE have a friend. This friend is reliable and has never failed to relate to us the truth. It suffers when we are displeased with the tale it tells us. But of one thing we are certain—no matter what the fact or how much pain it gives, the truth will out.

Our friend's name is Mr. Box Office. When a picture is good, Mr. Box Office tells us it is so. When a picture is awful Mr. Box office groans. Newspapers hire critics to judge the value of pictures, and they are as good as their guesses. We have one which works for no salary and never misses.

Meet Mr. Box Office—our friend and yours.

Exhibitors Herald, May 16, 1925, p. 73

Sid Grauman erected bleachers for newspaper men to witness the pouring for the foundation of his new theatre in Los Angeles. An ideal place for the "cub" reporter to get those concrete facts the city editors are always talking about.

October 31, 1925, p. 49

The Barnums of Today

IN the eyes of many, P. T. Barnum holds the belt for the catch-as-catch-can publicity championship of all time. Maybe. We do not believe that Barnum SOLD on a PERMANENT basis. He could crash in, but he could not do an encore. ANYBODY who works on the principle that a FOOL is born every minute generally runs into a Chinese Wall of WISE MEN sooner or later. We would rather play Abraham Lincoln's psychological horses any day in preference to P. T. Barnum's. And Lincoln, in all sincerity, believed that ALL of the people are not padded cell fodder all of the time.

Anyhow, Bailey put it all over Barnum as a showman. Bailey, as you know, was at one time an independent operator. It was in his circus that the first baby elephant was born in captivity. As an attention grabber in those days a baby elephant, born in captivity, was a baby World War. Barnum stood the rival attraction as long as he could. Finally he wired Bailey, "Offer you $10,000 for your baby elephant.—P. T. Barnum."

Bailey promptly 24-sheeted Barnum's wire all over the country. He simply reproduced Barnum's telegram, with this selling line: "This is what P. T. Barnum Thinks of One Attraction of the Bailey Shows."

The next year it was Barnum AND Bailey.

Bringing Barnum Up-to-Date

THERE are Barnums today. Plenty of them. But you will not find them in the circus business, or the legitimate theatre business, or the pickle business. You MAY find them, of a sort, in prize fighting game. But most of all, and best of all you will find them in the motion picture business.

Barnum worked with an unsophisticated public, with newspaper and magazine editors who wore high hats, mustaches, dog-chain watch charms AND a totally unsuspecting air.

The Barnums of today work with a public that is eminently advertising-educated and advertising-wise. The public today cuts its eye-teeth on advertising, rises to the clangor of advertised alarm clocks, eats advertised foodstuffs, goes to bed on advertised mattresses, and is finally buried by advertised "mortticians."

The editors with whom the Barnums of today work are totally hard-boiled. They have no myths. They are an anonymous lot, in the first place. They have vast news gathering machines at their disposal. They hit hard and relentlessly. Do a "Barnum" with them. And try to repeat. You have simply stabbed your purpose in the back. That is all.

Putting It Over—All Over for M-G-M

THE Barnums of today are long-visioned but not long-whiskered gents. They operate on an imagination-capturing plane. BUT it is a PERMANENT plane. The men who sell cigarettes, motor cars, and mince meat to the public can well tear many leaves from the book of the exploiteers of the motion picture business.

FOR INSTANCE:—

Two trans-continental picture exploitation ships put into port this week. One, the Metro-Goldwyn-Mayer "Trackless" Train docking in Los Angeles. The other, the Universal "See America First" expedition, putting in at New York. The first crossed the country from east to west. The second, from west to east.

We are glad, in other pages of Moving Picture World to chronicle more fully the activities of these two coast-to-coast Messengers of the Movies. BRAND Movies.

On another page in this issue you will read of the trail the Metro-Goldwyn-Mayer "Trackless" Train left, from Haverill to Hollywood, a trail of smiling Governors, of welcoming mayors, of snappy police parades, of happy exhibitors whose theatres were ports of call, of big, representative manufacturers before whose factories the Train did "squads right," of Good Roads Committees whose message the expedition carried, of Rotarians by the hundred, of magistrates by the score, of picture-goers by the million.

A "Trackless" Train that MADE TRACKS!

This is clean stuff. This is permanent good will. This is high class exploitation.

Marcus Loew, Major Bowes, Howard Dietz, Bill Ferguson and "Barry" Baremore are getting behind "The Big Parade," the Metro-Goldwyn-Mayer drama of war. They have a "Big Parade" already to their credit. The "Trackless" Train, captained by Eddie Carrier, on a ten-thousand mile march, certainly stood the heart of the country at Parade Rest.

Moving Picture WORLD

Moving Picture World, October 31, 1925, p. 690

Bathing Beauty Clashes With Law

If you are showing this picture before the bathing season is over, here's a stunt that you can hook up with your newspaper friends to get a real splash. It has been done before with the legitimate—and should prove equally strong with a motion picture.

In your fashion show prologue, present a girl in the newest style of abbreviated bathing suit. This girl, during one of the performances, to be overcome by the intense heat, and dashes madly out of the stage entrance in her bathing suit; hails a taxi-cab, and is driven to one of the public watering places, where she dives in to get relief from the intense heat. Naturally she will be arrested by the local authorities and taken to court, and the newspapers will give you a real break on this unusual incident. A small fine to be paid by local manager. If you have a friend on the police force, you can arrange with him to make the arrest.

Harry Goldberg, Omaha theatrical manager, visits Jackie Coogan at the Metro-Goldwyn-Mayer Studios where the youthful star is making his new picture, "Old Clothes." Jackie and his visitor found an item of interest in the Nile Edition of the Egyptian Daily News.

Exhibitor Trade Review, July 18, 1925, p. 32 – August 29, 1925, p. 15ff

Motion Picture News

VOL. XXXII ALBANY, N. Y., AND NEW YORK CITY, OCTOBER 3, 1925 No. 14

"Getting Away With Murder"

THE motion picture business is taken severely to task in a bulletin recently issued by a newspaper trade publication. It seems that during the Greater Movie Season week the press agents in one of the key cities not only "grabbed" a lot of valuable newspaper space, but so loudly acclaimed the fact that the noise echoed through the business offices of most every prominent newspaper in the country; and then back to New York City, whence a special notice was issued warning all newspapers against marauders from the ranks of the movies and a further repetition of such "grabs."

Obviously, if you "get away with murder" it doesn't pay to shout it from the housetops. The successful second story operator is a very mum individual. So, at least, our press agents can sign the pledge to stop bragging. We assume, of course, that the publicity interests of the pictures and the theatres of the land are greater than the interests of the press agents themselves. The man who gets away with newspaper murder also murders himself, his firm and his industry.

* * *

Everybody knows or should know that the clever and successful press agent is the man who convinces the newspapers that he is working for them, not against them. He has their continuing confidence; certainly he doesn't let them think he is rifling their safes. Their respect for him is his one great asset.

But the larger question is this: does free space really pay? And this: hasn't the industry grown too high in stature to rely upon publicity donations?

On the one hand it may be said that we are dealing in a commodity of vast public interest. People want photoplay news, and so the newspapers want to give it to them. And so the newspapers want to receive it. There's a large and important field of work here for the press representatives of the theatres, producers and distributors. This isn't space grabbing; it is space feeding.

* * *

But at its best it doesn't merchandise pictures; this can only be done by straight advertising. That's true of pictures and any other commodity; it is so true that it is beyond any argument. And it is proved year in and out by the profitable expenditure of hundreds of millions of dollars.

This industry has acquired its merchandising stature. Today, with any picture the advertising money to be spent upon it ranks—or should rank—right along with the important costs of production, prints and distribution. Any individual or firm unable or unwilling to enter into adequate advertising is handicapped as severely as by inadequate facilities for production, distribution and sales.

* * *

The fallacy long prevailed in the amusement business that only free space counted, that the advertisement itself was a perfunctory matter, and necessary only to get a reader. Which is one good and solid reason why the legitimate stage business is just where it is today.

I don't know of any business today where the advertising man and the publicity man—men of ideas, writing ability, sales and newspaper experience—are more important than in this. But, by the same token, I don't believe that any theatre or producer or distributor can get by, today, by grabbing space for which someone else pays.

C. W. Hodkinson

Motion Picture News, January 3, 1925, p. 1571

Information, Please

A department where questions are answered, advice is given, and many interesting phases of motion-picture making and pertinent side lights on the lives and interests of motion-picture players are discussed.

By The Picture Oracle

THE PRESS AGENT AND WHAT HE DOES

I HAVE been asked by several fans to explain just what a press agent is, and I am going to make this explanation somewhat at length because there seems to be a good deal of misconception about press agents.

Now there are as many different kinds of press agents as there are doctors or lawyers, but in general, the press agent is a person, engaged by a company or by a player, whose main business it is to see that publications of all kinds are kept supplied with information about the activities of the persons or companies they represent, which might constitute legitimate news.

Each of the larger companies has a staff of writers all of whom are kept busy preparing and distributing such information to trade papers, fan magazines, and newspapers.

The items which appear in the smaller newspapers throughout the country describing the current motion pictures are prepared by these press departments. They are prepared when the picture is about to be released, and copies of them are sent to each exhibitor at the time the film is shipped to him. The exhibitor then distributes these write ups to the local papers for use on the day or week before the picture is shown.

To the larger city papers, which have regular motion-picture departments, daily news stories are sent by mail, out of the great mass of which the motion-picture editors cull those they consider the most interesting for use in their departments.

By this method every large publication in the country is kept daily advised as to the doings of the more important stars who have long-term contracts with one or another of the big companies. But the players who sign for only one picture at a time cannot depend on company publicity. Usually they put their personal publicity in the hands of a man or woman who has become a specialist in this work and has made it a dignified and respected profession. Such a press agent works in much the same way that the company press agents do, keeping the press advised as to the activities of his clients.

In addition to this routine work a clever press agent can do a great deal toward creating legitimate news for a star. For example, suppose that a player who has suddenly become very famous and very much talked about comes to New York for the first time. If he has a good press agent, the latter will arrange in advance for a number of public appearances of one sort or another that will furnish good copy for the newspapers. He may arrange to have the star appear at some big charity event, to talk over the radio, or to appear in person at one of the big movie palaces. If the star's time is limited the press agent will telephone all the editors and writers and arrange a schedule for interviews.

Owing to the methods of the press agents of a generation or so ago, a certain stigma became attached to the phrase "press agent story," for the efforts of the first press agents were often largely confined to devising hoaxes which many newspapers, eager for sensations, played up for the edification of a credulous public. One of the first of these was the famous "milk bath" of Anna Held. A clever press agent saw to it that the newspapers were supposedly "tipped off" quietly to the fact that great cans of milk were daily being delivered to the actress' apartment. Reporters who were sent around to investigate were met by the press agent who feigned surprise, and with apparent reluctance admitted that Miss Held had discovered that a milk bath was a wonderful beauty treatment. The story was sent all over the world and created a great sensation.

Another form of press agenting that has fallen into disuse is the building up of a fictitious personality like the one that was deliberately concocted for Theda Bara during the height of her career. Another is the "T. R. Zann" type of hoax, which is still worked successfully once in a long while. New York reporters were told that a man named T. R. Zann was insisting on keeping a live lion in his room at a New York hotel. They interviewed him on the subject and ran front-page stories about him. The following day the town was placarded with posters announcing the film "Tarzan." The public caught the connection and, their interest stimulated, flocked to the picture.

Of these three types of press-agent hoaxes the first two have been almost entirely abandoned and the third is seldom attempted. When it is attempted it is usually by some theater manager. The main criticism that can be directed against what the press agent says or writes nowadays is that he is inclined to be overenthusiastic about the stars and productions of his own company, and I can hardly see how that could be otherwise.

Continued on page 119

Information Please

Continued from page 102

Magazines like PICTURE-PLAY, which are devoted entirely to keeping the fans informed upon all the varied subjects connected with motion pictures find the press agents a great help in furnishing photographs, in making appointments for interviewers, and in keeping editors and writers posted as to what is going on at the studios. Their services to such magazines, however, seldom go beyond this, for the writers for such magazines are specialists who are engaged because of their long or intimate acquaintance with the field about which they are writing and whose information is acquired at first hand.

C. G.—Most of the players you mention have not made any pictures for some time. Ethel Clayton, after a short session of starring films with F. B. O. which did not go over very well, retired, and so far has not made any plans to return. However, she is still on the Coast, and if she received an acceptable offer probably would come back, as many old-timers have this season, that is, in supporting rôles. Mary Miles Minter is finished with pictures for good, according to her own statement. She plans to marry a naval commander. Louise Glaum may be seen again shortly, as she has just returned to pictures, though not as a vampire. Dorothy Dalton, who, as you probably recall, married Oscar Hammerstein some months ago, is expecting to appear on the stage soon under her hus-

Picture Play, March, 1925, pp. 102, 119

MUST YOU PAY FOR EVERY INCH OF NEWSPAPER SPACE?

It probably will not shock you to death to know that there are many persons living in this country, and living well on the returns they get from submitting material pertaining to the motion picture folk for publication. Or to put it the other way, newspapers actually pay regular column rates for such material.

Now, for a certainty, are you losing a great deal of free advertising space if you don't submit at least one item a week to your local newspaper,—some item relating to the star or director of the picture that you happen to be playing at that time? There is no trouble attached to this at all. You do not have to write the article or to worry your head about where the news is coming from. Just get a pair of scissors and the press book on "A Slave of Fashion" and you'll find a dozen or more articles, in all lengths to suit the desire of the newspaper editor, all prepared for you. Clip them out, insert the name of your theatre, and mail it in. It's a free ad, and an ad of even greater value than the one you run somewhere under the heading of "Amusements" along with perhaps five or eight others like yours.

WE DO NOT wish to duplicate the work of the exploitation department of the Metro-Goldwyn-Mayer organization in reprinting the splendid readers it has arranged on matters pertinent to this latest production "A Slave of Fashion." But we feel that special mention must be made of them in order that every exhibitor make doubly sure that he use them. They are all real, live stories, just the kind that any newspaper is glad to print, and all movie fans want to read.

Have you ever started a real, live controversy in the newspapers, about anything at all? The topic really doesn't matter, just so long as you get some fire-works started. For instance in "A Slave of Fashion," see the possibilities.

One, the controversy mentioned on another page, regarding the custom of women to use cigarettes. Another, in conjunction with the fashion show, regarding the tendency of modern styles to weaken the morale of the young girl of today. Or another on the use of cosmetics. And many others.

It doesn't matter which position you adopt. After all, it is not your purpose to preach, but rather to start eyes and ears turning towards your theatre.

The procedure is simple. Using personal stationery in order to avoid any reference to your theatre, write to the "Letters to the Editor" column, stating your views about some matter discussed above. Make your letter very vehement, such that will be sure to get a rise out of persons otherwise minded. Then you will have started something. After seeing the pros and cons for several days, write again, and as a closing point in your letter, write "Why, even So-and-so—who plays the part of "X" in 'A Slave of Fashion,' which is now being shown at the Strand, believes that etc."—and your object has been reached.

Exhibitors Trade Review, July 18, 1925, p. 30

1915

and

1925

ONE of the active men of the film industry who has made himself known through several years of effort to satisfy exhibitors is Carl Laemmle, president of Universal. He appeared as in the circle (right) ten years ago when he planned and built Universal City for the use of Universal in its production activity. In 1915 the site was first occupied by the company.

Hearst's Tips to Publicists

Thelma Hill displays the kind of bathing suit Mack Sennett bathing beauties do not wear.

When William Rondalph Hearst was actively managing Cosmopolitan Productions, some time ago, he prepared and issued a set of instructions to his publicity department on motion picture publicity. The HERALD has obtained a copy of these instructions and is printing them herewith for the information and guidance of publicity men generally in the motion picture business.

When Mr. Hearst talks on publicity he talks with great knowledge and great authority. Here are his instructions:

PUBLICITY

PICTURES are more important than TEXT. Give thought to getting GOOD pictures. Make the text short—two hundred to three hundred words.

PICTURES

A great many pictures and picture sections are being printed by all kinds of publications.

The editors WANT interesting and attractive pictures. The editors realize the value of good photoplay pictures. Photoplay pictures are the easiest kind to get in most publications.

If we will carefully plan and skillfully make new and good pictures, beautiful and artistic pictures, we can get an immense amount of publicity.

When we do not get pictures in the papers it is because we have not the kind editors want—it is because in spite of the demand for pictures we are not able to make anything good enough to be accepted.

When we make an interesting picture like the doll picture, it gets wide publicity.

TEXT

Be sure you have something to say before you start to write. Then say it pointedly and paragraphically.

Do not weary your readers with long articles or long sentences or dreary commonplaces.

Above all, DO NOT TELL THE STORY OF THE PHOTOPLAY. That is the laziest and worst form of publicity. It does more harm than good. It deprives the audiences of any surprise in the picture, and consequently DIMINISHES interest.

An individual incident may be related. That may stimulate interest and arouse desire to see the rest of the photoplay. But DO NOT TELL ALL OR ANY CONSIDERABLE PART OF YOUR STORY.

Personal items about actors, directors, writers, artists are valuable.

Interesting incidents in the making of big photoplays are readable and picturable.

Interviews are good if well done. They should relate to the photoplay in hand as often as possible.

Do not be commonplace in anything you write. Do not go over the old ground merely because it requires the least thought and effort.

(Continued on page 109)

Lillian Knight, one of the models in Mack Sennett's "From Rags to Britches" for Pathe.

Hearst's Tips to Publicists

(*Continued from page* 53)

There is something new about every photoplay that is made.

Think about it, tell about it and illustrate it if you can.

EDITING

EDIT your pictures and text carefully. Write good titles and good headlines. See that the text is brief and bright.

The point of the article or picture cleverly expressed in title or headline will often insure publication.

Make it easy for editors of publications to print your stuff. Do not make them work. Do their work for them—and do it well.

Exhibitors Herald, June 27, 1925, pp. 53, 109

Warner Publicity Reaches Every News Outlet

THE publicity campaign carried on by the Warner organization is prosecuted with energy from one year's end to the other.

At work all the time in the home office is a staff of trained writers—specialists in the preparation and dissemination of publicity.

Five hundred of the best newspapers in the United States receive special articles from the Warner offices every week in the year.

Two thousand newspapers receive a regular Warner news service twice monthly.

A special woman's page, carrying a particular appeal to mothers and daughters—and they constitute the bulk of motion picture fans—is used by 500 newspapers every month.

Several hundred newspapers receive and take advantage of a regular illustrated mat service.

Every newspaper which has facilities for handling features in rotogravure—pictures of stars and of scenes in Warner productions—constantly is supplied with material.

Several important syndicates, serving hundreds of thousands of readers, are regularly publishing special stories furnished by the Warner publicity department.

More than one hundred of the best known and most widely circulated newspapers of the country make regular use of a special Sunday feature service.

A daily bulletin service, calling attention to the highlights in Warner activities, is supplied—and use is made of it—to newspapers numbering several hundreds.

Motion Picture News, August 1, 1925, p. 605

Reichenbach Goes South, Says "Good Bye Broadway"

Recalls When Adolph Zukor Opened Little Office and Refused His Services for $50 a Week

(Special to Exhibitors Herald)

NEW YORK, September 22—Harry Reichenbach has gone South—South to the golden acres of Florida. He is not going to rest; he does not intend to rest himself nor permit anyone to rest who may have money to spend for Florida real estate. After many, many years of active participation in theatrical affairs in New York, he writes as follows, under the heading "Good Bye Broadway:"

GOOD Bye Broadway. So long oldtimer. I've known you twenty-four years.

I've walked you twenty of the twenty-four. The first eight I walked because I had no particular place to stop. But I have known you a long time and have seen you change. I knew you before you had your face fixed, before you went on a country diet, before all the curves were put in that make you look crooked, though I know you are straight.

Recalls Early Days

My memory goes back to the night that Terry McGovern knocked out George Dixon, the night Weber and Fields opened Barbara Fidgety. The day Pete Dailey died, the afternoon the Windsor hotel burned down, the night Harry Thaw attended the Madison Square Garden roof. I remember distinctly when Adolph Zukor opened his little office in the Times Building and rejected my services because I wanted fifty dollars a week. Maybe he was right.

I remember when General Film called William Fox and wanted to compromise. I remember Fox too, when he had only a few theatres and I had to make them all every day.

I remember when Broadway boasted a number of wonderful publicity men. Walter Kingsley, Toxen Worm, Claxton and Frank Wilstach, Maurice Kirby, Lee Kugel, Jimmy Forbes, Stuffy Davis—and I remember when Sam Spendon and myself and Benny Schulberg were the only three publicity men in the picture industry.

Says Mills Have Turned

I remember then the function of the motion picture press agent. Without assistance, other than an office boy, we would get out the posters, publish a house organ, write sales letters, help title films, handle national and local publicity, construct campaign books, concoct publicity books to accompany each print, create every item of news needed to put a picture over. I remember vividly the opening of "Hypocrites" at the Long Acre, "Eternal City" at the Astor and "Cabiria" at the Knickerbocker. Rainey's African Hunt pictures and how they all were handled.

I can compare those days with today. And those days stand out like a sore toe on a bathing beauty.

The mills have turned.

Functioning by Inspiration

Today a publicity man sits at a desk, he has twenty men carrying the news in, writing it, planting it, clipping it and he shows it to his employer.

Today a press agent, functioning in New York, would be lost were he sent on tour with a one night stand where ingenuity is required to keep his attraction alive.

Today twenty men function as one man functioned in those days. Today men without tradition, without background, without imagination endeavor to do indifferently what men in those days did because of emotional response to their subjects.

HARRY REICHENBACH

But there are men of today who function by inspiration. Victor Shapiro, Paul Gulick, P. D. Cochrane, Botsford, Lachmann, Dietz, Parsons, Brand, all good men and true. Others there are whose names I do not mention because I do not remember any specific greatness. Botsford's inserts for Famous because they are splendid, Shapiro's effervescence, Parsons' dignity and consistency, Cochrane's ideas, Gulick's constancy, Dietz's brilliance, Lachmann's untiring effort and its results, Brands honesty of purpose—all tried and true and sincere.

Leaning on Field Men

Exploiters who think a book store window display will put a picture over.

Exploitation heads who lean on their field men, whose only function is to show it to the boss.

Press agents who know not the name of an editor.

Employers who know less.

All make Broadway of today.

The chariot race of fifteen years ago, the greatest of all electric signs has been replaced by a slow moving display for Campbell's funeral church.

Good bye Broadway.

Come on to Florida.

Marshall's Domain Enlarged

HOLLYWOOD.—George F. Marshall, who has been director-in-chief of Van Bibber, Helen and Warren and O. Henry comedies for Fox, will in future be in charge of all Fox two-reel feature comedies.

Exhibitors Herald, October 3, 1925, p. 30

Supplementary:
Reporters

Be a Reporter!

Learn most fascinating of all professions. Romance, thrills, travel. Meet prominent people. Solve Mysteries. Good positions open. Good pay. We train you quickly. Write National School of Journalism (Not Inc.), Dept. P-2, 6 N. Michigan Blvd., Chicago, Ill.

Photoplay, October, 1925, p. 122

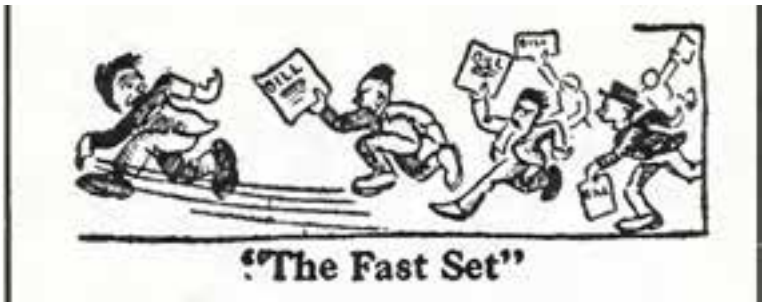
OUT here in Hollywood where men are men and premieres are swagger affairs with everybody looking like head waiters, the working man (meaning the newspaper guys) must have a change of clothes behind the office door.

Exhibitors Herald, May 16, 1925, p. 30

Ben Lyon

I'm going to shoot every reporter who reports me engaged until I send out the engraved announcement. I have only been reported engaged to twenty or thirty girls this year and if I don't stop these reports now I am afraid I won't be able to keep up my average in 1925.

Photoplay, January 25, 1925, p. 30



"The Fast Set"

Exhibitors Herald, May 2, 1925, p. 56

TOM MIX

Variety's

CUB REPORTER AND CRITIC

IN HOLLYWOOD

EXTENDS HOLIDAY GREETINGS TO EVERY ONE IN THE WORLD—AN' THEIR DOG

AND "THE INTERNATIONAL TOURIST,"

JOE LEE

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Variety, December 30, 1925, p. 51

Supplementary:
Miscellaneous

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Briton Addresses Paramount Theatre Managers School

John Grierson, Discussing Conditions of Popular Appeal, Calls Box Office Returns Better Guide Than Newspaper Comment

NEW YORK, Sept. 15.—Many interesting lectures of a constructive nature have been delivered at the Paramount Theatre Managers Training School, now in its fourth week, but few if any have met a more welcome reception than one delivered last week by John Grierson, M.A. of Glasgow and Durham universities, on the subject, "The Conditions of Popular Appeal."

Mr. Grierson, who is also a Fellow of the Laura Spelman-Rockefeller Memorial Foundation, is giving a series of these lectures at the school, by invitation of Director John F. Barry, to supplement the work being done at the school on "The Theatre and the Community."

THE distinguished Englishman is on a two years visit to America studying public opinion as formed and controlled by the newspaper and the motion picture. In this lecture Mr. Grierson outlines the points that popular newspapers can give theatre managers. Following is the lecture in part:

"When I came to this country a few months ago, I was on much the same quest as yourselves. I wanted to study this question of public appeal—get to know the conditions of it—how it was made and how it was held.

Big Personal Factors

"Now, it struck me that easily the best place to study the conditions of public appeal was in the newspapers of America. And I still think that the rise of popular journalism is the greatest guide to the public mind there is. So I have been trying to make a record of why such papers as 'the New York World,' 'New York Sun,' the old 'Herald' and Mr. Hearst's 'American' rose and prospered when other papers fell by the wayside and died.

"There are several things I would like to say about the rise of the popular newspaper which I think affect you very nearly. The first thing is that in every case I could mention there was no very great accident about it. There was, to begin with, a big personal factor—somebody who could start with nothing and just by dint of his own energy and his own foresight create an institution which the public wanted and wanted vitally. It was a single man, Pulitzer, who made the 'World,' and he started off by swimming ashore at Boston without a word of English to get along with. It was a single man, Bennett, who made the 'Herald,' a single man, Dana, who made the 'Sun.' And of course you know William Randolph Hearst, the man who in my opinion, is the greatest newspaper genius of them all. All of them, I would emphasize, started in the dark just as you, somewhat more literally, are starting in the dark.

New Institutions in Public Life

"But there is a second point which is equally vital. These men are important as a guide for you because, like yourselves, they were in the position of handling a new instrument in public life. The popular newspaper came along because there were new conditions of life and new publics that needed it. But whilst there were many who recognized in a vague way that something was missing in the body politic, it was these men who diagnosed the matter. Despite their very different personalities, they all came in on the same tide. They felt the public want, they knew it consciously—and they shaped their instruments under their hand and polished them to meet it.

I would like to emphasize this point because I think it is important for the moving picture business to realize that it, too, is meeting a new want in the body politic.

"I shall put it in this way. The popular newspapers were necessary and they were inevitable, because by the new conditions of life there wasn't any longer a village green to gossip on. They were necessary, also, because of the rise of democracy and the demand for more information—necessary because with the growth of industry one's personal interests grew as wide as the seven seas. That, at least, is part of the story. Old institutions could not meet the new needs, and the popular newspaper arose to fill the gap.

"And when I say that the moving picture industry is meeting a new want I mean it in exactly the same sense, that it has a part in social history. It, too, is setting out in the dark to fill a gap in modern life which a new set of social conditions has made, setting out if you like, to appease a new hunger, almost a new kind of hunger.

Realistic Psychology

"Here I shall give you the first of the keynotes to the success of these great newspaper men. Above everything, they had a bond of sympathy with the common people. They made their circulations massive because it was the masses they knew and the masses they were writing for. They never lost sight of the common desires and the common dreams. They were, first and last, realists in psychology. They saw the people thirsting to death as it were, and they didn't make the foolish pass of offering them Benedictine and then because the people refused it, complain of their vulgar taste in the matter of liquids. They were original enough to give them the simple water that they wanted.

"Now there is a great deal of nonsense talked about what one's attitude to the public should be. People talk glibly about uplifting it and educating it and what-not. But if there is any lesson to be learned from the history of the newspaper it is this, that he who attempts to uplift will soon be in a position to be uplifted himself, and uplifted dead. There was the old 'Sun' and the 'Evening Post' before the Philadelphia people took it over. They died with uplifting, and, dead, there wasn't a chance of anybody at all reading them. The people liked neither of them, and I can't say that I blame the people. There is a lack of proportion, a lack of the sense of humor about uplifting that carries its own reward.

"I think indeed that you have to play very strongly on that idea of getting the public realistically, of giving it the simple water that it wants. In the middle of all the heavy talk about ideals, it is supposed to be a disgraceful thing to give the people what they want. But is it, really? To my mind, it is much more idealistic than the ideals itself itself, and for that matter a great deal more difficult. You need to have a great deal more sympathy for that. You need to keep keyed up to the imagination of the people, to their very actual joys and their very actual sorrows, to the things they dream and the things they regret; and you need to keep patient with them. You need to see the show as it is, as a tough process where the real need is not heavy moralisms and stale preachments but simple and cheerful things rather, where there is a great deal of relaxation and a great deal of rest.

Human Interest

"What Pulitzer and Hearst found was that big audiences in these days have small stomach for severity. They don't really ask much. They are simply people looking for a ride, asking for a bus that will take them where there are no clocks to punch and no dishes to wash.

And here is an important point. That bus isn't going to be a bit of use to them unless it has a step they can climb up by. And anything for public consumption, whether it is a newspaper article or a photoplay isn't going to be a bit of use unless it has something the average public can catch on to, a theme familiar enough and simple enough for them to follow, a point of human interest that connects with their own lives. The first thing about an audience anywhere is that the people in it are more interested in themselves than in anything else in the world.

"Now the phrase I used a moment ago—human interest—indicates roughly the element that changed the entire face of the newspapers toward the end of the nineteenth century and made them really popular. From the days of the yellows to these less exciting days of the peach pinks, unless a story had the texture of life in it, the flicker and appeal of common sentiments and common emotions, it failed. Will Irwin summed the matter up a few years ago, and I recommend his formula to you. The secret of human interest was 'sport and adventure for the men, romance for the women.'

"But there is rather more to it than that, because there are more emotions back of an audience than merely the love of adventure and the love of love, and many more ways of touching the heart. There are such elemental keynotes as conflict, love, hate, greed, war, peace, hunger, shelter, riches, poverty, misery, jealousy, envy, liberty, achievement and sacrifice, and by striking on any one of them, you are reaching far into the common experience. Of course, people tend to charge single ideas with an infinite amount of magic. There are words like mask, bandit, caveman, poison, heiress, millionaire which cast a disproportionate but very comprehensible spell over the masses. And these, in the main, are your chief guides. For the majority, they divide the world of mystery and suspense, the world of enmity and romance between them.

Need Not Lower Standards

"All this, of course, is to emphasize the one original point and it is that unless you have a very real sympathy with the imagination of your audience, you are going to fail. People are what they are and they are generally tired. What they want, according to old James Gordon Bennett, is a lot less instruction and a great deal more of what is entertaining. Mr. Hearst put the same point when he said that 'a feature which entertains the average right-minded reader is more valuable than the academic discussion of a statesman.' This, indeed, is the bare truth of the matter.

"And there is nothing sinister in this position. As I suggested before, it de-

(Continued on page 80)

Grierson Talks Before Lasky Theatre Students

(Continued from page 32)

minds a sympathy with actual conditions that idealism very seldom has, and it gives people something real where idealism only too often finishes by giving them nothing at all. But there is another point. Dealing with the elemental keynotes and dealing with them simply, you can, nonetheless, give the people something tasteful and good. Some of the greatest newspaper talent in this country, indeed a large proportion of it, is used by Mr. Hearst in the making of his newspapers. And the newspapers don't get any the more highbrow or lose their simple appeal because of that.

Personality Invaluable

"In case I lose my cue, however, I shall tell you still another of the things that were important in getting large circulations for the newspapers. And here I give you a thought which I think more important than any to the manager of a picture theatre. What the big newspaper men knew from the start was that their newspaper had to have personality, a personality of its very own. They spent more effort on this, I think, than on anything else.

"And this is the way they accomplished it. They raised a definite character for their newspaper and they kept to it. They dressed it well so that it wouldn't look like a poor relation. They gave it decent manners so that it wouldn't look boorish. And they made it approachable and easy to know. As one of them put it, they tried to give it all the qualities one might expect from a friend.

Now, I count on that point as one of the most important things that the popular newspapers can say to the manager of a moving picture theatre. Nothing pays like intimacy, nothing pays like a thing people are friendly and familiar with.

"You have the strange paradox that an institution does not pay commercially, until it gets under the skin of the people and ceases to be commercial, until it enters into a relationship with the public which is something more than a commercial relationship. This is what all the advertisers are driving at when they attempt to familiarize their stores and their goods. They are trying to reach with their soaps and their talcum powders into the sea of loyalty itself, trying not so much to get them on to the faces of people as into their hearts.

Newspaper Analogy Only Partial

"With that note, I am through with my reference to newspapers. They have two great things to teach you, as I say. The first is that you must key your imagination up to the common people, get their psychological number and enter fully into sympathy with them. The second is that you must get personality into your institution, make your institution intimate and necessary to your audience, make it belong to your audience. And I have suggested that you give it all the qualities that one expects from a friend. It should be well-dressed and well mannered. It should be versatile and above all things it should have somewhere in the background a sense of humor.

"But I think your job from the psychological point of view goes a lot further than the newspapers can give you a very complete guide to. Your picture theatre is certainly more like a newspaper than it is like a legitimate theatre. It is near to the community and near to the common people like a newspaper, it has a follow through like a newspaper. It belongs to its public like a newspaper and the people come regularly. But there are two very considerable differences.

"The first difference relates to a point I made at the beginning. It concerns the fact that the movie theatre is filling a gap in modern life very different from the one the popular newspapers are filling, a more vital and important gap even.

Picture Publics Specialized

"That is the one big difference between the moving picture and the newspaper. You have a deeper grip on the people. There is another. A moving picture public is more specialized than a newspaper public. Outside the Broadways and State streets of the big cities it is essentially a community affair, and the communities are ever specialized. You have for the success of your particular theatre to study each one in itself.

"I think there are some things I can say that might be suggestive to you in this connection. Most of you probably know of 'The Last Laugh.' It is a great picture. Its direction is great, its theme dramatic to a degree. Yet 'The Last Laugh' has not been a popular success. You have the spectacle of the critics praising it to the skies and the people dropping out on it. I saw that myself over in Chicago.

"Now I believe that could have been foretold. The secret was that 'The Last Laugh' is not keyed entirely to the present state of the American imagination. It is German, it is poetic and dramatic in the German sense, it is out of the postwar Germany, with all the pain and pessimism of postwar Germany despite its false happy ending. It is keyed, in other words, to a German audience, even to a European audience, but not very closely to an American one.

American Differences

"America has suffered little as a nation. It begins for the majority as the land of promise and its people have still every reason in the world to be optimistic. So they believe in success and hate sadness more than anything. They are all either making their fortune or going to make it and they are much too busy doing things to get into that state of super-criticism and super-consciousness that comes from leisure and sometimes from loss. Every story in the *Saturday Evening Post* must contain a champion of the world, somebody who can't be licked, somebody that fate and the lady will fall for inevitably. Or if it doesn't it must be straightforwardly funny. It is a fair guide to a large section of the American public.

"These are rough distinctions, but they can be illustrated in other ways. I have seen an account by a manager in one of the Middle Western towns of what happened to 'Peter Pan.' He made a big effort with 'Peter Pan'—staged it at Christmas time and threw out I don't know how many million balloons. But as he says, the sheiks and the sheiks wouldn't touch it at any price, and indeed didn't know what it was all about. Some of you may feel like weeping for the sheiks and the sheiks, but that is hardly necessary nor to the point. The important thing for you is that the American fancy is keyed to something quite different from 'Peter Pan.' Its fancy is more robust, more picturesque, and a great deal less flimsy than the fancy of J. M. Barrie. It is trained in the very vigorous and often marvelous atmosphere of the comic strips, and expressed much more perfectly in the fantasies of Tol Lewis and the slapstick of Mack Sennett. You are simply dealing with different mental traditions.

Public Relation Experts

"I do not know how many public relation experts the movie industry carries, but there ought to be a great number of them. And these public relation experts ought to be building up a sort of psychological map for you, registering and recording what people like in different places and different areas, indicating to you constantly the experiences of theatres similarly placed with your own, and giving you pictures for your programs whose history you know. I think, of course, that the box office returns are the best guide in the end of whether a picture is the right kind of picture and especially whether the box office returns are registered over a considerable period of time, and attached from such accidental elements as super-advertisement, trade depression, etc. On the mere strength of box office returns, for example, a graph might be made of every picture, which would show its varying success over different areas and different communities. And when this had been done over a period, your psychological map would be in every sense practical. It would provide you with a sort of movie history of the area you are working in, or again with the movie history of the community type you are working with.

"In any case, the box office returns are a very much better guide for your work than newspaper comment. I want to emphasize that. You have to grasp the fact that movie critics are continually taking themselves seriously as critics, with a literary future at stake. They have followed blindly some of them in the path set by dramatic criticism aforetime. And when they judge a moving picture they are only too often judging it as highbrows. This of course has nothing to do with the matter. It is just as ridiculous as if an editor of a great popular newspaper turned down a human interest story because it was not as great as Hamlet.

"Here, in fact, is the situation. You have the newspaper critics applying a criterion in their criticism which they would not dream of applying to the stories of their own Sunday supplements. They are bringing into play the criteria of a small leisure class—a supercritical superconscious class—when your pictures and your theatres have very little to do with that class.

"They have not grasped the fact—and it is a fact they grasp every day of their lives when the matter concerns their own newspapers—like the newspapers themselves you are putting on a popular show, and are to be judged by that alone. The result, of course, you know. Pictures are panned by the critics that go over big with an average audience, and vice versa. 'In the Name of Love' was panned two or three weeks ago. I went to see that picture and I found a crowd enjoying it with myself. I know it wasn't great, I know that where art was concerned it wasn't worthy to unloose the shoe laces of 'The Last Laugh.' But I felt that way. I was tired and the picture was pleasant. And there was a sufficient section of the populace like myself to pack that particular theatre.

"Of course, the big thing and the last thing with you will be the personality which you pack into your program and into your theatre. That personality, while it might be brought nearer to your public by scientific surveys, rests in the last instance on the broad factors I have been repeating at intervals in this lecture. You have to realize that you are there to do a service to your community, and above everything an actual service. If you give the people what they actually need, if you give them the simple water they are thirsting for with a grace and a fullness beyond their expectations, the box office returns will look after themselves. You will have become an intimate part of the community's life that the community will gladly pay for, and pay for with that liberality which one reserves for one's friends."

Exhibitors Herald, September 26, 1925, pp. 32, 86

September 26, 1925 EXHIBITORS HERALD 47

How Director, Exhibitor, Public Share Burdens

By SIDNEY OLCOTT

¶ Making good pictures is not a one-party business, according to the director of "Little Old New York," "The Green Goddess," "Salome of the Tenements," "Monsieur Beaucaire," "The Charmer," "The Only Woman," and other productions. Director, exhibitor and public are inter-dependent and share the burden together.

"Not So Long Ago," Paramount, is Mr. Olcott's latest production.

THERE are three factors that go into the making of motion picture success and prosperity for director, public and exhibitor. The director depends upon two arteries, the public and exhibitor; the exhibitor looks toward the director for good entertainment, and the public to him. It is our aim as directors to meet the demand, but we have to overcome many obstacles to do so. Chief among these is the story question, for without good stories we cannot hope to make good celluloid entertainment.

The public today is super-critical; that is, "educated" in a way to better class cinema fare. The exhibitor who has run "specials," pictures that have cost considerable money to produce, finds it a difficult problem to follow up these bigger pictures, for the public, after all, demand the best, and the exhibitor does his best to meet that demand, but he cannot if bigger and better pictures are unavailable. Every director strives to make his work praiseworthy, even though his story material is trite, but he cannot do the impossible. So it simmers down to one fault—lack of good picture stories.

Some film men would have us believe that a book or play that reads good or looks good will make a great picture, and they purchase the property, as a consequence paying a huge sum for the rights. This book or play is given the scenario writer, who in turn gives his work to the director, the man that is expected to turn the printed word into an evening's entertainment. Oftimes the director will burn the midnight oil, deny himself recreation and his friends' society, to labor over the scenario in hopes of bettering it, by injecting bits of byplay, comedy situations, and heart interest.

He does his best. When the film is finally released, whatever may be wrong with it is attributed to the director's treatment. The critic, perhaps having seen the play or read the book the story was adapted from, cries, "Nothing like the original." The critic perhaps fails to realize that books or plays do not screen as they read. The printed word builder, the author, may have used beautiful, descriptive language in depicting his plot, but all that may be lost in the film version and this is what the critic misses.

* * *

A novel or play to be a screen success must be all plot, action and of human interest. The well written novel, though a "best seller" and a sensation, has nothing to recommend it for screen recognition unless it has plot, but few take this into consideration. They buy the book or play for its title, discarding the plot and creating their own. This in a way is asinine and misleading. Yet I have heard of such cases and in each instance the producer "cleaned up." So did the exhibitor. And yet the picture was as foreign to the original story as night is to day. But the title brought in the customers.

Some tell us the public is gullible. Put a favorite star in a weak story, dress the story up with lavish settings, give it a big ballyhoo when released and the exhibitor does a record box office business. At any rate no one seems to know what will go over big or what will be a frost. If they did, no one would lose money in the film business, or the show game, either. In some respects it's a gamble, taking chances as it were, matching wits and hoping you are on the right track of public opinion. Insignificant stories have turned out to be sensational money-making successes, while big stories, literally speaking, have proven terrible "flops." I could cite many cases to prove this contention. Little pictures in the making have made big stars overnight of unknown people, while big pictures have dethroned big stars overnight just as quickly. It's a peculiar game.

* * *

It is my contention that if you give a competent director a good story he will make a good picture. A director that gets a good story also gets an incentive to work and derives pleasure and food from his work. Give him a weak story and he loses ambition, just as does the man or woman that is forced to take employment in a place they dislike. It all depends upon the surroundings and the state of mind of the individual, and yet none of us are infallible; sometimes we are wrong.

If writers take chapters from human life, everyday happenings, whip them into a worthwhile story, a good picture is eventually the result of the effort. But it appears many writers follow the footsteps of the successful, in that they attempt to create a plot analogous with the overnight "best seller" with the result that fifty per cent of the stories are somewhat similar in plot and construction.

Occasionally the producer will purchase the author's brain-child for its title if the book has a big sale. This title the director gets all dressed up and embellished to make a screen play from. He makes the attempt. That's about all he can do.

The director is generally the "goat" of the critic's sarcasm, the critic nine times out of ten blaming the director for "not following the book," a thing he never had to start with. If some of the critics were to sit beside a director while he is filming one of these "best sellers" and read the script he is trying to make a picture from, they would soon realize that the man behind the megaphone is not as bad as he is painted. There are two sides to all arguments and the director should get his version credited occasionally.

I sincerely believe that the screen writers of the future will be newspaper reporters.

Exhibitors Herald, September 26, 1925, p. 47

May 23, 1925 EXHIBITORS HERALD 15

Organ Accompaniment of Short Reel Subjects

By IRIS ETHEL VINING

Premiere Organist, Granada Theatre, San Francisco, Cal.

IT is a toss which is the more difficult, organ accompaniment of comedies or short reels. Comedies call for a well developed bump of humor and the ability to give tonal background which will be funny—in keeping with the picture. Well done, the comedy of the organ enhances the comedy of the silversheet and makes the tout ensemble the more laughable.

Short reels give the organ accompaniment pause for the reason that they so often comprise a pot pourri—a little of everything. You start from New York, say, or San Francisco or Seattle—if it is a travelogue—and you are liable to jump to India, China, Alaska or Abyssinia, to say nothing of Assinoboia or Afghanistan. And there is music for every geographical corner. The same observation holds for newsreels and scenics.

* * *

Scenic reels generally are hand colored, very quiet and tranquil, and naturally such a picture calls for tranquil music. Your music can make or mar a beautiful scene. If you listen to your funnybone, an Alpine scene with a herd of cows contentedly chewing on the cud might suggest "Wait Till the Cows Come Home, Nellie," but to play that would be fatal. Play a pastoral.

A quiet scene calls for slow music. It is simple enough to synchronize. Let your organist's love for slow legato music, quiet and tender, be your guide.

Keeping to the atmosphere of your scene is important. Suppose your scene is laid in Brittany—doesn't that suggest "The Angelus"? "The Bells of St. Quentin" is an effective piece. And Normandy—why, Normandy suggests "Chimes of Normandy," doesn't it?

* * *

The ocean is rich in harmonic themes. Suppose your screen shows breakers dashing against rock cliffs—there's "The Storm King" and "The Landing of the Pilgrims," that majestic number which describes the "stern and rockbound coast" of New England. But "old ocean's gray and melancholy waste" has varying moods. Suppose your locale is Hawaii—why, then, nothing is more appropriate than "Aloha Oe." Suppose you have a night scene on the ocean, calm and peaceful—"Rocked in the Cradle of the Deep." Or, if it is a scene following a storm, "Asleep in the Deep." For an ocean scene along the coast of Scotland there is McDowell's "Scotch Poem," made to your purpose, a song of agitation, full of perpetual motion.

Successful organ accompaniment of motion pictures is built on a foundation of experience. There can be no standard of comparison. One must have sympathy, understanding plus technical ability and musicianly ability. I remember a scene in color which was a history of clocks—a reel of loveliness—beginning with a sun dial. Rimsky-Korsikoff's "Hymn to the Sun" as a recitative was very effective.

* * *

Scenics are the very simplest reels to accompany, and sometimes the most effective.

But "characteristic travelogues" are quite the opposite, very difficult, as the organist must be discriminating and exercise the greatest taste. There is, for example, a wide range of possibilities in the atmosphere of "characteristic travelogues."

In the staging of a Chinese drama it is not sufficient that the actors wear Chinese costumes. The costumes must be in keeping with the character. The same is true in organ accompaniment of pictures filmed in China—or any country, for that matter. A Chinese reel certainly demands Chinese music. But what—wedding, dance, sunset or death theme? There are characteristic Chinese selections to fit each of these emotions.

* * *

Therefore, while it is necessary to select music appropriate to the locale, the quest must go deeper than that. It would not be out of order to play a lively Chinese tune with bells, woodblock and cymbals on massive China idol scenes, but, musically, it would not be harmonious. Perhaps it would be better to say it would not be in taste. Better a majestic, thunderous, effective selection—without tremolo and with the colorful reeds added. Try it on your organ and see the difference.

When it comes to cartoons one should pray Orpheus for special dispensation and extreme understanding. Organ accompaniment of cartoons is not a knack, not a trick, but a gift. You must know your organ, know its moods and tenses and potential possibilities, know how to cajole it and how to conjure with it, how to make it talk, sing, whistle, growl, snarl, snore, sneeze, laugh, cough, cry, bark, roar, meow and yell for help. The emotions and the sounds are there, if you have a proper organ.

* * *

It is effective in the accompaniment of a cartoon to play popular jazz music softly interrupting your theme at the zero instant with the desired effects. Play anything which fits with the title, trying to make your music subtle rather than silly. It isn't subtle, as remarked in a previous

(Continued on page 24)

Console of the new pit pipe organ developed for theatre use by the Robert Morton Organ Company. The instrument has been designed for the average theatre and can be installed without the necessity of building organ chambers; it may be placed in the orchestra pit, or divided. It is equipped with a double track roll device permitting use of the ordinary 88 note player rolls. According to the Robert Morton company the new organ has been enthusiastically received, it is revealed in numerous letters from exhibitors commending its performance.

Playing the Organ for Short Reels

(*Continued from page* 15)

article, to play "Yes, We Have No Bananas" when fruit is placed on the table. As one admiring organist once said of another:

"If somebody on the screen eats a sandwich, he plays something with ham in it."

It isn't easy always to do the right thing at the right time—meaning to select a tune which will fit in with the picture. But at that we organists have an advantage over the orchestra leader which the latter never will be able to overcome. It is impossible for an orchestra to accompany a picture as an organist can, for the organist is working with one pair of eyes, one pair of hands, one intelligence, all coordinated. The difficult thing, after you have determined what to play, is to time it so that it will end when the scene ends, making it possible to begin the next scene with something entirely different and apart.

* * *

As the art of organ accompaniment is developed and better appreciated, more and more stress will be laid on this department of theatre entertainment. The day may come when the director will plan the accompaniment of a picture the same as he plans his scenes, chooses his characters and directs the action. But until that day does come, organ accompaniment of pictures will remain an art of the individual and as such capable of the highest development the artist can bring to it.

Make no doubt it is an art. It is an art which calls for great ability and feeling. The organ accompanist scarcely has come into his own as yet.

Exhibitors Herald, May 23, 1925, pp. 15, 24

Will Inventive Genius Succeed In Animating Pictures Now Sent By Radio?

CONCEALED in recent news briefs was a seemingly insignificant item announcing that one C. Francis Jenkins, an inventor of Washington, D. C., is going to test his new idea of projecting motion pictures over the radio. If successful, this means that one central radio projecting machine can exhibit film productions on several screens simultaneously, including private exhibitions in homes. The inventor appears certain he can make his idea practical.

Not much attention is paid to the news dispatch. No noise accompanies it. Cynicism prevails among a few producers and exhibitors who have given the announcement their "once over." But—

Is it wise for anyone to place light estimate upon any idea, no matter how trivial or impossible it appears today? In this age of rushing progress, many small things today are big tomorrow.

Henry Ford's animated bicycle was a joke on the streets of Detroit for a long while, but Henry kept tinkering away at it until it brought him so many millions that he hardly knows how to count his wealth.

A kerosene lamp is a small thing, but Mrs. O'Leary's cow kicked it over and started the fire that burned Chicago.

A monkey playing with a mess of rubber cement from an overturned can is a trivial matter, but it gave to Tony Moss, an Oklahoma electrician, the idea which led him to the successful

Most Great Things Had Small Beginnings. Here Is an Idea—Like the Acorn—That May Grow

manufacture of an automobile tire patch which is now used in every state of the union and in all foreign countries wherever automobiles are known.

Seven years ago, a magazine writer tells us, Moss was making $30 a week as an electrical worker. Now he is the millionaire head of a manufacturing company doing a quarter of a million dollars' worth of business monthly.

The digging of a backyard cellar by a laborer on Sunday in an Ohio village is an incident most commonplace, yet that backyard happened to be adjacent to a church where a preacher was delivering a sermon on Sabbath observation. As the workman's pick struck an occasional rock, he swore an occasional oath, and the clicketty-click of his pick threw discord into the church music, and the ever-recurring oaths of the cellar digger punctuated the parson's sermon in places where the rules did not call for punctuation. So, this intermingling of Sabbath desecration, and Sabbath sermonizing, small enough at the outset, resulted in crystallizing public sentiment to such an extent that a crusade for Sunday closing resulted and now that once-open Ohio town is so quiet and so Puritanical that traveling salesmen who happen to be there to spend Sunday can't even buy a copy of the city newspaper. And that—anyone who has ever journeyed Ohiowards or Kentuckywards must admit—is the very extreme in Sunday closing.

So, the animated bicycle in Detroit, the monkey and the cement in Oklahoma, the cow and the kerosene lamp in Chicago, and the cellar digger in Ohio—they all started something.

Radio photographs have already crossed the sea. Radio pictures are now being flashed across the country by police departments and the newspapers.

If a "still" can be made to appear by wireless, is it not within the range of possibility to animate such picture?

If that Washington inventor's idea is developed into a reality, if he succeeds in projecting pictures upon screens at a distance, if he thus brings about a picture show into private homes—what then?

Where would the exhibitor come in with his playhouse? What would producers do with their pictures? What would stars do with small salaries?

The idea back of the proposed plan is scoffed today because it is too small to receive notice. But—

The old adage, "Large oaks from little acorns grow" still holds good. It doesn't pay to despise, to ignore, to condemn small things today, for tomorrow they may be great.

Exhibitors Trade Review, June 6, 1925, p. 14

Radio Station to Aid Greater Movie Season

IT was the enterprise of Warner Bros. that gave to Hollywood its first studio radio broadcasting station and the first of its kind in the world. Not only has theatre business within its radius proven a stimulus to theatre attendance on the word of exhibitors, but KFWB is to play a big part in the Greater Movie Season just ahead.

Much of the success of the Greater Movie Season depends on the national publicity given to it. The Warner Hollywood studio linked up with some other 18 stations stretched across the continent will be a mouthpiece of the motion picture industry during the big drive to aid business. Over KFWB in Hollywood and from a station in Washington, President Coolidge and Will Hays will exchange greetings in opening the national movement. Stars of the industry will entertain, and a series of other publicity stunts are being arranged.

Motion Picture News, August 1, 1925, p. 605

MUSIC IN THE THEATRE

Some "Do's and Don'ts" for the Theatre Organist

By HARRY L. WAGNER
Solo Organist, Empress Theatre, Chicago

MUCH has been written and said, about the art of proper musical interpretation of the silent drama; and although there seems to be a wide diversity of opinions on just how some things should be done in this field I find that there are a few concrete "Do's" and "Don'ts" that all organists must heed to be successful.

To me, success does not mean that one must occupy the bench at the console of the largest instrument in that community, or city; or receive the largest salary ever paid in that locality for an organist; or be exploited and billed like a circus. But, when an organist has a following of better class patrons who persist in attending the particular theatre in which he, or she, is playing, owing to their preference for good musical support of the pictures, then he is successful in a real sense of the word. And you will find that these enthusiasts will do more real advertising mouth to mouth, than all the newspapers.

* * *

This, of course, has its effect on the box office. Needless to say it exemplifies the saying, "As ye sow, So shall ye reap," because one is rewarded financially by the employer, and artistically by the admiration of the community.

This is particularly the case where a more or less family patronage is catered to. And it is the organist in the lesser sized cities to whom I wish to carry this one message. It is easily possible for you to make yourself the outstanding artist in your line, in your city, but, it demands real work. Which brings us to the subject of what to do and what not to do.

Don't permit yourself to slump into the clock-punching class of employe who figures on putting in just an exact amount of time (and of course as little as possible) to get by. You must realize that appropriate music is just as essential to complete the program of a real motion picture entertainment as the light which illuminates the picture itself. Suppose you have kept your audience delighted throughout an entire feature picture and your "Quitting time" arrives anywhere from two to ten minutes before the feature ends. The moment the music stops, the interest of every person in the theatre is broken to a certain extent. A few minutes more at the organ would have made the continuity complete and the favorable comments on the

Harry L. Wagner, organist at the Empress theatre, Chicago.

program as a whole, is often times hurt very much by just such seemingly small details. And, remember, the exhibitors are very few, who are not quick to notice your interest and willingness in cases of this kind.

* * *

Do your best at all times, regardless of whether your audience is fifteen or fifteen hundred. People come to the theatre to be entertained, and "shuffing off" on a small audience is bound to re-act sooner or later. This very thing cost an organist I know a desirable position a few years ago. He was playing in a second rate picture house, and his work had caused him to be suggested as "just the organist" for a new theatre being built in a nearby city.

One stormy afternoon when business was dull he tried over some new music during the show, disregarding picture interpretation entirely. After matinee he was informed that the musical director of the new theatre had been in to hear his work. Well,—you can guess the rest.

So I say, "Be on your toes all the time," for selfish reasons as well as for your employer and listeners.

Don't resent justifiable criticism, because by it, as in no other way, do we realize our shortcomings, and are enabled to profit thereby. The longer I play the more I realize how unlimited are the opportunities for constant improvements and I think all sensible organists realize that the organ is the one instrument above all, whose possibilities are boundless. Consequently constant practice is not only essential, but vitally necessary, and even inviting criticism from the proper source will be of benefit in many cases.

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The modern cue sheet is a boon to the organist or director who has no opportunity to "Screen" their show prior to performance. But it is surprising, the number of organists that adhere to them almost to the letter, instead of doing something original. When you were in school and were instructed to write an essay on the subject of "Cow," you didn't hand in, "The Cow eats grass;" "Cows give milk;" Cows have horns;" or a lot of other kindergarten phrases did you? You made an interesting and complete story of the subject at hand if you expected a passing grade. Well then, consider each suggestion on your cue sheet individually as the subject of cow to be essayed and make the most of each sequence. There are countless opportunities in every feature picture, and comedy too, for little details such as "tittering girls," "gossiping women," "tense situations," in which an abrupt silence enhances the situation wonderfully. I could go on at great length enumerating little details that do so much to make the picture fairly "talk." It is practically a physical impossibility to do all these things with an orchestra, and this is why an organ, in the hands of a wide awake organist, with original ideas, is the most desirable picture accompaniment.

* * *

I think two of the most essential "Don'ts" are the tremelo, and playing too "Forte." And nine out of ten organists are guilty of both these. I have heard many that are numbered among the best in the country, play an entire feature picture without silencing the tremelo once. Agitato, Battle scenes, Hurrys, Gang fights, etc., etc., all had the tremelo included in the registration. I have often wondered what these organists would do if organs were built without this stop. Every one of them know better than to do those things, and this carelessness certainly should be stopped.

The next time you drop in to a theatre to hear some organist, take particular notice of this, and when you return to work, try giving that stop an occasional rest, and you will be surprised how the monotony is relieved. Incidentally the "Vox Humana" is usually running a close second, you will notice.

And then the "Fortissimo." It is so very easy to "overplay" your picture, so to speak, by playing so loudly that it detracts from the picture itself. Remember, you are only a background or foil, intended to

(Continued on page 45.)

Some Suggestions for the Organist in the Picture Theatre

(Continued from page 24)

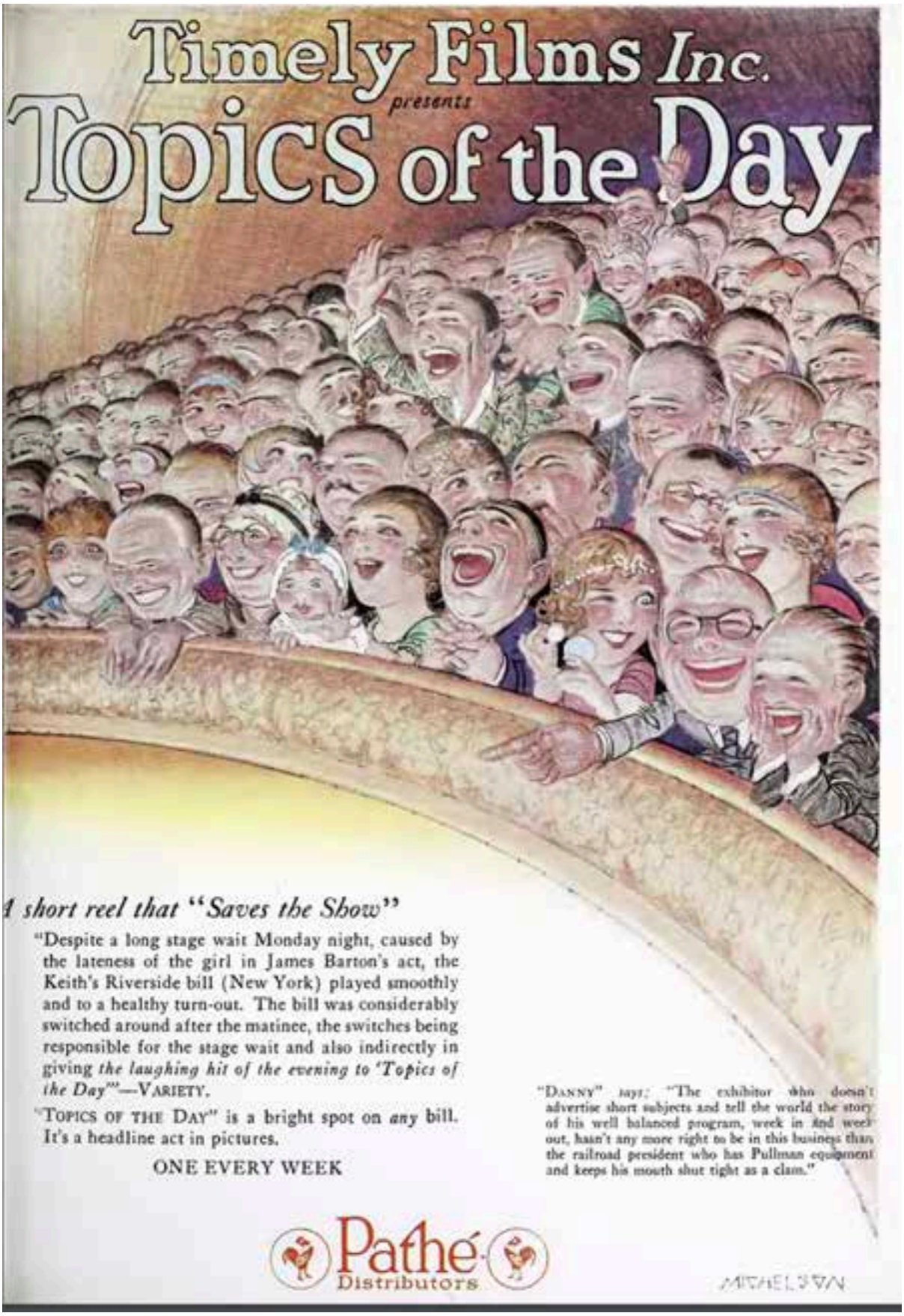
enhance or make the picture stand out. But the way some play one would think the case just the reverse.

Soft, sweet and rich registrations are so much nicer, if you only will realize it. Don't think that because your instrument has anywhere from twenty-five to a hundred stops, you are compelled to use them all at the same time. Of course, it is necessary to build up gradually for climaxes and such, but great care should be exercised here also, so as not to create an anti-climax. By that I mean, having your music reach the climax, before the action itself has done so. Both should be simultaneous to produce the desired affect.

* * *

I have tried to give here a few constructive criticisms as briefly as possible on some of the most prevalent "evils." The organ field is so extensive, and it is but human that we all, are prone to get careless at times. But that is the one thing not to do. So, I say, "snap out of it." Be on the job every second. Strive constantly for improvement. There is no thrill that compares to the favorable reaction of your audience that conscientious effort to give the best that is in you brings.

Exhibitors Herald, October 10, 1925, pp. 24, 45



Exhibitors Herald, June 6, 1925, p. 42ff

"Topics of the Day" Put in Tried and Proved Class

"Topics of the Day," the weekly humor film produced by Timely Films, Inc., for release through Pathe exchanges, qualifies for the tried and proved class of screen entertainment.

It requires the combined efforts of an editorial staff of twenty-one people to carefully peruse the several thousand magazines and newspapers which arrive in the daily mail. All of the editors know from experience what goes best with audiences. They spend their evenings in various types of theatres and actually keep score on the laughter and applause results registered by each individual "Topic."

TOPICS CAREFULLY CHOSEN

The selection of humor for "Topics" involves considerable work not apparent to the layman. Not only must the candidate qualify from the timely and humorous standpoint but there is a limit to the number of words in each one.

Again, a dialect not easily understandable, or a story with an involved point, must be clarified in order to be grasped within the short period of time a "Topic" is on the screen.

Particular care is taken that no joke bears even the slightest suggestion of ridicule toward race, color or creed; also any political reference must be absolutely impartial.

This care is taken with the object of not only satisfying one hundred per cent of an audience but also not to offend even one-half of one per cent of that same audience.

Not only are "Topics of the Day" a standby with thousands of motion picture theatres but they register equally as well in vaudeville houses, including the theatres of the Keith-Albee, Orpheum, and other big time circuits.

CHECKUP BEFORE RELEASE

The editors pass their individual selection of humor on to the managing editor, who selects those he deems best. On them the staff meets in conference and all the candidate cards are discussed and voted upon. A test reel is made of the twenty-best candidates and this is tried out in several theatres. The editors, seated in various parts of these theatres keep accurate check upon the reception of each "Topic," and any that fail to "get over" are eliminated from the reel. The remaining elections comprise the current release of the subject, which is then ready for distribution through the Pathe exchanges.

Exhibitors Trade Review, June 6, 1925, p. 33

Humor Gems Chosen for Pathe Topics

"TOPICS of the Day," the weekly humor film produced by Timely Films, Inc., for release through Pathe Exchanges, qualifies for the tried and proved class of screen entertainment. Each issue of the film is comprised of jokes and witticisms which have already been tried out upon the readers of the respective publications from which the editorial staff of "Topics" select their candidates. By the process of elimination, including actual audience tests, the best available humor gems are selected for the current release of "Topics of the Day."

An editorial staff of 21 persons peruses the several thousand magazines and newspapers which arrive in the daily mail. The editors spend their evenings in various types of theatres and keep score on the laughter and applause registered.

Not only must the candidates qualify from a timely and humorous standpoint, but there is a limit to the number of words in each. Oftentimes, it is necessary to cut down the story. Again, a dialect not easily understandable, or a story with an involved point, must be clarified.

Particular care is taken that no joke bears even the slightest suggestion of ridicule toward race, color or creed; also any political reference must be absolutely impartial.

After the editors have made their selections they are passed on to the managing editor, who selects those he deems best and has them typed upon index cards. Once a week, the staff meets in conference. A test reel is made of the 20 best candidates and this is tried out in several theatres. Any that fail to "get over" are eliminated.

Not only are "Topics of the Day" a standby with thousands of motion picture theatres, but they register equally as well in vaudeville houses, including the theatres of the Keith-Albee, Orpheum and other big time circuits.

Exhibitors Herald, June 6, 1925, p. 48

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[8] Robyn Elizabeth Ludwig, *Animated Fairy Tale Adaptations (1922-1925),* Master of Film and Literature the University of York, Department of English and Related Literature, September 2011. UMI Number 1517806: pp. 40-50: CINDERELLA (DIR. WALTER LANTZ, U.S., 1925). Less than a year after the Mutt and Jeff Cinderella was released, Walter Lantz tackled the Perrault and Grimm narrative with his own Cinderella (dir. Walter Lantz, U.S., 1925), the last silent-era animated adaptation of this tale. As with his *Little Red Riding Hood* of the same year, Lantz combines live-action with animation, to present an impudently modern take on the classic fairy tale. In the live-action segments, Lantz again assumes a patriarchal role, governing the young cartoon characters in his charge.

The film opens with Weakheart cheerfully, dutifully, shining the dress shoes of his master. Weakheart occupies a deferential position, with even the shoe shine rag seeming to have authority over him, shaking its enlivened cloth fist in intimidation. Lantz inspects the work done on his freshly shaven face, manicured nails and newly shined footwear, bestowing his approval of the work done by the subservient cartoon dog. In his capacity as paternal head of household, Lantz then determines who may attend the ball (Dinky) and who must stay home to wash dishes (Weakheart and Cinderella). He represents a masculinized fatherly version of the cruel stepmother character from the Perrault and Grimm tales. This makes Dinky, as the favoured child, a male version of the cruel stepsister archetype. Dinky stands in Lantz's hand, a symbol of his preferential status within the family unit, and within the fairy tale world, and from this elevated position, he taunts the visibly disappointed Weakheart and Cinderella. Here, the hierarchy of the animated world is evident, and ostensibly unalterable: Lantz, as a human male, has the highest status and greatest power, while canine and female cartoon characters are relegated to the lowest ranks.

Cinderella shares with the Disney and Fisher versions a fascination with contemporary urban culture. Again, jazz music and the Charleston feature prominently. Lantz, Dinky, Weakheart and a transformed Cinderella attend a modern-day Jungle. (The term 'jungle' refers to a style of jazz popularised by Duke Ellington's band The Washingtonians, who began playing at the Hollywood Club in Manhattan in 1924, not far from the Bray Studios where Lantz created Cinderella.) Ball. As in *A Kick for Cinderella*, here an animal band (pig on piano, monkey on guitar, giraffe on saxophone) provides hyperactive jazzy accompaniment. Most significantly, the transfiguration of Cinderella has been modernised and urbanised. The fairy godmother turns her into part red carpet starlet, part Hollywood Boulevard harlot. She is neither the blundering "sap" of Fisher's *A Kick for Cinderella*, nor the "wonderful" guileless flapper girl of Disney's *Cinderella*, nor the dignified "fairy-princess" of Reiniger's *Aschenputtel*. She is also far removed from the regal country Cinderellas of the Perrault and Grimm versions. When this particular Cinderella makes her entrance at the ball, she poses like Betty Boop, one shoulder shrugging suggestively, her lips formed into a sexy pout, her eyes half-closed in a sultry expression. Inside a heart-shaped iris, the leggy Cinderella removes a powder puff from her garter and dabs her face, a sequence of seductive feminine movements. Dinky is immediately taken with the sensual Cinderella, her allure evident in his protuberant cartoon eyes. Together the pair dance a partnered Charleston, her steps performed with provocative precision. So compelling is her overt sexuality that Dinky is unable to reconcile this image with the unattractive, nonsexual (and large footed) Cinderella back at home. Even when the slipper fits, and Cinderella produces the matching shoe, Dinky remains incredulous. Only when the fairy godmother reappears to transform Cinderella back into the spicy ingénue can Dinky and Lantz believe that both young women are one and the same. Like the Disney protagonist, this Cinderella requires a modernising transformation, complete with enticing clothing and beguiling footwork, in order to secure her happy ending. Like the Perrault and Grimm narratives themselves, the character of Cinderella finds herself forcibly refashioned into compliance with the vogues of 1920s society.

Lantz's Cinderella also illustrates the evolution in 1920s animation away from the action chase towards the romantic chase. In other words, the pursuit of violence is replaced by the pursuit of love. The standard cartoon narrative, now infused with fairy tale fantasy and modern popular culture, changes its focus from aggression to passion. Many animators in the 1920s still felt that "sentimental cuteness hurt the rhythm" of a cartoon, but Lantz was not one of them (Klein 177). In Cinderella, a brooding Dinky (The narrative function of Dinky has inexplicably switched from heartless stepbrother to broken-hearted prince, though the film does not make any implication of an incestuous relationship between Dinky and Cinderella) hunts relentlessly for the idealised *amour* that fits both the slipper and his recollection. Dinky and Weakheart determinedly summon every woman in town, and a plethora of unsuitable candidates responds. First a tall mannish girl, with enormous hands and feet, flattens a scoffing Dinky with one angry kick. Then an obese girl limps away after trying to force her chubby foot into the shoe. Dinky even approaches a window washer, climbing the side of a building only to slide back down in disappointment once he sees her mammalian face. To be worthy of such pursuit, naturally, Cinderella must conform to refined aesthetic criteria, as defined by her pursuer. In this way, Dinky's search for Cinderella, an ideal object of femininity in both the cartoon and fairy tale worlds, signifies an emotional cathexis. The romantic chase in Cinderella becomes the definitive libidinal drive for its male protagonist; the attainment of true love becomes the singular goal, as opposed to the random injurious drives and revenge-based goals of conventional silent-era cartoon action chases.

Furthermore, Cinderella subverts the fundamental authority of the animator as the storyteller and adjudicator of the cartoon and fairy tale universes. This is accomplished primarily through the character of the fairy godmother. She materialises unsolicited from the animation ether, as Cinderella obediently washes a stack of dishes with her tears. This godmother resembles neither the beautiful pixie of *A Kick for Cinderella,* the cheerful Granny of Disney's *Cinderella*, the benevolent avians of *Aschenputtel*, nor the mother-surrogate "Fairy" and "hazel-tree" of Perrault and Grimm (Perrault 81). Here the fairy godmother is an unattractive crone with sharp facial features and dowdy costuming reminiscent of a modern Halloween witch. She smugly demonstrates her command over the live-action realm, miraculously conjuring a cloth to wash dishes for Cinderella. In addition to this omnipotence, she also manifests omnipresence: her displeased face repeatedly materialises in various clock faces, to warn a distracted Cinderella of the approach of midnight. When Cinderella inevitably arrives home late, the godmother reappears to chastise her, just as

an annoyed parent would chastise a disobedient teenager. Furious and judgmental, this no-nonsense fairy is insensitive to Cinderella's tears of shame and regret, unlike the more empathetic characterisations in the Perrault and Grimm literature, and the Reiniger, Disney and Fisher films.

In an astonishing upheaval of the hierarchy established in the opening scene, the fairy witch uses her sorcery to dominate actor-director Lantz. As retribution for forcing Cinderella to perform domestic chores, the fairy exacts a suitably degrading revenge (Fig. 6.) With the wave of her wand, a chequered apron, like that worn by a homemaker, materialises around Lantz. A tower of filthy dishware is promptly conjured, and Lantz is forced to scrub plates, frantically looking over his shoulder in fear of further wizardry from the wrathful godmother. In violating his independent volition, she has taken control of the film's storyline from the director; she has replaced the masculine authority of the animator with the feminine submission of a domestic worker; she has reversed the roles of master and servant, creator and created. In essence, the natural order of the "utterly deterministic world" of the cartoon has been turned upside down (Klein 79). The animator's status as a "privileged being" has magically transferred to his drawings (Crafton 298). Unsurprisingly Dinky, Weakheart and Cinderella are amused by this curious turnaround. Emancipated from the lowest social status, reserved for inked shapes on flat celluloid, they find themselves no longer "trapped inside the borders of the screen," engaging in a futile but "whimsical power-struggle against the controller" (Klein 79). Though these same characters are beholden to Lantz in *Little Red Riding Hood* for their very survival, in *Cinderella* they are now free to behave irrespective of the wishes of their maker, to attend balls, dance late 49 into the night, and indulge in idle amorousness. Moreover, this "playful struggle" between the animator and his creations, with the latter proving victorious, allegorises "the shift in importance from the artist to the work… [and] the progressive retreat of the animator behind the screen" (Crafton 298). If animation from its earliest inception in the late 1890s employed "flattering… mythologies" that conferred "special status" on the animator, then by 1925, the animator had been divested of his illusory position as a directorial "demigod" (11). There is a certain poetic justice in this dethroning, for animators like Lantz had not only been exploiting their cartoon actors, but also appropriating literary fairy tale narratives with the intent "to subsume the word, to have the final word" (Zipes, "Enchanted" 52). These animators deliberately cultivated a "cult of personality" in which the narrative voice could speak "only through the designs of the animator who has signed his name prominently on the screen" (52). In Cinderella, however, this voice has been re-appropriated by the animated characters, with these unassuming lines dispensing justice, asserting that revenge is a dish best served clean, and most importantly, getting in the last word and having the last laugh.

[9] Robyn Elizabeth Ludwig, *Animated Fairy Tale Adaptations (1922-1925),* pp. 22-25. ii. LITTLE RED RIDING HOOD (DIR. WALTER LANTZ, U.S., 1925) Three years later, another established cartoonist would make an attempt at the Perrault-Grimm tale. Walter Lantz had begun his career washing cels at Hearst International Film Service (IFS) in 1916. There he assisted on several famous comic strip series and directed Jerry on the Job (with the title character later informing his design of the Dinky Doodles protagonist.) In 1920, Lantz joined Bray Productions, a company that had recently acquired the film properties of IFS. An ambitious Lantz, proficient at replicating Hearst characters now owned by Bray, enthusiastically embraced the "mass-production, success-ethic, 98-percent-perspiration spirit" of his new employer (Adamson 48). Still, Lantz aspired to become a producer, in his words, to retain "absolute control over my pictures" (Peary 194). In 1921, he was promoted to the officious title of "Director General" but it was not until 1924 that he was able to produce his own original series, Dinky Doodles, which premiered in September of that year. The films were advertised as "burlesques on well-known fairy tales," in the vein of Paul Terry's successful Aesop's Film Fables (Crafton 186). Adaptations included *The Pied Piper* (1924), *The Giant Killer* (1924), The 21 *Magic Lamp* (1924) and *Three Bears* (1925). Twenty-six films, at a modest cost of £1200 per film, or £16,000 by today's standards, were released in the 1925-1926 season alone, each starring, scripted, animated, directed and produced by Lantz.

This series would make Lantz a star. Biographer Joe Adamson observes that not only was Lantz "getting more steady work than the average cartoonist, he was getting more steady exposure than most professional actors. He hadn't wanted anything more than to be a success in the cartoon business. Before he knew it, he had become a celebrity" (Adamson 57). The series also established Lantz's reputation as a bankable producer. His films were "being turned out on schedule and within budget, and they were going over well with audiences… Most of them opened at the… flagship theatre for the New York area, and commanded such hefty rentals there and in other key locations that the cost of making the films could be made back in a single engagement" (57). Altogether Lantz produced over one hundred cartoons during his tenure at Bray, most of which played in first-run theatres to evidently enthusiastic exhibitors and crowds. Lantz recalls, more modestly than his biographer, that "these cartoons stood up very well in theatres" (Peary 193). Though the Dinky Doodle shorts enjoyed popularity and profitability, Lantz was often dismissive of these "birds-and-bees stories, cute little fairy tales" and he unceremoniously discontinued the series in August of 1926 (Adamson 64).

Little Red Riding Hood (dir. Walter Lantz, U.S., 1925) features animation built around a vaudevillian iconography. As with live-action silent film comedy, many cartoons from the 1920s "resemble the vaudeville specialty act, or the circus and fairground stunt, which are its source" (Klein 24). These cartoons meld traditions of the slapstick and the carnivalesque into a freewheeling "graphic trapeze act" (23). The flat surface of the cel becomes analogous to the theatrical stage, a "dematerialized page" that renders its characters "afloat in virtual stage sets" 22 (24). Characters take on the aspect of "cheerfully disembodied cyphers, wiggling ghosts" on the screen (24). *Little Red Riding Hood* opens with such a montage, redolent of a madcap cabaret. Dinky Doodle and his dog Weakheart are dancing a frenetic ragtime atop a whirling gramophone record, a three-piece band providing feverish accompaniment, a myriad of musical notes hovering in the background ether. The vaudeville slapstick begins in earnest when Dinky encounters Little Red Riding Hood lost in the forest. He performs a comical tap dance, which fails to stop the flow of her tears, while Weakheart becomes humorously ensnared by a lobster from her basket. At first glance, such gags seem extraneous to the overarching narrative, creating a "fractured use of story" (29). This phrase, however, suggests a shattering of familiar paradigms, and a reassembly of the fragments into fresh paradigms. Indeed, Lantz uses visual puns in Little Red Riding Hood to disjoint the original fairy tale narrative, and reconstruct it within a broader, contemporary narrative, vaudevillian in its montage.

Two-dimensional cartoon characters inhabit the two-dimensional space of Little Red Riding Hood. This "cast of pixies" comprises stereotypically "red-blooded, healthy American cartoon characters," a dramatis personae common in animation from this era (Adamson 53). Here, Little Red Riding Hood is a prototypical female protagonist, fulfilling the role of wide-eyed damsel in distress. Dinky is a conventional male protagonist, occupying the role of heroic rescuer and love interest, a role that parallels both the "huntsman" character from the Brothers Grimm tale, and the pilot character from the Disney film. Weakheart represents the comic sidekick, by turns cowardly and courageous in instigating humourous situations. The antagonist wolf is yet another stock character, lacking in anthropomorphic features, strangely more feline than canine, and too cartoonish to pose a real threat (Fig. 2). Together these characters form a troupe of "clearly but minimally delineated individuals whose emotions were recognizable without subtitles and who defined themselves by what they did rather than what they said" Just as the behaviours and feelings of fairy tale characters have an inherent universality, readily perceived by the reader, so too the behaviours and feelings of animated characters are "sketched in a kind of emotional shorthand," instantly recognisable to the viewer.

The chase is another vaudeville-inspired convention that features prominently in *Little Riding Hood.* Silent-era comedy chases, both on stage and on film, were typically triggered by the slightest of slights. Here, the mean-spirited wolf snickers at a frightened Weakheart, who then vows revenge. At grandma's house, Dinky and Red query the imposter on the unusual proportions of her facial features. (The grandmother character is inexplicably absent from Lantz's Little Red Riding Hood. She is neither away at the cinema, as in the Disney film, nor waiting in bed to be devoured, as in the Dyer film and the Perrault and Grimm tales. Presumably she is excluded because she serves no comedic purpose for Lantz.) With each line of dialogue, the wolf grants a knowing wink to the audience, in awareness of our shared foreknowledge of the Perrault and Grimm literature. From underneath the bed, Weakheart grants a knowing wink of his own, puncturing the wolf with an oversized needle to punctuate the customary dialogue. This attack instigates the climactic chase, a repetitious cycle used "not to move the story, simply to move the drawings… The chase was part of the rhythm more than part of the story" (Klein 165). Certainly Little Red Riding Hood sacrifices narrative cohesion, along with character development, in its relentless pursuit of a frenzied burlesque humour.

Live-action sequences in Little Red Riding Hood are similarly vaudevillian. The scenes were created through a laborious technical process. An eight-by-ten inch photographic enlargement was made of each frame of the camera negative from the live-action shooting. Between 3000 – 4000 of these enlargements, called bromides, would be developed for a seven-minute film like Little Red Riding Hood. The bromides were then used as backgrounds, with tissue paper placed on top. Animators would draw the moving elements onto the paper, which would be transferred to ink on celluloid, with numerous assistants completing the tedious work of tracing, opaquing and in-betweening. The final stage involved re-photographing all of the negatives, overlaid with the completed cels. Lantz reminisces on his methodology: "The Fleischers were using a live person [rotoscoped] in their Out of the Inkwell series... What I did was photograph all of my action in pantomime... Once these stills

were developed, we would animate our characters right over them" (Peary 194). The advantage of the Lantz method was that animated characters and live actors could be synchronised in their movements, unlike in Out of the Inkwell, where one or more characters had to remain static. In the Dinky Doodles series, there is seamlessly integrated interaction, with a convincing illusion of physical contact between animator and character.
Through these pantomimed montages, Lantz overtly injects his own persona into *Little Red Riding Hood*. From the opening scene, he playacts the archetypal clown, emulating vaudeville and comedy film stars such as Charlie Chaplin, Buster Keaton and Harold Lloyd (the 25 latter providing direct inspiration.) Alongside Dinky and Weakheart, Lantz frolics an outlandish ragtime, his shoulders animated to wriggle in time with the music played by the cartoon band. Lantz, with his heavy pancake makeup and overstated facial expressions and bodily movements, exhibits a crude derivativeness in his acting technique. (The animator is animated a second time, when the lobster from Red's basket becomes attached to his finger. Using pixilation techniques, state-of-the-art by 1920's standards, Lantz's character spins erratically to indicate pain.) Yet within this flamboyant guise, Lantz assumes the role of "progenitor or head of the household, in an extension of the filial relationship implied between the artist and his drawings" (Crafton 299). In this nontraditional quasi-familial structure, he is both sympathetic father figure and heroic protector, the latter evocative of the huntsman character from the Brothers Grimm story. In an acrobatic sword duel, he saves his cartoon brood from the wolf, and with a wink of paternal approbation, he leaves Dinky and Red alone to continue their romance. Just as Perrault and Grimm assert themselves as moral arbitrators of the fairy tale world, Lantz asserts himself as a "purveyor of life itself" in the animated world (11). Unlike Disney and Dyer, who remain anonymous behind their animated creations, Lantz remains at the forefront of Little Red Riding Hood, determining the fates of his drawings - who lives, who dies, who falls in love - all performed and illustrated with a conspicuously vaudevillian flair.

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[11] Buck Rainey, *Serials and Series: A World Filmography, 1912-1956,* McFarland Publishing, Jefferson, North Carolina and London, 1999.

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[14] Kevin Brownlow, *Behind the Mask of Innocence,* Alfred A. Kopf, New York, 1990

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